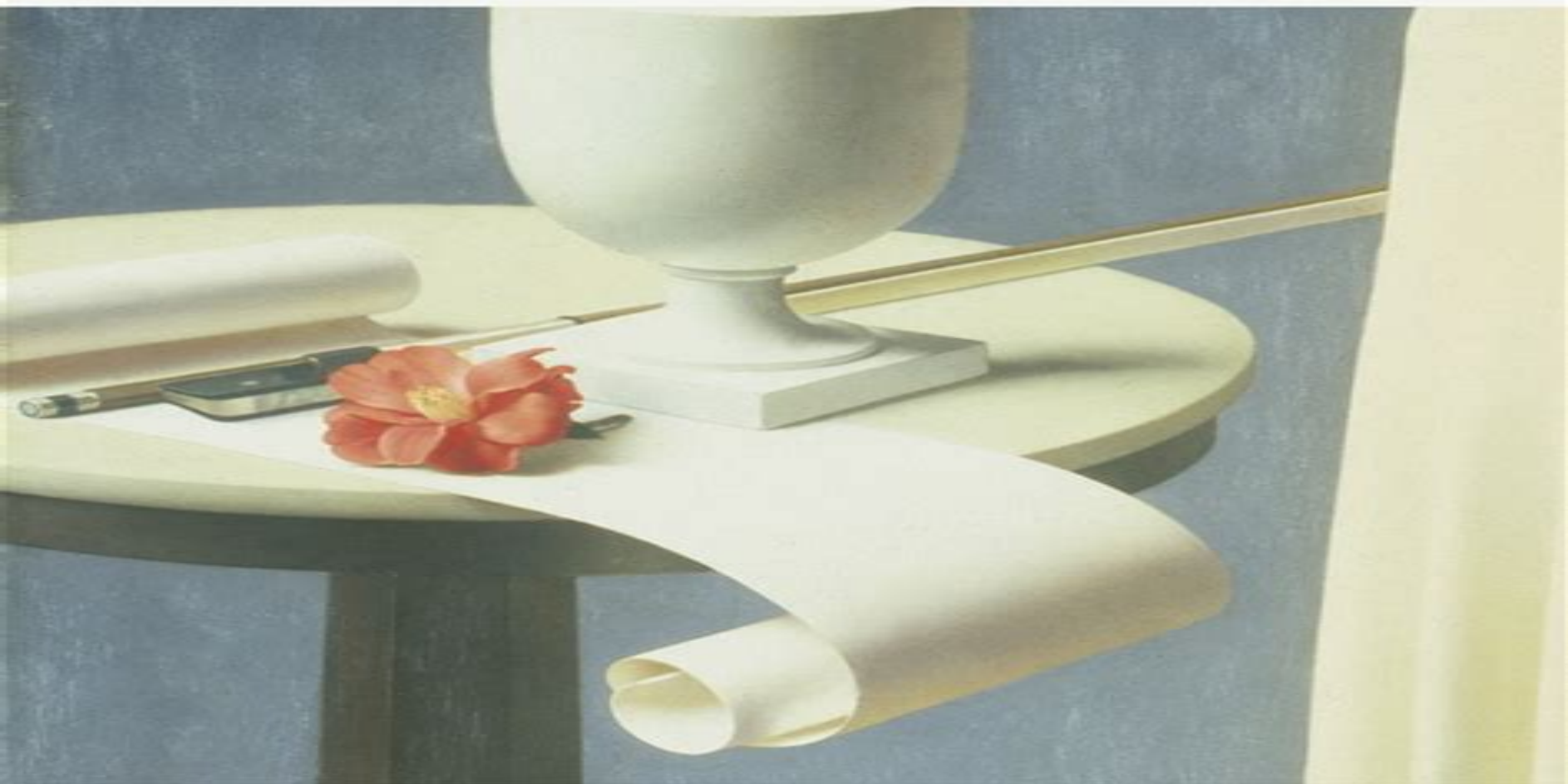




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Vladimir
Nabokov

Look at the Harlequins!



Look At The Harlequins

Elena Rakhimova-Sommers



Look At The Harlequins:

