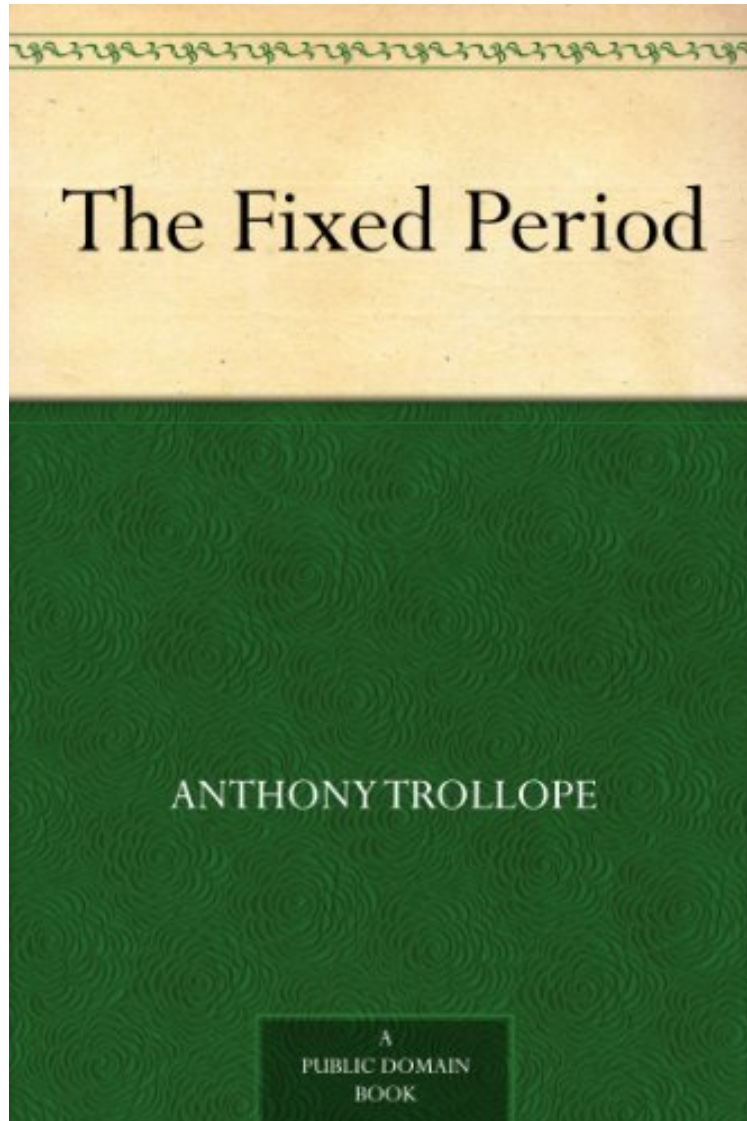


(Free and download) The Fixed Period (English Edition)

The Fixed Period (English Edition)

Von Anthony Trollope
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Von Anthony Trollope : The Fixed Period (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Fixed Period (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. [] There's a Prejudice About Killing an Old Man, or a Woman. Young Men Dont Matter.Von Tristram ShandyEven the avid Trollope reader might feel surprised, as I most certainly did, at learning that the man who invented and peopled the whole county of Barsetshire, bedecking it with so much real-life detail, also wrote what is nowadays called a dystopian

novel. However, you will probably feel slightly less surprised when you take a look at this dystopian novel, *The Fixed Period*, whose first instalments appeared in 1881, and find that it is, naturally, still largely influenced by its authors Victorian mindset. Although its setting is a former British colony named Britannula near Australia in 1980, people still need months to travel from Great Britain to Oceania, and they do this on board a ship, as though there were no air traffic at all. Britannulas wealth is still founded on agriculture rather than manufacture, modern technologies or services, and women seem as yet to adhere to a code of behaviour dating from the 19th century. Doubtless, Trollopes contemporary Verne was miles ahead in terms of extrapolating technological development, and so Britannulas inhabitants are still confined to travelling in horse-drawn carriages unless they have recourse to their steam tricycles. Nevertheless it would do Trollope an injustice to judge his novel on the basis of his little skill of anticipating what science and technology would be able to achieve. The plot is concerned with euthanasia and the question if human life can be considered worthless and burdensome at a certain point in time, and the actual point is if Trollope managed to treat this question, which at the writers time was a merely academic one, and has come to take on its fiercely menacing shape but for us who have learnt about the terrors of the 20th century. In Britannula, there is a law that makes it incumbent on people reaching the age of 67 to leave the outside world and withdraw into a certain College, there preparing for death, which is going to follow after twelve more months at the hands of a government official. Britannula being a relatively young society when this law was passed, the so-called Deposition has never been effected as yet, but now the time for Britannulas eldest citizen to withdraw from public life is approaching. This senior citizen is the wealthy, and quite healthy, Mr. Crasweller, who used to be in favour of the Fixed Period (the official lifespan of 68 years allotted to each citizen), but who by and by comes to resent this monster he helped create. Mr. Neverbend, both the first-person narrator of the story and the president of Britannula, has always been a fervent proponent of the Fixed Period, he being about ten years Craswellers junior, and he even regards this law as his personal contribution to mankinds cultural, social and economic progress. In the face of public opinion and against the wishes of everybody around him, Neverbend tries to convince Crasweller to submit to the law for the sake of human development as a whole even though Crasweller what with his mental and physical health and the love of his daughter hardly seems to be the best illustration of the usefulness of the Fixed Period. Quite obviously, *The Fixed Period* has a lot of potential to appeal to modern readers, but in my opinion, on the whole, it fails to do so. The plot itself is dull, the characters appearing distant and void so that we can hardly care about them. Apart from that, the first-person narrator over and over again repeats the same ideas, worries and thoughts, rehashing the same arguments whenever the plot gives him the slightest opportunity, simultaneously insisting that there are other arguments he need not go into again. What he says in favour of *The Fixed Period* is mainly based on the idea that old age brings sufferance and pain for the individual, and costs, frustration and discomfort for his environment. Interestingly, although Trollope does not seem to share Mr. Neverbends point of view at all, making him out to be quite a vain person, he is not too generous with the ideas of his opponents, either, thus pinpointing the hypocrisy we are accustomed to comply with when dealing with questions of life and death simply cf. the title of my little text here, or Sir Ferdinando Browns completely fiddling oration on the topic. It is details like these that really show what Trollope wanted to criticize (he probably also wanted to undertake a defense of the House of Lords and the bicameral system as such). All in all, however, there are hardly any really interesting debates on euthanasia in this book, and the most interesting chapter with regard to a discussion of the value of life is the very last. This is, therefore, definitely not Trollope at his best, although it still provides some food for thought. It may strike you as one of lifes eerie coincidences that 67, the age when Britannulians had to enter the College and prepare for death, was also the age when Trollope himself passed on.

Kurzbeschreibung This book was converted from its physical edition to the digital format by a community of volunteers. You may find it for free on the web. Purchase of the Kindle edition includes wireless delivery. **Kurzbeschreibung** This book was converted from its physical edition to the digital format by a community of volunteers. You may find it for free on the web. Purchase of the Kindle edition includes wireless delivery. **Synopsis** This novel is an exercise in Swiftian irony combined with a futuristic love story set in the 1980s - which is quite uncharacteristic of Trollope. This book should be of interest to general readers, Trollope fans, readers interested in Victorian fiction, pre-Orwellian political satire, and futuristic writing of the 19th century.