



Franc Kafka - Prophet of modern times appreciations and thoughts on his creativity

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Abstract

Franz Kafka has had a wide-reaching influence on European literature, culture, and thought, was first and foremost an internationalist and a European (Clayton. 2010). The literary values of this author are indisputable and to understand his style, characters, popularity, his inner world and the troubled Kafkaesque soul, sorrows, anxieties, imaginations, images, his relations with family, especially with his father, girlfriends, social phenomena of the time, etc., the reader, in addition to works, must also read letters, letters from his father, Milena, friends, sisters, diaries, etc.

Kafka's cunning, impossibility and nobility represent the twentieth century. Furthermore, he is known as a poet of grotesque impossibility and grotesque eroticism, a writer who carries innumerable epithets: Poet of the labyrinth, transformer of myths, master of the absurd, judge of justice, strange architect, modern pessimist, sad soul, mystic, tragicomic, creator of non-history, etc. Kafka's narrative world is hermetic, closed and therefore subject to its own logic.

He is very popular all over the world but in Albanian literature and culture, as well because his works were translated by many experienced and talented Albanian literary translators. Hence, this article will attempt to shed light on Kafka's reputation, popularity, characters and style brought through the opinions of great international and Albanian writers, scholars, literary critics and researchers, in particular and the translation of his works into Albanian, in general.

The paper concludes that as in any other language and culture in the Albanian language and culture, too Kafka has taken his rightful place, as one of the greatest, most translated and discussed writers, whose translations have also aroused the curiosity of Albanian translators, critics and readers. Therefore readers, researchers, critics, translators and interpreters of his work, more and more are enjoying and learning about Kafka's style, thoughts and interpretations of his thoughts and messages, as well as his characters and enigmas. It is no coincidence that Kafka is read and reread not just in Albanian but in all languages.

Keywords: Kafka; thought; appreciation; creativity; characters; translation into Albanian

Thoughts on Kafka and his work by critics, contemporaries author, friends and colleagues

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1. Introduction

The writer who has writing as a value and condition for living, the one who calls himself literature, "Ich bin literature – I am literature", knows the attribute of writing, the hearth, the shelter, all of which are represented by the German word "Zuhause", but at the same time he calls writing "service to the devil" and a descent to the "dark powers". It is only Franz Kafka, who attributes all achievement to loneliness, and at the same time loneliness is the greatest freedom to him.

The literary values of this author are indisputable and to understand the inner world and the troubled Kafkaesque soul, sorrows, anxieties, imaginations, images, his relations with family, especially with his father, girlfriends, social phenomena of the time, etc., the reader, in addition to works, must also read letters, letters to his father, Milena, friends, sisters, diaries, etc. Dora Diamant's diary, "Franz Kafka's Last Love", sheds light on the opportunity to properly understand and appreciate F. Kafka, one of the most sought after and misunderstood writers of the last century. The human soul has often been one of the tempting topics for a large number of writers in the early nineteenth and early twentieth centuries (Diamant, 2003).

Dostoevsky, for example, creates characters who mostly have spiritual and character conflicts. Even before Sigmund Freud, some writers had tried to shed light on and explore human instinct and consciousness. Even Kafka creates a world within which he has characteristics of surrealism and expressionism; although Kafka does not belong to any movement, his art is calm, spontaneous, and avoids anything that is pathetic, pompous, or noisy. Through his creativity, he does his best to cross the boundaries between the external and internal world, between dream and distraction, and between consciousness and subconscious.

His style is clear and vital and although it seems like a laconic style, it seems to the reader that this style contains a series of meanings and suggestions. The author is a master in outlining, painting and reciting rare psychic events in his works. They are classic characters, but they are characters similar to shadows, a kind of "consciousness" that moves and lives in its absence.

2. Methods

The methods in literary studies, also have their own specifics depending on the topic and treatment given to an author and his work. Knowing the complexity of Kafka's creativity and his real and literary world, of course his creativity, is required and should be seen in the diary. His daily preoccupations and inner revolt are well reflected in his diaries and letters, as well as in other stories and novels. Therefore many well-known authors, critics and scholars have tried to bring convincing evidence for the life and work of this colossus of letters through their research work. The study presents critical thoughts and evaluations by authors who have left traces in literary studies and in their thoughts on Kafka, which represents thoughts from different languages and cultures, presenting also their comparative views.

