



People's Democratic Republic of Algeria
Ministry of High Education and Scientific Research
Dr. MOULAY TAHAR University of SAIDA
Faculty of Letters, Languages and Arts
Department of Literature and English Language

The Loss of the Dasein in the Contemporary World

“The Castle by FRANZ KAFKA as a Case Study”

Thesis submitted to the Department of English Language and Literature as a partial fulfilment of the requirements for the degree of *Master* in Literature and civilization.

Submitted by:

Mustapha AMARA

Supervised by:

Prof. D. BENADLA

Board of Examiners

Dr. Hayet MOKADEM	President	University of Saida
Prof. Djamel BENADLA	Supervisor	University of Saida
Dr. Hanaa BERRAZOUG	Examiner	University of Saida

Academic Year: 2021/2022

Declaration of Authorship

We hereby declare that the work embodied in this thesis, entitled “The Loss of the *Dasein* in the Contemporary World, in Kafka’s novel *The Castle* as a case study. and supervised by Prof. Dr BENADLA Djamel , represents our own work and that , it contains no material previously published or written by another person or material, which has been accepted for the qualification of any other degree or diploma of any E.N.S., university or other institution . We also certify that the present work contains no intentional plagiarism and is the result of our own investigation, except where otherwise stated.

Date: May, 22nd, 2022.

Dedication

The dedication of this work is fervently bestowed to all my family with love and gratitude, to my beloved parents who have always been a source of tenderness, support, motivation, and happiness.

Finally, I dedicate this humble work to those whom I feel so fortunate to be surrounded by, who are constantly etched on my heart., especially my dear wife Hiba who is encouraging me to continue my studies in the field of literature , and I will never forget my two daughters , my eyes : Iness and Maissa.

Acknowledgments

First and foremost, all praise goes to Allah-His almighty, The Provider, The Giver, and The Most Generous for blessing me with completing this journey of knowledge.

My sincere gratitude to my dear supervisor, **Prof. Djamel BENADLA** for his continuous support, patience, motivation, and immense knowledge. His guidance has been of great value and his useful comments, insightful remarks, and deep explanations with continuous encouragement helped me through the whole course of my humble dissertation. I would like to address him with my deepest thanks.

I would like also to thank my dear teachers, respectively, **Dr. GHOUNANE**, and **Dr. GUERROUDJ** the head of the English Department. Great thanks to all the teachers of the English department of English for their great help during the five years of studying. I appreciate and respect their efforts to guide us to success.

I also thank cordially the board of examiners whom I would like to thank in advance for accepting to read and examine my work, their precious comments, and insightful ideas will surely add more academic validity to this thesis in so many ways

Abstract

Published in 1926, Franz Kafka's *The Castle* tells the story of a young man seeking entrance to the Castle. He is both puzzled and irritated by his inability to get to the Castle, where he had thought himself needed as a land surveyor. However, he never reaches the Castle. The entire story is about K. the protagonist, a stranger from the village who searches for permission to live and work there. This work intends to analyze how the concept of existence in general and the *Dasein*, in particular, to show how the modernist individual growing in a contemporary world, where truth is not one. Where he has no voice, and the only time he can question is his present. *Dasein* is Heidegger's concept referring to the human being's existence in the world, being there in English. Heidegger considers the individual's existence tied to three dimensions his past, present, and future. Franz Kafka is influenced by this philosophy, he writes *The Castle* in which he describes the loss of the *Dasein* of a man in the world that surrounds him. The idea here is to find a link between the novel *The Castle* and Kafka's life in terms of struggling to have meaning in life. In other words, this work attempts to know Kafka's existentialist view and how he sees that a man is lost, alienated, and lives without understanding his existence in this life. Loss of the *Dasein* is the core of this dissertation by examining the novel through its title, setting, plot, characters, themes, and symbols. They are all served the notion that a human being is lost in the modern era which treats him as an anonymous creature. As a result, the contemporary individual is characterized by being lost and isolated due to society and the system that rules and governs him.

Keywords: contemporary world, *Dasein*, existence, Heidegger's philosophy, Loss of *Dasein* Kafka.

Table of Contents	
Dedication	I
Acknowledgments	II
Abstract	III
General Introduction	7
Chapter one	
<i>The Dasein, the Loss of the Dasein in the Contemporary World.</i>	
1.1. Introduction	13
1.2. The Contemporary World	13
1.2.1. Post-Modern Individual	14
1.3. Definition of the Dasein	14
1.3.1. The world	16
1.3.2. Theme of the Analytic of Dasein	18
1.4. What are the features of the individual humans and the distinctive situation were in? The situation we find ourselves in	19
1.5. The loss of the Dasein- Definition	19
1.5.1. Being and Nothingness	20
1.6. Problems that face the Desein	20
1.6.1. Alienation	20
1.6.2. Facticity	21
1.6.3. Menace	22
1.7. Concepts that are related to the DASEIN	23
1.7.1. Existentialism	23
1.7.2. Authenticity VS Inauthenticity	24
1.8. Conclusion	28
Chapter Two	
<i>Kafka's historical and fictional Context</i>	
2.1. Introduction	33
2.2. Franz Kafka's Biography	34
2.2.1. Education	34
2.2.2. Work	35
2.3. Kafka and Alienation	37
2.4. Franz Kafka's Problems	43
2.5. Kafka's writing	46
2.6. A summary and analysis of Franz Kafka's the Castle, interestingliterative.com.google.com/amp/s/interment .	47
2.6.1. Franz Kafka in a dark universe	47
2.6.2. Franz Kafka a writer of Horror	48
2.6.3. Kafka as a Modernist write	49
2.6.4. Kafka in reacting to the Modern Age	51
2.7. Conclusion	52

<i>Chapter Three</i>	
<i>The loss of the Dasein in Kafka's novel 'The Castle'</i>	
3.1. Introduction	55
3.2. Synopsis of the novel	55
3.3. The Title's relationship with the loss of the Dasein	57
3.4. The loss of The Dasein in the Novel	58
3.4.1. The Loss of the Daseinat the Physical Struggling Level	58
3.4.2. The physical loss of Dasein in the novel "the Castle" through the Setting	59
3.4.3. The loss of the Dasein in the novel "The Castle" at the plot level	60
3.4.4. The Psychological loss of Dasein in the novel "The Castle" K. Character	61
3.5. The loss of the Dasein in the novel	62
3.5.1. The loss of the Dasein through K. the protagonist K. as a stranger	62
3.5.2. The loss of the Dasein through the character Barnabas	63
3.5.3. The loss of the Dasein through the Character Amalia	65
3.5.4. The loss of the Dasein through the character Adina – the landlady	65
3.5.5. The Psychological loss of Dasein in the novel "The Castle" the assistants' Characters	66
3.5.6. The Psychological loss of Dasein in the novel "The Castle" through Olga's character	66
3.5.7. The Psychological loss of Dasein in the novel "The Castle" through Olga's father	67
3.5.8. The Psychological Loss of the Dasein throughout Themes in "The Castle"	67
3.6. Alienation as a major theme in "The Castle"	68
3.7. The question of vagueness	69
3.7.1. The loss of the Dasein throughout the Symbols in "The Castle"	69
3.7.2. Darkness, and mist the pessimistic image of the writer	70
3.7.3. Disappointment after great expectations from the Castle	71
3.7.4. Klamm symbolizes doubts, uncertainty, and vagueness	71
3.8. The Castle Vs the Village Symbols	72
3.9. Conclusion	72
General conclusion	75
References	80

General Introduction

General Introduction

The dawn of the Twentieth Century was characterized by an almost worldwide feeling of optimism that this was a cultural turning point in the modern era. A state of progress in industry and empire-building had brought prosperity to the Western World. At the same time, new scientific ideas, such as Sigmund Freud's concept of the unconscious and Albert Einstein's theory of relativity, influenced the way that people thought about themselves and the world.

However, the new century turned out to be a turbulent one, as hopes for the future were first shattered by the catastrophic carnage of World War First, and then, after a brief period of hedonistic confidence, dashed by a global economic depression and the rise of Nazism and Fascism, which resulted in World War II.

In literature, the new century was characterized by a move away from gritty realism to distinctly modern forms and genres. Taking their cue from the French symbolists, poets such as Ezra Pound developed a new style that stretched the conventions of verse. In 1922 *The Waste Land*, by Anglo-American poet T.S. Eliot, captured the disillusionment of the age.

Novelists also found a variety of new means of expression. Kafka influenced by existentialist philosophy and the new theories emerging in the field of psychology. The main proposition of existentialism is that anxiety forms the foundation of human feeling and thinking; this condition is triggered when we recognize the absurdity and meaninglessness of our existence.

Existentialism has roots in Ninetieth-century northern European philosophy, with key terms such as "angst", or anxiety, coined by Søren Kierkegaard. Among the earliest figures associated with existentialism are philosophers Kierkegaard and Friedrich Nietzsche and novelist Fyodor Dostoevsky, all of whom critiqued rationalism and concerned themselves with the problem of meaning.

In the 20th century, prominent existentialist thinkers included Jean-Paul Sartre, Albert Camus, Martin Heidegger, Simone de Beauvoir, Karl Jaspers, Gabriel Marcel, and Paul Tillich.

General introduction

Martin Heidegger is a German philosopher. Heidegger has a different view toward humankind's existence which he named as being there or being here, in the German language 'the *Dasein*'. Heidegger shows "Human reality", *Dasein* is often lost in inauthentic and everyday life. But a human being can also find his authenticity and open the mystery of the Being, the source of all things (Heidegger's philosophy summary –The philosophy.com). Heidegger in his major philosophical work of the 20th century Being and Time (1927), describes the condition of *Dasein*, this being particularly where being has to be there. And:

The existing human, thrown into the world and abandoned to itself, is a reality whose nature is to be the main concern. This concern is anticipation of ourselves into the future, a being thrown into the world to die at the end. Far from being, a commonplace event, death means our last fate and opportunity. It is the core of our being.

Heidegger distinguishes between being the human 'source of the "spiritual" core of all things, which enlightens and illuminates so enigmatic. For beings are the various unique realities .

The philosophy of Soren Kierkegaard has been a major influence in the development of 20th –century philosophy, especially existentialism. He was a 19th –century Danish thinker and a father of existentialism. He was influenced by the philosophy of Immanuel Kant. He measured himself against the model of philosophy which he found in Socrates, which aims to draw one's attention, not to the issue of how one exists.

Kierkegaard insists that the single individual has an ethical responsibility for his life, and the choice to obey God unconditionally is a true existential decision faced by the individual. He claims that the only way to make life worthwhile is to embrace faith in God (Wikipedia). The summary of Kierkegaard's view of existentialism is living a religious life, and that almost no one lives a truly religious life; in other words, how to lead an authentically religious life while surrounded by falsely religious people.

The main proposition of existentialism is that anxiety forms the foundation of human feeling and thinking; this condition is triggered when we recognize the absurdity and meaninglessness of our existence. This European philosophy influenced directly Franz Kafka.

General introduction

Confusion and anxiety are represented by an extreme metaphor in Kafka's disturbing story *THE CASTLE*; the core of Kafka's tragic novel is the response of his family and acquaintances to his absurd predicament. Kafka's works deftly expose the barbaric and inhumane response of the so-called, rational world that they represent. In the words of the existentialist philosopher and writer Jean-Paul Sartre, "HELL is other people". His phrase perfectly describes Kafka's absurd depiction of a man in crisis. Kafka in his longer works, such as *The Trial* and *The Castle*, describes unresolved quests, defined by paradox and instability of meaning and interpretation.

Interestingly, Kafka is not known to have declared himself an existentialist, although he acknowledged the influence of Kierkegaard and Dostoyevsky, two key figures in existentialism. It was Sartre and Camus who appropriated Kafka into the movement after his death.

Considered one of the Modernist writers, Franz Kafka's personal life is almost as intriguing as his fiction. Troubled by health instability for most of his short life, Kafka composed his great works in bursts of manic energy and with the support of his brilliant friend Max Brod. However, upon the completion of the book, Kafka fell into a dangerously dark depression in anticipation of the world's reaction to his work.

Kafka's novel *THE CASTLE* is one of the most interesting works of literature from the perspective of the *Dasein* and the loss of the *Dasein* in the modern period. As a result, the investigation of how the symbolism of the novel may build and structure the whole work, as it was not done before, may serve as the novelty of the work, in an existentialist view.

Methodology

The goal of this work is to analyze the novel "*THECASTLE*" through a psychological approach to show the instability of the individual in the community in particular and his anxiety towards the contemporary world in general. The aim of this work is also to shed light on the relationship between the novel and its writer in terms of Kafka's view on the human existence issue.

General introduction

Research Questions

To be faithful to the main topic of this research, the present work is an attempt to answer the following interrogations:

- 1- In what ways does the novel *The Castle* represent the loss of the DASEIN?
- 2- To what extent does the group of themes in *The Castle* realize Franz Kafka's autobiography?
- 3- To what extent can "*The Castle*" be considered an autobiographical novel in relationship with the loss of the *Dasein*?

To deal with the aforesaid issues, the researcher envisaged the following hypotheses: .

The novel's central characters represent the loss of the *Dasein* and reflect the Modern individuals through their attitudes and behaviors in the society they act in .

The central characters are depicted in an Existential condition through their existential struggle in the absurdities of the Modern world , including Kafka the writer who is a modern novelist and thinker that his novel mirrors his personal story and tragic life .

Dissertation structure

The dissertation contains three chapters; the first one is about the key concepts of the investigation, the *Dasein*, and the Loss of the *Dasein* in the Contemporary World. This chapter involves definitions of the key concepts, especially The *Dasein* and the problems that face it which lead to its loss of it.

The aim here is to explain the *Dasein*, the loss of the *Dasein*, and their relationship with existentialism. From an existential perspective, mainly, this chapter will detect how the modern individual, as a result of the modernist conditions, embraces existential themes such as absurd, authenticity, and anxiety.

The second chapter is about the Modernist writer Franz Kafka. It contains a short biography of Kafka, his problems, and his struggle. Here the focus is on the psychological side of the writer with a background of the modern period in which Kafka lived and witnessed. The aim of this chapter is an attempt to answer the previous question that is

General introduction

mentioned above; to what extent does the novel *THE Castle* represents Kafka's life about the loss of *DASEIN*.

The third chapter is considered the analysis of the novel *THE Castle*. It begins with a synopsis of the novel. Then the analysis is about the loss of the *Dasein* through the setting, the main characters in the novel, the plot, themes, and symbols.

This chapter seeks to find illustrations, examples, and proofs in the novel to show how Kafka sees the human being's existence in the world that surrounds him, and how the modern individual struggles with the community and the system which governs and conducts him as well.

Chapter one

***The Dasein, the loss of the Dasein in the
Contemporary World.***

1.1. Introduction

In the twentieth century twist, after the end of the World War One, the world has witnessed prominent changes in society, especially in both technology and science: nuclear weapons, mass media, telecommunication, and information technology (Internet in particular) that turned it into a small village where knowledge is available to almost everyone under the umbrella of industrialization. These reactionary and evolutionary changes led to question the role of culture and art as well 'the 20th century. From a philosophical angle, it anchors the breakdown of certainty i.e. there is no absolute truth as a human is the product of history and society, and rationality rather than being a natural endowment is a historical-cultural outcome and the stream of thought. Indeed, one of the modern themes is the rejection of universal objective truth; which is apparently stated by John- François Lyotard "incredulity towards meta-narratives". According to modernism, there is no universal truth instead there are only truths that are special to a certain society or group of people and restricted to individual perception (Veerachary.p.32).

