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THE INTERACTION OF TIME AND SPACE IN FRANZ KAFKA'S NOVEL "THE CASTLE"

This article, which consists of an introduction, two parts, and a conclusion, deals with the interaction of time and space in Franz Kafka's novel "The Castle". Born in Prague and writing in German, the Austrian writer of Jewish origin Franz Kafka captured readers' attention with his distinctive style. Elements such as alienation and absurdity form the foundation of his creative work. His novel "The Castle" is considered one of the seminal works of 20th literature. It is known that in the literature of the 20th century the motif of getting lost on the roads is intertwined with the motif of waiting for one's fate. This leads to the chronotope acquiring an existential character. In this regard, F. Kafka, with his theme of the magical road, laid the foundation for one of the main themes of the 20th century modernist novel. The road and the constant movement on it and the inability to achieve any positive result in the end become an image of the global absurd in F. Kafka's novel "The Castle". The protagonist of the novel, the land surveyor K., persistently and, at first glance, inexplicably strives to establish relations with the offices in the Castle and to win the villagers' favor. These efforts can be interpreted symbolically as an attempt to approach God and attain divine grace. The character of the Castle occupies an important place in the setting described in the novel. This character, through magical means, acquires a dual character on a metaphorical level, acting as a symbol of fate on the one hand and power on the other. In "The Castle", the author addresses the problem of the chronotope, rendering time seemingly static and confining the concept of space within limited boundaries. In the novel "The Castle", the author, using the principles of magical realism, radically changed the world, which is boundless in terms of time and space, freezing time and making it immobile, and compressing space into a limited space consisting of the poles of the Castle and the Village. This compression and limitation constitute the essence of the chronotope of the novel "The Castle". This article examines the novel through an analysis of the chronotope.

Key words: Franz Kafka, The Castle, chronotope, time, space, the land-surveyor K., magical realism.

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ВЗАЄМОДІЯ ЧАСУ ТА ПРОСТОРУ В РОМАНІ ФРАНЦА КАФКИ «ЗАМОК»

Ця стаття, що складається зі вступу, двох частин та висновку, розглядає взаємодію часу та простору в романі Франца Кафки «Замок». Австрійський письменник єврейського походження Франц Кафка, який народився в Празі та писав німецькою мовою, полонив увагу читачів своїм самотнім стилем. Такі елементи, як відчуження та абсурд, складають основу його творчості. Його роман «Замок» вважається одним із основоположних творів літератури 20-го століття. Відомо, що в літературі 20-го століття мотив заблудження на дорогах переплітається з мотивом очікування своєї долі. Це призводить до того, що хронотон набуває екзистенційного характеру. У цьому плані Ф. Кафка своєю темою чарівної дороги заклав основу для однієї з головних тем модерністського роману 20-го століття. Дорога та постійний рух по ній і неможливість досягти будь-якого позитивного результату зрештою стають образом глобального абсурду в романі Ф. Кафки «Замок». Головний герой роману, землемір К., наполегливо та, на перший погляд, незрозуміло прагне налагодити стосунки з канцеляріями в Замку та завоювати прихильність селян. Ці зусилля можна символічно інтерпретувати як спробу наблизитися до Бога та досягти божественної благодаті. Персонаж Замку займає важливе місце в описаному в романі місці. Цей персонаж, за допомогою магичних засобів, набуває подвійного характеру на метафоричному рівні, виступаючи символом долі з одного боку та влади з іншого. У «Замку» автор звертається до проблеми хронотопу, роблячи час ніби статичним та обмежуючи поняття простору обмеженими рамками. У романі «Замок» автор, використовуючи принципи магичного реалізму, радикально змінив світ, який є безмежним з точки зору часу та простору, заморожуючи час та роблячи його нерухомим, та стискаючи простір до обмеженого простору, що складається з полюсів Замку та Села. Це стиснення та обмеження складають сутність хронотопу роману «Замок». У цій статті розглядається роман через аналіз хронотопу.

Ключові слова: Франц Кафка, «Замок», хронотон, час, простір, землемір К., магичний реалізм.

Introduction. Franz Kafka, considered one of the prominent representatives of 20th-century literature, who combined realism and fantastic elements in his works, began working on the novel "The Castle" in the

spring of 1922 and most likely stopped working on it in August of that same year. In the letter to Max Brod on September 5, he noted that it seems that I have once and for all stopped writing about "The Castle" (Brod, 1948: 104). This work remained unfinished and was published posthumously in 1926.