3. Results and Discussion

3.1. *The protagonist of Kafka novels and the impact of his life in creativity*

The protagonists of Kafka's novels, mainly as teenagers in his "America" or weapons in "Castles", fight for good and order, for love and health, seek the warmth of love, the heartfelt welcome of a community that did not accept them in which they would like to be part of as honest members and workers. Yet only a few women became merciful and comforting and came to the aid of the "lost", who find no refuge anywhere (Kafka, 2003).

So Kafka's characters resembles to a kind of bourgeois Faust who does not dream of the adventures of heaven and hell, or the instant pleasures, but he dreams of a lady, good work and sincerity and correctness in the society in which he lives gives up his fight but dies of exhaustion. While the community of the village gathered around his bed, from the castle comes the decision that does not recognize K the right to citizenship in the village, except permission to live and work. (Kafka.2006). Kafka's prose, especially his diaries reflect his very sensitive, nervous and shocked nature as writer. "Kafka's hermetic notes contain the social genesis of schizophrenia," writes Theodor Adorno, he was neither an existentialist in the full sense of the word, but he was not a socialist either, although in his works the reader may encounter family, social, sexual and even religious aspects. Almost all political, cultural and literary movements and trends at that time had had an impact on him and had left some traces on him he still remained an original and pure writer.

Here, perhaps, the secret of his artistic activity should be sought. He is not complicated, but the world and his life are complicated. Whatever Kafka wrote and said apparently had a purpose: he wanted to understand life properly and believed that the writer writes because he is shaken and disturbed by the fate and misery of the people, a trait which was part of Kafkaesque life. Whether consciously or unconsciously, Kafka in his life had acted as Freud had suggested. Symbolizing the explosion of instincts, they, from time to time, presumably surpass the knowledge of psychoanalysis, so that from neurotic symptoms, failures, complexes and dreams create a world in an acquired reality, special and extraordinary in literary works.

The skull, as Freud had predicted, in infancy was an enemy of his father, or a rival of the father in relation to the mother, or as a potential murderer of the father and a rebel, who rises up against the authority from which he cannot escape. Kafka's work has remained in fragments, while none of the novels were completed. (Clayton, 2010). During the editing, they became part of his novels, "Process", or the novel "America". (Janouch, 2012). He had an inner spiritual concern and made great efforts to get rid of that burden.

There were times when he doubted even in his own words that he wrote to him and if his manuscripts remained, they remained thanks to his friends and comrades. A special thanks deserves Max Brod who did not fulfill Kafka's will to burn his manuscripts. Max Brod, tried for years to publish the work of his friend. Nevertheless, his persistence led to the publication of Kafka's work and gaining the popularity not just in German literature but in World literature, as well. "Kafka's work is a free work and a complete reaction to the Jewish and Christian world of Central Europe," Sartre wrote.

In addition, Sartre considers Kafka to be one of the best and the greatest writers of our time, who chose a writing technique that corresponded to his inner need. Kafka's explanation of life more or less resembles the explanations of Peter Altenberg, Christian Morgenstern, and Albert Ehrenstein; Kafka's world is an everyday world of micro bourgeoisie. André Gide, speaking of Kafka, writes the following words about his work: "I am re-reading Kafka's 'Process' with even greater admiration than when I first discovered this wonderful book." However, Gide had the impression that the reader could learn a lot from Kafka.

orge Luis Borges is of the opinion that Kafka's works are the most popular ones in the twentieth century, because Kafka is convinced that: "The world is a bureaucratized universe; it is not a social education, among other phenomena, but the essence of the world." He thinks that in all his narratives there is a hierarchy, which is infinite.

3.2. *Thoughts of prominent authors on the life and literary work of Kafka*

In the preface to the publication of "The Castle" in America, Thomas Mann notes that he had a sympathy and affinity for Kafka's prose; he particularly liked Kafka's concept of possible hope,

although in Kafka's work there may be few elaborations of the notion and phenomenon of human hope. In this regard, Thomas Mann says: "There is no important answer to the perpetual questions of good and evil." Mann, however, believes that in Kafka's work there is a hope for a way out, an extraordinary and conscious hope. Hermann Broh makes a kind of analogy between Rousseau and Kafka; that both of these writers, he thinks, living in the artistic tradition of Central Europe, with much effort managed to preserve their independence in creativity; however, Jean J. Rousseau is a popular artist who, although he tried to adhere to tradition, could not adhere to it completely, while Kafka, with his complex spirit, knew the tradition so well that he surpassed it and brought about an innovation; while Rousseau loved candidness and sincere man, who only nature could ennoble, Kafka's characters wander unstoppably only in the labyrinths of the soul.