So, modernism shapes new ideas about history, notably time and place. It basically seeks to reduce the significance of history paying less attention to its value and role as regarded as a witness to what is going on and recording facts. However, stories may be wrong and the witness always testifies the strong side. It considers the pursuit of the ultimate truth as rather a mistaken claim and modernism basically call for the impossibility to reach the truth.

1.2. The Contemporary World

The contemporary world is an ever-changing mix of social and political changes.

Challenges of the 20th century include emerging advanced technologies, industrial development, wars, ideological conflicts, and overpopulation. Philosophers and thinkers start questioning and inquiring about many moral issues, such as existentialism, and the human value in his environment. They have always strived to provide explanations and philosophers, new explanations appear whether to defeat previous thoughts, build on them, or prove them.

1.2.1. Post-Modern Individual

Postmodernism individuals have adopted new values, beliefs, behaviors, and attitudes compared to their modern counterparts. (Inkeles and Smith, 1976.552-53) Inglehart (1997) identifies postmodern individuals as those who are highly subjective and who believe in secular – rational authority over traditional ones. They make such a shift from traditional authority because they prefer independence and freedom. According to Inglehart, behaviors, and attitudes might be affected by material conditions; as long as, they indicate a broader social environment. Bauman (1992) declares: Postmodernity does not seek to substitute one truth for another, one standard of beauty for another, one life ideal for another. Instead, it splits the truth, the Standards, and the ideal into already deconstructed and about to be deconstructed.

It denies in advance the right of all and any revelation to slip into the place vacated by the deconstructed/ discredited rules. It braces itself for a life without truths, Standards, and ideals. (ix)

It is actually the same way the postmodern being lives, as he does not prefer one absolute truth, but rather he believes that the truth may not always be recognized and actual ideals should be questioned. Although Postmodernity braces itself for a life without truths, standards, and ideals, the postmodern being follows the same path. In the absence of truths, he is not able to set ideals that deliberately lead to never considering truths in the future; consequently, he, basically, lives in the present.

1.3. Definition of the *Dasein*

Martin Heidegger was a German Philosopher. He is regarded as one of the most influential figures of the 20th century for his contributions to the field of phenomenology and existentialism.

Existentialism is a philosophical method, an approach that lays stress on the Existence of the person as a free being, responsible for their development through the act of freedom of will. According to Heidegger, the being of an entity deals with the meaningful presence of an entity within the range of human experience. So, the human entity which is

distinguished by the awareness of being of other entities including the being of itself is what is called *Dasein*.

Dasein is Heidegger's way of referring both to the human being and to the type of being that humans have. It comes from the verb *Dasein*, which means to exist or to be there.

The noun *Dasein* is used by other philosophers, by Kant for example, for the existence of any entity. But Heidegger restricts it to human beings. He also stresses the root meaning of the noun namely "being there" or "being here".

Da in ordinary German is appropriately translated sometimes as "there" and sometimes as "Here" depending on the context. The word Sein means to be and the noun "sein" being in the abstract sense.

Dasein is the word that Heidegger uses to discuss human beings as a kind of being this is what is really distinctive about us as human beings a little bit later he's going to say that in a way *Dasein* is the closest thing to us but it's also quite far from us so what *Dasein* is not just me standing here, you were also designed this doesn't mean that it's some sort of you know airy you know the very vague thing that's connecting us all in one big mentality no you are *Dasein* I am *Dasein* and *Dasein* is different in you than it is in me but there's still a fundamental similarity to our *Dasein* that allows us to recognize each other as the same sort of being . *Dasein* Heidegger says is the being for whom its own being can in question or can be a matter of concern or care *Dasein* is the being which in a certain way is connected to or is in a certain sense all other beings and I'm going to begin here by talking about a passage that he references coming from Aristotle he says that Aristotle had said the soul of the human being is in a certain way being and this was a very important notion that then was carried forth into medieval philosophy as he says and how is this interpreted the soul which constitutes this the being of human being. (Sadler, 2018)

What is being? Heidegger argues that we first have to understand what it means to be a being that asked a question about being right it's only human beings like ourselves who are engaged in this question of what it means to exist (Thorsby, 2016). In this video, professor Thorsby discusses the introduction to part one of being and time in which Heidegger distinguishes the existential analytic of *Dasein* as not being a form of psychology, anthropology, or biology.

1.3.1. The Modern world

Heidegger begins by considering *Dasein* in its average everydayness. Not all of *Dasein*'s capacities are exerted in its average everydayness. It does not make momentous decisions or, on the whole, contemplate its own death. Above all it does not reflect conceptually on its own condition, Heidegger will have to go beyond average everydayness. But the philosopher is also a human being and, like the rest of humanity, spends much of his time in a state of everydayness. (Inwood, 1997)

It would be a serious error to describe *Dasein* as if it were unremittingly engaged in philosophical inquiry. In any case, *Dasein* in its average everydayness shares many characteristics with *Dasein* in its more elevated modes. (Inwood)

Dasein, whether in its average everydayness or otherwise, is in the world, stones, trees, cows, and hammers are also in the world. And *Dasein* too is in the world in the way they are .but *Dasein* exists in the world in another sense; is different from the other interties of being. *Dasein*, unlike stones and trees, is aware of and familiar with the world in which he lives and acts. Aware of other things in the world and of itself, and it is so in virtue of its understanding of being. It is not a self–enclosed subject, aware only of its own mental states. If it were so, it would have a definite ‘what ‘ and would neither be, nor need to be, in the world. *Dasein*, to be at all or at least to be in its own characteristic ways needs a world populated with entities for it to engage with. (INWOOD).

Husserl later called this world, the world in which we naturally and normally live, life-world. But Heidegger simply called it the world, the wider world beyond the immediate world around us, the world of the workplace. (Indwood). In this sense, we can understand that the world is the space in which *Dasein* lives, acts, and is aware of all the surroundings that exist; and without *Dasein* we can say there is no world at all.

What is the world? A world now formulating the question of the meaning of being requires considering *Dasein* and as such it's necessary that *Dasein* be adequately understood and to know how to understand it though *Dasein* has an ontake ontological priority. This does not necessitate that the meaning of dazzling is immediately available to us and that it is accessible without any kind of interpretation. *Dasein* is what is nearest to us since it is, but it is so close it is also the hardest to see as Heidegger states dazing is

optically close, but ontologically far removed what does this mean authentically it means that *Dasein* is part of our everyday existence with its distinct set of possibilities that are constantly encountering. However, it is effortless to become absorbed in what we might call the daily grind of assuming and neglecting our possibilities; for this reason, we cannot see those general structures of our existence. This makes *Dasein* optically far removed from how we understand ourselves.

The term World here has several meanings in being in time in the present context world is placed in quotes when this is done throughout the text it refers to an on take dimension as what is objectively present in the world. The totality of beings available in discussing the concept of world, it might be helpful to at least mention the other senses when used without quotes world refers to the place in which one factually lives. But worldliness takes an ontological sense .worldliness refers to the way of being, a being in the world.

This is what Heidegger says about the *Dasein*: “Da- sein tends to understand its own being in terms of that being to which it is essentially, continually, and most closely related to the world”.

➤ **Martin Heidegger coined the term the *Dasein***

Martin Heidegger was born September 26th of 1889 hailing from Messkirch Germany .He is regarded as one of the single most important German philosophers of all time. He is best known for the extremely influential work of being in time to many today, being in time is one of the most important pieces of phenomenology. The term phenomenology is the study of structures of consciousness as experienced from the first person’s point of view .The actual phenomena that a human experiences what he sees, what he tastes, and what he smells, touches, hears and feels . Instead of focusing or asking what he really is . It focuses on the phenomena that surrounds his life and with existentialism, being the emphasis on individual existence with the freedom and having the choice that the person all experiences as human individuals the core purpose of being in time. It addresses the meaning of being what is it to be what is common to all entities. These questions are so important in the subsequent creation of being in time is hands down one of the crucial pieces and turning points in philosophy. Today being in time and Heideggarian philosophy is the backdrop of the Twentieth century philosophy.

Heidegger approaches these huge questions through the lens of Dasein which roughly translates in English to simply being there, in order to get into being in time. The needs here is to take a look at what Martin Heidegger is responding to, and how he is fundamentally reacting to enlightenment-era philosophy, because from the time of Descartes, Locke, Kant and even Hume; it typically looked at the world and human experience through the lens of subject and object. The subject is the human being and the object is the being in the world.

The importance of this distinction and separation of you and the world you are two separate things. Under this philosophy this difference between subject and object is something Heidegger doubts there is something else extremely important here as well when modern philosophers such as Descartes wanted to explain. Existence they wanted to explain themselves what Descartes ultimately did is he narrowed down his direct path of existence and ultimately the conclusion that Descartes came to about existence is that you can essentially strip everything away, but the only thing that provides proofs of our existence is the fact that we think it is the fact that we are existing. The idea of “I think, therefore I am “René Descartes.

Heidegger is talking about before thought is ultimately what he is referring to as *Dasein* , is an incredibly hard concept to grasp . the *Dasein* term that Heidegger coined , he wanted to leave all the prior philosophical baggage behind . Being and *Dasein* , Heidegger refers to being in the world as a rejection of subject and object , a person and the world as a separate entity . He views being as something as being hyphenated in the world. This is what he is referring that it cannot being without the world , because they are not two separate things , the world around you and being as yourself are completely interlinked and necessary for one to another .(Martin Heidegger: Being and Time, 2020. 6:23/19:54)

1.3.2. Theme of the Analytic of *Dasein*

“We are ourselves the entities to be analyzed. The being of any such entity is in each case mine. These entities in their Being, comport themselves towards their being. As entities with such being, they are delivered over to their own being. Being is that which an issue for every such entity is. This way of characterizing *Dasein* has a double consequence.

1.4. The features of the individual in the society

The personal's existence, social roles.

- Three Features of the *Dasein*: Heidegger.

a- The social dimension: you are seeing yourself in a certain way in a certain society.

Making sense of yourself, making judgment towards others. You're reacting.

b- Mood or Emotions: mood reflects and alters our experience; some moods are particularly important philosophically. Anxiety

c- Death Finite: people face up to it or dodge it and duck it. (To die) as an unreadable end. For all human beings.

How does this relate to classical Philosophical models?

Example: Skepticism: the scandal of philosophy improves the existence of human beings.

1.5. The loss of the *Dasein*-

The loss of the *Dasein* is no longer being there. No more possibilities to be here or there. It is also the end of human beings, in other words, death.

Heidegger towards death: Being towards death.

Lan Withy Berry. ([Http: // YouTube/xuvfkuvw8hc](http://YouTube/xuvfkuvw8hc))

Loss of *Dasein* appears in anxiety; fear insecurity, homelessness, and death, no freedom unwilling also are loss of *Dasein*.

Dasein is you and me, in a certain place reacting with the others, doing deeds participating in something. Actions you have the responsibility of what are you do with a social significance.

Blackwell reference online. Bibliographic details: A companion to Heidegger-Heidegger's notion of *Dasein* and Philosophy of science.

In anxiety one does not shrink from some being within the world, something specific, imminent, and dangerous, that is either here or there. In anxiety, *Dasein* is anxious about non-being, and that which threatens it is nowhere. (Being and Time, section 45-83 pp.231-437)

Dasein is anxious about non-Being, but this non-being is just nothing. This non-being is not just nothing. This non-being is grounded in the world as such (p.187). The dark horizon wherein the beings within the world and also *Dasein* itself meet and which contributes to the essential dimension of *Dasein* becomes disclosed, in other words, anxiety is the understanding disposition by which *Dasein* in its unity is disclosed to itself. (p.188)

1.5.1. Being and Nothingness

According to Heidegger, nothingness shows us the courage to realize reality; it helps us to know the *Dasein*. It gives us meaning, it is also responsible for transcendence, self-hood, and freedom. In the absence of nothing, there would be no such things as self-hood, or freedom. (YouTube test prep www.examrace.com)

Hence, the concept of nothingness is included in the concept of being-nothingness and is regarded as the source of negation. According to him, dread always proves nothingness.

He quoted “Dread reveals nothing”

Dread is understood as a psychological aspect that is most similar to fear.

In fact, it is contradictory to fear. According to Heidegger, he says that the concept of both, being and non-being are essentially for our understanding. Without knowing the one, we cannot know the other (www.examrace.com)

1.6. Problems that face the Desein

1.6.1. Alienation

Existentialism sees man as being struggling to exist in an absurd world. The world around him is incomprehensible, large, and not understood. As a result, a human being finds himself alone, lost, and alienated.

Alienation is the separation or estrangement of human beings from some essential aspects of their nature or society, often resulting in feelings of powerlessness. (Revisesociology.com. what is Alienation?)

Social Alienation is a broader concept used by sociologists to describe the experience of individuals or groups that feel disconnected from the values, norms, practices, and social relations of their community or society for a variety of social structural reasons, including and in addition to the economy (thought. co. by Ashley Crossman, June 21.2019)

According to the Existentialist philosophy, Self-estrangement is an outcome fearing to make choices. Human beings are different from natural objects in the sense that man has the power of self-determination which is frightening. self-estrangement over men trying to exist within a system that seems to provide him with security as well as control over the others so that he can overcome the problem of existence, however, it turns out that the system destroys the individual, and the result is the loss of individuality in other words alienation from the self.

Alienation is a symptom of the inhumanity of modern society it could function as a gateway to the realization of individualism.

All human beings seek to find a stable place in the world. This endeavor is to gain a secure and meaningful existence in the universe.

1.6.2. Facticity

Man's facticity consists of things that cannot have been chosen by him such as one's date and place of birth language body origin or the previous choices he made that are his past

Facticity Limits Freedom by restricting man's future possibilities.

In this sense, he describes anxiety as the dizziness of Freedom. Feeling of uneasiness humans encounter when they are on the verge of choices and possibilities the human feels anxious not because of choices for the because of the freedom they have over these choices and the possibility that results from this freedom

Sartre Agrees with Kierkegaard and Heidegger but anxiety is the human sense of freedom. This is no truth in his famous saying man is condemned to be free (Sartre, 29)

Human experiences anxiety as he acknowledges their freedom and the responsibility resulting from it. Sartre describes the sense of Freedom as contamination as most people tend to deny avoiding the feeling of estrangement anxiety and the pressure of open responsibilities resulting from embracing freedom.

Facticity is the human confession font to use character is determined by the world he acts in, not by his own choices which is only a defensive mechanism against Society (Webber, 2009).

1.6.3. Menace

Menace to somebody or to something, a person or thing that causes or many causes, serious damage, harm or danger. An Atmosphere that makes a person feels threatened or frightened. (Oxford University Press Dictionary)

Man has always been in search of a secure way of existence that will help him overcome his thrown condition in a world beyond his knowledge. Straining to proceed on this () road, He comes across plenty of difficulties detaining him from Contracting himself. One of these major problems is Menace, coming from outside, created by unknown forces and threatening man; therefore, causing uncertainty and anxiety about his existence.

