

UDC 821.112.2(436):791.43-2(470)

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DOI: <https://doi.org/10.24919/2522-4565.2021.47.7>

To cite this article: Horlova, O. (2021). Spetsyfika ekranizatsii literaturnoho prostoru romanu F. Kafky "Zamok" [Specifics of screening the literary space of F. Kafka's novel "Castle"]. *Problemy humanitarnykh nauk: zbirnyk naukovykh prats Drohobyt'skoho derzhavnogo pedahohichnogo universytetu imeni Ivana Franka. Seriiia "Filolohiia" – Problems of Humanities. "Philology" Series: a collection of scientific articles of the Drohobych Ivan Franko State Pedagogical University, 47, 51–57.* doi: <https://doi.org/10.24919/2522-4565.2021.47.7> [in English].

SPECIFICS OF SCREENING THE LITERARY SPACE OF F. KAFKA'S NOVEL "CASTLE"

Summary. The article is focused on the description of the film adaptation specifics of the F. Kafka's novel "Castle" literary space. It considers how fully the meaning of a literary work can be transferred and why an intermediate translation does not mean a literal reproduction of the text of the original source. The path from the author's idea to its embodiment in literary texts and films is traced, the changes that occur during the recoding of a literary work by means of another art form are identified and compared. It has been found that the author of the film enters into a dialogue with the author of the original literary work, and the film itself enters into a dialogue with this literary this literary source. The achievements of receptive poetics focused on the reader's/viewer's perception of the text are taken into account. The interaction of "languages" of different types of art (literature and cinema) is proved, the means and techniques of artistic expression of literary works and their cinematic interpretations are determined (methods of spatial organization of Kafka's novel: subjectivity, fragmentation, hierarchy in cinema space). It has been discovered that the features of space in Kafka's texts are subjectivity, fragmentation, hierarchy, which can be conveyed in the language of cinema. Thus, we can see how the space depicted in a literary work is transmitted in film adaptations – that is, in acts of transmedia translation from the verbal form of the media to the visual. Directors A. Balabanov and M. Haneke do not convey everything that is depicted in Kafka, perfectly on the screen (especially since this is impossible), but select the most significant elements of the literary text, and sometimes come up with their own. In terms of literality, it is a departure from the text and its distortion. However, from a semiotic point of view, such digressions are justified: in this way, the directors fully convey the essence of the novel, its deep meanings, and depict the space not as it is literally described, but as it must be to be Kafka's space.

Key words: literature, cinema, recoding, Franz Kafka, Alex Balabanov, Michael Haneke.

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Бібліографічний опис статті: Горлова, О. (2021). Специфіка екранізації літературного простору роману Ф. Кафки «Замок». *Проблеми гуманітарних наук: збірник наукових праць Дрогобицького державного педагогічного університету імені Івана Франка. Серія «Філологія», 47, 51–57.* doi: <https://doi.org/10.24919/2522-4565.2021.47.7>

СПЕЦИФІКА ЕКРАНІЗАЦІЇ ЛІТЕРАТУРНОГО ПРОСТОРУ РОМАНУ Ф. КАФКИ «ЗАМОК»

***Анотація.** Стаття зорієнтована на опис специфіки екранізації літературного простору роману Ф. Кафки «Замок». Розглянуто те, наскільки повно може бути перенесено сенс літературного твору та чому інтермедіальний переклад не означає буквального відтворення тексту першоджерела. Простежено шлях від авторського задуму до його втілення в літературних текстах і кінострічках, виявлено та зіставлено зміни, які відбуваються під час перекодування літературного твору засобами іншого виду мистецтва. З'ясовано, що автор екранізації вступає в діалог з автором літературного твору-оригіналу, а сама екранізація вступає в діалог із цим літературним першоджерелом. Враховано здобутки рецептивної поетики, орієнтованої на сприйняття тексту читачем/глядачем. Доведено взаємодію «мов» різних видів мистецтва (літератури та кіно), визначено засоби й техніки художньої виразності літературних творів і їх кінематографічних інтерпретацій (прийоми просторової організації роману Ф. Кафки, а саме суб'єктність, фрагментарність, ієрархічність у кінопросторі). З'ясовано, що особливостями простору в текстах Ф. Кафки є суб'єктність, фрагментарність, ієрархічність, які можна передати мовою кіно. Таким чином, ми можемо бачити, як простір, зображений у літературному творі, передано в екранізаціях, тобто в актах трансмедіального перекладу з вербального виду медіа у візуальний. Режисери О. Балабанов та М. Ханеке не переносять усе, що зображено у Ф. Кафки, докладно на екран (тим паче що це неможливо), а відбирають найбільш важливі елементи з літературного тексту, часом навіть додумують свої. З погляду буквальності це відступ від тексту та його спотворення. Проте з погляду семіотики такі відступи виправдані: у такий спосіб режисери повною мірою переносять на екран саму суть роману, його глибокі смисли, зображують простір не таким, яким його описано буквально, а таким, яким він повинен бути, щоб бути простором Ф. Кафки.*