Look at the Harlequins! Vladimir Nabokov, 2011-02-16 A dying man cautiously unravels the mysteries of memory and creation Vadim is a Russian emigre who like Nabokov is a novelist poet and critic There are threads linking the fictional hero with his creator as he reconstructs the images of his past from young love to his serious illness **Look at the Harlequins!** Vladimir Nabokov, 2012 Look at the harlequins Play Invent the world Invent reality This is the childhood advice given by an aunt to Russian born writer Vadim Vadimovich who emigrates to England then Paris then Germany and then the US and now dying reconstructs his past He remembers Iris his first wife Annette his long necked typist and Bel his daughter as well as his own bizarre numerical nimbus syndrome *Look at the Harlequins!* Vladimir Nabokov, 1980 **Look at the harlequins** Vladimir Vladimirovich Nabokov, 1996 The Harlequin Eaters Janet Beizer, 2024-04-02 How representations of the preparation sale and consumption of leftovers in nineteenth century urban France link socioeconomic and aesthetic history The concept of the harlequin refers to the practice of reassembling dinner scraps cleared from the plates of the wealthy to sell replated to the poor in nineteenth century Paris In *The Harlequin Eaters* Janet Beizer investigates how the alimentary harlequin evolved in the nineteenth and early twentieth centuries from the earlier similarly patchworked *Commedia dell arte* Harlequin character and can be used to rethink the entangled place of class race and food in the longer history of modernism By superimposing figurations of the edible harlequin taken from a broad array of popular and canonical novels newspaper articles postcard photographs and lithographs Beizer shows that what is at stake in nineteenth century discourses surrounding this mixed meal are representations not only of food but also of the marginalized people the harlequin eaters who consume it at this time when a global society is emerging She reveals the imbrication of kitchen narratives and intellectual aesthetic practices of thought and art presenting a way to integrate socioeconomic history with the history of literature and the visual arts *The Harlequin Eaters* also offers fascinating background to today s problems of food inequity as it unpacks stories of the for profit recycling of excess food across class and race divisions **Fictitious Biographies** Herbert Grabes, 2012-02-13 No detailed description available for *Fictitious Biographies* **That Other World** Azar Nafisi, 2019-06-25 The foundational text for the acclaimed international best seller *Reading Lolita in Tehran* Empathetic incisive A sweeping overview of Nabokov s major works Graceful and discerning Kirkus Reviews The ruler of a totalitarian state seeks validation from a former schoolmate now the nation s foremost thinker in order to access a cultural cache alien to his regime A literary critic provides commentary on an unfinished poem that both foretells the poet s death and announces the critic s secret identity as the king of a lost country The greatest of Vladimir Nabokov s enchanters Humbert is lost within the antithesis of a fairy story in which Lolita does not hold the key to his past but rather imprisons him within the knowledge of his distance from that past In this precursor to her international best seller *Reading Lolita in Tehran* Azar Nafisi deftly explores the worlds apparently lost to Nabokov s characters their portals of access to those worlds and how other worlds

hold a mirror to Nabokov's experiences of physical linguistic and recollective exile. Written before Nafisi left the Islamic Republic of Iran and now published in English for the first time and with a new introduction by the author, this book evokes the reader's quintessential journey of discovery and reveals what caused Nabokov to distinctively shape and reshape that journey for the author.

The Crowning of a Poet's Quest Paola Loreto, 2009. This first extended study of Derek Walcott's *Tiepolo's Hound* 2000 defines the book as the culmination of the poetry and poetics of the Caribbean writer and Nobel Prize winner. In this long poem, Walcott achieves three goals pursued throughout his career: to develop an original Caribbean aesthetic to meld the modes of poetry and prose and to formulate the *Bildung* of the island artist in terms of an autobiographical narrative. The analysis provides an aesthetic and cultural evaluation of the poem in terms both of the Western poetic tradition to which it refers through its rich intertextuality and of its significance as a postcolonial milestone. The commentary locates Walcott in an aesthetic tradition running from Emerson through the American Pragmatists to modernist poets, describes his experimental use of certain central narrative strategies in his semi-autobiographical long poems, which is compared to those of another openly admired bilingual writer, Vladimir Nabokov, explores Walcott's revision of the epic mode and of the genre of autobiography, delineates his unfolding of a post-Romantic internalization of the poet's Arthurian quest, and discusses his complex treatment of the multi-layered metaphor of light as major evidence of the maturity of his style and poetics with their conscious cross-fertilization between the literary cultures of Europe and the Caribbean. An appendix to this study contains the transcriptions of various Walcott events that took place in Italy in the summers of 2000 and 2001, including a creative writing seminar, a press conference, and readings. This extensive material opens a window onto Walcott's gifts as a teacher, to his stringent yet passionate commitment to the art of poetry, and to the ways in which he and his students grapple with the challenges of literary translation.

Narratives of Nothing in 20th-Century Literature Meghan Vicks, 2017-04-20. The concept of nothing was an enduring concern of the 20th century. As Martin Heidegger and Jean-Paul Sartre each positioned nothing as inseparable from the human condition and essential to the creation or operation of human existence, as Jacques Derrida demonstrated how all structures are built upon a nothing within the structure, and as mathematicians argued that zero, the number that is also not a number, allows for the creation of our modern mathematical system, *Narratives of Nothing in 20th-Century Literature* suggests that nothing itself enables the act of narration. Focusing on the literary works of Vladimir Nabokov, Samuel Beckett, and Victor Pelevin, Meghan Vicks traces how and why these writers give narrative form to nothing, demonstrating that nothing is essential to the creation of narrative; that is, how our perceptions are conditioned, how we make meaning or madness out of the stuff of our existence, how we craft our knowable selves, and how we exist in language.