Menace as a verb and menacing as an adjective, something that is a person or situation that is likely to pose a threat, to pose a danger to create a situation where something bad could happen. so a menace is a source of danger. if something is menacing them it's threatening it looks probably like it is going to happen, notice we can also use the adjective menacing to mean threatening; he has a very menacing look on his face, he used very menacing words, and then to menace as a verb to threaten or to intimidate. Thus, a menace is a Danger that is very possibly going to cause problems. (Menace-Menacing- Menace Meaning-Menacing Examples- Menace in a Sentence . 2019.01:20/6:15)

1.7. Concepts that are related to the *DASEIN*

1.7.1. Existentialism

Similar to any way of thought – existentialism grew up in a particular historical and cultural context. It came as a salvation to the confused and disoriented individual of its time whose insistent questions found no response in previous philosophies and ways of thought. Existentialism, as Solomon aptly puts it, “marks the ever-increasing failure of postmodern humanity to find itself at home in the world.”

To borrow Solomon's words again, Existentialism was “the by-product of the Renaissance, the Reformation, the growth of science, the decline of church authority, the French Revolution, the growth of mass militarism and technocracy, two world wars, the triumph of capitalism, and the sudden onslaught of globalism and its consequences “(Xii). As a result of all these events, people were in doubt, fear, and lost confidence in everything. They found themselves in an objective rational and material world led by science and empiricism and cares only about what is concrete, and no room was left for abstract things such as fear, love, and ethics.

People faced this world with no trustworthy religion to refer to with the decline of the church, not even science was convincing for them to explain the brutalities of the two World Wars, and they were no more treated as individuals but as small entities of a much bigger globe.

This triggered in them many daring abstract questions such as: what is the meaning of our lives?

Why do we meet death? What ethics is the world led by? What is the source of those ethics? Are we the product of our society or should we meet our impulses? Shall we act as entities in that unfair world or act as individuals? (Cogswell, 2008)

That was what Existentialism came to address. It came to help people better understand the world, and find meaning in their lives as individuals. That is the uniqueness of Existentialism in contrast to previous philosophies; being by the side of the individual, being what Sartre describes it “a doctrine which makes human life possible.” (32)

For Heidegger, the human's existence is both the human being and the type of this being that humans have. Heidegger uses the term the *Dasein* to refer to the existence of human beings in the world. *Dasein* the phenomenon of presence – Being in the ordinary world – is a vital part of human interaction. Being there, in the virtual sense, is a crucial part of the performance, and carries with it the weight of phenomenological meaning. (Inwood, 1997)

This state of not feeling at home in the world is the German word *Unheimlichkeit*, which means unhomeliness, but is often translated as uncanniness. When things feel uncanny, bizarre, strange, they are unhomely. When you have felt the sort of dizziness of nothingness, the dizziness of freedom. Heidegger says that anxiety can evoke wonder and that it is in alliance with creative longing and with cheerfulness even. For Heidegger, anxiety is the fundamental mood of nothingness that paves the way for us to be able to actively take up own freedom.

Dasein's being is its own possibility. It can choose itself or flee from itself, Authenticity and inauthenticity.

1.7.2. Authenticity VS Inauthenticity

Authenticity for Kierkegaard is the final and ultimate stage in life one can only reach by embracing the absurdity of existence through a leap of faith (Gordon, 1999).

Kierkegaard believes that most people live inauthentically in the two first stages of life, the aesthetic and the ethical. In the first stage i.e. the aesthetic, people are totally passive in taking control over their lives, do not question their existence, deny their freedom of choice, and live only for momentous pleasure: a life that does not reflect who they are.

As people start questioning their existence and making choices about their life .they jump into the second stage, the ethical. In this stage, people tend to join a social or ethical system of rules and take a side that determines who they are in life.

However, they are still inauthentic, in Kierkegaard's view, as life is absurd and cannot be explained through a set of rules of one certain system. For him, meaning is only found in one's relationship with God, not in the world; as people capture this, they reach the final authentic religious stage of life. At the point they take responsibility for their lives and face

the absurdity of existence with God's faith, not with worldly ethical rules; they become authentic (Panza & Gale, 2008).

The same as Kierkegaard, Heidegger thinks that everyday life most people are absorbed into is not authentic. Heidegger's mind is found in human's understanding of his relation to death and his being in the world as being into death (Michaelman, 2008).

Sartre contradicts Heidegger about considering death as the source of life meaning but agrees with him that assuming one's freedom is a necessary step toward authenticity (Gordon), but it is the best one to be cited when talking about inauthenticity for he describes it through real examples (Michaelman):

The café waiter who tries to assume the "being" of his social role,

To actually "be" a waiter and not merely "play at being one";

The Homosexual who accepts society's judgment that he is determined;

To act according to a specific human "type";

The idealistic woman who evades her sexuality by dissociating her true self (her mind) from her;

Body (her hand) being caressed by a suitor. (44)

In each of the previous cases, the individual is pursuing a "bad faith" which is the stage of escaping oneself and avoiding accepting the reality of one's freedom of choice and the responsibility of it. In the three cases above, each one is living according to outside judgment and roles not according to their real selves. Each one is escaping from his reality and embracing an outside one, just to avoid the responsibility resulting from being true to who they are. That is what Sartre calls "bad faith" and is what means to live authentically (Flynn, 2006).

For Camus, the only way to live authentically is to accept and embrace the absurdity of life. Yet, this acceptance is not an act of creating one's own meaning in life and defending it in the face of a meaningless world. Camus explains his understanding of authenticity, although rarely using the term, through the Myth of Sisyphus. He believes that from the

moment Sisyphus accepts the meaninglessness of his repeated action of rolling the rock to the top of the mountain, then having it roll down to start all over again, he revolts against the fact that it is a punishment. He creates his own meaning for this act by courageously embracing it; as a result, starts to live authentically. Camus thinks that the attitude of Sisyphus is only authentic one can proudly take in revolt against the absurd life; as a result attains happiness (Golomb, 1995).

To sum up all previous Existentialists' views together, inauthenticity is a human's passive immersion into everyday activities that are determined by the rules and systems of the society he/ she lives in, without seeking meaning for his / her existence or making personal choices. On the other hand, authenticity is the state of being ones' original self that runs a life based on individual choices; a state in which one embraces the absurdity of life and acknowledges his/her freedom and responsibility to give meaning to life.

For Heidegger, anxiety is a fundamental mood that discloses us in our very being. It's through anxiety that we find out who we are. Now, why is this case?

Well, for Heidegger, who we are is what he calls *Dasein*. Now you've encountered this word in doing the reading, *Dasein* is a German word that means existence. However, and one that translators usually keep in German, because it's a combination of two other German words: da is "there", and sein, which means being. So *Dasein* is this word for existence that literally means "being there". This is essential for Heidegger. He plays a lot with the literal meaning of this word because for him, it shows that being is always being in the world, being in an environment, being there, and being somewhere. Existence is always already outside of itself. To exist means to stand outside oneself in the sense that we can distance ourselves from our own existence and reflect on it. I exist in the world, my situation, my position in this world.

Now, anxiety discloses a fundamental way of relating to my environment and my world. And this way of relating is the mode of nothingness .you may have sometimes found yourself going about your daily life, you know, doing your random activities, doing your work, talking with friends, et cetera. (Anderson, 2012)

Professor Ellie Anderson, co-host of Overthink philosophy podcast, discusses some key themes in Martin Heidegger, including his theory of anxiety as a fundamental mood, his relationship to existentialism, and the nature of *Dasein* and freedom.

If you enter a place you've been to many times before, but suddenly it seems different. It seems off. In these situations, we get jolted out of our almost robotic, habitual way of living and we come face to face with the fact that we exist as freedoms in that world. This is the disclosure of the nothing, for Heidegger. So, anxiety is that moment of being jolted out of your everyday way of living and seeing that things are kind of funny. That is anxiety for Heidegger. Now, anxiety, He notes, is something that it is not like we are experiencing all the time. It is quite unpleasant to experience in many cases.

There is a reason why people who experience anxiety constantly want to find some way to get out of that, to resolve the state. We are free in our environment and we are always in a sense outside of ourselves, having this unique relation to our world. Anxiety for Heidegger is a peculiar experience of no longer feeling at home in the world, but we can only no longer feel at home in the world if we already did feel at home in the world (Anderson, 2021).

In the mode of inauthenticity, *Dasein* falls into the publicness of the they and becomes an unidentifiable part of it (Heidegger, 61). More precisely, the loss of a man's individuality in the process of his integration into the anonymous collectivity of military action. What gives a specifically conservative connotation to Heidegger's use of these concepts, especially in comparison with Brecht, is the fusion of the "they" with the public sphere as expressed in the phrase "the publicness of the 'they'". If any further evidence were needed to prove Heidegger's bias against the public sphere, it would lie in the superposition of a third code upon the cluster constituted by authenticity/inauthenticity and individuality/collectivity.

Inauthenticity and collectivity, the negative values, are associated with "idle talk" (Gerede), whereas authenticity and individuality are linked to being or "the *Dasein*".

1.8. Conclusion

Dasein is Heidegger's way of referring both to the human being and to the type of being that humans have. Da-Sein, the phenomenon of presence being in the ordinary world is a vital part of human interaction. To be an issue means to be concerned about something. In other words, being of *Dasein* as Existence is so constituted that in its very being it has a caring relationship to its own being.

And so now, in this technological development, with advanced industrial life, there is perhaps the risk of non-presence in the world, by the feeling of anxiety, fear, and alienation. This insecure situation calls for the loss of the *Dasein*. It is a beginning in which a person starts to lose his presence in the world. He becomes useless and disappeared into nothingness.

According to Heidegger, temporality is the relation of being itself, what he calls *Dasein* as being there, or being in the world, and it is thus at *Dasein* that the very possibility of a distinctly modernist narrative, history, or subjectively is configured.

Dasein is Heidegger's way of referring both to the human being and to the type of being that humans have. It comes from the verb *Dasein* which means 'to exist' or "to be there" (Heidegger, 1989).

The noun *Dasein* is used by other philosophers, by Kant for example, for the existence of any entity. But Heidegger restricts it to human beings. He also stresses the root meaning of the noun, namely "being there" or "being here". Da in ordinary German is appropriately translated sometimes as "here" depending on the context. The word "sein" means "to be", and a noun "sein", being in the abstract sense. Sometimes, but not always, Heidegger hyphenates the word "da-sein", to stress the sense of being there.

Da- sein, the phenomenon of presence – Being in the ordinary world is the vital part of human interaction. Being there, in the virtual sense, is a crucial part of the performance, and carries with it the weight of phenomenological meaning.

Put simply, the concept has the power to rescue us from the philosophical abyss. Heidegger used the metaphor of a bridge, to show how sentient human beings can experience nothingness – the above, the below, the in, and the round ourselves as an

extremely perilous place. In his masterwork on Martin Heidegger, RudgerSafranski puts it eloquently.

Thus, *Dasein* is a being that looks across itself and sends itself across- from one end of the bridge to others. The point is that the bridge grows under our feet only as we step on it. (Safranski, 1998)

And so now, in these technologically mediated times, there is perhaps the risk of non-presence in the world, the loss of Da-sein .this is where phenomenological tradition may continue to have usefulness, and meaning. When we are actively constructing the bridge of existence, we may suddenly apprehend the enormous nothingness within which we are lightly, but perilously, balanced. If we hesitate or lose confidence, we may stop believing in the bridge, and so disappear into the abyss. To save ourselves, we must keep going .throughout our lives we build the bridge with our presence and traverse the abyss, to continue Being.

To be an issue means to be concerned about something and to care for something.

In other words, being of *Dasein* as existence is so constituted that in its very being it has a caring relationship with its own being.It is said that “being” is the most universal and the emptiest of concepts. As such it resists every attempt at definition. (Michael, 1997)

Although it is the most conspicuous heir to the cultural obsession with the time that is typically said to have dominated earlier modernism. The full scope of Heidegger’s remarkable study of temporality during the period from 1924-to 1947 has never been elaborated – neither in terms of its potential literary applications nor in terms of its engagement with the historical moment of modernism as such.

For Heidegger, time is much more than the object of a definable and radical, even playful, experimentalism which we have come to call modernism; it is neither comprised of stable modes (past, present, future) nor is it hierarchical, subjective, or even a relation among other relations that along with the question of time, are said to have preoccupied the modernist, most notably the questions of narrative, history, and subjectivity.

According to Heidegger, temporality is the relation of being itself, what he calls *DASEIN* as being there or being in the world, and it is thus at *Dasein* that the very

possibility of a distinctly modernist narrative, history, or subjectivity is configured. (Heidegger, 1989) Heidegger agreed philosophy had for too long overlooked the most important issue philosophers had forgotten to ask what it is to be in the opening pages of being in time. Heidegger writes our aim in the following treatise is to work out the question of the sense of being and to do so concretely the human being is different to that from a cat's way of being in that humans have lives to lead unlike other animals driven by simple desires humans have to make existential choices thoughtful decisions about what we should do and neither are we just Homo sapiens, Homo Sapien might describe our physical makeup but it doesn't get to the essence of the truth about what it is to be human and every Homo Sapien leads their lives in very different ways. This is a problem philosophers have wrestled with for thousands of years how do we understand human essence if we can work out what it is to be that we might be able to theorize better ways of living importantly for Heidegger the human way of being has no fixed meaning or essence ultimately human beings are unique in that they must interpret themselves but instead of realizing this very simple point philosophers have taken creating free-floating constructions grand metaphysical systems theories of politics the social world of morality and ethics. Heidegger singles out day Carter's illustration of this trend Descartes asked how it is we can really know the external world, he believed that knowledge we come to using our minds was more dependable than the knowledge we come to using our senses the senses he argued can trick us the senses may lead us to believe that the sun is closer than it is. It is the reason that tells us otherwise Descartes uses the example. (An introduction to Heidegger: Being and Time by then and now).

Heidegger agreed philosophy had for too long overlooked the most important issue philosophers had forgotten to ask what it is to be in the opening pages of being in time.

Heidegger writes our aim in the following treatise is to work out the question of the sense of being and to do so concretely the human being is different to that from a cat's way of being in that humans have lives to lead unlike other animals driven by simple desires humans have to make existential choices thoughtful decisions about what we should do and neither are we just Homo sapiens, Homo sapiens might describe our physical makeup but it doesn't get to the essence of the truth about what it is to be human and every Homo sapien leads their lives in very different ways. This is a problem philosophers have wrestled with for thousands of years how do we understand human essence if we can work

out what it is to be that we might be able to theorize better ways of living importantly for Heidegger the human way of being has no fixed meaning or essence ultimately human beings are unique in that they must interpret themselves but instead of realizing this very simple point philosophers have taken creating free-floating constructions grand metaphysical systems theories of politics the social world of morality and ethics.

Chapter Two

Kafka's historical and fictional Context

2.1. Introduction

Since modern man was disillusioned, filled with anxiety, and desperately in search of meaning for his existence. In modern psychology, as a result of the discovery of the subconscious, it was realized that man's impulses and instincts as well as his childhood experiences determine his actions and the way; he perceives the world contrary to the belief that reason and logic are the sources of knowledge. In this vein, Peter Childs argues "that reason and knowledge are merely used to enslave and control people in alternative ways to pre-modern to achieve social domination society, which employed coercion, religion and 'natural' authority." (Childs, 2000, p. 17) Therefore, the unconscious became important as the human consciousness. Concerning Kafka as a modernist writer, the reader of his works, can feel his real struggle with alienation, sadness, and loneliness. Here, in his novel "The Castle" Kafka applies the themes of loneliness, frustration, menace coming from external forces beyond the individual's comprehension and control, or getting lost in the world. His characters are estranged are estranged from themselves or their community in a nightmare atmosphere. Not only Kafka's characters who are bewildered, but also the readers are disoriented by Kafka's texts. In this vein, Robertson strives to answer the question:

Why does Kafka disorient the reader in this way? In part, he is taking to an extreme a widespread tendency of modern literature. Many years ago Roland Barthes distinguished modern from earlier literature by asserting that the former produces writerly texts (*textes scriptibles*), the latter readerly texts (*textes lisibles*). By a 'readerly text' Barthes meant one for which an authoritative interpretation already exists and has simply to be accepted by the reader, whereas a 'writerly text' has no definite interpretation and invites the reader to participate actively in making sense of the text. (Robertson, 2004, p. 26)

K. the protagonist in "The Castle" may represent Kafka himself in the situation of his struggle to find the meaning of his existence in the world. K. and Kafka are similar in their self-estrangement of a man who is trying to exist in a harsh society.

