

## AN INTERTEXTUAL APPROACH TO FEAR IN FRANZ KAFKA'S STORY *THE BURROW* AND OĞUZ ATAY'S STORY *KORKUYU BEKLERKEN*

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*I am here my dear reader, where are you?*

**Oğuz Atay**

### INTRODUCTION

In this study, we will try to read and make sense of Franz Kafka's (1883-1924) story *The Burrow* and Oğuz Atay's (1934-1977) story *Korkuyu Beklerken* within the framework of the theme fear with intertextual relations. Franz Kafka, who has influenced many writers in world literature, and Oğuz Atay, one of the prominent authors of Turkish literature, will be discussed in the context of intertextuality. In Oğuz Atay's story *Korkuyu Beklerken*, which seems to have entered the strong attraction of the Kafkaesque narrative style, we find the traces of Kafka's story called *The Burrow*. Our aim is to trace the common, similar and differentiating aspects of the two stories with intertextual relations, especially with a fear-focused perspective; the universal fear of animals/humans in the two stories.

Today, approaches within the framework of intertextual relations on literary texts have started to become widespread. First of all, "(...) whether contemporary, old or classical texts are in question, intertextuality is an invariable feature specific to every writing practice, that no text can be written independently of other previously written texts, and that every text, explicitly or implicitly, differs from previously written texts. We should state that every text bear trace and reminds us of previous texts" (Aktulum, 1999, p.19). Intertextual relations do not always show a parallel structure between two works. "It can develop in a structure that includes selection and extraction, opposition or literary transformation according to the understanding, taste and needs of the modern period. Because tradition can open up a wide field of experience in front of the contemporary artist, and it can also create an area of influence at any work level" (Gariper, 2002, pp.61-72). Sometimes, the artist/the writer may choose to establish an open conscious or hidden intertextuality with a work that came into existence before her/him.

Oğuz Atay, as many researchers have pointed out (Ecevit, 2009, p. 476), is one of the prominent representatives of the Kafkaesque narrative in Turkish literature. He benefited

from Kafka's works in creating fictional worlds, and built a network of intertextual relations with them. In this context, it is possible to treat of intertextuality between his story *Korkuyu Beklerken* and Kafka's story *The Burrow*. As a matter of fact, in his diary, while describing the human being integrated with fear, he refers to Kafka's story: "Like Kafka's subterranean animal, he awaits the unknown enemy in a tunnel dug towards him in fear. Perhaps this is our 'original sin': the fear of closed-system creatures of the outside world. It is the fear of living" (Atay, 1992, p. 94). These sentences of his are a reference for the network of intertextual relations that we can establish between the two stories.

Oğuz Atay is one of the modernist writers of Turkish literature. He is considered as one of the pioneers of the postmodern movement in Turkish literature, with the expansions he brought to the Turkish novel and the story. In the second half of the 20th century, he became one of the artists who successfully applied existentialism, which had a great influence in Europe, especially in France, in the field of novels and stories.

With the modernist novel movement developing in the world, the existentialist literary movement with a philosophical content, which became increasingly stronger after the World War II, was born from the war's overturning of all values and developed around the ideas that existence has no certain essence and that human beings do not have a given nature (Güçlü & Uzun & Uzun & Yolsal 2002, p.1521). The movement, which is traced back to Socrates, Stoics and St. Augustine in terms of source, has been divided into two as religion-oriented existentialism and atheistic existentialism in the modern period and was developed by philosophers and writers such as Søren Kierkegaard, Martin Heidegger, Friedrich Hölderlin, Jean Paul Sartre, Karl Jaspers, Franz Kafka, Albert Camus, Friedrich Wilhelm Nietzsche, Paul Claudel, Paul Valéry etc. This philosophical movement, which developed in different branches, went on the path of reconsidering the meaning of man on earth; "individual liberation", "freedom of choice", "fear" "nothingness", "unconsciousness", "anxiety", "absurd", "pessimism", "skepticism", "despair", "depression" etc. focused on the issues. This causes the products of existential literature in an important way to be pessimistic and negative.

According to the existentialist thought, "the human being, which presents himself as a problem, can take on an atheistic form by claiming that he created himself in complete freedom and assuming the function of God" (Hartmann, 2003, p. 179). For the godless man, this world is a troubled, gloomy and meaningless place. Just as human existence has no meaning, other entities that humans come into contact with have no meaning either. A person who finds himself so thrown into this world does not feel safe here, he worries and even fears.