Nabokov's Women Elena Rakhimova-Sommers, 2017-10-15. *Nabokov's Women: The Silent Sisterhood of Textual Nomads* is the first book-length study to focus on Nabokov's relationship with his heroines. Essays by distinguished Nabokov scholars explore the multilayered and nomadic nature of Nabokov's women, their voice, and

voicelessness their absentness the paradigm of power and sacrifice within which they are situated the paradox of their unattainability their complex relationship with textual borders the travel narrative with the author himself By design Nabokov's woman is often assigned a short term tourist visa with a firm expiration date Her departure is facilitated by death or involuntary absence which watermarks her into the male protagonist's narrative granting him an artistic release or a gift of self understanding When she leaves the stage her portrait remains ambiguous She can be powerfully enigmatic but not self actualized enough to be dynamic or for even where the terms of her existence are deeply considered or her image beheld reverently her recognition seems to be limited to the Works Cited register of the male narrator's personal life As a result Nabokov's texts often feature a nomadic woman who seems to live without a narratorial homeland papers of her own or storytelling privileges This volume explores the residency status of Nabokov's silent nomads his fleeting lovers witches muses mermaids and nymphets As Nabokov scholars analyze the power dynamic of the writer's narrative of male desire they ponder are these female characters directionless wanderers or covert operatives in the terrain of Nabokov's text Whereas each essay addresses a different aspect of Nabokov's artistic relationship with the feminine together they explore the politics of representation authorization and voicelessness This collection offers new ways of reading and teaching Nabokov and is poised to appeal to a wide range of student and scholarly audiences Chapter 4 Nabokov's Mermaid Spring in Fialta by Elena Rakhimova Sommers is not available in the ebook format due to digital rights restrictions You can find the earlier version of the chapter in the journal Nabokov Studies

Selfreflexivity and Selfparody in Vladimir Nabokov's "Look at the Harlequins!" Carsten Springer, Vladimir Nabokov, 1995

Vladimir Nabokov Neil Cornwell, 1999 Vladimir Nabokov's extraordinary literary career as a master of Russian and English prose is unique Acclaimed in the limited Russian migr world under the name of Sirin Nabokov switched to writing in English and settled in America a refugee from Hitler's Europe Exile memory lost love and the magic of childhood are among his themes stylistic and structural dexterity are his hallmarks Lolita ranked number 4 in the 1998 New York Modern Library list of 100 best novels of the century published in English enabled him to retire to a final and productive period of European residence Film versions of his most controversial novel keep Nabokov's name before the public while almost his entire oeuvre remains currently available in paperback Neil Cornwell's study published for the Nabokov centenary examines five of Nabokov's major novels plus his short stories and critical writings situating his work against the ever expanding mass of VN scholarship and noting his cultural debt to Russia Europe America and the British Isles

Auctor Ludens Gerald Guinness, Andrew Hurley, 1986-01-01 This is a book about play practice rather than play theory Of course practice presupposes theory but here the editors choose to keep general theoretical assumptions under cover rather than force them into explicitness The contributors to this volume were given free rein to discuss whatsoever aspect of literary play caught their fancy The absence of a predetermined theoretical framework has resulted in an idiosyntractic volume on the different forms of play

The Sublime Artist's Studio Gavriel Shapiro, 2009-06-02 The

relation of the visual arts to Vladimir Nabokov's work is the subject of this in depth and detailed study of one of the most significant facets of this modern master's oeuvre **A Plurilingual Analysis of Four Russian-American**

Autobiographies Michele Russo, 2020-09-07 Among the many examples of Russian American migr literature a number of less known authors moved to the USA following their predecessors transnational and plurilingual experiences The bilingual and sometimes trilingual expressions in their works written in English invite a contrastive analysis of their transition from their source language Russian to their target language English This book explores the linguistic structure of the autobiographies of four Russian American writers Cournos Nabokov Berberova and Shteyngart bringing into focus the linguistic geology of their texts as they record their passage from a Russian world to an English one These linguistic passages are examined from both a synchronic and a diachronic perspective by dwelling on the geographies of the migr's itineraries as well as on the process of linguistic transformation that such itineraries generated By analyzing these writers geographic and linguistic routes this volume engages the reader in a metalinguistic discourse and highlights the influence of these first plurilingual experiments on modern theories concerning linguistic globalization **Nabokov's Palace** Márta