2.2. Franz Kafka's Biography

Franz Kafka was born into a middle-class German-speaking Jewish family on July 03.1883 in Prague, Bohemia, now the Czech Republic. Franz was the eldest of six children- He had two younger brothers who died in infancy and three younger sisters (Gabriele (1889-1941), Valerie (1890-1943), all of whom perished in concentration camps.

His father, Herrmann Kafka (1852-1931), was described as a huge ill-tempered domestic tyrant who, on many occasions directed his anger towards his son and was disrespectful towards his escape into literature.

Kafka's father was a businessman who established himself as an independent retailer of men's and women's fancy goods and accessories, employing up to 15 people.

All this life Kafka struggled to come to terms with his domineering father.

Kafka's Mother, July (1856-1934), was the daughter of a prosperous brewer and was better educated than her husband. She helps to manage her husband's business and worked in it as much as 12 hours a day. The children were largely raised by a series of governesses and servants.

2.2.1. Education

From 1889 to 1893, Franz attended the Deutsch Knabenschule, the boys' elementary school in Prague. He was sent to German Schools, not Czech which demonstrates his father's desire for social advancement. His Jewish upbringing was limited mostly to his bar mitzvah and going to the synagogue four times a year with his father, which didn't give him much to go on.

In 1901, he graduated from the Altstadter Gymnasium, the rigorous classics-oriented secondary school with eight grade levels. He did well in school, taking classes like Latin and Greek and history, after secondary school he went first, and he decided to study chemistry but switched after two weeks to law. At the end of his first year, he met another student a year younger than he was, Max Brod, who would become a close friend of his throughout his life, together with the journalist Felix Weltsch. Degree of Doctor of law on

June 18, 1906, and performed an obligatory year of unpaid service as a law clerk for the civil and criminal courts.

2.2.2. Work

At the end of 1907, Kafka started working in a huge Italian insurance company, where he stayed for nearly a year his correspondence during that period witnesses that he was unhappy with his working schedule- from 8 pm until 6 pm as it made it extremely difficult for him to concentrate on his writing. On July 15, 1908, he resigned, and a few weeks later found more suitable employment with the worker's accident insurance institute for the kingdom of Bohemia. He worked there until July 1922 when he retired for reasons of ill health.

He often referred to his job done only to pay the bills; however, he did not show any signs of indifference towards his job, as the several promotions that received during his career proved that he was a hardworking employee. In parallel, Kafka was also committed to his literary work.

Later Years: In 1912, at the home of his lifelong friend Max Brod, Kafka met Felice Bauer, who lived in Berlin. Over the next five years, they corresponded a great deal, met occasionally, and twice were engaged to be married. Their relationships finally ended in 1917. In 1917, Kafka began to suffer from tuberculosis, which would require frequent convalescence during, which he was supported by his family, most notably his sister Ottla. In the early 1920s, he developed an intense relationship with Czech journalist and writer Milena Jesenska.

In 1923, he briefly moved to Berlin in the hope of distancing his writing. In Berlin, influence to concentrate on his writing. In Berlin, he lived with Dora Diamants, a 25 years old Kindergarten teacher from a capital Jewish family, who was independent enough to have escaped her past in the ghetto. Dora became his lover and influenced Kafka's interest in the Talmud, a book of Jewish law. It is generally agreed that Kafka suffered from clinical depression and social anxiety throughout his entire life. He also suffered from migraines, insomnia, constipation, boils, and other ailments, all usually brought on the exercise stress and strains. He attempted to counteract all of this by a regime of naturopathy treatment, such as a vegetarian diet and consumption of large quantities of

unpasteurized milk. Despite all that, his tuberculosis worsened; he returned to Prague and then went to Dr. Hoffmann's sanatorium for treatment, where he died on June 3, 1924. His remains are buried alongside his parents under a two-meter obelisk in Prague's new Jewish Cemetery in Olsanske.

Kafka was influenced by no one more deeply than German Romantic-era author Heinrich Von Kleist, whom he considered a blood brother. While not outspokenly political, he also firmly held socialist beliefs.

In 1930, he was quite influential in the socialist and communist circles of Prague, and throughout the 20th century only grew in popular parlance as a way of describing intense all-powerful bureaucracies and other centralized powers that overpower the individual, and continue to be used even today. Indeed Kafka's friend, Brod, claimed that the 20th century would one day be known as the century of Kafka- his assertion carries the suggestion that no century better reflects Kafka's universe of inflexible, menacing bureaucracy working against the lonely individual who stands full of guilt, frustration, and disorientation, alienation from the often-nightmarish world by an incomprehensible system of rules and punishment.

Indeed, Kafka's work has, without a doubt changed the course of literature of the 20th century. His influence spreads from unrealistic magical realist, science fiction, and existentialist works, from writers as varied as Jorge Luis Borges, to J. M Coetzee, to George Orwell.

The widespread and performed nature of his influence shows that, despite how crushingly difficult he found it to connect with others; Kafka's voice ultimately resonated with one of the largest audiences of all.

Kafka's Works:

- ***The Trial (1914)***
- ***The Metamorphosis (41 pages) 1912 "Die Verwandlung"***
- ***Before The Law (2)***
- ***A Hunger Artist***

- *Jackals and Arabs*
- *A Report for an Academy*
- *A Country Doctor*
- *An Imperial Message*
- *The Judgment*
- *The Great Wall of China*
- *The Hunter Gracchus*
- *Upon the Gallery*
- *Josephine the songstress.*
- *The Castle 1922 (Das Schloss)*
- *America the Man Who Disappeared (1927)*

Franz Kafka- Wikipedia <https://en-m.wikipedia.org/wiki>

2.3. Kafka and Alienation

Jean-Paul Sartre's saying that "Kafka's testimony is all the more universal as it is profoundly singular" (Sartre, 1962, p. 322), is indicative of a key paradox in the reception of Kafka during the twentieth century, a paradox that has wide-reaching implications for our understanding of the surface between literature and philosophy. It is characteristic of the philosophical reception of Kafka's work that is repeatedly invoked in the context of attempts to escape from universal notions that have been inherited from modern foundational thinking; these notions include the subject, thinking, and existence. (Cools & Liska, 2016). Of paramount importance in this context is the concept of singularity, which is at odds with philosophy's ambitions, which have been expressed in terms of the universal and the essential. Philosophical attempts to counter this tradition frequently turn to modern literature in search of an experience of singularity that involves a sense of alienation.

Franz Kafka is a great Czech writer who has come to own a part of the human emotional spectrum, and thanks to him we are able better to recognize and gain a measure of perspective over and relief.

Kafka's world is not pleasant. It feels in many ways like a nightmare and yet it's a place where many of us will, even if only for a time, in the dark periods of our lives, end up. We are in the world defined by Kafka when we feel powerless in front of authority, judges, aristocrats, industrialists, politicians, and most of all: Fathers.

When we feel that our destiny is out of our control when we are bullied, humiliated, and mocked by society and especially by our own families. We are in Kafka's orbit when we are ashamed of our bodies, of our sexual urges, and feel that the best thing for us might be to be killed or squashed without mercy as if we were in an inconvenient and rather disgusting bed bug.

Franz Kafka was born in Prague in 1883, the eldest child of a terrifyingly, psychologically abusive father and a weak mother. Therefore, Franz grew up timid, bookish, meek, and full of self-hatred. He wanted to become a writer but it was out of the question in his father's eyes. He had several unsuccessful relationships with women; he couldn't marry or raise a family and was tormented by the strength of his sex drive, which made him constantly turn to brothels and pornography.

To suggest that one of the major keys to understanding Kafka is to fathom the nature of his relationship with his father. Kafka never wrote directly about this man in any of his works but the psychology of the novels is directly related to the dynamics he endured as the very unfortunate son of Hermann Kafka. Any boy, who has ever felt inadequate in front of, or unloved by a powerful father, will at once relate to what Kafka went through in his childhood.

In November 1919, at the age of 36, five years before his death, Kafka wrote a forty-seven-page letter to his father in which he tried to explain how his childhood had deformed him. Like many victims of abuse, Kafka never stopped hoping for some kind of forgiveness from the person who had so wronged him. "Dearest father", went the letter. "You asked me recently why I maintain that I'm so afraid of you. As usual, I was unable to think of any answer to your question, partly for the very reason that I am afraid of you, and

partly because an explanation of the grounds for this fear would mean going into far more details than I could even approximately keep in mind while talking.” (Kafka, 1919)

In a letter to his father, the grown Kafka abased himself before his father. “What I would have needed was a little encouragement, a little friendliness but I wasn’t fit for that.

What was always incomprehensible to me was your total lack of feeling for the suffering and shame you could inflict on me with your words and judgments. It was as though you had no notion of your power”. (1919). Kafka complained of one particularly traumatic incident when as a young boy he called out for a glass of water and his irritable father pulled the boy out of his bed, carried him out into the balcony, and left him there to freeze in nothing but his nightshirt. Kafka writes: “I was quite obedient after that period but it did me so much incalculable inner harm. Even years afterward I suffered from the tormenting fancy that the huge man, my father, the ultimate authority, would come almost for no reason at all and take me out of bed in the night and carry me out onto the balcony and that meant I was a mere nothing for him ” (1919). Boys need their father’s permission to become men and Hermann Kafka did not give Franz a chance. “At a very stage, you forbade me to speak. Your threat: “not a word of contradiction” (1919). Franz’s sense of inadequacy was total. “I was weighed down by your mere physical presence, I remember for instance how often we undressed in the same bathing hut. There was I: skinny, weakly, slight. You: strong, tall, broad. I felt a miserable specimen. When we stepped out, you hold me by my hand, a little skeleton, unsteady, and frightened of the water incapable of copying your swimming strokes; I was frantic with desperation. It could hardly have been worse, except it was. Kafka finished the letter. However, the letter never has been read by his father because Franz’s mother could not give the letter to her husband due to her weakness and discouragement, and she gave it back to Franz. (Literature: Franz Kafka, 2016)

“**I am free and that is why I am lost**” (10 lessons and 6 stories). Franz Kafka is a prophet of doom. But then I read all his novels and short stories. How wrong I was about Kafka. Kafka has a lot to offer. His story is a story of failure. Kafka writes about some dark feelings most of us experience, such as failure, nightmarish powerlessness, self-loathing, and anxiety. Kafka turned his nightmares into art and stories. As we can in all his stories, Kafka is concerned with the powerless individual against society, usually the

authority, the powerful, and the mighty. Individuals are usually unjustly and unfairly treated by their government.

What can we learn from Kafka? From reading Kafka's books, you get a distinct feeling that he is a prophet of doom and gloom. After all, none of his protagonists win anything. But rest assured, on the surface Kafka may appear quite pessimistic; he has a few great lessons in his sleeves that can help us even today. Whether you are a writer, artist, or even reader, Kafka provides some amazing lessons for us. Lesson one; failure is the most dominant theme. His stories are cries and sobs of the human condition. He was a beautiful cry artist who sobbed at every failure. Who told stories of failure? Perhaps he was the best artist of reality. Failure despite being seen as negative is not always bad. In fact, our evolution is only possible when our genes make mistakes. Through mutation, we die but also survive. So, every failure has either the seeds for future success, or if not, it can be a moment of beauty. In the same way, tragedies can be beautifully told and enjoyed. In fact, if one has to characterize Kafka's own life, on the surface it is a failure. He did not get married despite several attempts. He was never happy about his work and never finished any of his novels. He was not. Lesson two is that life is full of interruptions and evil is whatever distracts. We have dreams. We wait for the right moment. We think the condition is not right to start our projects. Kafka writes in his diaries: "since I am nothing but literature and can and want to be nothing else, my job will never take possession of me, it may, however, shatter me completely, and this is by no means a remote possibility". He was constantly interrupted. But he also had the habit of just leaving his novels unfinished. So, the lesson here is to ride through life's endless interruptions and find moments you can sail, do not wait for a perfect condition, because there is never a perfect time to do anything. Lesson three, life is absurd; the meaning of life is that it stops. If there is one thing that ties all of Kafka's writing is the absurdities of modern life. There are so many moments in His stories of his characters getting LOST in the illogical or irrational maze of the legal system or some other entanglements. Getting the feeling that nothing makes sense. That is precisely the point. We may think life has a purpose. We may go somewhere. We may think that things we do have a meaning. But if you stand back and assess things more clearly, you may find that not everything makes sense. Not everything has meaning. Not everything happens for a reason.

Sometimes good things or bad just happen. Kafka depicts these moments of life so beautifully and so brutally. In his writing, Kafka shows that life is for the most part absurd, irrational, and has no inherent meaning. All we can do is just accept its meaninglessness and absurdities. Just the mere acceptance of it may liberate us from our insistence to give everything a meaning. Absurdities of life are normal human conditions. Accepting this fact may give us some breathing space to enjoy it more and to be good to others. Lesson four: we are alone in this life; Kafka's protagonists always are alone, isolated, and alienated from the community. Understand it and do not feel sorry for yourself when others abandon you. (Franz Kafka/10 lessons and 06 stories)

In all of Kafka's stories, lonely protagonists battle to be accepted by a group community or authority and they fail. Life is a lonesome journey, do not expect too much from the others.

Life is full of ironies, *THE CASTLE* too some of the events are so illogical and comically stupid that you cannot help but laugh. In the face of utter failure, all we can do is laugh. Life is full of ironies. There are some big ironies about modern life; Kafka tells us that in the face of life's terrible ironies, we might as well laugh at them.

Knowledge is relative: you cannot know everything; Western civilization or modernity is predicated on the idea that through science we can know everything. In other words, there is absolute truth and we can discover it. This pursuit is at the heart of most of Kafka's stories. In the *Castle*, K. puts a lot of effort to find the man who requested his service but fails. In a way Kafka tells us that knowledge is never absolute, it is always relative.

To sum up, we can consider this quote, Kafka says: "I cannot make you understand. I cannot make anyone understand what is happening inside me. I cannot even explain it to myself" (10 lessons and 06 stories).

A philosophical exploration of Franz Kafka that has a relationship with the loss of Dasein

Franz Kafka came of age at the turn of the Twentieth Century and went to become one of its leading writers. His work brings together every day and the incredible, inviting the reader to challenge their ideas about human nature, politics, and society. Sadly, Kafka was in many ways just as haunting as his stories capital was a man who was not a trained

philosopher or disciplined writer. Kafka never indicated that he was expressing a deep philosophical theory in his aphorisms, but when you consider the time place and nature of Kafka then you see an existentialist.

Kafka was born in Prague in what is now part of the Czech republic on third July 1883 Prague was a confused city much like Kafka himself with numerous languages and ethnic groups fighting for position in Prague. It was clear in the late Ninetieth Century that Jewish residents were quite low in social rank café was a Czech – born German-speaking Jewish boy as he began his career his social network expanded across the city and he soon came into contact with its most prominent writers, poets and actors among these were Albert Einstein and Otto Pick who like Cather himself were both members of Prague's Jewish community.

