

Title: Ol'ga Slavnikova's *2017: A Magical Dystopia*
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Dystopian fiction has a long tradition in Soviet literature. Soviet writers have frequently turned to the dystopian form to express their reaction to the oppressive policies of the state. The fall of the Soviet Union did not lead to the disappearance of the genre from the literary scene. On the contrary, a growing number of works that can be described as dystopian have been published in recent years. Such works as Sorokin's *Den' oprichnika* (2006), and Pelevin's *Empire V* (2006), incorporate elements of dystopian literature. Aleksandr Chantsev notices that although these recent works can be described as dystopias, their focus on a very near future deviates from the genre convention. Moreover, these works are also influenced by other narrative modes and genres, such as the gothic and magical realism. Thus, both rational explanations of the future and synthetic picture of the world are often absent from the recent novels with dystopian themes.

To describe this genre, Keith Booker proposes the term postmodernist dystopia. Recent Russian dystopian fiction does not offer a positive vision of the future. Incorporating other genres and modes, this fiction can be analyzed from multiple generic perspectives.

Ol'ga Slavnikova's *2017* combines Dystopia with the magical realist mode. The dystopian subplot, as implied in the title, resurrects the 1917 revolution. Paradoxically, whereas the themes of the simulation and the hyperreal are expressed through the novel's dystopian subplot, the novel's deeper meaning is presented through magical elements.

Booker, M. Keith. *The Dystopian Impulse in Modern Literature: Fiction as Social Criticism*. Westport, Cn: Greenwood Press, 1994. Print.

Chansev, Aleksandr. "Fabrika antiutopii: Distopicheskiĭ diskurs v rossiiskoi literature serediny 2000kh." *NLO*. 86 (2007): 269301. Print.

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