The common features of modernist writers are that they do not approach the progress of social life, interpersonal relations, and the outside world as the realist novelists of the nineteenth century did; on the contrary, they are inclined to the inner world of the human, to the complex conscious and subconscious structure. Accordingly, the structure

of the classical novel leaves its place to an understanding that tries to get rid of the plot and is based on the characteristics of the inner world and consciousness such as symbols, rhythm and point of view (Moran, 1998, p. 198).

In addition to the features of the modernist story and novel, Oğuz Atay's stories and novels are predominantly *Kafkaesque*. Yıldız Ecevit defines the word *Kafkaesque* as a combination of meanings such as “fear/ insecurity/ alienation/ despair/ despair/ loneliness/ meaninglessness/ miscommunication/ terror/ crime/ punishment/ judgment” and states that Oğuz Atay’s works are fed by the images of Kafka's fictional world (Ecevit, 2009, p.476).

The story named *The Burrow* (Ger. *Der Bau*), written by Franz Kafka between 1923-1924 and published posthumously in 1931, is about the life of an underground animal in a labyrinth house built. A threat anxiety and fear that can be directed to the subject around the phenomenon of existence shapes the story. *The Burrow*, besides its primary meaning, is full of images and references outside the work. The meaning of existence as a whole is questioned in the modernist story and novel in which the human-animal distinction is removed. Based on the narrator of this story, comments were made about Kafka's psychological world. The physical and mental disorders of the animal, which is the hero of the story, have been tried to be interpreted with the author (Weigand, 1972, pp. 152-166). According to Esra Kara, “many researchers attribute this to Kafka's personality and biography” (Kara, 2012, pp.170). However, Kafka's story should be interpreted metaphorically rather than its literal meaning and its author's biographical context.

Researchers say that the animal that finished the construction of its burrow in the story in question is a mole, badger, even a hamster, or another animal with features from these animals (Politzer,1962; Fingerhut, 1969; Henel, 1971; Boulby, 1982). However, the identity of the animal remains unclear there are some hints in the text. This animal has a beard, lives underground, digs the ground. Its defining feature is that it lives underground. The animal, who says that it did not build its burrow because of fear (Kafka, 1976, p. 325), creates long labyrinths in this underground shelter, and sets up various traps against its enemies. In fact, only it knows every part of its home. For the animal, the inner room in the center of its home, which it calls “the Castle Keep”, is the place where it lives in real peace. However, there is a possibility that an unknown enemy may slowly dig a way towards it. This possibility makes it uneasy.

Expressing that it is old, not as strong as others and has countless enemies, the animal wishes to live a quiet life in peace in its home. But this silence is deceptive. According to it, “Anything might happen!” (Kafka, 1976, p. 326). For the animal that loves its home and lives here in a certain comfort, its home is not just a shelter. This is a universe where it exists, and comes into being with its own preferences. The story person who identifies itself with its home eventually makes it a part of its being. Any threat that may come to its burrow is a threat to its existence.

The hero of the story, who exhibits instinctive features peculiar to animals speaks as this:

I do not know whether it is a habit that still persists from former days, or whether the perils even of this house of mine are great enough to awaken me; but invariably every now and then I start up out of profound sleep and listen, listen into the stillness which reigns here unchanged day and night, smile contentedly, and then sink with loosened limbs into still profounder sleep. Poor homeless wanderers in the roads and woods, creeping for warmth into a heap of leaves or a herd of their comrades, delivered to all the perils of heaven and earth! I lie here in a room secured on every side -there are more than fifty such rooms in my burrow-and pass as much of my time as I choose between dozing and unconscious sleep. (Kafka, 1976, p. 327)

These words show the difference between the life underground and the life above the ground. Its burrow consists of dense design rather than craftsmanship. The animal, which displays an obsessive image about the construction and order of its burrow, has no concept of time. For it, space is everything. The existence of the animal depends on the existence and security of its living space. For this reason, it is glad even to have blood coming from its forehead, where it hits the wall. Because this means that the walls are hardened and its burrow is solid. The inner part of the burrow, which the animal calls the Castle Keep, is also a storeroom, but as a result of its fear and anxiety attacks, it sometimes suddenly wakes up from sleep and thinks about needs to change the current order of the burrow. Each new plan the animal establishes requires a lot of work. The animal that decides to organize its rooms re-examines the burrow and punishes itself by staying away from its home for a long time. In fact, this animal starts from a half-playing corner to build the rooms, then becomes very happy and gets satisfied with this labyrinthine home which seems as the crown of all burrows to it (Kafka, 1976, p. 331).