In his novel "The Castle", Kafka used the principles of magical realism to radically change the world, which is boundless in terms of time and space, freezing time and making it immobile, and compressing space into a limited space consisting of the poles of the Castle and the Village. This compression and limitation constitute the essence of the chronotope of the novel "The Castle".

At the very beginning of the novel, when the Land-Surveyor steps onto the bridge separating the Castle and the Village and enters this compressed magical world, he realizes that he has entered a completely alien space and is condemned to live in an unusual time. However, the Land-Surveyor has come to this place to belong to his home and to establish relationships with the people living here.

From the very first lines of the novel, the author clearly draws a boundary between the world of the Castle and the world of the Village: the Land-Surveyor sees the Village, but the falling snow does not allow him to see the Castle: snow and twilight isolate the Village and the Castle from each other. Throughout the novel, the Castle and the Village are opposed to each other as "above" and "below", and the Land-Surveyor is constantly located on the border between them, as if on a bridge between them, in a transitional space between two worlds. But he cannot reach either of these worlds, because the Village is covered in snow, and the Castle is plunged into darkness.

Having somehow reached the Village, the Land-Surveyor decides to spend the night in a hotel. Here the image of the hotel can be considered an extremely vivid literary and artistic realization of the "threshold" chronotope. It is no coincidence that this chapter is called "On the Bridge", which is a symbol of transition in artistic thought. This proves that the hero is, in a way, at the transition of two worlds. Later it turns out that the Land-Surveyor at the crossroads of two worlds becomes the crossroads himself. That is why neither the Village nor the Castle accepts him.

At first glance, there is a road to the Castle, but in fact, as he approaches the Castle, the Castle moves away from it – creating a kind of barrier between the Land-Surveyor and himself. In general, the road motif plays an important role in the novel; in fact, all episodes of the work are connected with the road in one way or another. This is due to the symbolic nature of

the image of the road in the novel. Kafka says in one of his aphorisms that "*The true path leads along a rope stretched, not high in the air, but barely above the ground. It seems designed more for stumbling than for walking along it.*" (Der wahre Weg geht über ein Seil, das nicht in der Höhe gespannt ist, sondern knapp über dem Boden. Es scheint mehr bestimmt stolpern zu machen, als begangen zu werden) (From The Aphorisms of Franz Kafka, 2022).

The motif of the path and age as the embodiment of the chronotope in Franz Kafka's "The Castle"

The path of the Land-Surveyor K. is just such a path. In order to settle in the village, he needs the permission of the Castle, but there is no road to the Castle, or rather, there is a road, but it is impossible to get to the Castle on it. Kafka shows that the main street of the village does not lead to the mountain on which the Castle is located, but only towards it. As soon as the road reaches the foot of the mountain, it turns in another direction, but somehow neither moves away from the Castle nor approaches it. Thus, the author has created in this work the image of a road that leads nowhere. This road symbolically symbolizes the goal and the result, which are maximally isolated from each other. In this respect, the character of the Road embodies the impurity of human life, the impossibility of achieving the set goal.

In the novel "The Castle", the road is the embodiment of forces hostile to man. The road does not lead a person to the goal, but on the contrary, it leads him astray. Instead of connecting people, the road gradually isolates them from each other – both from the Castle and from the Village. That is why the inhabitants of the Village consider the Land-Surveyor's intention to reach Klammer along the road leading to the Castle to be unprecedented impudence and ridicule him. Thus, the Land-Surveyor's path is devoid of a goal in advance. But at the same time, he cannot measure the path between the Village and the Castle endlessly: This leads to the creation of a "labyrinthine situation": the hero of the novel repeatedly passes the same path and involuntarily returns to the beginning of his path. As a result, the sequence manifests itself as an important feature of the Kafka chronotope.

In terms of determining the specifics of artistic time in the work "The Castle", the last – fifth episode of the novel is of particular importance. From the words of the village headman, it becomes clear that the Land-Surveyor was invited to work here before he was even born (Kafka, 2006: 218). This means that the Land-Surveyor K. forms only a part of a multi-year series. This time series began before he was even born and it is not known when it will end.

However, it is also known that the Land-Surveyor himself lives in historical linear time and at this time is in conflict with the serial time of the village. From a certain point of view, what both the Land-Surveyor and all the inhabitants of the Village are exposed to can be explained by the conflict between these two time concepts. V. Emrich tried to explain the essence of this conflict and claimed that, that world cannot follow this world, because that world is eternal, therefore it cannot be in temporal contact with this world (Emrich, 1968: 215).