***Ключові слова:** література, кіно, перекодування, Франц Кафка, Олексій Балабанов, Міхаель Ханеке.*

Research analysis and problem statement. The interaction of literature and cinema is the subject of many discussions and research. Literary works force directors to painstakingly process the original in order to create their own unique language through visualization. In our opinion, the film adaptation of Frans Kafka's novel "Castle" of the same name (directed by A. Balabanov and M. Haneke) continues the artistic tradition of the German author's text, at the same time introduces its uniqueness into images and creates its own new paradigm, interpenetrations and interspecific synthesis of the novel and cinematic techniques, determining the main results of recoding.

With the rapid pace of cinema development, the problem of the interaction between literature and visual aids has become a central research topic for many foreign (J. Bluston, B. McFarlane, E. Murray, J. Fell), Soviet (Yu. Andreeva, A. Vartanov, E. Dobin, N. Kryuchevnikov) and Ukrainian scientists (L. Bryukhovetska, L. Generalyuk, N. Gornytska, G. Klocheka, O. Punina). In the XXI century cinema becomes even more technologically advanced, which causes a new

wave of interest in the synthesis of cinema and literature. Modernized visual means of interpreting the artistic word have renewed discussions among scholars. Among modern researchers there should be noted L. Gualdo, B. Humbert, S. Ercolino, L. Zenobi, M. Lino, T. Litcha, M. Fusilo, in whose works the analysis of literature and cinema is conducted in two directions: literature in cinema and cinema in literature. The direction of "literature and cinema" concerns the film adaptation of literary works. Theoretical understanding of the phenomenon of filmmaking began much later than the theory of cinema and in the first half of the twentieth century through works of J. Dyulak, L. Dellyuk, J. Epstein, S. Eisenstein, L. Kuleshov, D. Vertov, R. Arnheim, B. Balash, Z. Krakauer, V. Shklovsky, Yu. Tynyanov, X. Masenberg.

The second direction, based on the formal influence of cinema on literature, turns to the semiotic analysis of narrative structures. In other words, the focus of this area is the comparison of narrative codes of literature and cinema, as well as the history of the influence of "new art" on literary forms. Due to the fundamental research of

K. Metz, R. Bart, U. Eco, Yu. Lotman in the field of semiotics of cinema and literature, the semiotic approach acquires special importance in the study of film adaptations.

In philological studies of the film adaptation of domestic scholars, the theme of film adaptation is considered in the context of studying world literature as a semiotic inter-artistic translation and a hermeneutic approach to the problem is proposed. The theoretically important and relevant is the connection of the researched topic with the general problems of Ukrainian cinema.

The aim of our paper is to identify the specifics of the film adaptation of the literary space of F. Kafka's novel "Castle".

Presentation of the main material. The interaction of cinema and literature consists in a kind of recoding of the message through the development of equivalents available to each of these types of creativity. In this case, we cannot talk about the synonymy of these two systems, which are not able to equally convey the same message, image, picture. Identifying borrowed methods is a rather complex process, as different arts have constantly used the techniques of storytelling and demonstration, modifying them in relation to a particular historical epoch, cultural priorities of society and technical capabilities.

Jürgen Kobs calls the presented fictional world of the novel "Castle" a "phenomenon of K's consciousness" (Kobs, 1970, p. 327). Developing this position, we can assume that the visual perception, which occupies a central place in the mind of the protagonist, is the most important reference point in this space. Accordingly, it seems appropriate to assume that the logic of the "image" of this fictional world is based on the "principle of cinema". The title of the novel "Castle" is related to the spatial image. A surveyor is a protagonist who, according to his professional duty, must measure space and orient himself well in it. And the whole collision of the work, its whole plot – is the search for a way to the Castle, approaching and moving away from it. It is obvious that the image of a special space is the pathos of the whole work. Therefore, the idea of space seems to be the most important and fundamental for the film adaptation of this novel.