The hero of the story carries the physical and spiritual tortures of the labyrinth with itself wherever it goes. Sometimes it gets very angry and crazy and gets lost in its own maze. The labyrinth evokes confusion. This confusion is more spiritual than physical. From time to time, it watches the entrance of its home for whole days and nights. With being far from the center of its home that is the safest place, the animal punishes itself. This situation that contains although dangerous, gives it infinite pleasure and confidence (Kafka, 1976, p. 334). Based on its observations it says "Here enemies are numerous and their allies and accomplices still more numerous, but they fight one another, and while thus employed rush past my burrow without noticing it." (Kafka, 1976, p. 334) and runs away as soon as it senses the smell of strangers from afar. In fact, its home protects it more than it thinks. The attempt to escape brings about its alienation from beings outside itself. Questioning its existence by comparing the inside and outside of its burrow, the animal takes the necessary precautions for its home, but it cannot help going out from time to time. The animal analyzing the danger it faces says:

And the danger is by no means a fanciful one, but very real. It need not be any particular enemy that is provoked to pursue me, it may very well be some chance

innocent little creature, some disgusting little beast which follows me out of curiosity, and thus, without knowing it, becomes the leader of all the world against me. (Kafka, 1976, p. 337)

The hero of the story has no one. It lives alone. The reason for this loneliness is that it cannot trust anyone. It has built a home for itself, not for visitors. For this reason, it has to do the job of spying against its enemies at the entrance covered with moss. The animal can only trust itself and its burrow (Kafka, 1976, p. 338). The animal, who dreams of the perfect burrow, says that the burrow should not be regarded as “a mere hole into which one can creep and be safe” (Kafka, 1976, p. 339). It finds this unfair. For the animal, its home is not just a home, but a castle. Still, it cannot understand the source of the fear of uncertain cause that makes it hesitating. In case of not being able to see its burrow, the possibility of the enemy entering its burrow scares it even more. The memory of the animal, which was happy to wait passively in its home, gets very confused. It is an endless gain of time for it to reach the Castle Keep. The animal welcomes ventilation ducts dug by small creatures. But one day a noise is enough to make the animal nervous. In order for it to be peaceful, the corridors of the burrow must be quiet. This non-continuous noise is actually innocent. But the unknown source is disturbing. “[in] effect it makes no difference whether the noise comes from the external world of the ‘earth’ or the internal world of the burrower’s psyche, since it is not so much the noise itself as what is made of it that matters” (Koelb, 2003, p.353). The resulting noise gives a new meaning to the animal, and surrounds it and its universe; the burrow. This noise paves the way for the potential fear lurking in its inner world to emerge. This noise that comes in a thin note becomes “a faint whistling, audible only at long intervals” (Kafka, 1976, p. 348-349). The animal sometimes thinks that no one else hears this noise. Because of the uneasiness caused by the noise, the peaceful universe of the animal turns into a fear universe. The noise of the little creatures' digging and their daring to reach inside drives the animal crazy. Anorexia (Sarı, 2009, p.49-51), which is frequently encountered in Kafka's works, is also encountered in this story. The animal, which thinks to destroy its enemies by risking to die of hunger, says that it may not know its enemy either. The storyteller, who says “it cannot be a single animal” (Kafka, 1976, p.347), digs a hole in the hope of catching them, but cannot find even one. The whole order and balance of the animal is disturbed by this unknown noise. With this restlessness and fear, it begins to destroy the walls of its home. Desiring to learn the truth, the animal questions its situation:

All that I have done till now seems to me far too hasty; in the excitement of my return, while I had not yet shaken myself free from the cares of the upper world, and was not yet completely penetrated by the peace of the burrow, but rather hypersensitive at having had to renounce it for such a long time, I was thrown into complete confusion of mind by an unfamiliar noise. And what was it? A faint whistling, audible only at long intervals (...). (Kafka, 1976, p. 348-349)

The hero of the story thinks that if its logic does not prevent him, it will do nothing after it starts digging stubbornly and defiantly. In fact, digging is a natural thing for it. It decides

to repair the damage it has done to the burrow first. For the hero who is considering digging a new hole, this means leaving the burrow and surrendering to an uncertain fate (Kafka, 1976, p.350). Having endless discoveries, the animal no longer listens to the noise, it jumps into the air. Life is exalted for it. "(...) It is as if the fountains from which flows the silence of the burrow were unsealed." (Kafka, 1976, p. 350)