His novels are like bad dreams mixed with absurdity. This absurdity separates Kafka's tales from those writers who tended to teach lessons and dispense justice.

Kafka was a great novelist and many scholars regard him as a major contributor to twentieth-century world literature. His novels are celebrated as existential because they emphasize the inner life, the subjective experience of the individual. They deal with important deep social issues such as religion,

Politics and existentialism, to show the absurdity of life; that is why his novels are so deep, refer to philosophy. His writing is enigmatic and mysterious which reflex the complexity of Kafka's personality, insane minded and perhaps a great philosopher can be not understood by ordinary readers. To treat an existential human issue is no easy task, Kafka's novels and letters are both real and fantasy which denotes the huge view that Kafka has toward life and death, toward humans and other objects that exist in the world. The Castle comes to express a philosophical dissertation on Kafka's interpretations of the conditions of modernity. The Castle is about how an individual is bound to the community as a prisoner for the rest of his life. **Pessimism** and uncomfortable reality are what best characterize Kafka's story. His philosophy on the purpose of human existence is faithful to the ideas of existentialism.

Man is a fragile entity of insignificant possibilities

Kafka was also thoroughly familiar with the writings of Kierkegaard, and it pays to ponder the similarities and differences between their respective views. The most obvious similarity between Kafka and Kierkegaard is their complex relationships with their respective fiancées and their failures to marry, besides pointing up an essential difference between them. For Kafka, bachelorhood is a symbol of alienation from communal happiness, and he thought of all individualism in this manner. This makes him a poor existentialist. Franz Kafka quotes Franz Kafka's books, stories, Kafkaesque, novels, and his life is extraordinary. (A philosophical Exploration of Franz Kafka).

2.4. Franz Kafka's Problems

Franz Kafka was a great Czech writer who has come to own a part of the human emotional spectrum, which we can now call the Kafkaesque and which thinks to him we are able better to recognize and to gain a measure of perspective over and relief from Kafka's world isn't pleasant. It feels in many ways like a nightmare and yet it's a place where many of us will, even if only for a time in the dark periods of our lives end up.

We are in the world defined by Kafka when we feel powerless in front of authority judges, aristocrats, industrialists, politicians, and most of all: Fathers. When we are bullied, humiliated, and mocked by society and especially by our own families. We are in Kafka's orbit when we're ashamed of our bodies, of our sexual urges, and feel that the best thing for us might be killed or squashed without mercy as if we were an inconvenient and rather distinguishing bed buy.

Franz Kafka was born in Prague in 1883, the eldest child of a terrifying, psychologically abusive father and mother who was too weak and in all of her husband to protect herself as she should have done. Kafka grew up timid bookish, meek, and full of self-hatred. He wanted to become a writer but it was out of the question in his father's eyes, so one of the greatest German literary geniuses since Goethe was forced to spend his brief life on Earth working in a series of jobs utterly beneath him: in a law office and then an insurance company. He had many unsuccessful relationships with women. He couldn't marry or raise a family and was tormented by the strength of his sex drive, which made him constantly turn to brothers or reductive to suggest that one of the major keys to understanding Kafka

is to fathom the nature of his relationship with his father. Kafka never wrote directly about this man in any of his works but the psychology of the novels is directly related to the dynamics he endured as the very unfortunate son of Hermann Kafka. Any boy who has ever felt inadequate in front of, or unloved by a powerful father. Kafka wrote a forty-seven-page letter to Hermann in which he tried to explain how his childhood had deformed him.

Franz Kafka is a guide to some very dark feelings most of us know well concerned with powerlessness, self-disgust, and anxiety.

Literature: Franz Kafka, 2016. 5:00/10:32)

Franz Kafka suffered from depression, despair, anxiety, his body, and alienation.

All caused him a complex personality, ambiguous and uncomprehending.

a- **Depression and Despair:** A person suffering from Tuber Culosis would display symptoms of depression caused by the progressive ravages of the disease within the body. On the 2nd of October, 1911 we read the following about his inability to sleep and its consequent depression of his spirit sleepless night. The third in a row....

"I feel myself rejected by sleep.... Towards morning I sight into my pillow because for this night all hope is gone." (Brod, 1960)

b- **The Abiding Feeling of Anxiety:** On the 8th of December 1911, Kafka wrote: I have now and have had since this afternoon, a great yearning to write all my anxiety entirely out of me, write it into the depths of the paper just as it comes out of the depths of me, or write it in such a way that I could draw what I had written into me completely. (Brod, 1960, p.8)

c- **Contempt for the Physical Body:** Kafka being is a seriously ill person for most of his life in so far as he suffered from what was then called consumption and what we now call the highly contagious disease of tuberculosis.

I'll hardly reach my fortieth birthday, however, the frequent tension over the left of my skill, for example, speaks against it- it feels like inner leprosy which, when I only observe it and discard its unpleasantness, makes the same impression on me as the skull cross-section in textbooks, or as an almost painless dissection of the living body where the knife-

a little coilingly, carefully, often stopping and going back, sometimes lying still-splits still thinner the paper-thin integument close to the functioning parts of the brain. (Ibid, pp, 70-71 in Brod, 1960, p. 9)

d- **Alienation:** this may be defined as that sense of being cut off from society, from family, from others, and indeed from one's true self. Feeling of isolation, or better term again would be "estrangement" and the feeling of being an outsider, As early as the 19th of February, 1911 Kafka writes that his office work alienates him from his true task as a writer, from his true or real self:

"In the final analysis, I know that it is just talking, the fault is mine and the office has the right to make the most definite and justified demands on me. But for me in particular, it is a horrible double life from which there is no escape but insanity. (Kafka, Dairies, p. 38) in the feeling of being pulled in several directions at once.

e- **The Question of Identity:** Who am I? Or "Who are we, humans? There are so many references in Kafka's diaries to his fragmented and unsteady sense of self or of () and fleeting personal identity that in the end.

My Job is unbearable to me because it conflicts with my only desire and my only calling, which is literature since I am nothing but literature, and can and want to be nothing else, my job will never take possession of me, It may, however, shatter me completely, and this is by no means a remote possibility" (Ibid, p.230 cited in Brod p.13)

Failure, fracture, and fragmentation, depression and despair are characteristics of Franz Kafka's personality.

f- **He had Low Self Confidence:** Kafka is remembered by his friends as being self-conscious with a low opinion of himself. He often worried about sex, his body, and his relationship with women. He also believed that people found him unattractive and even repulsive. These reasons are often cited as the reason that he never married and struggled to maintain a relationship

2.5. Kafka's writing

Kafka's stories are famously bizarre and mysterious, for that reason his readers expect to get help from people who make their living by reading and commenting on literature; that is literary critics. (Ellis, 2022)

But those critics have too often offered only ideas so vague and general views for different authors. A favorite notion is that Kafka says something very important about our modern age. John Updike thought Kafka the supreme fabulist of modern man's cosmic predicament, which sounds profound, except that Updike never explains what that predicament is or what makes it cosmic, nor does he tell us exactly what it is that Kafka has to say about it. Irving Howe also thought Kafka the very stuff of modern consciousness and went on to explain that we see claustrophobic sensations of modern experience, bewilderment, loss, guilt, and dispossession. But these emotions are found throughout human history not only in modern times. (Ellis, 2022 .p.04)

Twentieth-century intellectuals often thought that they had a lock on feelings of angst but of course, they didn't. Another favorite idea derives from Kafka's friend Max Brod: in Kafka, "dreams and visions of immeasurable depth flow beneath the surface." But here too the reader may well feel cheated. Why doesn't Brod tell us what those dreams and visions are about? (Ellis).

In general, we can understand that Kafka as a modern writer, is a major novelist who prefers to keep his stories vague and meaningless. Kafka's vagueness can reflect his view of life, people, and all the world. Kafka's writings represent a failure to understand life and the human existence in it as well.

A summary and analysis of Franz Kafka's *The Castle*,
[interstingliterative.com/google.com/amp/s/interment](https://www.interstingliterative.com/google.com/amp/s/interment).

2.6.1. Franz Kafka in a dark universe

One hundred years ago, a reclusive Czech- Jew living anonymously amid Prague's spires managed to change the way we see the world. He was a son of a merchant. This young man's mind was full of horror visions, with paranoia, existential dread, and alienation. Working at night, he took those visions and etched them onto paper, creating fiction unlike anything ever seen before. (Franz Kafka: Chronicler of Darkness, 1: 20/22:56). That young man's name was Franz Kafka. His work would shape the entire Twentieth Century. Kafka spent most of his life suffering from illness and anxiety. He was miserable at home, unlucky in love, and too depressed to function anywhere but in his insurance office. Yet he made up for this by having a mind so strange, so inventive that today he is arguably Europe's most famous author. Nevertheless, Dowden claims Kafka still "continues to resist being easily co-opted by any new ideological agenda." (Quoted in Kempf, 1994, p. 139)

From the earliest age, it was obvious that Franz Kafka was not the stout, hearty man that his father Hermann wanted to be. The boy was small, sickly. He was troubled by boils and afflicted with melancholy. Franz Kafka thinks that he is being born into a world where everything he did was doomed to end in humiliation. Like his character K., Kafka plunges in “his ceaseless struggle with an implacable authority, and that black humour in which repeatedly human figures lose their human nature and become grimacing and hostile automata.” (Pascal, 1982, p. 213) His father was an angry man at the best of times, but something about his ineffectual son seems to have actively offended him. He would explode at young Kafka for no reason. Belittle him endlessly for being useless, pathetic, a failure of a human. The school was not a good place did Kafka find but for him as a shy, miserable boy, it was simply Hell. Kafka hated the school. While he did academically, he found the place authoritarian, dehumanizing and alienating. He suffered from a serious anxiety disorder for the rest of his life. (Franz Kafka: Chronicler of Darkness, 3: 20/22: 56).

Franz Kafka was a German-speaking Bohemian novelist and short-story writer, widely regarded as one of the major figures of twentieth-century literature. His work fuses

elements of realism and the fantastic. It typically features isolated protagonists facing bizarre or surrealistic predicaments and incomprehensible socio-bureaucratic powers. It has been interpreted as exploring themes of alienation, existential, anxiety, guilt, and absurdity. His best-known works include “The Metamorphosis”, *The Trial*, and *The Castle*. The term Kafkaesque has entered English to describe situations like those found in his writing. According to Robertson the “strange mixture of gentle humour, relentless questioning, and sadness forms an emotional tone much more characteristic of Kafka than the horror and bafflement usually associated with the term ‘Kafkaesque’” (Robertson, 2004, p. 45). The term Kafkaesque has entered the vernacular to describe unnecessarily complicated and frustrating experiences, especially with bureaucracy. (Franz Kafka documentary, 15:29/33:35).

Franz Kafka's work and views are often dark and disoriented, and yet they connect with a great many readers. His work provides a paradoxical comfort in its confrontation with the inexplicable discomfort we can often all feel in life (The Philosophy of Franz Kafka, 2:32/9:16).

Franz Kafka is a guide to some very dark feelings most humans know well concerned with powerlessness, self-disgust, and anxiety. This literary genius turns the stuff of nightmares into redemptive, consoling art (Literature: Franz Kafka, 8:54/10:32).

2.6.2. Franz Kafka a writer of Horror

Kafka's parents provided a comfortable middle-class life for their four children, but this comfortable life came at a great cost. Both the Kafka Parents spent most of their time working at the family business. Leaving their four children (all were girls except Franz) to be raised by servants and distant family members (Life and Works of Kafka, 2: 07/23:28). Kafka found a lot of success in his studies on one occasion he had taught himself Greek to be able to read Plato's Protagoras and another time French to read the temptation of St. Anthony. He had earned the title of law in 1906. His job in insurance companies shaped much of his opinion on bureaucracy and government super duty. He hated this job. He spent most of his free time writing which he took very seriously. When World War One broke out, he was drafted for service but his employers prevented him from fighting stating that his work was necessary for a government function. Two years later, he tried joining the military but was rejected due to his problems with tuberculosis.

There were several women he was romantically involved with his friends even described him as a womanizer, but he never married and spent most of his life in isolation (3:38/23/28). After his illness worsened, he was stuck living in TB hospitals otherwise known as sanatoriums (4: 27/23/28).

Kafka lived with an unbearable illness, suffered from the severity of his father during his childhood, and witnessed War; all these factors affected badly his personality, which made him a pessimist writer. That is why Kafka wrote these novels of horror, fear, and anxiety. His scary stories tell in the dark or creepy fictional horror stories such as *In the Penal Colony* and *The Metamorphosis*.

2.6.3. Kafka as a Modernist writer

Kafka lived a difficult life which has been traditionally discussed as a result of his strained relationship with his father, women, and jobs. From a young age, he felt overshadowed and intimidated by his father successful businessman whom Kafka described as quote a true Kafka in strength health appetite loudness of voice eloquence self- satisfaction worldly dominance endurance presence of mind, and knowledge of human nature. Kafka himself struggled with his self-confidence and image and desperately wanted to please his father, whom it seems he could never impress. When he died in 1924, it was a sad day for German literary artists and writers of Prague especially, the German Jews of the city (Kafka and Modernism, 1:17/10:51).

Kafka also struggled with his sexuality alluding at times in his writings to impotency and concerns about sexual failure; he blamed his father who appeared always at ease with the subject of sex for neglecting to endow him with proper sexual education. As Corngold bluntly puts it Kafka's "works are outlandishly novel, products of a bizarre and unfamiliar sexuality, so heavy with selfish delight that for the historical medium ('the chain of generations') they are 'insupportable'; they cannot be borne." (Corngold, 1990, p. 150) He wanted to prove his sexual prowess and frequented brothels as an adult his complicated feelings about sex are inseparable from his anxieties about marriage.

He was engaged several times in his life but never married in his Diaries he wrote that he believed quote coitus was the punishment for the happiness of being together. Moreover, he felt family life stifling his creative endeavors. It would as he wrote to the

father of his then-fiancée quote tie his creative hands behind his back he was likewise frustrated by the series of tedious jobs he had to take just to subsist as these also cut into his time for writing. Nevertheless, even though most recognize writing as Kafka's greatest addiction even his works did not liberate him from anxieties and acute self-consciousness that plagued him in all other aspects of his life (2:18 /10:51).

Kafka suffered a clinical depression he was occasionally suicidal had social anxiety and may have suffered from anorexia 1917after the publication of *Metamorphosis*, he was diagnosed with tuberculosis.

From Kafka's *The Diaries*, 1910-1923: *"No sooner is it a little calmer with me than it is almost too calm. As though I have a true feeling of myself only when I am unbearably unhappy. That is probably true, too."*

"Utter despair, impossible to pull myself together; only when I have become satisfied with my sufferings can I stop."

Kafka's writing brings us two modernist literature at this time across the globe we are seeing a boom in new technologies and sciences the ability to move people and information across great distances, sometimes almost instantaneously with the telegraph, telephone, steamships, railroads, automobiles, and airplanes as well as the ability to care for a booming population with advancements in agriculture and medicine. That improved nutrition Public Health and infant mortality resulted not just in industrialization and urbanization processes, we see emerging over the course of the nineteenth century. But mass production as well capitalism is on the rise it's replacing the value systems embodied by the ideologies of humanism which had dominated Western society since the Renaissance with capitalism we see the co modification of the meaning of life and people, for instance, capitalism promotes mass –produced art and prints and defines success by money over moral-ethical spiritual or intellectual value modernist artists rebelled against the rise of capitalism by critiquing institutions and the Loss of values. In this way, some sieved modernism was an extension of romantic individualism, and the nature of rebellion cultivated in the early nineteenth-century urbanization and globalization also impacted the arts while populations boomed and cultures began making contacts worldwide.

