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Die 1992 gegründete Buchreihe ist interdisziplinär ausgerichtet; sie umfasst wissenschaftliche Monographien, Aufsatzsammlungen und kommentierte Quelleneditionen vom 18. Jahrhundert bis zur Gegenwart. Der Begriff deutsch-jüdische Literatur bzw. Kultur verweist auf Werke jüdischer Autoren in deutscher Sprache, insoweit jüdische Aspekte erkennbar sind. Aber auch das häufig vom Antisemitismus geprägte Judenbild nichtjüdischer Autoren wird zu einem Faktor der literarisch vermittelten deutsch-jüdischen Beziehungsgeschichte. Der Erforschung des gesamten Problemfelds bietet die Reihe ein angemessenes Forum.

What makes one reader look for issues of social conformity in Kafka's *Metamorphosis* while another concentrates on the relationship between Gregor Samsa and his father? *Self-Analysis in Literary Study* investigates how the psychoanalytic self-analysis enables readers to gain a deeper understanding of literature as well as themselves. In the past scholars have largely ignored self-analysis as an aid to approaching literature. The contributors in *Self-Analysis in Literary Study* boldly explore how the psyche affects intellectual discovery in the realm of applied psychoanalysis. Jeffrey Berman confronts a close friend's suicide through Camus and his student's diaries, kept for an English class. Language, family history, and an attachment to Kafka are addressed in David Bleich's essay. Barbara Ann Schapiro writes of her attraction to Virginia Woolf during her emotional senior year of college. Other essayists include Daniel Rancour-Laferriere, Norman N. Holland, Bernard J. Paris, Steven Rosen, and Michael Steig. Written for both scholars in the fields of psychology and literature and for a general audience intrigued by self-analysis as a tool for gaining insight, *Self-Analysis in Literary Study* answers traditional questions about literature and raises challenging new ones.

Accessible essays place Kafka in historical, political and cultural context, providing new and often unexpected perspectives on his works.

Alyssa Quint focuses on the early years of the modern Yiddish theater, from roughly 1876 to 1883, through the works of one of its best-known and most colorful figures, Avrom Goldfaden. Goldfaden (né Goldenfaden, 1840-1908) was one of the first playwrights to stage a commercially viable Yiddish-language theater, first in Romania and then in Russia. Goldfaden's work was rapidly disseminated in print and his plays were performed frequently for Jewish audiences. Sholem Aleichem consid-

ered him as a forger of a new language that "breathed the European spirit into our old jargon." Quint uses Goldfaden's theatrical works as a way to understand the social life of Jewish theater in Imperial Russia. Through a study of his libretti, she looks at the experiences of Russian Jewish actors, male and female, to explore connections between culture as artistic production and culture in the sense of broader social structures. Quint explores how Jewish actors who played Goldfaden's work on stage absorbed the theater into their everyday lives. Goldfaden's theater gives a rich view into the conduct, ideology, religion, and politics of Jews during an important moment in the history of late Imperial Russia.

David A. Brenner examines how Jews in Central Europe developed one of the first "ethnic" or "minority" cultures in modernity. Not exclusively "German" or "Jewish," the experiences of German-speaking Jewry in the decades prior to the Third Reich and the Holocaust were also negotiated in encounters with popular culture, particularly the novel, the drama and mass media. Despite recent scholarship, the misconception persists that Jewish Germans were bent on assimilation. Although subject to compulsion, they did not become solely "German," much less "European." Yet their behavior and values were by no means exclusively "Jewish," as the Nazis or other anti-Semites would have it. Rather, the German Jews achieved a peculiar synthesis between 1890 and 1933, developing a culture that was not only "middle-class" but also "ethnic." In particular, they reinvented Judaic traditions by way of a hybridized culture. Based on research in German, Israeli and American archives, *German-Jewish Popular Culture before the Holocaust* addresses many of the genres in which a specifically German-Jewish identity was performed, from the Yiddish theatre and Zionist humour all the way to sensationalist memoirs and Kafka's own kitsch. This middle-class ethnic identity encompassed and went beyond religious confession and identity politics. In focusing principally on German-Jewish popular culture, this groundbreaking book introduces the beginnings of "ethnicity" as we know it and live it today.