Commenting on its luck, the animal considers carefully examining its burrow and drawing up any possible defense plans. It expresses that it is in a hurry without surrendering and that it does not know what it wants. The noise it heard only magnifies the fear that was present in it. The narrator begins to understand that the enemy it is facing is much bigger and more dangerous than imagined. When the narrator of the burrow imagines the animal, which is its enemy, it feels like a dwarf. This noise, the harbinger of danger, completely turns everything in the burrow. But the excitement of danger seems to make its life worth living as much as it arises from the need for security (Weigand, 1972, p.156). The narrator expresses this situation as follow:

A complete reversal of things in the burrow; what was once the place of danger has become a place of tranquility, while the Castle Keep has been plunged into the melee of the world and all its perils. Still worse even here there is no peace in reality, here nothing has changed; silent or vociferous, danger lies in ambush as before above the moss, but I have grown insensitive to it, my mind is far too much taken up with the whistling in my walls. Is my mind really taken up with it? It grows louder, it comes nearer (...). (Kafka, 1976, p. 352-353)

Developing thoughts on the noise, the animal eventually believes that this noise comes from a single big animal rather than a great number of little animals. This animal "works so furiously; it burrows as fast through the ground as another can walk on the open road" (Kafka, 1976, p.353-354). In fact, even when the digging stops, "the ground still trembles at its burrowing when it has ceased" (Kafka, 1976, p. 354). The noise made when it digs or scratches the ground in its own way is different from the digging noise an animal makes. The animal explains the digging work with these sentences:

the beast's chief means of burrowing is not its claws, which it probably employs merely as a secondary resource, but its snout or its muzzle, which of course, apart from this enormous strength, must also be fairly sharp at the point. (Kafka, 1976, p. 354)

and says that he has never seen such a determined opponent. The narrator here is not only fearful of the animal, but also encourages the reader to consider the many sexual allusions (Snyder, 1981, p.118).

Emphasizing the dialectic of fear, the animal tries to explain its fear:

But apart altogether from the beast's peculiar characteristics, what is happening now is only something which I should really have feared all the time, something



against which I should have been constantly prepared: the fact that someone would come. By what chance can everything have flowed on so quietly and happily for such a long time? Who can have diverted my enemies from their path, and forced them to make a wide detour around my property? Why have I been spared for so long, only to be delivered to such terrors now? (Kafka, 1976, p. 354-355).

Any damage to its burrow injures the animal as if it had damaged itself. The animal, which is integrated with its home on the plane of existence, feels guilty about it. Its home is where it locates its own existence. Instead of defending itself, it thinks why it had not defended its home. In fact, there have always been danger signs. The digger has come before, but the animal ignored it before. The hero of the story, who describes itself as an “old architect” (Kafka, 1976, p. 357), says that minor worries gnaw at the listener. Thinking that it should make the most of its food as the last plan, the animal cannot tell whether its enemy is wandering or is building its own burrow. It thinks it can make a deal with the animal if it wanders around. According to the animal, this agreement will be in the form of giving half of its food if it enters its burrow. According to its dream, the unknown enemy will thus go its own way. Desperate, the animal, who develops thoughts such as it could even dream of understanding the animal, although knows very well that such a thing cannot happen, understands that they cannot tolerate each other if they dig their own burrow. The hero of the story, who says that it is silent in any case, thinks that perhaps its enemy may have heard it. However, nothing has changed the uncertain enemy continues to dig. Noise and noise-related fear persist until the end of the story.

At the center of all fictionalized worlds are human beings and human states. Oğuz Atay's heroes are also extraordinary and “weird” people who do not fit in with society, question the meaning of themselves and their environment, but do not worry about reaching a conclusion. As Oğuz Demiralp points out, these heroes are a “collection of negative people” (Demiralp, Atay, 1993, p.7). “[The] intellectuals who have not been able to solve their own problems and have not been accepted by the society, lumpens ruthlessly excluded by society, those driven to suicide and murder in desperation, those who wander on the verge of insanity. Contrary to the usual, these are marginal people, negative heroes” (Demiralp, Atay, 1993, p.7). The common feature of the heroes is their uncertainty. The names of most of them are unknown. It is not known where they live or to which time they belong. These are the people who are mostly passive, cling to life from one place, but do this outside of its meaning value.

The theme of “alienation” of the individual, which is the thematic power of Oğuz Atay's narratives, is a common element commonly used by modernist writers in their works. The life lived is “not being able to adapt to the style, feeling a reaction and as a result withdrawing into the inner world” arises (Yürek, 2008, pp. 187-202). What distinguishes Oğuz Atay from other writers is not only that he is a modernist writer. He gave wide place to irony while constructing his heroes in his works. The reason for the humorous, ironic and sarcastic language in Atay's heroes comes from “having fun with the external reality

that the individual cannot change, without softening it” (Balçı, 2004, pp.52). It can be said that the author wants to overcome the harsh reality of the world in this way.