People began feeling increasingly alienated amid the masses one can feel law alone and disconnected and that's exactly what we see happening here modernist artists then turned inwards to examine their self-consciousness and the impossibility of defining themselves in this increasingly meaningless world rather than examine society, and the insistence of moral and intellectual meaning as traditional realists had another way of looking at this is as a crisis of representation and reason.

Modernists looked at the advancement of Sciences and technology and saw how on one hand they unwittingly made horrifying things like co- modification and war more efficient while on the other hand counterproductively stripped emotional and spiritual meaning from the universe as we saw with the naturalists and each year if life is nothing, but a condensation of atoms and chemical processes. Then even that which we call reason to which artists turned during the enlightenment to perfect humankind, leads to progress, and save cultures from barbarity, actually demeans our pursuits of meaning (8:13/10:51).

Reason dictates that the universe is naturally and inherently meaningless, in this way reason no longer appears rational. It is a crisis of reason likewise reality no longer appears real. This is the crisis of representation because reality is stripped of meaning, it no longer feels familiar or human, but distant alien confusing, and ultimately inhuman, everything is mass-produced laborers are cogs in a machine, patients are churned out of emerging hospital institutions tear gas and machine guns make mere numbers of men (9:40/10/51).

Reality is not personal and it does not make sense, in the view of modernist writers, they see that literature estranges truths and reality by turning them ambiguous, vague, and unfamiliar as a rebellion against the familiar and the ordinary. They make audiences producers, rather than consumers of meaning (10:16/051).

2.6.4. Kafka in reacting to the Modern Age

Kafka as a modernist writer believes that if the dream of reality is actual reality, we think dreams don't make sense, but maybe the real reality is in our dreams proof of this is in things like slips of the tongue when our subconscious seems to slip through and ease by which it seems we all slip into disorientation our bodies and minds seem predisposed or inclined to return to this truer reality. In dreams we are totally free, that is why Kafka may write in such way of style in order to fly far from the real world.

Franz Kafka would become a great source of disappointment for his father and a sort of psychological punching bag for him as he attempted to mold Franz into who he wished, he was but could never be. Throughout his adolescence, Franz developed an urge to write as a means of dealing with his increasing sense of anxiety, guilt, and self-hatred. Thanks to his friend Max Brod who convinced Kafka to publish 3 collections of work (The Philosophy of Franz Kafka 2:02/9:16).

Kafka is a modernist writer; his novels almost are semi-autobiographical, reflecting his personality. Pessimism is also the main characteristic of the modernism movement. Dealing with existentialism issues is a modernist feature which is appeared in all his works. And using symbols instead to say things directly; are the major features of a modernist author. After Kafka died, Brod spent the following year or so working to organize and publish his notes and manuscripts. Over the decade following, Kafka would become one of the most prominent literary and philosophical figures of the 20th century. In other words, one of the greatest writers and thinkers of the century lived his life with his work buried in some drawer; aware, unaware, or indifferent to the fact that he was sitting on some of the most significant works in recent history. He lived his life in the eyes of his father; an inadequate disappointment. And yet in the eyes of history, he is an immensely important individual (4:00/9:16).

2.7. Conclusion

Kafka had a difficult relationship with both of his parents. His mothers, Julie, were a devoted homemaker who lacked the intellectual depth to understand her son's dreams of becoming a writer.

Kafka's father, Hermann, had a forceful personality. He was a success in business making his living relating men's and women's clothes.

Kafka's father had a profound impact on both Kafka's life and writing. He was a tyrant of sorts, with a wicked temper and little appreciation for his son's creative side.

Letters to Millena quote: "I was ashamed of myself when I realized life was a costume party and I attended with my real face". Franz Kafka

Maybe this quote is sum up Kafka's view towards both life and its dwellers; the dark image of life and people is Franz Kafka's issue of his writing.

Chapter Three

The loss of the Dasein in Kafka's novel 'The Castle'

3.1. Introduction

The twentieth century was a period when the world witnessed two horrible wars ever fought by humanity, especially in Europe: WWI and WWII. The two wars left a great disillusionment and ruin behind which was caused by the Holocaust, death of millions and many millions of injured people. "The Holocaust", for example, Macdonald claims, "has become the pre-eminent symbol of evil in the modern World." (Macdonald.2008, p.16) Thus, man became concerned with his condition in the world where he lives being a mortal entity. He felt the urge to question the meaning of his existence in this life. Very crudely put, Ernst Jünger "ventures to think modernity in the wake of Nietzsche's analysis of nihilism as the loss of a transcendent source of meaning." (Davis, 2010, p. 186) In the absence of such explanations, and without the meaning he was looking for, man became desperate, alienated, and lost. Searching for the meaning of human's existence has become the duty of many philosophers and writers such as Nietzsche, Sartre, Kierkegaard, and Heidegger, to name just a few. Outstanding writers such as Camus, Beckett, Kafka and many others would deem it their duty to depict the condition of man in his world. The struggle of man to exist and the problem he faces in his exertion are reflected in the works of Franz Kafka. "*The Castle*" is a novel that represents the loss of the *Dasein* in the contemporary world. So, what is *the Castle* about?

3.2. Synopsis of the novel

The Castle is written by Franz Kafka in 1922. It is one of the most significant and enigmatic philosophical novels of the Twentieth century, containing literary traits of both modernism and existentialism. *The Castle* is; to a large extent, a metaphorical and even mythical work. The artistic space of the novel is limited to the village and the *Castle* overlooking. It is the artistic time that changes irrationally and without any explanation.

The location of the *Castle* is impossible to place in any precise geographical point almost making it seem like it contains the whole world. Besides; the period where the story takes place is undefined. The only known fact about it is that there is winter snow that will last probably for eternity the coming of spring is short and often followed by snowfall themes, such as separation loneliness, and discontent caused by isolation in a bureaucratic government are explored throughout the story. It follows one individual's struggle to gain access to the remote officials who govern a village from the safety of an inaccessible *Castle*. It is a book drenched in darkness and frustration. A tale about an unfortunate

village with dim taverns unresponsive authorities' slender messengers and grim snow-covered streets left unfinished after Kafka's death.

The book offers insight into the alienation caused by hierarchical systems discontent in face of the unattainable and the loneliness of a foreigner. The characters are pale-faced and suspicious, and the writing is sharp and descriptive. The protagonist's quest to discover understanding is futile and the village appears as if cloaked beneath an impenetrable fog.

The Castle is a magnificent book about the pursuit of the impossible in a remote elusive system. It is a marvelous feat of imagination and creativity. The novel opens with a man named K. arriving in a small remote village. He enters a local inn and seeks a room, but is told there are none available. He is offered a straw mattress to sleep on the floor in the taproom and he falls asleep. But he was not allowed to sleep there since he didn't have permission from *the Castle's* authority. The next day K. attempts to visit *the Castle* to obtain permission to stay in this village. However, the like is extremely tiring and he takes shelter at a local tanner shop, where he is unwelcome. He returns to the inn and meets two men Arthur and Jeremias, twins who are assistants from *the Castle* whom he refers to both as Arthur. A boy named Barnabas gives K. a note from his contact at *the Castle* a man named Klamm instructing him to meet with the village mayor.

K. follows Barnabas thinking he is heading for *the Castle*, but finds himself instead at Barnabas's home. One of Barnabas' sisters takes K. to another inn where he meets Klamm's mistress called Frieda. Frieda and K. are attracted to each other and have intercourse. When she accompanies K. to his room the landlady angrily confronts them because she is Frieda's mother. The mayor apologetically informs K. that his summons to the village was a mistake, but offers him a substitute position working as a janitor at the school. K. is outraged but Frieda encourages him to accept the position pointing out his lack of options.

Frieda and K. are a couple, and K. seems more attracted to Frieda's connection to Klamm and the possibility of reaching him through her than anything romantic accompanied by the actors. K. moves into the school he becomes convinced they are attempting to trip him up and get him into trouble; so, he locks them outside. K. makes several futile attempts to get in contact with Klamm. He goes back to Barnabas's sister

Olga who tells him her family's reputation is bad and only Barnabas' connection to *the Castle* spares them to shame.

When he leaves K. meets one of the Arthurs Jeremias who tells him that Frieda grew tired of waiting for K. and is now his lover. His attempts to contact Klammer scandalize the villagers, and K. begins to understand that the villagers hold all of *the Castle's* officials in awe even though none of the villagers appear to know what any of the officials do; The villagers offer K. several lengthy explanations for the various decisions and commands from *the Castle*. But they contradict each other and are based on assumptions and imagination. K. is dubious and sarcastic concerning *the Castle*. He is repeatedly informed that *the Castle's* bureaucracy is perfect and that it manages the village's business flawlessly, but K. knows that he is there due to an error. Thus, this is an obvious lie, he hears that the village has requested Frieda be reinstated to her job as a barmaid, but also learns that *the Castle* itself launched the effort to bring her back against the wishes of the villagers. He witnesses a low-level official from *the Castle* casually destroying paperwork because he doesn't know what to do with it. K. is summoned to a meeting with one of *the Castle's* secretaries. He is so tired that he finds himself remaining awake while the man explains how he can gain favour from *the Castle* impossible and learns nothing. He is then ordered by another secretary to convince Frieda to take her job back. K. Meets a man named Hans the son of Otto Brunswick. Otto's wife claims that she is from *the Castle* and this makes K. Believe that befriending Hans is the key to gaining entrance to *the Castle*. K. Observes *the Castle* and is not impressed instead of a grand structure; it is just a collection of crumbling buildings. The officials living in *the Castle* rarely come to the village but instead have a staff of secretaries who do their work. When the men from *the Castle* do visit *the Castle*, it is implied they do so to carouse with women. K.'s interactions with *the Castle* secretaries have elevated the esteem he's held in and he is offered a place to live by a coachman at one of the inns. At this point, the novel ends mid-sentence. Kafka left notes hinting at two possible conclusions for the story but died before he could complete the work.

3.3. The Title's relationship with the loss of the *Dasein*

The title Das Schloss is translated in English as the castle but the German word can also refer to unlock *the Castle* is locked and when close to K., so he can have access to

it. *The Castle* is locked down with many Secrets which are never revealed neither the people of the town.

The Castle is the centre of government for the town, and it is accessible to most people including K. K. notes that the structure is actually unimpressive and has quite a strong powerful ruler. Does the council still have the puzzle to K. which leads him to feel ignored and rejected by this unknown power.

Purpose of *the Castle*: *the Castle* exhibits inherent meaning. The characters of *Marvel* instinctively understand. In the opening lines Kafka describes the castle being present even and its absence: "*The Castle* Hill was hidden, veiled in mist and darkness, Merge orders even a glimmer of light to show that a castle was there". (*The Castle*, p.3)

3.4. The loss of *The Dasein* in the Novel

Franz Kafka was a German-language writer whose fiction reflects the alienation felt by many people in Europe and North America during the 20th century, ideas with themes such as the power of social forces and the vain search for awareness in an incomprehensible world. He wrote numerous novels and short stories and his best-known works include *Metamorphosis*, *the Trial*, and *the Castle*. *The Castle* is Franz Kafka's third and final novel. It tells the story of K. surveyor, reflected as the only ask who tries to settle in the new Village but comes up against the faceless and remote Authorities who govern it. K does not understand the rules of the new world he finds himself in, furthermore, he struggles a lot to communicate with *the Castle's* representatives or even Messengers *the Castle* is seemed to show both the loss of the *Dasein* physically and psychologically as well.

3.4.1. The Loss of the *Dasein* at the Physical Struggling Level.

K. arrives in the village as a total stranger. He has been summoned as a land surveyor at *the Castle's* behest. K comes with an entirely unclear background with no past, no family, and a complete name. at first, he has been lost to arrive at the village in the bad winter circumstances, in foggy and snowy weather at night when he arrives at the town, he was so tired he slept for a while what's he was informed by The Villages that are no permits from *the Castle* to spend the night in the cottage. They (said *the Castle* the arrival, p.6) K. Finds

out. All the approvals go on from someone known as Klammm, an official; however, no one in the town seems to know what goes on in *the Castle* or who the officials actually are because of an air of secrecy and Saint Strangeness. The strange way that the village is wrong irritates K. and it eliminates him as well as he is not only a stranger to the town but ironically a person without a name and only an imitation ask K. K. tries to find meaningfulness in this Village for his existence.

K. comes to the village to work as a land surveyor but he was informed that it was a mistake or an error so they offered him the School Janitor job instead he was angry at first but Frieda succeeds to convince him to accept it the end K has not a profession in this Village.

In the end, K. was rejected by the villages and by *the Castle* Authority as well.

Franz Kafka's novel *The Castle* is filled with frustration and a sense of being lost outside this castle with no way in and no way to be heard insight.

3.4.2. The physical loss of *Dasein* in the novel "*the Castle*" through the Setting

The setting of the novel is a village dominated by a Castle. The time is a wintry landscape, and nearly all the scenes occur in the dark, cold, and the fog. "*It was late evening when K. arrived. The village lay deep in snow. Nothing could be seen of the Castle hill, it was hidden in mist and darkness, and not even the faintest gleam of light indicated, the great Castle there.*"

(Kafka, 2009, p1) This description denotes that the setting seems like a nightmare. "*I took the opportunity to take a walk through the snow, but unfortunately I lost my way several times, which is why I arrived so late*". (Kafka, 2009, 2)

The Castle has no historical foothold; the only known fact about it is that there is winter now that will last. The coming of spring is short and often followed by snowfall.

The winter is the coldest season; this represents the obstacles, problems, and hard circumstances that a person faces in his life. In the beginning, K. meets one of the villagers who tells him: No permit from *the Castle* to spend the night in the cottage (Kafka, 200, 2).

So, K. is not allowed to spend a night without permission. He is rejected totally by the villagers. Now, he could see *the Castle* above, distinctly outlined in the clear air, and standing out even more distinctly because of the thin covering of snow lying everywhere and changing the shape of everything (10).

K. found it as difficult to make his way along the road as it had been yesterday (10).

Altogether *the Castle*, as seen in the distance, lived up to K.'s expectations. It was neither an old knightly castle from the days of chivalry, nor a showy new structure, but an extensive complex of buildings (11).

Flocks of crows were circling it (11).

3.4.3. The loss of the *Dasein* in the novel "*The Castle*" at the plot level

"*The Castle*" is an unfinished novel perhaps Kafka seems to be unable to find a suitable ending because of the ambiguity of the story. It seems like a nightmare. The beginning of the novel is described by darkness, cold, snowing weather, and the winter season. The protagonist K. is a stranger, who is outside the village. The village is unknown, rural, and without even being named. The story is about K. who searches for a job in this village. But all his efforts go on without any benefits. All the events are about K.'s contact with the villagers just to meet the real responsible for *the Castle*. However, K. never reaches *the Castle* and does not meet the count west. The end of the story is not completed, and it ends with a mid-sentence. The plot has many unclear elements. The most important of this ambiguity is *the Castle* itself. It appears in the novel's first paragraph as a structure hidden by fog and darkness.

Tools of communication are the telephone and letters go astray. Only to be answered years later. Klamm is a womanizer, a man reluctant to hear or read what is not sure, and reported to him, and quite out of touch with K.'s problems.