Proceedings of a May 1994 symposium held to present cutting edge multidisciplinary work on the characterization of ancient materials; the technologies of selection, production, and usage by which materials are transformed into the objects and artifacts we find today; the science underlying their deterioration, preservation, and conservation; and sociocultural interpretation derived from an empirical methodology of observation, measurement, and experimentation. Over 70 contributions discuss topics that include the visual appearance and the imitation of one material by another; stable protec-

tive coatings and materials stability; resource surveying, source characterization, and cultural implications; and process reconstruction as essential to understanding of condition and conservation. Annotation copyright by Book News, Inc., Portland, OR

Franz Kafka is by far the Prague author most widely read and admired internationally. However, his reception in Czechoslovakia, launched by the Liblice conference in 1963, has been conflicted. While rescuing Kafka from years of censorship and neglect, Czech critics of the 1960s "overwrote" his German and Jewish literary and cultural contexts in order to focus on his Czech cultural connections. Seeking to rediscover Kafka's multiple backgrounds, in *Franz Kafka and His Prague Contexts* Marek Nekula focuses on Kafka's Jewish social and literary networks in Prague, his German and Czech bilingualism, and his knowledge of Yiddish and Hebrew. Kafka's bilingualism is discussed in the context of contemporary essentialist views of a writer's organic language and identity. Nekula also pays particular attention to Kafka's education, examining his studies of Czech language and literature as well as its role in his intellectual life. The book concludes by asking how Kafka read his urban environment, looking at the readings of Prague encoded in his fictional and nonfictional texts. 'Nekula's work has had a major impact on our understanding of Kafka's relation to the complex social, cultural and linguistic environment of early twentieth-century Prague. While little of this work has been available in English until now, the present volume translates many of his most important studies, and includes revisions and expansions appearing now for the first time. Nekula challenges stubborn clichés and opens important new perspectives: readers interested in questions relating to Kafka and Prague will find this an essential and richly rewarding book.' – Peter Zusi, University College London 'Marek Nekula's important book originally situates Franz Kafka within his Prague and Czech contexts. It critically examines numerous distortions that accompanied the reception of Kafka, starting with the central issue of Kafka's languages (Kafka's Czech, Prague German), and the ideological discourse surrounding the author in communist Czechoslovakia. Astute and carefully argued, *Franz Kafka and His Prague Contexts* offers new perspectives on the writings of the Prague author. This book will benefit readers in German and Slavic Studies, in Comparative Literature, and History of Ideas.' – Veronika Tuckerová, Harvard University Marek Nekula připravil soubor studií o tom, jak Praha formovala Kafkovu osobnost a dílo. Kniha začíná kritickou diskuzí o problematice přijímání Franze Kafky v Československu, které začalo na konferenci v Liblici v roce 1963. Zde byl Kafka zachráněn před cenzurou za cenu "přepsání" jeho německého a židovského literárního a kulturního kontextu s cílem vyzdvihnout český vliv na jeho tvorbu. Studie se zaměřují na židovské sociální a literární prostředí v Praze, Kafkovu německo-českou dvojjazyčnost a jeho znalost jidiš a hebrejštiny. Kafkův bilingvismus je probírán v kontextu současných esencialistických názorů na spisovatelův jazyk a identitu. Nekula také věnuje zvláštní pozornost Kafkovu vzdělání, zkoumá jeho studia českého jazyka a literatury, jakož i jeho českou četbu a její roli v jeho intelektuálním životě. Knihu uzavírá otázkou, jak Kafka „četl“ své městské prostředí.

Can one speak of Kafka's heroes as "characters"? If so, why is it so hard to define their characteristics? If not, how is the reader persuaded to accompany them on their existential journeys, accepting their behavior as falling within the realm of human logic? This study argues that Kafka's fiction has two conflicting premises: the subjective impossibility of human existence, foreclosing all hope of "meaning" in individual actions; and the ordered structure of human thoughts which assign meaning

to the smallest event and analyze endlessly the behavior of other people. Kafka's characters are always, either potentially or actually, moving in both directions at once, earnestly building up a continuous logic to their actions while skeptically dismantling their own pretensions to existence. The device of the circumscribed narrator, congruent with the hero, knowing only what the hero knows, yet not identical with him, enables Kafka to contain both fundamental tendencies in a single sentence. Although Kafka is widely read, his works seem to give rise very easily to misconceptions; this study is designed primarily to facilitate an intelligent reading of Kafka. Without imposing answers of its own, it seeks to foster an awareness of the problems of perspective and presentation which Kafka engages.