Oğuz Atay's sixty-five-page long story called *Korkuyu Beklerken* deals with the contradictory, depressed, gloomy life of his hero and his lurking fear. Fear, which is a universal emotion, and its appearances are presented to the reader with the author's interesting fiction and point of view. According to Yıldız Ecevit, this text “although alludes to the features of the Kafka-type image that calls for pluralistic/independent meanings, [they] contain a structure closer to the univocity of allegory” (Ecevit, 2009, p. 478).

The story begins when an unnamed hero encounters dogs on his way home at night and the dogs bark at him. The person slows down his steps because he is afraid. This fear of the nameless hero against the object originates from himself. The mainspring of fear is its psychological structure with pathological features. Afraid of the dogs, thieves breaking into the house, being alone, despite everything living his life alone, he asks himself the question: “what if one day things go crazy?” (Atay, 1993, p. 38). The behaviors and psychological structure of the hero shows a pathological deviation.

Fear is defined as “[a] perceived danger, unpleasant tension felt at the moment of threat, a strong urge to run or fight, rapid heartbeat, muscle tension, etc. An intense emotional arousal (excitement), anxiety experienced with symptoms” (Budak, 2005, p. 465). The story continues with the person reaching home. However, the fear has not completely disappeared by the time he reaches his home. The hero has a personality that is afraid of the objects around it. He questions the ironic situation he is in with the following sentences:

If you're afraid, why do you live so far from the city? Why do you live in the house at the far end of the street with three houses? What are you doing fifty-five steps from the last flagstone? (Atay, 1993, p. 36)

After a short internal reasoning, he says he has found the reason. The mind of the person, who says that his loneliness increases as he is afraid of being alone, becomes more blurred than before and heads into the house. He notices a strange thing on the shelf at a glance. There he sees an envelope where it shouldn't be. This envelope creates a new wave of anxiety in the nameless hero. Because he has no one to write or receive a letter from. He is alone. After sentences, concerning complex stream-of-consciousness, he comforts himself by thinking that the maid left the envelope there. The story person who cannot open the envelope immediately, opens it after hesitations and encounters expressions in a language he does not know. This note inside the envelope is as if “from no language”:

Morde ratesden, Esur tinda serg! Teslarom portog tis ugor anleter, ferto tagan ugotahenc metoy- doscent zist. Norgunk! UBOR METENGA. (Atay, 1993, p. 39)



These statements causing deep fears inside him refers him to the unnamed protagonist to a fellow faculty member who is an expert in the Department of Dead Languages. After quite complicated internal accounting, he takes the letter to the faculty member two days later and asks him to translate it. His friend doesn't normally have much to do with him. This is evident in their encounters at the university. Two days after their meeting, his lecturer friend calls him on the phone and laughs. He says that they had solved the letter:

We strongly advise you to never leave your home from the moment you receive the letter. Attention! or we'll warn you! We draw your attention! (...) SUPERIOR WAY or precious sect (...) instead of signature. (Atay, 1993, p. 47)

The revelation and the meaning of the letter causes tension and panic in the hero and he decides not to leave his house. After cleaning the office where he works, he tells the doorman that he will not come for a long time. After this, the days of house arrest begin. This letter, which suddenly appears, is similar to the messages of divine sources with its short and mysterious structure. The meaning of it is not clear, it is written in the imperative and it has a warning nature, which makes this message frightening. The deep emptiness created by inhumanity and godlessness in the person thus leaves its place to fear. Besides the ambiguity of meaning, the only word the hero can understand is the word "Morde". Because this word means murder in Swedish, Norwegian and Danish languages, in "northern languages" as the protagonist of the story says. Even though it is not clearly expressed in the story, this word is the trigger of the shiver and fear that emerges in the inner world of the hero.