Pellérdi, 2010-08-11 Nabokov's distinguished and unique position in American literature has always been indisputable but paradoxical There has always been an element of foreignness in his writing Nabokov's Palace however aims to discover those sub texts and inter textual patterns embedded in Nabokov's American novels which undeniably contribute towards making these works an integral part of the Anglo American literary tradition Aware of this tradition in some of his late novels Nabokov also provides a literary historical overview of particular themes such as friendship melancholy madness and trance as they surfaced in literary texts throughout the history of English and American literature To Nabokov aesthetic bliss meant a sense of being somehow somewhere connected with other states of being where art curiosity tenderness kindness ecstasy is the norm Most of Nabokov's American novels express through different elaborate literary structures themes motifs and metaphors these other states of being where the fantastic recurrence of literary situations and communion with dead poets and writers Poe Shakespeare Hawthorne and Melville among many others becomes possible The American reality that some readers miss in his writings with the exception of Lolita and the absence of which questions whether Nabokov truly belongs to the Anglo American tradition is clearly to be found in the wayside murmur of the allusive sub texts Nabokov's Palace is thus recommended for scholars students and devotees of Nabokov's fiction who wish to make further discoveries in the distinct otherworld of Art in Nabokov's American novels **Vladimir Nabokov** Brian Boyd, 2016-06-10 The story of

Nabokov's life continues with his arrival in the United States in 1940 He found that supporting himself and his family was not easy until the astonishing success of Lolita catapulted him to world fame and financial security **Redeeming Words and the Promise of Happiness** David Kleinberg-Levin, 2012-08-31 This book boldly crosses traditional academic boundaries offering an original philosophically informed argument about the nature of language reading and interpreting the poetry of

Wallace Stevens and the novels of Vladimir Nabokov *Redeeming Words* and *The Promise of Happiness* is a work both in literary criticism and in philosophy. The approach is strongly influenced by Walter Benjamin's philosophy of language and Theodor Adorno's aesthetic theory but the other philosophers notably Plato, Kant, Hegel, Emerson, Nietzsche, Heidegger and Wittgenstein figure significantly in the reading and interpretation. Kleinberg Levin argues that despite its damaged, corrupted condition, language is in its very existence the bearer of a utopian or messianic promise of happiness. Moreover, he argues by reconciling sensuous sense and intelligible sense, showing the sheer power of words to create fictional worlds and deconstruct what they have just created, and redeeming the revelatory power of words, the power to turn the familiar into something astonishing, strange or perplexing, the two writers in this study sustain our hope for a world of reconciled antagonisms and contradictions, evoking in the way they freely play with the sounds and meanings of words, some intimations of a new world, but our world here, this very world, not some heavenly world in which the promise of happiness might be redeemed. Reflecting on the poetry of Stevens, Kleinberg Levin argues that the poet defies the correspondence theory of truth so that words may be faithful to truth as transformative and revelatory. He also argues that in the pleasure we get from the sensuous play of words, there is an anticipation of the promise of happiness that challenges the theological doctrine of an otherworldly happiness. And in reading Nabokov, Kleinberg Levin shows how that writer inherits Mallarmé's conception of literature, causing with his word play the sudden reduction of the fictional world he has just created to its necessary conditions of materiality. The novel is revealed as a work of fiction; we see its conditions of possibility created and destroyed before our very eyes. But the pleasure in seeing words doing this and the pleasure in their sensuous materiality are intimations of the promise of happiness that language bears. Using a Kantian definition of modernism according to which a work is modernist if it reveals and questions inherited assumptions about its necessary conditions of possibility, these studies show how and why both Stevens and Nabokov are exemplars of literary modernism.

Vladimir Nabokov and the Art of Painting Gerard de Vries, Donald Barton Johnson, 2006. Studie van de verwijzingen naar beeldende kunst in het werk van de Russisch-Amerikaanse schrijver 1899-1977.

Anatomy of a Short Story Yuri Leving, 2012-06-07. Since its first publication in 1948, one of Vladimir Nabokov's shortest short stories, *Signs and Symbols*, has generated perhaps more interpretations and critical appraisal than any other that he wrote. It has been called one of the greatest short stories ever written and a triumph of economy and force, minute realism and shimmering mystery. Brian Boyd, *Vladimir Nabokov: The American Years*. *Anatomy of a Short Story* contains the full text of *Signs and Symbols*, line numbered and referenced throughout, correspondence about the story, most of it never before published between Nabokov and the editor of *The New Yorker*, where the story was first published, 33 essays of literary criticism bringing together classic essays and new interpretations, a round table discussion in which a screenwriter, a theater scholar, a mathematician, a psychiatrist and a literary scholar bring their perspectives to bear on *Signs and Symbols*. *Anatomy of a Short Story* illuminates the ways in which we interpret fiction and the short story in

particular

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