In his book about Marc Chagall, Franz Mayer notes the connections between Chagall's symbols and paintings and Kafka's prose. The myths about the trial, the social and divine order in Kafka's "Process" and "Castle", turn into a painting of loneliness, suffering and human alienation. According to Mayer, although there are differences between the painter Chagal and the writer Kafka, they are bound by a strange similarity; this resemblance is also pointed out by Chagal himself in his creativity.

In this resemblance there is no common view, but there is a kind of revision of the other kind of reality in art. However, Chagal's eroticism and philosophy create myths of life reconciliation, while Kafka's ruthless vision leads the reader into darkness; however, it can be freely said that Kafka, whether as an expressionist or a surrealist, is "a writer of world fear" who tries to write in detail about man's relentless struggle to capture the meaning of life in incomprehensible systems and cases. It is this eternal fear of alienation or alienation and the futile attempts of the characters of his prose to find a way out in life, that will prove that the man of the modern age finds himself in a trap or in a closed circle, from which he makes useless efforts to come out; such are the characters in Kafka's novels, "America", "The Castle" and "The Process".

If Kafka in his novels creates characters who revolve in a hopeless circle, then it is obvious that human society had fallen into a similar position and state to that of the period after the First World War, but Kafka himself was a complicated and tormented spirit to the point of inflammation. The possibilities and conditions for the liberation of such a man seemed to be closed, so Kafka in his works and in the social chaos that had engulfed him, was creating characters who sought to find some light at the end of the dark tunnel, even through suffering from loneliness. In his notes on Kafka, Adorno asserts that some of Kafka's works warn of the symptoms of National Socialism; he thinks that Kafka as a prophet foresaw terror, torture and human extermination: "In the penal colony", the author seems to have had a warning about the fate of the Jews, "The state and the party" writes T.V.

Adorno, "hold meetings in attics, inns, pubs, like Hitler and Goebbels in the Kaiserhoff"; gangs of conspirators or coup plotters declare themselves police; the usurpation of power by them, has the characteristic of the myth of power in the "Castle"; residents have a special uniform as "SS"; the elite in the fascist system declares itself the leader; arrest is made suddenly and with attacks, while the trial is in the room; with the party, its victims have had some potential links and dubious and corrupt relations as to the unattainable power in Kafka's work; the word arrest, as a kind of preventive isolation, may have been invented by Kafka, although that measure was also used in the First World War. Kafka obviously did not reflect the apparent reality, but he certainly foresaw and foretold the events and processes of mass exterminations, executions, tortures, and murders, both of Nazism, fascism, and communism.

On the other hand, Kafka, even as a modern writer, wrote about loneliness that gave him opportunity and freedom, without which Kafka would not be, who he is. He knew that literature denied him the expected pleasure, but he did not stop writing; indeed, the literature on Kafka was like

the Promised Land to Moses. Here is what Kafka says about Moses: "The fact that he was able to see the Promised Land only on the verge of death is unbelievable.

This magnificent appreciation has a single meaning which has to do with the imperfection of human life; because of the imperfection of life, waiting for the "Promised Land" can last indefinitely, without ever achieving anything. "Moses never arrived in Canaan, not because his life was too short, but because it was a human life." Thus Kafka hints that, if we mocked Moses, it happened for the fact that according to the prophecy, he should have died the moment he achieved the goal, but he adds that the reason for his failure was his human life (Martin, 1968)

Fritz Martin thinks that the disappointment of modern man due to his existence, his search, tracing and questions that remain unanswered, his individual capitulation or surrender in the face of something he could not understand, but from which he tries more in vain to escape and find a way out, his ardent desire expressed in the form of fear of guilt and anxiety, all these, "cannot include an ordinary narrative, but a special kind of prose.