The pattern of this plot is echoed in the experience of other characters in the story. Many of the people K. meets seem anxious to find favour with *the Castle*. Barnabas's father, the messenger appointed to serve K., is desperate to make his space with the authorities after his daughter has slighted one of its officials. The landlady of the Bridge Inn, having over twenty years before, been Klamm's lover, would still like the relationship

to be revived. Pepi, a girl working at another inn in the village, is keen to remain its bar*maid; and needs to attract Kamm there. None is successful: Barnabas's father achieves nothing and is left a broken man. The landlady instead of a relationship with Kamm has a crumpled, faded photograph of the messenger he once sent to summon her. Pepi fails in her attempts and is obliged to return to her life as a chambermaid.

In short, there are doubts – not least in the mind of the teacher who urges K. not to mention *the Castle's* owner in front of his young pupils – about how positive a force *the Castle* is. K. too is in many ways an obscure figure, where has he come from?

Does he have a wife and a child? What indeed does he search for in the village? Does he love Frieda?

All these ambiguities of the novel emerge all the more clearly because of Kafka's unclear style, pessimism, and vagueness. Kafka's personality is appeared and is represented in his writing within an unbalanced, insane, and disappointed personality.

3.4.4. The Psychological loss of Dasein in the novel "The Castle" K. Character

Of course, *the Castle* focuses on a character called K. K. has been hired to serve a state principality ruled by a man called West West. K.'s Problem is to reach *the Castle* and find out what he is expected to do when he meets with a maddening succession of obstacles.

The first appointment is. Kay is not United to the Village he comes by mistake imitation he came from a range who is he? What is searching for?

These questions are the main motivations for Kay to start his search for the identity authentic self. He seems to be lost at first, he is rejected and ignored by The Villages they don't accept him in their community and they called him a stranger, a stranger K.'s relationship with Frieda as a couple doesn't succeed.

Frieda, Jerimias's mistress, K. searches for another woman's intimacy when he lives with the Barnabas, so he is searching for his identity and he understood that everybody in the world of the other must search for his identity alone. To illustrate this view miss you, Amalia the youngest sister of Barnabas's family, she's unique and she never cares about *the Castle*. For her, the Dignity of the self is a precious value. She rejects

Sortimi's proposal for marriage and becomes heroin in the village which is why K. is interested in her. K. struggles to get permission from *the Castle* to shape the whole story. He never understands what kind of price he should pay for that. In his struggle, he never feels so self-sufficient. K. is a sad self or a lost self in the large world an individual is single longing for the Beyond a human being encompassed by it.

In the novel, K. is never permitted entry into *the Castle* even though he gets a village residence however he's longing, his self-image, and Consciousness his relation with fellow villages would all continue to be influenced by the castle. He would never be allowed to enter. K. knows. He has a long way to go towards his goal; the way is long and endless;

"So he (renamed) his walk but the way proved long. For the street he was in the main streets of the village, did not leap up to the castle hill, it's only made towards it and then as if deliberately turned aside and though it did not level away from the castle. It goes no nearer to it either. In every turn K. expected the road to double back to the castle and only because of his expectation did he go on he was flat, unwilling, tired as he was to leave the street; and he was also amazed at the length of the village we seemed to have no end. (Kafka, 1971)

3.5. The loss of the *Dasein* in the novel

3.5.1. The loss of the *Dasein* through K. the protagonist K.as a stranger

The Castle is the story of one character, K., who gets stuck in a strange relationship between *the Castle* and the village as a stranger. In the early of the novel, one young man who encounters K. tells him that *the Castle* owns the village, and the people there are controlled and governed by the Count Westwest (Kafka, 2009). Since his arrival, K. as a land surveyor in the village believes that he belongs to this Castle (4). It is not true whether he receives a letter or a call. But he argues that. He gets approved by a call from *the Castle* despite being suspicious of the villagers (6). K. becomes so confident that he will meet the Count Westwest. But strangely he could not find the way to reach *the Castle*, realizing how long "the length of the village, which seems to have no end" (12). It is a great metaphor for his thwarted goal to get close to *the Castle*, throughout the entire novel." That is not yet clear "said. " first I must find out what sort of work they have for me. If I have to

work down here, for instance, it would be more sensible to live down here. I fear life at *the Castle* may not suit me. I always like to be free". (Kafka, 2009, p.179)

Things are not obvious, clear to K. in the village. He struggles to find a job and a place in this community. However, all the circumstances are against him. "Perhaps K. was as mistaken about his goodness as he was about the malice of the peasants, but K. still found his presence comforting (197)." Just the effort of walking prevented him from marshaling his thoughts, instead of concentrating on his destination they become confused" (198).

Since Klammer's letter, which Barnabas delivered, does not suggest particular missions as a land Surveyor for K., he meets Superintendent mentioned in the letter. Superintendent clarifies that happening around K. is merely a "none of the least important among the least important" (Kafka, 68) and "a land Surveyor wasn't needed" (69). Unlike K.'s willingness to be "proved his worth here" (28), he ends up somewhat useless. Therefore, many villagers have regarded him as a stranger, as the Landlady, says "you are not from *the Castle*, you are not from the village, you aren't anything or rather, unfortunately, you are something, a stranger"(Kafka, 50). This parole well confirms that doubts of the villagers toward K.'s position and status have been unstable. K., later on, realizes that it is not easy for him to find a spot even in the village, not to mention his job at *the Castle*.

K. becomes fatigued as he keeps defeated (Kafka, 289). At the end of the novel, there is no confident man whom readers saw at the initiation of the novel, but only a poor alien unlucky no one welcomes him in the village.

In fact, K. does not belong anywhere, by realizing that the order of *the Castle* summons him to be in the village, and meeting its authorities is not achieved in the end. In this context, Superintendent describes: "the very uncertainly about your summons guarantees you the most courteous treatment, only you're too sensitive by all appearances. Nobody keeps you here, but that surely doesn't amount to throwing you out." (Kafka, 76)

3.5.2. The loss of the *Dasein* through the character Barnabas

Barnabas's job is a messenger, but it seems that his mission is to carry a message without knowing what is written in the letters. The two passages below illustrate this situation.

Feeling calmer, K. turned to Barnabas; he would have liked to get;

The assistants were out of the way, but could find no pretext for ridding;

Himself of them, and in any case they were staring in silence at their;

Beer. 'I have read the letter' said K. 'do you know what it says? No, replied;

Barnabas. His glance seemed to convey more than his words. (Kafka, 2009, p.27)

Perhaps K. is mistaken in detecting goodwill in him as well as malice in the rustics, but the messenger's presence still made him feel better.' The letter mentions you too. It Says you are to carry messages between me and the chief executive, so that's

Why I thought you would know what was in it? 'My orders', said Barnabas, 'were simply to carry the letter... (27)

K. "Barnabas", Isay to him, "Why do you doubt it? Why torment yourself? Whereupon in obvious difficulty, he begins to enumerate distinctive features of the official at *the Castle*, although he seems to be inventing rather than reporting them." (157) From this passage it is understood that Barnabas has limits should be never passed in *the Castle*, because he is seemed to create things about the *Castle* from his imagination, which are not real .he supposes to experience in *the Castle*. Therefore, Barnabas is an ordinary man who plays the role of a *Castle's* messenger. Thus, the *Castle* is still ambiguous and remains all its secrets are unclear to the villagers. Barnabas's case is worse in the sense that he is mainly waiting for the officials in the *Castle* until someone talks to him (Kafka, p. 239). He is the messenger for the *Castle* in a very passive position, who needs the *Castle's* request.

"But if you ask Barnabas in what way that man was different from the usual idea of Klammer, he can't reply (157). Olga said also "and he has collected and compared many, he himself once even saw Klammer through a carriage window or thought he saw him (157).

From the two quotations, it appears that Barnabas himself does not know Klammer, and he does not speak to him directly. So, Klammer is still unknown, a mystery. The issue here is the difficulty to reach *the Castle*, besides from the difficulties that face K. in order to visit *the Castle* and its authorities as well. *The Castle* is not easy to be visited by anyone.

It is still sacred, upper, superior, and unreachable. *The Castle* is a puzzle that can never be discovered. Barnabas's job is a messenger between *the Castle* and the village. However, he gets letters from *the Castle* from the clerk. Olga says "Barnabas doesn't get them directly from Klammer; he gets them from the clerk (158). This situation represents the complicated structure of *the Castle*. It is still secret, not clear to the people who live in the village. This unknown power makes people live anxious and frightened.

3.5.3. The loss of the *Dasein* through the Character Amalia

Amalia said to Barnabas "there are obstacles, there are doubtful factors, there are disappointments, but that means only, as we knew before, that no one gives you anything gratis, you must strive for every little thing yourself. One more reason to be proud and not downcast (159). This passage denotes that life is difficult to be lived for K., and all the others. According to Amalia life is full of obstacles, dangers, and risks. No one can live without struggling during his lifetime, from his birth until his death. This is a social system in which there is no such thing as free. In another interpretation of the quote, it also can be said that life is like a jungle, where no place for the weak. Life is for the strongest.

Amalia is psychologically lost; she needs her brother's warmth and a close relationship with him. She feels disappointing and not comfortable at all. She describes her bad and cold relationship with her brother Barnabas. She says that Barnabas is an important man in *the Castle*, but in fact, he is neglecting his family's duties. Amalia says to Barnabas:

You indeed disappoint me, not in what you have achieved at *the Castle* but in you. You can go to *the Castle*, you are a constant visitor to the offices, you spend whole days in the same room as Klammer. You are a publicly acknowledged messenger, you carry important

Messages, you are all that ...and you do nothing with a letter which guarantees our Future. (160)

3.5.4. The loss of the *Dasein* through the character Adina – the landlady

Gardina, the landlady is the prime mover of the Bridge Inn, which she has been running single handily for years, the work, however, has taken its toll on her health. She is very distrustful of K.'s motives and eventually evicts K., because of K.'s insistence on meeting Klammer; she remains infatuated with Klammer. The landlady said to K.: "But who are you?

That we have so humbly begging you to agree to marry Frieda? (Kafka, p. 216) She says also: "nobody compared with Klammer" (217). K. says: "thank you, you have spoken frankly, and I believe you completely, so my position is as insane as that, and as a result."

In this endless world, the search for identity is meaningless, thus the self-suffering for security and safety must lead to alienation and isolation, on being, non-existent and non-entity is a hard and harsh feeling. All this frustration K. is facing and experiencing in the Villages inhabitants both men and women is the main reason for all individuals to prefer keeping themselves in isolation and never permit the other to come in.

3.5.5. The Psychological loss of *Dasein* in the novel "The Castle" the assistants' Characters

Arthur and Jeremias, K.'s assistants, shortly after he arrives in the village, K. is assigned two assistants to help him with his various needs. They are a continual source of frustration and annoyance for him.

The mayor said to K.: but they are your assistants. No, said K. coldly. "They just turned up." What, just turned up? Replied the mayor. 'You mean they were assigned to you? All right, yes, they were assigned to me .said K. (228). The assistants are imposed and determined by the officials upon K. So, K. has no choice but to choose his assistants.

Furthermore, one of them becomes Frieda's lover, after her romantic relationship with his master K. K. has no freedom here, surrounded by two assistants belonging to *the Castle's* authority. K. is alone, and a stranger who has never been a member of the village's community.

3.5.6. The Psychological loss of *Dasein* in the novel "The Castle" through Olga's character

Throughout Olga, Kafka wants to show that she is lost with her family when he nestes a story or the tale of Olga. Barnabas's sister, of a tragedy that happened with her family. The girl's story may be called a plight; it explains the real interaction between the villagers and *the Castle's* officials to the reader. The villagers, in a manner usual to ordinary folk, idolize the officials, who are heavenly creatures (good and bad).

It is accustomed in the village to please the officials, fulfill their every whim. When Amalia refuses to visit Sortini in an inn, the news spread around in a moment, her family is completely isolated. Everyone stops to work and communicate with them.

3.5.7. The Psychological loss of *Dasein* in the novel "The Castle" through Olga's father

Olga's father decides to start petitioning the Castle to try to get the judgment against them overturned and, thereby, restore their good reputation. He meets with little success, however, it is difficult to get into the Castle at all and, even he does, they will usually just send him right back out. His only hope is to bribe the officials, a practice which is tolerated, but really has no positive outcome for the briber. For the Castle has never issued any kind of formal judgment on the matter. They cannot pardon him for a crime for which he had (in their eyes). Olga's father's issue is a representation of a struggle of the self and quest of searching for identity in an oppressive society in which no one in this family can claim his identity within a situation that cannot be copied.

3.5.8. The Psychological Loss of the *Dasein* throughout Themes in "The Castle"

Franz Kafka uses his novel "The Castle" as a symbol of his alienation, isolation, mistrust, and loneliness in his life. He seemed to be lost; and searching for his identity in a vague world. At the beginning of the novel, K. is a stranger in unusual village. He is on a long journey to search for a job and a home to live in this village.

The Castle's theme is about an individual who is oppressed by society, ignored, and rejected by the community. It results surely an instable person. K. suffers from disappointment and despair and lives with the hope to be accepted by the others. However, he never fulfills his ambitions.

The Castle is a pessimistic novel, throughout the words dark, mist, fog, snow, cold, all these words denote the struggle, sadness, and disparity. In this connection, K. gets some results. He understands that everybody in the world must search for his identity alone. If everyone wants to be what he is, or his identity is not there or here, nothing is clear, which leads to an open-ended novel.

3.6. Alienation as a major theme in "The Castle"

Kafka's novels are nightmares in which people get lost. Since nightmares are reflections of what people have experienced. Kafka's novels belong not only to fiction but also to reality. The Castle represents the individual and the community getting alienated and lost because of the conflicts between them, to justify their existence. K. in the novel finds himself obliged to stay in the village, he cannot escape from this village. The same thing that a person has in his nightmare. As time goes by, everything becomes more uncertain, since the ambiguity gets strengthened; K. starts to lose his confidence. He puts distance between himself and the Castle from the beginning. He says "the life in the Castle wouldn't suit me; I like to be my own master." (Kafka, 1971, p.8)

It appears that he already knows there will be a confrontation in his future in the village. There is a rising tension between the Castle and K. at the moment:

Dark and at times surreal, The Castle is often understood to be about alienation, unresponsive bureaucracy, the frustration of trying to conduct business with non – transparent, seemingly arbitrary controlling systems, and the futile pursuit of an unobtainable goal(Yeon,2019).

Those who wield earthy power don't sit high like Olympian gods

They hide behind the closed doors concealed in the endless bureaucratic Corridors. Do they really wield power?

Though the actual corridor was still empty, the doors were already

Moving, there was always one being opened a crack and then closed

Again quickly, the corridor was buzzing with all these door openers and door

Closers; K. saw here and there, above in the opening in the walls, which didn't

Quite reach the ceiling, disheveled early morning heads appear, and then vanish.

K. who tries to reach the goal that isn't worth reaching is doomed. An extraordinary combination of beauty and subtle, paranoid horror "growing inured to disappointment." who else can make snow sinister (scary perhaps, but surely not sinister)?.

"It ends in the middle of a sentence, more tantalizingly still, it ends with a mysterious old woman just about to say something ...very apt for a tale of layers of secrecy and never-ending frustration.", it can be interpreted as an allegory for Jewish alienation and as a semi-autobiographical rendition of his relationship with Melina and her husband (portrayed as the mysterious Klammer), who is still unknown by the villagers.

