

The Castle: A Satanic Abode

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Abstract: *The castle* is an endless novel, which was written in 1922 by Frantz Kafka. Kafka was perhaps the first writer to creative of Satan in the globe of the perfectly ordinary. The novel has to be seen as some allegories of Satan. Satan has traditionally been portrayed in terms of the extraordinary and associated with disruption of order and radical otherness. Satan is traditionally attributed to the other. In Kafka's *The Castle*, the protagonist does not ultimately succeed in his act of entering the castle. In this novel K's main character, that is divested from the object of his desire. In *The Castle* (1922), the physical palace, as well as its system, portrayed an unsettling combination of omnipotence and banality. The concepts of this matter, as well as the sociological and metaphysical scope of their fanciful finding of Satan are the subject matter of the present paper.

Keywords: Banality, Dehumanization, Delusion, Order and Disorder, Satan.

Introduction

The novel's narrative contain of K.'s steady try to reach the *Castle* or to meet its syndic, Klammm, to obtain his permit for staying in the village as a land surveyor. But K. never reaches his aim, nor is he supposed the appointment he desire. All he enforces to perform is an aperture view of dozing Klammm, clumsy beginnings of an affair with Klammm's former lover, Frieda, and interviews with the syndic of Klammm's syndic. If the novel's narrative example is that of a journey, it is a journey doomed to destruction, because each forward step is countered by a step back, and the action line reveal in a round, rather than way, manner. The portrait of the *castle* clearly draws on the physical topography of Prague, Kafka's hometown. A *castle* is also a set element of folklore and fairy tale: it gives power, inaccessibility, and privation, projecting a world in which, to quote C. S. Lewis, "the greatest evil is done...by quite men with white collars and cut fingernails and smooth-shaven cheeks who do not need to raise their voice" [Arendt, 1963]. Inaccessibility and privation are certainly main theme of Kafka's novel. *The*

castle's chief symbolic indication power is attenuated by the other, more devastator characteristics meanness infantilism and madness. The Satan metaphorically portrayed in *The Castle* is more universal. It is a form of Satan cosmology intrinsic in the human position, and revealed in a dull and endless of individual desire.

Image of Satan in Kafka's the Castle

The Castle tells the story of K., who arrives at a small village pursuit his appointment there as a land surveyor, and who attempts, in vain, to exact from the lords of the castle an exploration of his position. When K. point the *Castle* from a distance he is initially influenced, but a closer look proves very disappointing: "it was after all only a wretched-looking town, a huddle of village houses, whose ... plaster had long since flaked off and the stone seemed to be crumbling away" the windows of the church tower glitter in the sun, but it is a "somewhat maniacal glitter" and the outline of the attic looks "irregular, broken, fumbling, as if designed by the trembling or careless hands of a child" on the whole "it was as if a melancholy-mad tenant who ought to have

been locked in the topmost chamber of his house had burst through the roof and lifted himself up to the gaze of the world" [Bataille, 1973].