In this regard, the changes in the perception of the age of some characters throughout the novel attract attention. Thus, throughout the work, it is said about one of the assistants of the Land-Surveyor K. that he is almost a child. However, one day the Land-Surveyor almost does not recognize his assistant: magic has turned his assistant into a tired, wrinkled, limping old man. The same can be said about the Land-Surveyor's mistress, Frieda. If at the beginning of the novel she is presented as a young girl, in the last chapter the characters use the adjective "altlich" – "old", "old-fashioned" about her.

It should also be noted that none of the characters in the novel "The Castle" has a future in itself. This is due not only to the fact that the novel has a sudden, illogical ending, but also to the fact that the past, present and future do not exist in the novel: in fact, there is a single time in the novel, and this time includes the present, past and future. As a result, the novel constantly mixes past and present, fantasy and reality, and in some episodes the boundary between present and future is blurred. Often the reader gets the impression that the officials described in the novel are prophets – they can read the future like an open book. However, in reality, the future described in the novel is the present, which all people are not able to see and appreciate.

The fact that people live in different time frames has alienated them from each other. This ultimately leads to the fact that Surveyor K. not only cannot find his way to the Castle, but he is even deprived of the right to live in the Village. He accidentally visits the house of the tanner Lasemann. The tanner openly declares to the Land-Surveyor that hospitality is not at all fashionable in the Village. When the Land-Surveyor hesitates to leave, he is simply grabbed by the arm and thrown out. This leads to the fact that the "Castle-Village" duality that the reader encounters at the beginning of the work already turns into the "Castle and Village world-Surveyor world" duality in the first chapter of the work, in accordance with the principles of magical realism. It is as if the Castle and the Village have merged and are trying to destroy the

stranger who has entered their space – Surveyor K..

Researchers unequivocally note the embodiment of the concept of duality in the novel. They contrast the organized world, living by traditions, with the world of the individual, that is, the Land-Surveyor K. (Kraft, 1968: 433). Surveyor K. sees the way out of his situation in simple, common-sense peasant labor. However, the peasants look at him as a stranger. Then he wants to solve his problems through women and for this purpose he meets Frieda. But here too, failure awaits him.

Researchers have especially noted the symbolic nature of K. being a surveyor, not a farmer. Indeed, the world for K. consists of the Village. He considers measuring this world to be his main task (Kayser, 1960: 215). T. Adorno calls Kafka's world "spaceless" (raumlos). In this way, he emphasizes the hero's alienation from the villagers. When T. Adorno says "space", he means the territory where the protagonist lives. Of course, K. cannot have such a territory. This, on the one hand, leads to the hero's loneliness, and on the other hand, the space around him acquires an abstract character.

Kafkaesque approach to the concept of space and spacelessness in Franz Kafka's "The Castle"

The allocation of a specific place, a specific apartment to this or that character indicates his belonging to the Castle-Village world. Thus, Frieda remains an integral part of that dining room even after losing her place as a bartender in the dining room. However, no place is allocated for the Land-Surveyor. Therefore, sometimes they accept him out of pity, and sometimes, as we have shown above, they chase him away like the tanner Lasemann and throw him out.

This is especially evident in the case of Barnabas' family. Until the incident with Amalia, this family was one of the most respected families in the Village and had a large area. However, after Amalia broke the official's word, their area was reduced to a minimum. Losing one's position in the world means losing one's place in the Castle-Village world. That is why, due to the sin they committed, the Barnabas family is removed from the Castle-Village world and is forced to settle in the world of strangers: they are on the "threshold" like the Land-Surveyor. Now their place is the corner of the apartment. After the Castle turned away from them, the Barnabas family was forced to move from the big house to a hut, replacing the spacious area with the cramped one. They now have the same alien status as the Land-Surveyor, which is why the Land-Surveyor prefers to live with them, to take refuge in their hut.

For the heroes of "The Castle", being deprived of one's own space is actually being accused. A per-

son who has no space in this world has no rights. No one protects him, he is open to all foreign views day and night. The motif of being watched occupies an important place in the novel. Only by observing can a number of the heroes of the work gain the opportunity to intrude into the space of others, thereby depriving them of that space. The Land-Surveyor has no protection from the foreign views. The villagers constantly observe him. In this regard, they have a strong effect on the people who are supposedly appointed as his assistants by the Castle officials.

