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Autore	Gottlieb Erika
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Nota di bibliografia	Includes bibliographical references: p. [305]-318.
Nota di contenuto	What is justice? The answers of utopia, tragedy, and dystopia -- Nineteenth-century precursors of the dystopian vision -- The dictator behind the mask : Zamiatin's We, Huxley's Brave new world, and Orwell's Nineteenth eighty-four -- Dictatorship without a mask : Bradbury's Fahrenheit 451, Vonnegut's Player piano, and Atwood's The handmaid's tale -- The writer on trial: socialist realism and the exile of speculative fiction -- The dystopia of revolutionary justice : Serge's Conquered city, Zazubrin's "The chip," and Rodionov's Chocolate -- The legalization of terror: Platonov's The foundation pit, Ribakov's Children of the Arbat, and Koestler's Darkness at noon -- Terror in war, terror in peace: Grossman's Life and fate, Tertz Sinyavski's The trial begins, and Daniel's This is Moscow speaking -- Collective paranoia: the persecutor and the persecuted: Andzrejewski, Dery, Fuks, Hlasko, Orkeny, Vaculik, and Mrozek -- Kafka's ghost: The trial as theatre: Klima's The castle, Karvas's The big wig, and Havel's Memorandum -- From terror to entropy : the downward spiral: Konwicki's A minor apocalypse, Dery's Mr G.A. in X and Zinoviev's The radiant future -- Speculative fiction returns from exile : Dystopian vision with a sneer: Voinovich's Moscow 2042, Aksyonov's The island of Crimea, Dalos's 1985, and Moldova's Hitler in Hungary -- Dystopia East and West: conclusion.

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## Sommario/riassunto

Gottlieb juxtaposes the Western dystopian genre with Eastern and Central European versions, introducing a selection of works from Russia, Poland, Hungary, and Czechoslovakia. She demonstrates that authors who write about and under totalitarian dictatorship find the worst of all possible worlds not in a hypothetical future but in the historical reality of the writer's present or recent past. Against such a background the writer assumes the role of witness, protesting against a nightmare world that is but should not be. She introduces the works of Victor Serge, Vassily Grossmam, Alexander Zinoviev, Tibor Dery, Arthur Koestler, Vaclav Havel, and Istvan Klima, as well as a host of others, all well-known in their own countries, presenting them within a framework established through an original and comprehensive exploration of the patterns underlying the more familiar Western works of dystopian fiction.

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