One of the most important places in the world for human beings is the home of the person after the womb. As the poetic meaning of space, the house is an integral element, perhaps a mirror of the human being. In the words of Gaston Bachelard: "The house ensures the preservation of acquired things in human life, makes them permanent. If there was no house, man would scatter. The house also keeps people up against the storms descending from the sky. It is both body and soul at the same time. It is the first universe of human existence (Bachelard, 1996, p. 34-35). Space is not much different for the fictional world. "[In]narrative genres, space is fictional and shaped in line with the perspectives, perceptual capacities and sensory developments of the people living in it; it is constantly recreated, shaped, and as an active constituent value, space affects those on it, preparing them for spiritual births and becoming" (Korkmaz, 2007, p.400). It is possible to talk about a tight network of relations between the place and the psychological world of people and their actions. The space of happiness, hope, joy, and courage brings affirmation, expansion into the outside world, while the space of unhappiness, despair, sadness, and fear brings negation and withdrawal from the outside world.

The unnamed hero, fearful of the letter filled with threatening expressions, shuts himself up in his house, where he says "[I] have come here to hide my fears" (Atay, 1993, p. 40). He then begins to explore his home. This discovery turns to a journey to his inner world. The person who decides to wait for death or the 'secret cult members' on the move sees his

pathetic and meaningless life. He makes some decisions. He realizes that he postponed his life because of many things he started and left unfinished, that he could not recover his memory, that he neglected himself and his home. He begins to question some issues about his existence in the house he uses as a shelter. This journey of discovery he made to his inner world was through the letter that caused in him fear. The person realizes that he has actually never lived before receiving the unknown letter (Atay, 1993, p. 61). The secret sect, an enemy whose existence is not openly known, has created a conflict in the person whose inner world is inclined to fear and is prepared, but this conflict is not open. He was particularly disturbed by the psychology he was in, perhaps because he suddenly found himself at home away from the perception of time and space. After being closed at home, this place starts to turn from being a home to a prison for him.

The person who equates things with people and dislikes both of them has withdrawn into his shell. The person, who was already a stranger to society and other people, has now begun to alienate himself. The hero enters into an “outward alienation” (Akatlı, 2009, p. 219). Because the danger that causes him to stay at home is a threat from the outside world. The now more pessimistic, selfish person talks to himself: “If the world were made up of neighborhoods full of people like me, it would turn into a concrete desert. I was a disgrace to humanity and inhumanity. I wanted to feel sorry for myself. Maybe I just was thinking with words were mentioned before. I approached the window, raised my head and looked up at the sky. The moon was there. The moon I knew. No, I wouldn't change a man. I doubted that I even felt real pain.” (Atay, 1993, p. 65) He thinks that he is not even as good as the workers who come to dig near his house. He starts working in the garden because he feels a little embarrassed towards them. The person who claims that he did not marry because he was running away from responsibility and fearing that he would not be able to take care of his children is heartbroken when he realizes that the diggers have left the ground next to his house. He is left “next to a pit, threatened by a secret sect, and penniless” (Atay, 1993, p. 71). Faced with hunger because he could not leave the house, the person begins to wait for death. But one day, his door gets knocked on by bank officers and the person learns that he won the lottery and has been paid to his bank account. With the money he gets, he asks for plenty of food from the motorcycle grocer's apprentice, who is the only person he meets and fills his house with food. In the days when the warm autumn is over and the cool autumn comes, he notices a crack going upwards from the foundation of his house. The hero is terrified again. At this rate, the house will collapse. The person, who has started to rot and rot more and more spiritually since the first day he locked himself home, now begins to doubt his reality. He needs to talk, to shout and to call. Otherwise, he will wither away like a potted flower, “as a victim of (...) a secret sect” in his home (Atay, 1993, p. 79). The person who has reached the limit of his existence now raises the flag of rebellion:

I was accused of wanting solitude and condemned to solitude. I oppose this decision with all my might. I can't stand loneliness. I want to be among people. People need enemies too. (To appreciate friends.) (Atay, 1993, p. 79)

The meaning of life that does not exist for the person, who is alone, in a devastated state, has become even dimmer. His drama is great. Because he has “learned neither suffering nor truly getting afraid” (Atay, 1993, p. 79). From this point on, the person takes on the human psychology that is completely trapped and the meaning of his home begins to change in his eyes. The person who questions his existence and past knows how to make fun of him, unlike people who are caught in the tension of fear and live in a state of pure fear. He tries to complete his unfinished parts. Ironically, he says:

You reconsidered what happened to me from day one, for a long time. How many days had passed? Like idiots, I didn't write it down again. I was late. Here I was rusting away; my memory was already starting to rust. Loneliness impairs memory. For sure! I wasn't talking to anyone. In the end, I would forget everything except what I talked to the grocer's apprentice. I had to talk, I had to shout, I had to learn. I should have done a doctorate by letter; I should have been an associate professor by letter and a professor by letter. I should have to improve my art knowledge and general culture through letters. I should have to be a lecturer at a university by letter; maybe after a while, I should have started teaching at the university by letter. First of all, I should have spoken. I stood up. I should have started right away. I should have said something. I was about to forget to speak. I should have explained myself. I had to show myself. I had to apply somewhere. (Atay, 1993, p. 78-79)

After that, an intensive learning and information process begins. His graduation from the letter university adds a lot to the hero. “While he is doing his self-criticism, on the other hand, he becomes conscious of the values that have been imposed on him until now and begins to experience a state of full self-awareness” (Tüzer, 2006, pp.17-20).