Hence, Kafka's character remains abandoned in foreign lands, alienated and unfulfilled as victims of an unsolvable enigma, without any certainty or belief; however, his characters do their best to solve the enigma of existence." According to this scholar, his prose is a document of loss and confusion; it is a final consequence of a kind of nihilism, which in Kafka appears in a destructive self-consciousness, becoming an articulation of the new experience of the mystery of human existence.

"Kafka, it seems", he continues, "through his impersonal and indomitable language, has expressed his soul; with the despair of man's life, he speaks of the disillusionment with life of a man who has lost faith in himself, though he still has some unanswered questions from the thoughts of self-denial." According to F. Martin, the dialectical ambiguity of Kafka's discourse is a sign of spiritual inexhaustibility that has to do with affirmation and denial, gain and loss. In short, any unmistakable interpretation of his work is destined to fail: "because, for the interpretation of his works, new artistic and existential categories and approaches will always be required", he concludes (Mosse, 1995).

F. Mose has the impression that in Kafka's work, there are also religious ideas that sometimes take fantastic forms, Kafka writes: "When theater turns unreal things into reality, then it achieves the greatest effect. The scene in that case, becomes a periscope of the soul, which illuminates reality from within (Mosse, 1995).

Kafka's intimate life has given some of his works the raw material, but this 'raw material' has been elaborated with such mastery that you cannot recognize in works. It is known, for example, that for the story "Judgment", Kafka himself has given three different explanations; "This story," he claims, "is a child of mine, really mine covered with my filth"; He himself, through images and figures, revealed a psychological, mysterious reality, without being aware of it; hence any psychological interpretation of his works is dangerous. They are not only personal documents, but also elaborations, expressions, the meaning of which can be revealed after an in-depth psychological analysis (F. Mosse, 1995).

F. Mose notes that except that in his short stories, where the reader will find both the exposition and the end of the work, "the world of Kafka's novel is generally of a timeless world; in his narrative we have no development of events, in it nothing happens; the images with a rather large number, without any definite systematization, illustrate a unique subject, the blame for the "Process" and the vain and hopeless wandering of the "Castle". Thought does not develop in his prose either; but it is a stabbing, teasing and teasing repetition, where not only does nothing progress, but nothing is clarified" (Žmegač, 1981).

On the popularity of Kafka's work, Viktor Žmegač states: "A wide echo followed after 1945, first in Western Europe and America, and then all over the globe. The sociological analysis of this extremely important reception has not yet been carried out systematically. Criticism in the

interpretation of texts, until today, sought to approach them with the help of psychoanalysis, mythology, psychology, religion and structural analysis, since it is these texts that, due to their mystery, become a constant stimulus for interpretation."

Kafka's narrative world is hermetic, closed and therefore subject to its own logic. "But this world", like that of fairy tales," adds Žmegač, "has foreign moral schematization of the tale. Kafka's literary reality was largely modeled on the reality of the contemporary civic world." According to Žmegač, Kafka's narrative horizon is the same as the consciousness of the heroes, while the event is outlined without the mediation of any subordinate, all-encompassing consciousness.

Žmegač is convinced that a unique system for interpreting Kafka's work would fail, and then explains that: this is because the totality of his work, in its form and content, predates and goes beyond human reality. We are forced to compare ourselves to the world understood as a great trap, to the point of view of human efforts to resist the mechanisms that oppress it. Regardless of Kafka's possible metaphysical intentions, the author's work represented in a certain historical context the alienated human relations to the point of stupidity. "Kafka's importance for the development of contemporary prose in many literatures is extremely great." A. Camus, appreciating Kafka's creativity, writes: Kafka's creative art aims to force the reader to reread it.

3.3. Opinions of Albanian translators and critics on the works and on translation of Kafka's works into Albanian

As in many other languages, Kafka's works have been translated in Albanian and have also been assessed by many Albanian literary critics, scholars and researchers. Suffices to point out that in the beginning, his works were not translated directly from German, but from third (other) languages, and later also from German. Gjergj Vlashi, Fatmir Alimani and Adrian Klosi, A. Kosoruh, R. Kelmendi, P. Jorgoni, G. Qëndro, to name a few have made a great contribution to the translation into Albanian of the works of this colossus.