Prophets Without Honour is a collective biography set in an extraordinary epoch of cultural history sometimes called "the Weimar Renaissance." In a series of mini-portraits, Grunfeld has written a tribute to the German-speaking scientists, musicians, writers and artists who created European cultural life in the early twentieth century. All were evicted or murdered by the Nazis. Albert Einstein, Walter Benjamin, Sigmund Freud, Gustav Mahler, and Franz Kafka are the best-known of his subjects but Grunfeld includes such lesser-known figures as Else Lasker-Schüler, Ernst Toller, Gertrud Kolmar, Alfred Döblin, Erich Mühsam, Carl Sternheim, Kurt Tucholsky and Hermann Broch. Grunfeld summarizes their lives, illuminates their work, traces their interactions, and sets it all against the background of Central European political and cultural life in the first three decades of the last century. "Grunfeld's fascinating 'collective biography'... is a peculiar and moving achievement because it puts faces and feet on ideas... one of the odd pleasures of this book is, in its digressions, Mr. Grunfeld's curiosity." — John Leonard, *The New York Times* "He has put the whole awful, tragic, somehow ennobling story together with a quiet passion and a wealth of unexpected details." — Alfred Kazin "This is a fascinating introduction, written with clarity, compassion, and verve. Strongly recommended." — *Library Journal* "Grunfeld has brought to life a whole generation that had been buried alive... To read this book is an intellectual adventure. One partakes of the great drama of art and politics played out by Germans and Jews before the darkness fell over Europe." — Lucy Dawidowicz

While a frequently used term, Jewish Theatre has become a contested concept that defies precise definition. Is it theatre by Jews? For Jews? About Jews? Though there are no easy answers for these questions, "Jewish Theatre: A Global View," contributes greatly to the conversation by offering an impressive collection of original essays written by an international cadre of noted scholars from Europe, the United States, and Israel. The essays discuss historical and current texts and performance practices, covering a wide gamut of genres and traditions.

More than 800 alphabetically arranged entries detail the life and works of one of the most enduring authors of world literature.

This book contains the diaries of the well-known Franz Kafka during the period 1910-1913, and would make a valuable addition to the bookshelf of anyone who is a fan of his works.

Jews and Health: Tradition, History, Practice investigates the value of health in the Jewish tradition and explores Jewish recommendations and practices to maintain and restore health as a state of physical, mental, and spiritual wellbeing.

After Franz Kafka died in 1924, his novels and short stories were published in ways that downplayed

both their author's roots in Prague and his engagement with Jewish tradition and language, so as to secure their place in the German literary canon. Now, nearly a century after Kafka began to create his fictions, Germany, Israel, and the Czech Republic lay claim to his legacy. Kafka's Jewish Languages brings Kafka's stature as a specifically Jewish writer into focus. David Suchoff explores the Yiddish and modern Hebrew that inspired Kafka's vision of tradition. Citing the Jewish sources crucial to the development of Kafka's style, the book demonstrates the intimate relationship between the author's Jewish modes of expression and the larger literary significance of his works. Suchoff shows how "The Judgment" evokes Yiddish as a language of comic curse and examines how Yiddish, African American, and culturally Zionist voices appear in the unfinished novel, *Amerika*. In his reading of *The Trial*, Suchoff highlights the black humor Kafka learned from the Yiddish theater, and he interprets *The Castle* in light of Kafka's involvement with the renewal of the Hebrew language. Finally, he uncovers the Yiddish and Hebrew meanings behind Kafka's "Josephine the Singer, or the Mouse-Folk" and considers the recent legal case in Tel Aviv over the possession of Kafka's missing manuscripts as a parable of the transnational meanings of his writing.

Collects leading scholars' insight on the plays, production, music, audiences, and political and aesthetic concerns of modern Yiddish theater.

Publisher description

Identifies the idea of monolingualism as a modern European invention dating to the 18th century that functions to obscure the widespread nature of multilingualism. Analyses the tension between multilingual practices and the monolingual paradigm in 20th century literature through the German writings of Kafka, Adorno, Tawada, Özdamar, and Zaimoglu.