3.7. The question of vagueness

Vagueness is huge and an obvious theme in *The Castle*, it represents a negative aspect of the story. Its particularization of character and background, naming, temporality, causation, and physical environment; as a modernist writer, Kafka's novel "*The Castle*" is focused on subjectivity, examining the psychological depth, to depict sexual indeterminacy and symbolizes the loss of identity in the indefinable world, where no place, no time is known. Modernist fiction probes vagueness as the best way to deal with important issues such as existentialism, to be or not to be, passing from those vague, ambiguous things which are effective and deep to something clear, obvious, and simple. *The Castle* is a complex, vague and unclear story that can be understood in different ways.

3.7.1. The loss of the *Dasein* throughout the Symbols in "The Castle"

The Castle is a symbol of a locked and closed palace, it is unknown, ambiguous, and vague, all these adjectives serve to show the fear of this alien, hidden, obscure, and mysterious building. *The Castle* is still keeping its all secrets; neither K. nor the townspeople can discover them.

The Castle is a symbol of supreme authority, a building which is upon the village. The position of the *Castle* represents a higher status that is never been reached.

"Above them the *Castle*, which K. had hoped to reach that day, already looked strangely dark as it receded from view." (Kafka, 1971, p.187) "the tower up here, it was the only one visible, and as now became clear, it was the tower of a residence, perhaps of the main castle building was a uniform round structure"(181). "the castle is up that way, the village

is down there "(185). In all these passages from the novel, and the most of the novel's chapters the Castle is described as high status, above the village, whereas the latter is down and inferior, it can be symbolized the oppressive authority of Kafka's father as a severe, and an unquestionable father towards his weak son Franz Kafka.

In the village, there are two inns, the humble Bridge inn and the more pretentious Castle inn, and about how the latter's landlord and landlady acquired it. The two inns refer to the two different classes of the village. One is an upper class, quiet, wearing expensive clothes; whereas the other one is poor, humble, and simple including handcrafts and peasants.

K. in the novel represents Franz Kafka himself; they share the same frustration and a sense of being lost outside. They are similar in their feeling of inadequacy and disaffection. They are also unable to change their ways of life. "He was not completely lost, though. There were cottages on either side" (Kafka, 2009, p.183). Here, Kafka describes K.'s confusion and loss of his identity in the village.

3.7.2. Darkness, and mist the pessimistic image of the writer

It was late evening when K. arrived. The village lay deep in snow. There was nothing to be seen of Castle Mount, for mist and darkness.

Surrounded it, and not the faintest glimmer of light showed where the;

The great castle lay. K. stood on the wooden bridge leading from the road to; the village for a long time, looking up at what seemed to be avoided. (Kafka, 2009,p.01)

Such are the opening lines of this novel, where almost nothing is quite as it appears. Some of The Castle's novel paragraphs are almost endless; most of them gloomy.

Everything here resembles an agonizing dream. In this nightmare, K. continues going in circles without any feasible hope of achieving what he wants to achieve. Darkness and at times surreal, The Castle is often understood to be about alienation, unresponsive bureaucracy, the frustration of trying to conduct business with non-transparent, seemingly arbitrary controlling system, and the futile pursuit of an unobtainable goal.

3.7.3. Disappointment after great expectations from the Castle

Is there a way to penetrate high places? Are high places really high?

Keeping his eyes fixed upon the Castle, K. went ahead, nothing else;

Mattered to him. But as he came closer he was disappointed in the;

Castle, it was only a rather miserable little tower pieced together;

From village houses, distinctive only because everything was perhaps built;

Out of stone, but the paint had long since flaked off, and the stone seemed to be crumbling.
(Kafka, 2009, p.5)

Kafka wants to show that K. expects great things from the Castle; however, nothing of those expectations exists in the end. Therefore K. is sad and doomed in each of his attempts to achieve one of his hope and wills.

3.7.4. Klammer symbolizes doubts, uncertainty, and vagueness

Officials of the Castle have not been exposed themselves to the villagers, readers are left asking if they could believe what Jeremias told K. The villagers do talk about the Castle and its officials as if they know them very well, but there are many times which show that they do not have permission or right to approach them. Even Frieda, alleges a lover of Klammer, confesses that "Klammer will never talk to you ...not to me either" (49). If they cannot talk to Klammer, how can they be sure who Klammer truly is? Only Olga explicitly speaks about this suspicious circumstance:

His appearance is well known in the village, some people have seen him;

Everybody has heard of him, and out of glimpses and rumors and through various;

Distorting factors an image of Klammer has been constructed which is certainly true; in fundamentals. But only, in details, it fluctuates, and yet perhaps not as much as Klammer's real appearance. (Kafka, 177)

3.8. The Castle Vs the Village Symbols

The mystification strategy of *the Castle* facilitates the exploitation of the lower livestock when this unreachable upper institution wants to fulfill its desires and demands. There is inequality in the information between *the Castle* and the Village, which helps the Castle's exploitation. This structure makes the Castle and the Village have a symbolic top-down system. The Castle is the master of the Village; it has total authority over the village. And the village is owned by the count Westwest. Therefore, the Castle gives people the right of staying and permission to live there (Kafka, 3).

As we read further in the novel, it becomes clearer that this is a symbolic representation of the idea that K. will be struggling with throughout. Institutions do not exist as buildings do – as something that can be seen and touched. They are only arranged among people, and they only exist as long as people concerned think they exist; which sounds a little too much like a superstition. The Castle is both ever-present and never seen, just like a mythical creature.

3.9. Conclusion

The mystification strategy of the Castle facilitates the exploitation of the lower livestock when this unreachable upper institution wants to fulfill its desires and demands. There is inequality in the information between the Castle and the Village, which helps the Castle's exploitation. This structure makes the Castle and the Village has a symbolic top-down system. The Castle is the master of the Village; it has total authority over the village. And the village is owned by the count Westwest. Therefore, the Castle gives people the right of staying and permission to live there (Kafka, 3).

In "The Castle" novel, it is observed the individuals experience alienation as a result of their fear of existing in the world, in which they are forced to obey the rules and authority upon them. They are also following the system's standards.

Therefore, they find that every decision is already made for them. Hence, they lead themselves into a path that takes them away from both themselves and others. The more alienated and lost they are, the less significant they become as individuals.

Lastly, the quest for a meaningful existence falls to the characters of Kafka's novel "The Castle" without any explanations. Thus, the reader of The Castle is invited to interpret and understand it according to his/ her way of thinking, his/her experiences, and his / her personality.

The philosophy of a Self-estrangement is an outcome fearing to make choices. Human beings are different from natural objects in the sense that man has the power of self-determination which is frightening. Self-estrangement over men trying to exist within a system that seems to provide him with security as well as control over the others so that he can overcome the problem of existence, however, it turns out that the system destroys the individual, and the result is the loss of individuality in another words alienation from the self.

Alienation is a symptom of the inhumanity of modern society it could function as a gateway to the realization of individualism.

General conclusion

General conclusion

General conclusion

The new world outlook, thanks to developments at different levels particularly in technology and media, has started requiring bigger philosophical inquiries to be urgently and necessarily answered. However, the answer itself is still vague and the issue of being is still a puzzle. Therefore, many thinkers and philosophers have tried to provide a precise answer to the quest for purposeful existence; yet, the answer has never been reached, because of the complexity of human nature. Human nature is characterized by curiosity and uncertainty. Existentialism, as a school of thought, deals with such questions from a philosophical perspective.

Philosophers often have good reason to put the human being at the center of their research and investigations, for Heidegger, sees that the *Dasein* is specially dealt only with the human being. *Dasein* is being here or there, this notion represents that there is no world without the human's perception of this world which surrounds him.

The human being acts, interacts, performs, and reacts to the world in his existence, giving him a meaning to live. Anxiety, fear, isolation, alienation, and death threaten the *Dasein* during its existence in life.

It is obvious here, after reading Kafka's novel *THE CASTLE* that is a vivid example of the loss of the *Dasein*. This novel is filled with frustration and a sense of being lost outside this castle with no way in and no way to be heard in sight. The main character in the novel is even known by a name, but just the letter K. His feelings of inadequacy and disaffection from the processes of the village certainly lead to even more frustrating when there is nothing that he can do to change his life. So, K. is lost both physically and psychologically. At first, he is lost his way to reach the village in cold weather, in a snowy winter, and the darkness of night. He is also lost because the villagers ignore and reject him. He cannot find either a job there, a home or a family. K. came without a known past, with no background that includes information about his family and the region he came from. The psychological loss of K. is represented in his frustration, and his struggle to reach the castle or meet one of its officials. Besides, K's failure to make a relationship with women there. The whole story is about getting permission from the castle for K. to stay in the village and work as a land surveyor.

General conclusion

Things certainly start to get frustrating for the protagonist when he arrives in the village and attempts to fulfill employment as a land surveyor, but nothing seems to go effectually. Furthermore, following the many rules and procedures of the village.

K. finds that all of the approval goes on from someone known as Klammm, an official. However, no one in the town seems to know what goes on in the castle or who the officials are because of an air of secrecy and strangeness. This theme outlines the entire novel with many missteps being taken by officials.

K. is a symbol of Kafka himself in reality. K. struggles a lot in this story from the superior authority in the novel the castle, K. asks for permission to live there, it is the same situation in which Franz Kafka asked his father to have the permission to be a writer. K. and Kafka share the same story of a failed relationship with women. They also live as strangers in their community, and they have never realized their hopes and dreams. The story of K. doesn't end, this story is still vague, and unknown which gives the readers a gloomy feeling.

Franz Kafka's life is also a tragic story, he died at a tender age without marriage, without children, and suffering from a Tuberculosis illness, at the end he died hungry because of the Tuberculosis that closed his throat.

The castle is considered a semi-autobiographical novel, in terms that it represents and illustrates many aspects of Kafka's struggle, from the strongest, severity, and tyranny of his father's personality, and women complex and his weak body and soul.

Even though the book is much exaggerated, this hyperbole is fitting for Kafka and is a reminder of his other works, such as *The Trial* and *Metamorphosis*. Through K's eyes, the feelings and beliefs of Kafka are relayed in such a way that must be hyperbolic, as dealing with the topic of bureaucracy and ensuing personal alienation is a difficult topic. Kafka and his character, K. performs this task very well. The castle looms large over the village and is off-limits to ordinary people. The castle takes on an extraordinary meaning as a metaphor for power and control. Most importantly K. tries to find meaningfulness in his existence. The whole story "The Castle" is a nightmare of the unconscious world. K, the protagonist of the novel, finds himself in a vicious circle. He starts his journey into the dark storm of

General conclusion

the unconscious. The more he tries to get closer to the villagers; the more suspicious they get about him.

The unfinished story *The Castle* denotes the mind's instability of the writer; it reflects his unbalance between reality and imagination. In a troubled atmosphere, Kafka narrates the events of the story with sadness and disparity for almost the entire novel. We find ourselves turning in a circle where we find out that its end is the point of our departure.

Understanding the issue of the *Dasein* is not an easy task because of the complexity of human nature, and dealing with such a religious task is also dangerous in terms of making doubts about our faiths, beliefs, and doctrine.

Another issue that has important to mention here, is the absurdity in writing, the absurd in these Kafka's novels takes the form of man's reaction to a world apparently without meaning, and man as a puppet controlled or menaced by invisible outside forces.

The Castle's characters caught in hopeless situations are forced to do repetitive or meaningless actions. Besides, the broad horrific or tragic images and the dialogues in the novel are full of clichés, and nonsense. In the end, we can say that the writings of the absurd show the failure of man without recommending a solution.

Obstacles

This dissertation is achieved by facing many difficulties, namely, the topic itself which is sensible and has given a sense of doubt and questioning faiths, beliefs, and religion, because asking for existence and death is not an easy task to deal with, unless you have a strong religious personality fulfilled by religion's satisfaction. In addition, dealing with a foreign culture also causes some cultural clashes. So, here avoiding subjectivity is a struggle that can be faced.

The case study is a translation novel from German to the English language, which causes many changes in the meaning and style levels. Thus, the novel *THE CASTLE* is translated into English, and we dealt just with the translated form not with the original, because the translation has never been exact at all.

General conclusion

Dealing with a purely philosophical issue such as the Dasein is also a challenge for a Master's student to accomplish acceptable work because this issue needs experience and knowledge about the field.

References

References

References

- Albert. E. (2000). *History of English Literature*. New York, Oxford University Press.
- Brod, M. (1960). *Franz Kafka: A Biography*. New York: Schocken Books.
- Canton, J. (2016). *The literature book: Big Ideas Simply Explained*. New York: DK Publishing 345 Hudson Street.
- Cogswell, D. (2008). *Existentialism for Beginners*. Hanover, New Hampshire : Streerforth Press.
- Existentialism. Collins, Harper Collins,
- Flynn, T. (2006). *Existentialism: A very short Introduction*. Oxford .New York : Oxford University Press.
- *Franz Kafka: 10 Lessons and 6 stories*. <https://ko-fi.com/fictionbeast>. Accessed: June, 16th 2022.
- Glen, L. S. (2009). *Martin Heidegger's Concept of Authenticity: A Philosophical Contribution to student Affairs Theory*. *Journal of College and Character*. 10:7, Doi:10.2202/1940-1639.1440
- Gordon, H. (1999). *Dictionary of Existentialism*. (1st ed). West Port, Connecticut: Greenwood Press.
- Gregory, B. Sadler. (May, 22, 2018). *Martin Heidegger, Being and Time/The existential Analysis of Dasein/ philosophy Core Concepts*. <https://amazon.to/2lvzAnx>.
- Inwood, M. (1997). *Heidegger: A very Short Introduction*. New York. United States: Oxford University Press.
- Kafka, F. (2009). *The Castle*. (Bell, A. trans.). New York? United States: Oxford University Press.
- Kafka, F. (2014). *The Essential Kafka: The Trial, The Castle, Metamorphosis, Letter to my Father and Other Stories*.
- Kafka, Franz. (1976). *Diaries 1910-1923*: in .Max, B. ed. New York: Schocken Books.
- Kockelmans, J.J. (1989). *Heidegger's "Being and Time": The Analytic of Dasein as Fundamental Ontology*. Washington, United States: University Press of America, Washington D, C.

References

- Literature :Franz Kafka.(April,22.2016) . The School of Life. (YouTube)
.https://www.theschooloflife.com
- Menace Menacing-Menace Meaning-Menacing Examples- Menace in Sentence
(September4,2019). <http://www.iswearenglish.com> (YouTube)
- Panza, C. & Gale, G.(2008). *ExistentialismforDummies*. Indiana: Wiley Publishing, Ink.
- Solomon, R. (2005).*Existentialism*. (2nded). Oxford, New York, Oxford University Press.
- Stephan, D .D. (1995).*Kafka'sCastleandtheCriticalImagination*. Columbia Camden House.
- Sugrue, M. (Jan, 24, 2018). Heidegger: *Being andTime*. (YouTube)
- Wang, H. (Aug, 2021). *Heidegger'sOntologyofPractice*. Academia Letters .3318.
<http://Doi.org/10,20995/AL3318>
- *WhatIsKafkaesque? – ThePhilosophy of FranzKafka*. [https://www.pursuit of wonder.com/store](https://www.pursuitofwonder.com/store).
- Williams, J Trans. Great Britain: Ware: Word worth Editions.
www.collinsdictionary.com/dictionary/english/existentialism.Accessed: April 3rd. 2022.