The Land-Surveyor can only possess space once. But this brings him nothing but disappointment. Having managed to enter the Castle to confront Klammer and tell him his troubles, the Land-Surveyor is able to stay there as long as he wants. However, he realizes that being free from space does not bring him any joy. Thus, in the work "The Castle" we are faced with a new trend in the description of space. In "The Castle", as a rule, the caution and hostility of the villagers become an important factor determining the character of the space. The fact that the residents constantly keep the Land-Surveyor under surveillance indicates that he is an unwanted guest, that is, he does not deserve to have his own space here. During the six days described in the work, he settles in a hotel, then in a school. All these places are not permanent residences, but a kind of threshold between the open world and human habitation. None of the villagers give him shelter and no one can allow him to build his own dwelling. However, it is impossible to leave him in the open air either – he could freeze to death. Therefore, the Land-Surveyor can only live in a transitional space, in the common territory of the village community.

The attitude of the Land-Surveyor to this "threshold" space indicates the temporality and fragility of his position in the world. He is treated as an object in all the places he is located. Various people enter and leave the space he inhabits without any permission. Not only people, but also objects do not obey the Land-Surveyor. Thus, the Land-Surveyor cannot open the door that the students easily open. Objects and inanimate objects in the novel generally acquire a strange independence and in some cases move and function without any human intervention. Many objects appear at the right moment, like stage decorations and then disappear. Based on this feature, which is clearly manifested in Kafka's work "The Castle", some researchers compare space in Kafka's time with the stage space (Kraus, 1995: 213).

There are two opposing points of view in Kafka's works regarding the role of objects in revealing the ideological content of the work. Thus, R. Korst believes that in the writer's works, objects are nothing

more than props, that is, objects used in the theatrical performance process and they should not distract the reader's attention from the events and characters taking place in the work. In his opinion, this is the reason why buildings in Kafka's works resemble each other and the same details are repeated many times (Zischler, 1998: 138).

It should also be noted that the fact that the buildings in the Castle and the Village are actually similar to each other and at the same time the two opposite poles of this single world are the opposite of each other serves the author to create an idea of the contradiction of similarities in the world based on the principles of magical realism. From this point of view, the similarity of the buildings in the novel "The Castle" cannot be considered accidental: they show that they belong to the single Castle-Village world and emphasize that the Land-Surveyor, thrown into this alien environment, is hostile to this closed space.

In all of Kafka's novels, the space has the characteristic of a labyrinth. Along with his other works, this can be traced in the work "The Castle". There is a typological similarity between the endless corridors of the hotel and the main street of the Village. Even at the beginning of the novel, the Land-Surveyor K. observes with surprise that the main street of the Village is getting longer and longer. Kafka emphasizes this infinity with the help of one of the leading principles of magical realism, the void: As a rule, the Land-Surveyor does not encounter any human beings while walking through the corridors of the hotel or the streets of the village. It should also be noted that in the work, the infinity of the corridors and the street is accompanied by the closing of all the doors that should open along it. Thus, in the novel "The Castle" the author uses the images of the corridor as a character of an endless road, the closed door as a tragic isolation of man and the world from each other.

Conclusions. Kafka introduces his readers to the activities of the Castle, a huge bureaucratic machine: here each official has several secretaries and endless clerical work is carried out, even with the smallest tasks. However, the author never directly describes the activities of the Castle; the reader obtains information about this only on the basis of what the officials working in the Village say. And also, the reader never has the opportunity to enter the Castle directly. If you think carefully, it becomes clear that in general, none of the villagers have ever been to the Castle offices, but have only indirectly learned about it. In the novel "The Castle", the lack of clear contours, the gloomy coloring are actually broken by someone occasionally interrupting a word or two, but the silence that prevails in essence, the imaginary absence of any of

the characters described in the work, give grounds to evaluate one of the main characteristics of the Castle image. From this point of view, the Castle character can be evaluated as a metaphor for fate. It is no coincidence that the protagonist, rejected by the world of

Castle – Village, does not lose heart, strives with all his might to achieve the goal he has set for himself and continues to act with the certainty that one day he will be accepted by this world into which he has entered.

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Дата першого надходження рукопису до видання: 21.08.2025

Дата прийнятого до друку рукопису після рецензування: 26.09.2025

Дата публікації: 23.10.2025