A comprehensive and interpretative biography of Franz Kafka that is both a monumental work of scholarship and a vivid, lively evocation of Kafka's world.

Around the beginning of the twentieth century, Jewish writers and artists across Europe began depicting fellow Jews as savages or "primitive" tribesmen. Primitivism—the European appreciation of and fascination with so-called "primitive," non-Western peoples who were also subjugated and denigrated—was a powerful artistic critique of the modern world and was adopted by Jewish writers and artists to explore the urgent questions surrounding their own identity and status in Europe as insiders and outsiders. Jewish primitivism found expression in a variety of forms in Yiddish, Hebrew, and German literature, photography, and graphic art, including in the work of figures such as Franz Kafka, Y.L. Peretz, S. An-sky, Uri Zvi Greenberg, Else Lasker-Schüler, and Moï Ver. In *Jewish Primitivism*, Samuel J. Spinner argues that these and other Jewish modernists developed a distinct primitivist aesthetic that, by locating the savage present within Europe, challenged the idea of the threatening savage other from outside Europe on which much primitivism relied: in Jewish primitivism, the savage is already there. This book offers a new assessment of modern Jewish art and literature and shows how Jewish primitivism troubles the boundary between observer and observed, cultured and "primitive," colonizer and colonized.

Between Redemption and Doom is a revelatory exploration of the evolution of German-Jewish modernism. Through an examination of selected works in literature, theory, and film, Noah Isenberg investigates the ways in which Jewish identity was represented in German culture from the eve of the First World War through the rise of National Socialism. He argues that various responses to modernity?

particularly to its social, cultural, and aesthetic currents?converge around the discourse on community: its renaissance, its crisis, and its dissolution. Isenberg opens with a general discussion of German modernism?its primary forms, movements, and manifestations. Subsequent chapters on Franz Kafka and Arnold Zweig deal with particular instances of the modern, and often ambivalent, search for forms of German-Jewish identity based on cultural and ethnic community. Discussions of Paul Wegener?s film *Der Golem* and Walter Benjamin?s childhood memoirs explore the culmination of German modernism and the modes through which Jews were identified in mass society. Throughout, Isenberg shows how Jewish authors and figures confronted the dilemma of self-understanding?the exigencies of community in the modern world?in language, culture, memory, and representation.

This volume contains the lectures delivered at an international conference in Israel devoted to the topic of Franz Kafka (1883-1924) and Zionism. Kafka's interests in Hebrew, Yiddish, and Jewish Nationalism and his various relationships to his Zionist friends and his participation in Jewish national and Zionist-related activity are explored from a number of different critical vantage points. Likewise, his writings are considered within the specific framework of Jewish nationalism and Zionism.

This book argues that both Franz Kafka's personality and his literary activity were perceived by himself as exemplifying the modern Jewish predicament of aspiring to modernity while being tied to a past-civilization, thus finding oneself struggling in a vacuum.

While it is common knowledge that Jews were prominent in literature, music, cinema, and science in pre-1933 Germany, the fascinating story of Jewish co-creation of modern German theatre is less often discussed. Yet for a brief time, during the Second Reich and the Weimar Republic, Jewish artists and intellectuals moved away from a segregated Jewish theatre to work within canonic German theatre and performance venues, claiming the right to be part of the very fabric of German culture. Their involvement, especially in the theatre capital of Berlin, was of a major magnitude both numerically and in terms of power and influence. The essays in this stimulating collection etch onto the conventional view of modern German theatre the history and conflicts of its Jewish participants in the last third of the nineteenth and first third of the twentieth centuries and illuminate the influence of Jewish ethnicity in the creation of the modernist German theatre. The nontraditional forms and themes known as modernism date roughly from German unification in 1871 to the end of the Weimar Republic in 1933. This is also the period when Jews acquired full legal and trade equality, which enabled their ownership and directorship of theatre and performance venues. The extraordinary artistic innovations that Germans and Jews co-created during the relatively short period of this era of creativity reached across the old assumptions, traditions, and prejudices that had separated people as the modern arts sought to reformulate human relations from the foundations to the pinnacles of society. The essayists, writing from a variety of perspectives, carve out historical overviews of the role of theatre in the constitution of Jewish identity in Germany, the position of Jewish theatre artists in the cultural vortex of imperial Berlin, the role played by theatre in German Jewish cultural education, and the impact of Yiddish theatre on German and Austrian Jews and on German theatre. They view German Jewish theatre activity through Jewish philosophical and critical perspectives and examine two important genres within which Jewish artists were particularly prominent: the Cabaret and Expressionist theatre. Finally, they provide close-ups of the Jewish artists Alexander Granach, Shimon Finkel, Max Reinhardt, and Leopold Jessner. By probing the interplay between "Jewish" and "Ger-

