io8 View Points

of The Trial. Only the villagers can dispense grace, only they c accept or ostracize. Therefore the irony of the novel, as well the implied criticism of the "divine" school, lies in the fact tha K.'s sole possibility for grace rests in himself, in his willingness t

become like the villagers in order to be accepted by them, in his reaness to accept the village superstitions, the Castle cabalism. In sh
he must give up his dependence on justice related to logic. Obviou this is not what Kafka advocated; therefore the book can be re only as a satire on what he did not advocate, a satire on the partic search for grace which K. represents. This the mystical school d not see, since it is blinded, by its obsession with the Castle as divine, into as ready an acceptance of the Castle cabalism as villagers themselves. The mystical interpreters, in short, manage adjust themselves very nicely to the village; and it is they wh find the state of grace, not K. Nor does the fact that Kafka yearn to belong controvert my explanation. At the same time that yearned to belong he despised belonging.

Walter Kaufmann

In the usual exegesis, Kafka's castle stands for God: the hero remote from God, while the people in the village are nearer to G and the problem is one of divine grace. At the beginning of t novel, however, we are told that the castle is the castle of Co Westwest, and after that the count no longer figures in the sto The German "west" means "decomposes." I suggest that in Castle God is dead, and we are faced with a universe devoid of se

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Hans Joachim Schoeps

. . . The ultimate reason for K.'s failure is perhaps only this, t he cannot have faith and commits the error of trying to force Gr

From "The Tragedy of Faithlessness" by Hans Joachim Schoeps in The K Problem, ed. Angel Flores (New York: New Directions Publishing Corp.), pp. 2 9o.