

Abstract

The English-language title of the work *Holokaust jako fikce* is not entirely unambiguous, because the equivalent, *The Holocaust as a Fiction*, due to its indefinite article, comes close to denial of the Holocaust as a historical phenomenon. That is of course utterly unacceptable nonsense; however, we encounter denial (concealment) of the Holocaust in history even during the course of the war. Here the author intends to emphasize the basic limits of his own theme. It is not the Holocaust as a historical event – the extermination of European Jewry by means of National Socialist politics in the years 1939–45 – but rather the literary works representing these events. The methodological point of departure is the theory of fictional worlds (Lubomír Doležel etc.), and what interests us is the transfer of actual events into possible and fictional worlds, the representation of the results of that crossover in literary works.

The work is divided into four chapters. After delimiting the approaches terminologically and theoretically, each focuses on a functional approach to the given representation. The Holocaust is investigated in this manner in three main chapters: the Holocaust as testimony, the Holocaust as a limit situation and the Holocaust as a literary transduction. The Holocaust as testimony devotes itself mainly to works that intend to strive for an objective, factual representation and are thus the opposite of fiction. It is demonstrated that the strategies as well as the search for basic terms are from the very beginning, immediately after the end of the Second World War, strongly metaphorized and in the Czechoslovak totalitarian context after 1948 even markedly ideologized. In the historiographical interpretation of the war the main victim is not the *Jew* but the *political prisoner – the Communist*. Likewise from the beginning there exists denial of the aporia of such an unprecedented and unrepresentable catastrophe (T. W. Adorno).

In the third chapter attention is devoted to Tzvetan Todorov's term, and "*limit situation*" is represented in three ways: fictional works set in the concentration camps and ghettos (mainly in the work of Arnošt Lustig), in the "ghetto beyond the walls" – the world, in which the Jewish population is first prepared for the "Final Solution" – that is, discriminated against, ostracized, robbed and humiliated, or in the postwar world, in which the Shoah remains as a memento – a lasting stigmatization of ghetto-memory of the characters (Viktor and Pavel Fischl).

The closing chapter returns to Lubomír Doležel and his concept of transduction. With that term Doležel means above all the manner in which individual text-structures react to the fictional worlds of other works. It refers to methods of transformation, connection and above all transcription. But for Doležel it is about more than individual intertextual links, which would trace the manner of intertextual communication on the level of linguo-literary analysis. Interpretationally the chapter deals with the most outstanding works of this type – with the dream sequences from *Sestra* [*City Sister Silver*] by Jáchym Topol, *Cesta do země zaslíbené* [*Journey to the Promised Land*] by Ladislav Fuks, *Hodinou tance a lásky* [*The Hour for Dance and Love*] by Pavel Kohout and the surprisingly humorous works of Jiří Robert Pick.

This thematically oriented work names the main tendencies and strategies with which the artistic world represents the Holocaust, constructing this both stable and constantly disturbed topic through its language. The work strives for a reading of these works as fictional, even though on the ethical level it appears that linking the Holocaust with the question of fiction is ruled out.