man" cultural and cognitive identities based in the field of theatre and performance and querying the effect of theatre on Jewish self-understanding, they add to the richness of intercultural understanding as well as to the complex history of theatre and performance in Germany.

Taking as its starting point Franz Kafka's complex relationship to Jews and to communities in general, *When Kafka Says We* explores the ambivalent responses of major German-Jewish writers to self-enclosed social, religious, ethnic, and ideological groups. Vivian Liska shows that, for Kafka and others, this ambivalence inspired innovative modes of writing which, while unmasking the oppressive cohesion of communal groupings, also configured original and uncommon communities. Interlinked close readings of works by German-Jewish writers such as Kafka, Else Lasker-Schüler, Nelly Sachs, Paul Celan, Ilse Aichinger, and Robert Schindel illuminate the ways in which literature can subvert, extend, or reconfigure established visions of communities. Liska's rich and astute analysis uncovers provocative attitudes and insights on a subject of continuing controversy.

Translated, edited, and with an Introduction by Stanley Corngold Featuring essays by Philip Roth, W. H. Auden, and Walter Benjamin "When Gregor Samsa woke up one morning from unsettling dreams, he found himself changed in his bed into a monstrous vermin." With this startling, bizarre, yet surprisingly funny first sentence, Franz Kafka begins his masterpiece, *The Metamorphosis*. It is the story of a young man who, transformed overnight into a giant beetlelike insect, becomes an object of disgrace to his family, an outsider in his own home, a quintessentially alienated man. A harrowing—though absurdly comic—meditation on human feelings of inadequacy, guilt, and isolation, *The Metamorphosis* has taken its place as one of the most widely read and influential works of twentieth-century fiction. This Modern Library edition collects Stanley Corngold's acclaimed English translation—long hailed as the gold standard by scholars and general readers alike—along with seven critical essays by writers including Philip Roth, W. H. Auden, and Walter Benjamin, background and contextual material, and a new Introduction from Corngold himself.

A Study Guide for Franz Kafka's "Hunger Artist," excerpted from Gale's acclaimed *Short Stories for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Short Stories for Students* for all of your research needs.

Beyond the Mother Tongue examines distinct forms of multilingualism, such as writing in one socially unsanctioned "mother tongue" about another language (Franz Kafka); mobilizing words of foreign derivation as part of a multilingual constellation within one language (Theodor W. Adorno); producing an oeuvre in two separate languages simultaneously (Yoko Tawada); and mixing different languages, codes, and registers within one text (Feridun Zaimoglu).

The Myth of Power and the Self brings together Walter Sokel's most significant essays on Kafka written over a period of thirty-one years, 1966-1997.

This cultural history maps the "territories" carved out by German-Jewish artists and intellectuals living in Prague at the dawn of the 20th century. It explores the social, cultural, and ideological contexts in which Franz Kafka and his contemporaries flourished.

This is the first book about Kafka that uses the writer's medical records. Gillman explores the relation of the body to cultural myths, and brings a unique and fascinating perspective to Kafka's life

and writings.