Although he got a little closer to what he postponed in this process, in fact, positive things never happened to the hero of the story. In this world, even the secret sect eventually found him, but he never found such things as a woman he could love, lots of money, human intimacy (Atay, 1993, p. 83). The person who sinks to the bottom, alone and hopeless, begins to understand nothing from crazy conversations, words and sentences. He's on the verge of insanity. The person, who has never seen the clear transition between being and not being, eventually calls the doctor and tells him to come home (Atay, 1993, p. 88). The person who asks the doctor to be admitted to a fool's house says that he cannot leave the house otherwise. The doctor then diagnoses him as a ‘case’. With his schizophrenic appearance he decides to burn down his house when he has nothing to do left at home. There is no point in being regular after this decision. With a wave of delirium and excitement, the person who wants to set the newspapers on fire with the gas can brought by the grocer's apprentice and burn the house catches his eye on a news item in the newspaper:

Fourteen foreign nationals who were performing rituals in a house outside the city last night were caught upon the notice of their neighbors. During the investigation, they called themselves Ubor Metenga- (...) (Atay, 1993, p.91)

There is no rest of the news. The story person, who falls for a moment in an emptiness, leaves everything as it is and throws himself on the street. The hero, who does not come home for two days, gets disappointed again: “The secret sect also did not turn out as he expected” (Atay, 1993, p. 92). After a new depression he makes evaluations: “the time spent waiting in fear or waiting for fear at [home] had a meaning after all. And meanwhile, my time before I got the threatening letter had also increased in value” (Atay, 1993, p. 93). The hero, experiencing the emptiness of not being attached to anything, suddenly decides to get married and goes to his last relative in the world; uncle, auntie, someone whose exact identity is unknown. The person who opens his marriage request to his relatives and asks for help from them returns to his home, which he has not visited for a long time, and encounters an unexpected sight. There is a crowd in front of his house. In the garden, the police and some officials are waiting for him. He gets ruined. His house has been destroyed. This is a frustration for him. Because the whole order he established in his house with difficulties was destroyed together with the secret sect (Atay, 1993, p. 95). The hero expresses how this order disappeared with these words:

The order of absolute loneliness did not work for me either. The silence that I have missed for years has also been destroyed. Just as the fear of the secret sect was over, my order was broken. (Atay, 1993, p. 96)

Since the order in his mind is also dependent on the goods, he has now begun to swim in nothingness. In fact, “it can be said that he is trying to control his consciousness, not things” (Irzık, 2009, p.179). The relationship with the opposite gender of this person who is now engaged to a young girl he does not know is not like everyone else's. There's something wrong with her behavior towards him. The hero, who thinks he is ridiculous to everyone, shows unnecessary resentment and anger. He is jealous of other people. Because “they do not know about evil, poverty, secret sect and loneliness, they are unaware of what will happen to them. Because they can act as they feel like” (Atay, 1993, p. 97). The story person who can't stand still because of his greed, decides to do a disservice to people who are happy. He starts writing and sending those Ubor Metenga threatening letters. Then he feels a little comfortable “thinking that they are locked in their homes, trembling with fear” (Atay, 1993, p. 98). In fact, this behavior is the product of projection psychology. He directs and reflects a negative behavior done to him by doing it to others. Finally, he wants to do an irreversible evil to himself. He goes to the nearest police station and reports himself. Going to the police station is to get rid of the fear element of the space, which has become narrow, labyrinthine and closed on him. This behavior of his, with which we can establish intertextuality with Raskolnikov of *Crime and Punishment*, appears as the way to get rid of the labyrinthine space and the whirlpool that constantly pulls itself in. He is no longer afraid of anyone. He has projected the fear element he has internalized outward with projective paranoia and has surpassed it.