Many researchers of Kafka's work believe that the artistic space of his books has a certain specificity. In this regard, the German researcher

Friedrich Beissner speaks of the principle of uniformity of image and unity of perspective in the texts of the writer (Beissner, 1952). This principle means that all the spaces that encompass the action of the works of F. Kafka, are always perceived from the position of the protagonist. As a result, although the story is told in third person, the only center of the story is the hero of the work. We see only what he sees. The central character acts as the only center of spatial orientation, with the actions of which all spatial symbols are connected.

Felix Gress, analyzing Franz Kafka's novel "Castle", notes the main thematic line of the novel, namely – the representation of the protagonist in the role of surveyor, for whom the main tool in the process of learning, gaining knowledge about the Castle, "due to his professional habit, own eyes" (Gress, 1994, p. 169). The protagonist, acting in the "image" of the surveyor, is a certain symbolic figure, the qualitative characteristics of which are fixed by certain "skills" – the greatest concentration on the visible. "Тепер увесь Замок ясно вимальовувався перед ним на свіжому повітрі, а сніг, що тонким шаром вкривав усе довкола, робив побачене ще чіткішим, обвівши контури усіх предметів. Здавалося, що на горі снігу значно менше, ніж у Селі, де К. доводилося прокладати собі дорогу так само важко, як учора на гостинці" (Кafka, <https://www.ukrlib.com.ua/world/printit.php?tid=3264>). This example demonstrates not only the "primacy" of visual perception, but also the functionality of visual images as such. Visual perception becomes the very way of thinking, and what is seen acquires a certain status. Based on this, we can assume that this orientation of the protagonist to the visual perception determines the logic of the story in the novel.

From the first paragraph of the novel there is already an actualization of the situation of observation and the focus of the protagonist's attention is on the visible: "К. прибув пізнього вечора. Село загрузло в глибокому снігу. Замкової гори не було видно, її поглинули туман і темрява, жоден, навіть слабенький, промінець світла не виказував існування великого Замку. К. довго стояв на дерев'яному містку, який з'єднував гостинець із Селом, і вдивлявся в те, що здавалося порожнечою" (Кafka, <https://www.ukrlib.com.ua/world/printit.php?tid=3264>).

The story begins with the presentation of certain visual images, due to which the logic of structuring the field of view is set at the level of the reader's perception, namely the logic of building optically figurative series. This logic, in turn, is directly related to both the protagonist's perspective and the theme of the observation process: "looking into the emptiness that is seen".

Thus, the elements that make up the space (windows, doors, stairs, furniture, buildings, courtyards) are specified only when the hero begins to look around. And in many cases, the space has only very approximate outlines and is not detailed. As a result, the orientation of the reader in the depicted space completely coincides with the perception of the protagonist. Thus, the first feature of the perception of the literary space of F. Kafka – its subjectivity, or rather – subjectiveness.

The second feature of the development of space in Franz Kafka – fragmentation. For example, K. always perceives the manor house not as something unique, but in fragments, remembering the most important details: stairs, windows, fireplace. There is no high point of view in the work, which allows to cover a large space, which creates in readers a sense of chaos and incomprehensibility of the artistic world of Kafka: "У цьому будиночку для К. не знайшлося нічого, крім комірчини на горищі, <...> кімната була прибрана, навіть єдине ліжко не застелили, на ньому лежали лише пара ковдр та попона, що залишилися з минулої ночі. На стінах висіло кілька релігійних картинок і фотокарток солдат. Але К. був на все готовий, він загорнувся в ковдру, сів до столу і при свічці став перечитувати лист", or "Контора була затісна, жарко натоплена. Вздовж вузької стіни стояли пюпітр і сейф, вздовж довгих стін – гардероб і оттоманка. Господиня вказала К. на оттоманку, а сама сіла на табурет, що крутиться біля конторки" (Кafka, <https://www.ukrlib.com.ua/world/printit.php?tid=3264>).