The combination of meanness, rage and mastery characterizes not only the palace but also its resident. *The Castle's* invisible occupant exercise decisive power over the villagers, who try to obey their masters' tacit requests. The implication of Satan implicitly carried in *The Castle* can be explain through a comparison with a work that Kafka's novel apparently portray, Camus's *The Myth of Sisyphus* [Camus, 1975]. He suggests that the essential idea of the human mind is the quest for meaning. This quest is frustrate by external reality, and the crack between the human desire for meaning and the world's significance is the absurd. Camus describes the human condition in terms of frustrate desire. This view equally underpins the fictional world of Kafka, but here the object of desire is slightly different. K. does not strive to understand; he craves to belong. His quest is emotional rather than intellectual, and it can never be fulfilled. The basic Satan is thus metaphysical and is refracted on all levels of human existence. It does not evolve from intentionality or animus, just from indifference. The lords of *The Castle* are brutal, obtuse and inhuman; but K. is not better. He simply lacks their power. It is not accidental that the protagonist of *The Castle* is designated by the same letter as the antagonist. As from the other writers, so do K. and Klamm reflect each other; they are mirror images. Thus all human contacts that K. initiates are instrumental, and he starts a relationship with Frieda only because he sees her as a means of approaching Klamm. The mansion and its tenants are depicted in a manner that echoes the description of *The Castle* and conveys the same combination of power, banality and evil. The premonition of evil is already suggested at the entry to the millionaires' abode, where an assemblage of broken statues exhibit a mounting succession of senseless cruelty: "a naked wood nymph missing her right arm, a headless hunter, a horse with no legs that floated above a stone plinth with an iron shaft connected to its belly" [Kelly, 2001]. The brutality foreshadowed in this gallery of mutilation materializes in the millionaires' treatment of their two slaves, whom they senselessly overwork to death. Where does Satan settle here? First and foremost, in *The Castle's* executive system, which metamorphose the hierarchy of the human and the non-human? When the supervisor explains to K. the particulars of *The Castle's* system, he boasts that the system has liberated itself from the need of human intervention. It has become autonomous and self-sufficient. And he expresses:

When an affair has been weighed for a very long time ... it may happen ... that suddenly in a flash the decision comes in some unforeseen place ... It's as if the administrative apparatus were unable to bear the tension

... and had hit upon the decision by itself, without the assistance of the officials [Kafka, 1999].

The image depicted the quintessence of bureaucracy, a double take contain of the personification of a set of rules and regulations and a simultaneous dehumanization of the people for whom they were created. This dehumanization rebellion from the world of the *Castle* to all the field of the fictional universe. One of its apparent is the inversion of the hierarchy between the human and the non-human; a related aspect is the systematic frustration of that which makes us uniquely human. And what makes us uniquely human is the desire to belong, the craving for inclusion. Whereas the centrality of desire is suggested by the novel's narrative line, the object of desire is implied by K.'s chosen profession. K. requests recognition as a Land Surveyor and a Land Surveyor is a person who traces boundaries. Satan is traditionally attributed to the other. The ultimate other is one who does not even share our human nature, who lives in the realm of the supernatural. Supernatural forces can be embodied in characters radically different from human beings, such as demons or aliens, in creatures inhabiting the twilight zone between life and death, such as zombies, or in figures bridging the gap between the human and the non-human, such as vampires and androids. These are indeed the representatives of Satan in fear movies or in science fiction films. Then Satan always contains dehumanization. This process is two-sided: the evildoer regards his aim as less than human, which allows him to impose harm without suffering of conscience, while the victim sees the one who has harmed him as monstrous, unworthy of belonging to the human race. The definition of Satan is common to popular culture, folklore and mythologies. The prototype of this mode of representation is the figure of Satan, who rebelled against God in an effort to enforce. His power, and whose main sin is the sin of pride, the desire to be a law for himself. The village residents conduct their lives according to what they see as the implicit wishes of the lords of the Castle. And who are these lords? Their deputy, Klamm, was once compared to an eagle; and when K. considers Klamm's "remoteness" his "wheeling" which could never be disturbed by anything that K. did down below and which Klamm "followed at the behest of incomprehensible laws" he concludes that "all these things Klamm and the eagle had in common" [Baumeister, 1977].but this view reflects when k. notice the beer-stained ceremonial of Klamm's deputy in the village.

Conclusion

The most important conclusion from the article present complex and unsettling allegories of Satan,

exclusion, inaccessibility, delusion and banality. The representation of Satan in art both reflects and creates perception. This perception does not necessarily conform to reality. The concept of Satan in the realm of the extraordinary may be accounted for by our need to cast it in opposition to ourselves. Satan has traditionally been attributed to the other and symbolically depicted as the invasion of chaos into the orderly common of everyday life. Kafka has a different vision, and his idea is more exact and terrifying.

References

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