As it can be seen, the heroes of the two stories we are trying to read from a fear-centered perspective have faced similar situations. The heroes of both stories, one animal and a human are unnamed. There are no names of the places where they live. While the hero

of *The Burrow* lives underground, the hero of *Korkuyu Beklerken* lives on earth. In the modernist story and novel, there is no difference between the underground and the earth. They both lead a separate and solitary life, away from the existence of their own kind. The two heroes, who are alienated from their own communities and societies, one day fall into fear because of a situation that they think is threatening, and their inner worlds are turned upside down. In Kafka's story, a noise that the animal hears and cannot fully understand causes fear and panic. In Oğuz Atay's story, the element of fear is a letter written in an unknown language, which has a divine quality, but is absurd. These elements, which are not objective in both, also carry the possibility of being fictionalized in the inner worlds of the story heroes.

Both stories have an element of threat placed behind the tension spring. The noise of unknown who or what made the threatening element in *The Burrow*, is the letter written in a dead language in *Korkuyu Beklerken*. Fearing the attack of an unknown enemy in a state of paranoia, both heroes first panic, then fear, and then engage in research out of curiosity when they encounter the threat element. In *The Burrow*, the source of this curious voice appears as the secret cult that is supposed to have sent the letter in *Korkuyu Beklerken*. In fact, their attention is directed towards the source of the threat.

Both heroes, the person in Oğuz Atay's story and the animal in Kafka's story are obsessed. It would not be wrong to say that they are sick in some way. Both of them are constantly worried about the hostile foci they encounter, and they become apprehensive. Their fears are permanent, not temporary. So, actually the presence of an object only changes the degrees of fear. This situation, which we can call anxiety, is a state of anxiety, fear, tension or generally distress. This situation, which is a protective reaction in the effort of living things to adapt to the external environment, complicates the life of the living thing when it cannot be brought under control. As a matter of fact, when they come face to face with hostile beings, the lives of both turn into dungeons. Their homes evoke a state of prison, not peace.

Both story heroes experience intense mental confusion. The heroes constantly focus on possible attack possibilities. Kafka's hero goes out of his home and turns his home upside down to catch his enemy, while Oğuz Atay's hero cannot leave his home.

Both heroes make arrangements inside their houses. The animal is instinctively already organized. Oğuz Atay's person is attached to his house, and he organizes his house after he is closed. In fact, the arrangement of both heroes' home is to overcome the confusion in their inner worlds.

As trapped beings, both beings are lost in their own labyrinth. Metaphorically speaking, this labyrinth is the confusion of consciousness created by the mind in man. This confusion, which occurs in the form of reckoning, does not lead to a conclusion in humans, but leads to indecision and regret in animals.

In *The Burrow*, this is the space that closes in on itself and becomes a labyrinth, both literally and figuratively. In this labyrinth of fifty rooms, the main place where the ego locates itself is the place called the *Castle Keep*.

There are entities that the human being, the hero of Oğuz Atay, comes into contact with, albeit a little. The animal, on the other hand, has no existence next to it. He only encounters dead animals that tried to prey on him. He always avoids others. The flight of man is a more conscious escape. He prefers solitude as a result of his free choices, but later condemns to solitude because of the secret sect.

While Oğuz Atay's person decides to marry because of inhumanity and disorder, the animal has no such worries.

We see that both of them do not eat for a long time when faced with danger. Oğuz Atay's hero, like an animal who develops thoughts on luck and coincidence, gets a ridiculous chance when he wins the lottery. Because the money he earns is useless because he cannot leave the house. The luck of the animal is rather that an enemy does not enter its burrow.

In *The Burrow*, the underground entity prefers to live in the “Castle Keep” where it feels safe, and to pass from there to other rooms. In *Korkuyu Beklerken* the place where the hero positions himself is the hall. Rooms surround the hall each are locked by turning the key twice. The burrow has a hole that is covered with moss. On the other hand, the house has a door that can be locked and opened with a key. In this framework, a home for a human and for an underground creature is the same.

There is an act of digging in both stories. While an unknown enemy does this in *The Burrow*, in *Korkuyu Beklerken* the laborers are digging in the plot next to the house. While the house of the man is destroyed, the fate of the animal's home is not known, but at the end of the story, it is implied that it too is doomed and that its home will eventually perish.

As a result, we can say that the story called *Korkuyu Beklerken* written by Oğuz Atay was influenced by Franz Kafka's story *The Burrow*. And it also can be said that he started off from the trapped animal in Kafka's story. The universal common fear of man and animal forms the main theme of both stories. In addition, the state of pure fear and anxiety in *The Burrow* has changed and transformed as an ontological problem in *Korkuyu Beklerken* and has become a successful and original fiction by combining with ironic and humorous elements.



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