According to Vlashi, Kafka, in addition to being listed with Proust and Joyce as the most famous and outstanding writers of the past century, is also among the few writers whose name has created the adjective "Kafka", an adjective which today is found in many dictionaries around the world which is usually used when one wants to define an absurd, incomprehensible, illogical and gloomy state (Alimani, 2005.) Well-known scholar and critic Fatmir Alimani, in his study *Four K's* (Kawabata, Kafka, Kadare and Kundera) explains Kafka's confession of impossibility, indifference, metamorphosis, self-judgment, action paralysis, processes, mutual innocence, liberation, etc.

As an experienced scholar and critic, he praises Kafka with all sorts of well-studied arguments, he says: Kafka's cunning, impossibility and nobility represent the twentieth century, he even calls him a poet of grotesque impossibility and grotesque eroticism, a writer who carries innumerable epithets: Poet of the labyrinth, transformer of myths, master of the absurd, judge of justice, strange architect, modern pessimist, sad soul, mystic, tragicomic, creator of non-history, etc (Alimani, 2005).

Alimani warns with great caution about the word trap of the Kafkaesque world, which is the most used word, the word *unmöglich* - impossible, the word which even when not pronounced correctly sounds pessimistic. In addition, the Albanian critic praises Kafka's friend, M. Brod, who calls all three of Kafka's novels trilogy of loneliness, but he thinks that before they trilogy of loneliness, they could be considered and called trilogy of impossibility.

While, in recent years, Klosi brought Kafka to a summit, in addition to the translation of the complete work of short prose in the Albanian language, and the novel *The Castle - Kështjella*, he also gave his opinion on Kafka in a short and very significant afterword. He calls it a double misfortune to be a reader of Kafka in Albania, distinguishing the periods before and after the 90s. Being a translator

and a good connoisseur of German, he considers the translation from German, in general and Kafka's works, in particular as a very difficult exercise, which Klosi calls a codified and calcified language for centuries, especially the one used in the Austro-Hungarian Empire and the Kingdom of Prussia. In addition to translation, he also considers the interpretation of his works as difficult, saying that even after many attempts to interpret Kafka, he still remains "mysterious", always waiting for new generations of readers (Klosi, 2010).

While talking about the novel "The Castle", Klosi estimates that there are many interpretations that have been made of this novel from many perspectives, such as literary, psychological, psychoanalytic, theological, Hebraic, etc. Equally numerous are the symbols with which the figure of the Castle is ascribed. According to Klosi, the writer's myth about the Castle is that the Castle is presented as a superior organism that has human destiny in its hands, its construction from the outside is bureaucratic, while from the inside it is mythological and full of mysteries, with an endless structure of control offices and thus the closer you are, the more inaccessible it seems to you (Klosi, 2012).

4. Conclusion

Without a doubt Kafka is the author with the greatest influence in the 20th century when taking into consideration the literary, artistic and aesthetic worth and popularity of his works he left as a literary legacy, many of which were unfinished, but which thanks to his friends, and in particular to Max Brod, were completed and published. Today readers, researchers, critics, translators and interpreters of his work, are finding and extracting more and more thoughts and interpretations of his thoughts and messages as well as his characters and enigmas.

This is because, like in no other works, in Kafka's works the idea of guilt is ever-present, which is something like a vague crime we may have unknowingly committed that hangs over our heads, posing a constant threat. This state of anxiety and insecurity puts the characters before the most absurd trials. The feelings of loneliness, weakness and neglect that characterize Kafka's heroes are justified by the pressure of oppression and aggression exerted on them by the hostile environment from which it is impossible to defend oneself, responding to them with various forms of self-condemnation and self-sacrifice, humiliated and trampled. Kafka's works indirectly show the human aspiration and struggle to live in a safer, more humane world, where everyone finds a meaning and purpose in life.

Kafka also maintains that every evil comes from the "system", thus the conflict between the individual and the system prevails over any other relationships. According to Kafka this type of system justice works not according to human logic, not according to the law for meaningful justice, but according to the logic of the system and according to the law of the strongest and hence man is doomed to always be guilty. It is no wonder therefore that Kafka is not only to be read, but more to be reread.

As in any other literatures and cultures in the Albanian literature and culture, Kafka has taken his rightful place, as one of most translated, discussed, appreciated and popular writers, who has aroused the curiosity and influenced Albanian readers, translators, critics and scholars.

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