What is common in the presentation of these interiors is both the description of the objects that fill the space and the fact that the description of the interior is then narrowed to list the actions performed by the characters in this subject context. The gaze is focused on each individual object – it focuses on it, due to which the space is transformed. The attic closet and the owner's office

are nothing more than a set of visual objects. And this very status of the space is a kind of "duplicate", in other words, themed by the direct naming of "objects" of visual art ("religious pictures and photographs of soldiers"). Thus, the description of the visual series and interiors has the features of cinematic visuality.

Finally, the third important feature of Kafka's space is its hierarchy. The protagonist places objects and objects that he perceives (both furniture and people), usually vertically, on the scale unten (under) – oben (above). The very perception of space by the protagonist usually comes from the position of unten (under). Land-surveyor K. defines the position of the village where he stayed in relation to the Castle as "below": "К. сів, поправив рукою волосся, подивився на людей знизу догори і сказав: – У яке село мене занесло? Хіба тут є Замок?" (Kafka, <https://www.ukrlib.com.ua/world/printit.php?tid=3264>). He talks to people who decide his fate, lying or sitting, that is, being downstairs. The principle of hierarchical arrangement of objects and subjects helps to convey the idea of humiliation, oppression of the protagonist by relentless external forces.

The hierarchy of space is the easiest to convey. Alex Balabanov has this idea clearly and throughout the film. The point of view of the Castle, high officials – is always a position from above. K. is often forced to watch their world from below. When K. tries to approach the Castle, he is always filmed from above. The castle seems to be watching him. When he or his assistants call the Castle, they are shown from the point of view of a person standing at their level. When we hear the answer in the phone booth, the camera immediately moves up. After waking Land-surveyor, the castellan's son asks him to leave the count's possession immediately, and as soon as he wakes up and is still lying on the floor, K. is forced to look up at him – this is the angle of the camera. When K. met a school teacher who dropped a folder with the inscription "Land-Surveyor". K. tries to lift it, squats down, studies the folder in surprise, and thus also talks to a local official from the bottom up.

In Michael Haneke's film, the hierarchy of space is visualized only in the first episodes. When K. came to the tavern and went to bed, falling asleep on the floor, he looked at the people below – this is the position of the cell. And

when Schwartzer woke him up and demanded that he leave, K. was still looking at the world from below, lying down. Then throughout the film there is no angle of the camera from below or above.

The subjective organization of Kafka's space is manifested in the construction of symbolic thresholds-borders (windows, doors, stairs, bars). In Alex Balabanov's film, and especially in Michael Haneke's film, new characters appear against the backdrop of the door. Even if they do not enter the room through the door to meet people, they appear for the first time against the background of the door. Thus, the new character seems to enter the symbolic door of the work and get acquainted with the viewer.

The second important spatial object is the window, as a symbol of the hero's connection with the outside world. The characters, looking at the houses, try to look out the windows; being in the room, look out the glass. But these windows do not fulfill their main function because they always remain closed.

Symbolic significance is such a spatial attribute as the stairs, which, being designed to indicate the path, determine the direction of movement, perform a completely opposite function: they confuse the hero, confuse him, deprive him of confidence.

It is also interesting to use gratings without a special purpose as purely decorative elements. Frieda lies on the floor in the arms of Land-Surveyor, fenced off, on the one hand, by a stand from visitors, and on the other hand, by a decorative lattice on the wall, behind which sits Klamm – her former lover. Thus, it is protected, on the one hand, from people who live by the logic of the Castle and do not understand it, and on the other hand, from their former life.

In M. Haneke's film, in the first scene, when K. enters a tavern, he sees parts of people's bodies and food on tables through a decorative partition. It is not functional in this room, but symbolically contrasts it with the people in the pub and as the people of the Castle world.

A. Balabanov created a world that lives by its own logic, with distorted space, small and large doors, a mysterious simultaneous approach and distance from the Castle. During the film, K. sleeps six times and sees the Castle in a dream. At first, the Castle stands behind a snow-white

plain and invites Land-Surveyor to come to it, but gradually the snow turns out to be the surface of the water, which boils and creates a funnel. In the last two dreams, the water is already black, not white. And a giant black bird, behind its beak resembles a crow trying to escape from the vortex, to fly, but cannot. The world of the village and the Castle is the realization of Land-Surveyor's terrible fantasies. He speaks to Frieda, who felt he had come here for a long time. And with each step, new visualizations of nightmares and fantasies from Land-Surveyor's subconscious appear on the screen. The film ends with a symbol of infinity – an oval, moving in a closed circle.