A sweeping history of a twentieth-century Prague torn between fascism, communism, and democracy—with lessons for a world again threatened by dictatorship *Postcards from Absurdistan* is a cultural and political history of Prague from 1938, when the Nazis destroyed Czechoslovakia's artistically vibrant liberal democracy, to 1989, when the country's socialist regime collapsed after more than four decades of communist dictatorship. Derek Sayer shows that Prague's twentieth century, far from being a story of inexorable progress toward some "end of history," whether fascist, communist, or democratic, was a tragicomedy of recurring nightmares played out in a land Czech dissidents dubbed Absurdistan. Situated in the eye of the storms that shaped the modern world, Prague holds up an unsettling mirror to the absurdities and dangers of our own times. In a brilliant narrative, Sayer weaves a vivid montage of the lives of individual Praguers—poets and politicians, architects and athletes, journalists and filmmakers, artists, musicians, and comedians—caught up in the crosscurrents of the turbulent half century following the Nazi invasion. This is the territory of the ideologist, the collaborator, the informer, the apparatchik, the dissident, the outsider, the torturer, and the refugee—not to mention the innocent bystander who is always looking the other way and Václav Havel's greengrocer whose knowing complicity allows the show to go on. Over and over, Prague exposes modernity's dreamworlds of progress as confections of kitsch. In a time when democracy is once again under global assault, *Postcards from Absurdistan* is an unforgettable portrait of a city that illuminates the predicaments of the modern world.

These are also the years of Kafka's fascination with early forms of Zionism and the Yiddish theater despite his longing to be assimilated into the minority German culture in Prague; of his off-again, on-again engagement to Felice Bauer; of his long friendship with Max Brod; and of the outbreak of World War I, a war whose horrors Kafka's own writings sometimes seemed to prefigure."--BOOK JACKET.

Franz Kafka's writing has had a wide-reaching influence on European literature, culture and thought. The *Cambridge Companion to Kafka*, offers a comprehensive account of his life and work, providing a rounded contemporary appraisal of Central Europe's most distinctive Modernist. Contributions cover all the key texts, and discuss Kafka's writing in a variety of critical contexts such as feminism, deconstruction, psycho-analysis, Marxism, Jewish studies. Other chapters discuss his impact on popular culture and film. The essays are well supported by supplementary material including a chronology of the period and detailed guides to further reading, and will be of interest to students of German, European and Comparative Literature, Jewish Studies.

A collection of critical essays on Kafka and his work arranged in chronological order of publication. Dan Miron—widely recognized as one of the world's leading experts on modern Jewish literatures—begins this study by surveying and critiquing previous attempts to define a common denominator unifying the various modern Jewish literatures. He argues that these prior efforts have all been trapped by the need to see these literatures as a continuum. Miron seeks to break through this impasse by acknowledging discontinuity as the staple characteristic of modern Jewish writing. These literatures instead form a complex of independent, yet touching, components related through contiguity. From Continuity to Contiguity offers original insights into modern Hebrew, Yiddish, and other Jewish literatures, including a new interpretation of Franz Kafka's place within them and discussions of

Sholem Aleichem, Sh. Y. Abramovitsh, Akhad ha'am, M. Y. Berditshevsky, Kh. N. Bialik, and Y. L. Peretz.

June O. Leavitt offers a fascinating examination of the mystical in Franz Kafka's life and writings, showing that Kafka's understanding of the occult was not only a product of his own clairvoyant experiences but of the age in which he lived.

Irony's Antics marks a major intervention into the underexplored role of the comic in German letters. At the book's heart is the relationship between the comic and irony. Weitzman argues that in the early twentieth century, irony, a key figure for the German Romantics, reemerged from its relegation to nonsense in a way that both rethought Romantic irony and dramatically extended its reach. "

Kafka's final, unfinished novel *The Castle* remains one of the most celebrated yet most stubbornly uninterpretable masterpieces of modernist fiction. Consequently it has been a lightning rod for theo-

ries and methods of literary criticism. In this chronological study of its fate at the hands of academic and non-academic critics, S. D. Dowden lays emphasis on the acts of critical imagination that have shaped our image and understanding of Kafka and his novel. He explores the historical and cultural contingencies of criticism: from the Weimar Era of Max Brod and Walter Benjamin to Lionel Trilling's Cold War to the postmodern moment of multiculturalism and its turn to "cultural studies." Dowden shows how and why *The Castle* became a contested site in the imaginative life of each succeeding generation of criticism. In addition, he accounts for those moments at which Kafka's novel escapes, or at least attempts to escape, the gravitational pull of historically anchored understanding. Fortright in its prose, Dowden's is a book essential for anyone, casual reader or professional critic, who hopes to grasp the peculiar difficulties and challenges of Kafka's prose in general and of *The Castle* in particular.