There is no visual image of the Castle in Haneke. Gradually, from the dialogues of the film's characters, the viewer begins to understand that the Castle as a certain point does not exist. The castle is a world of socialized people, a certain type of consciousness. As K. walks past the village and school buildings, the teacher asks him: "Що, Замок розглядаєте?" – "Так. Я нетутешній, я тільки з учорашнього вечора в ваших місцях". – "І що, Замок Вам не подобається?" – "Як? – здивовано відповів питанням на питання К. і повторив слова вчителя, злегка пом'якшавши. – Чи мені подобається Замок? Чому ви вирішили, що Замок мені не подобається?" (Кафка, <https://www.ukrlib.com.ua/world/printit.php?tid=3264>). Thus, the Land-Surveyor inspected and estimated not one concrete architectural building, and all streets, houses and various buildings of this district.

In another scene, Frieda tells K. about Klamm, an official from the Castle, who symbolizes the whole Castle: "Та тут навкруги один Кламм, так що не продихнути від Кламма". Castles and Clamps in the film adaptation of M. Haneke exist only in the human mind and are not visualized. The fact that the Castle does not really exist is confirmed three times by a map of the area hanging on the door of the tavern. In this regard, you can see many houses, roads and mountains, but no building resembling a castle. And the subtitles for the film and the title of the film appear against the background of this plan, and therefore the title of the film can be considered as a caption to this picture. It turns out that the space of the Castle in M. Haneke is a space without a Castle.

The fragmentary perception of Kafka's space by means of cinema is interestingly presented. A detailed description leads to the fragmentary nature of the image, and the latter in turn creates a special type of spatial structure. In other words, space arises at the moment of perception, is structured by sight. Lighting also plays an important role in the process of perception of space. We will remind, the main character pays attention, first of all, to the subjects lighted by "beautiful lantern".

Lighting becomes both a condition and a quality of perception. The degree of illumination is seen by a certain quality of the image. Bright light serves not only as a "condition" under which the protagonist has the opportunity to "see" the details, but, above all, the "quality" of perception.

In Alex Balabanov's film, all the objects of interest to the main character are lighted and highlighted. The rest – disappears into the darkness. A lantern hangs over the door, so K. confidently hurries to them and enters. In the room, he immediately sees a bright window – so he approaches it, then an even brighter fireplace – and K. finds himself by the fireplace. He always chooses the brightest object. Schwartz, having aroused Land-Surveyor, holds a lantern and stands with a whole group of friends, but during a relatively long conversation K. looks only at the man with the lantern, only at one point, and does not seem to see other people. The hero's behavior resembles insects, which instinctively always fly to the light and gather at light sources – windows or lamps.

In Haneke's film, lighting is opposed to the principle of darkness. The darkness in Haneke's concept is very intimate. Before the first love scene of the heroes, a voice-over says: "Не встиг господар вийти з буфетної, як Фріда, вимкнувши електрику, вже опинилася під стійкою біля К.". In another scene, K. runs out of a lighted inn into a night blizzard into the street after Barnabas to talk, in his words, about his "relationship with the Castle". Barnabas utters a very interesting phrase-question: "Може, повернемося до шинку, і ти даси мені там нове доручення?" Barnabas cannot talk about his work on the street, in the dark: he needs a lighted pub. But for K. the relationship with the Castle is personal. He explains that he can't talk about it in the pub. One can speak of the personal only in the dark.

Conclusions and prospects for further research. The analysis of the novel "Castle" by F. Kafka and the analysis of film adaptations by A. Balabanov and M. Haneke allowed us to conclude that the features of space in Kafka's texts are subjectivity, fragmentation, hierarchy, which can be conveyed in the language of cinema. Thus, we can see how the space depicted in a literary work is transmitted in film adaptations – that is, in acts of transmedia translation from the verbal type of media to the visual. A. Balabanov and M. Haneke do not transfer everything depicted in F. Kafka, perfectly on the screen (especially since this is impossible), but select the most significant elements of the literary text, and sometimes come up with their own.

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