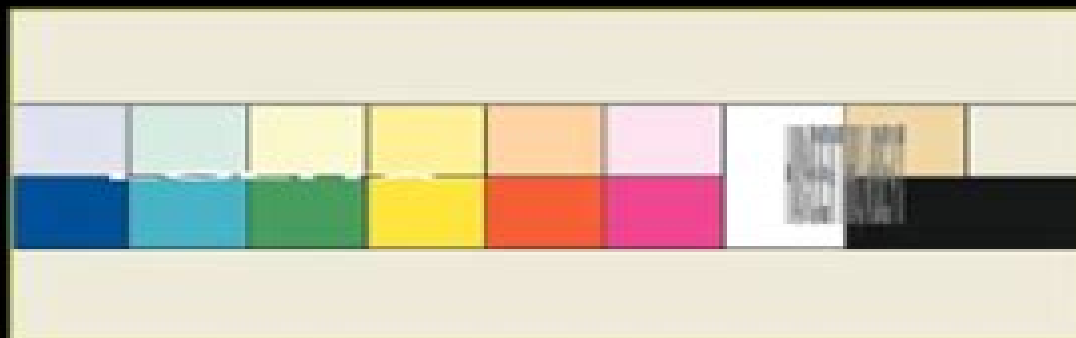


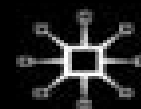
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# NABOKOV'S WORLD

Volume 2: Reading Nabokov



STUDIES IN RUSSIA AND EAST EUROPE



# Nabokovs World

**Paul Benedict Grant**



## **Nabokov's World:**

**The World of Nabokov's Stories** Maxim Shrayer, 1999 Drawing on Nabokov's unpublished manuscripts and letters Shrayer analyzes the paradigms of Nabokov's poetics and tests them in studies of major stories such as *Spring in Fialta* and *Cloud Castle Lake*. He investigates Nabokov's dialogue with Chekhov and his rivalry with Bunin over such issues as the use of narrative closure and the nature of love. This in-depth analysis places Nabokov's short fiction in the main line of his bilingual and bicultural writing career. Through references to all of Nabokov's stories as well as to many novels and discursive writings from the early emigre works of the 1920s to the late American works of the 1970s, Shrayer delineates the principal historical and cultural contexts that shaped Nabokov's development. Most importantly, he reveals the metaphysical, ethical, and aesthetic concerns that shaped one of the most significant bodies of modern fiction. *Nabokov and the Real World* Robert Alter, 2021-03-16 This book collects eleven pieces about Vladimir Nabokov. A common thread connects the articles: an underlying sense that Nabokov's fiction resonantly addresses the realm beyond literature that we call, perhaps for want of a better term, *reality*. Nabokov was an existentially serious writer in the midst of being a playful one. He cared deeply about human relationships and their potential distortions about love and the pain it often entails and about what was happening in the larger historical theater. He firmly resisted attachment to political parties and trends. Yet he was acutely sensitive to the ways in which political ideologies could pervert or destroy human values and powerfully registered this awareness in several of his novels. His fiction poignantly conveys the burden of loss with which many must live: the loss of loved ones, of moral certainties, of homeland, of language, and of familiar cultural setting. In what the author has written on Nabokov, he has sought to give this large dimension of Nabokov's novels and stories more attention than it has often received. **Nabokov's Otherworld** Vladimir E. Alexandrov, 2014-07-14 A major reexamination of the novelist Vladimir Nabokov as literary gamesman, this book systematically shows that behind his ironic manipulation of narrative and his puzzle-like treatment of detail there lies an aesthetic rooted in his intuition of a transcendent realm and in his consequent redefinition of nature and artifice as synonyms. Beginning with Nabokov's discursive writings, Vladimir Alexandrov finds his world view centered on the experience of epiphany, characterized by a sudden fusion of varied sensory data and memories, a feeling of timelessness, and an intuition of immortality which grants the true artist intimations of an otherworld. Readings of *The Defense*, *Invitation to a Beheading*, *The Gift*, *The Real Life of Sebastian Knight*, *Lolita*, and *Pale Fire* reveal the epiphanic experience to be a touchstone for the characters' metaphysical insightfulness, moral makeup, and aesthetic sensibility, and to be a structural model for how the narratives themselves are fashioned and for the nature of the reader's involvement with the text. In his conclusion, Alexandrov outlines several of Nabokov's possible intellectual and artistic debts to the brilliant and variegated culture that flourished in Russia on the eve of the Revolution. Nabokov emerges as less alienated from Russian culture than most of his emigre readers believed and as less modernist than

many of his Western readers still imagine Alexandrov's work is distinctive in that it applies an otherworld hypothesis as a consistent context to Nabokov's novels. The approach is obviously a fruitful one. Alexandrov is innovative in rooting Nabokov's ethics and aesthetics in the otherworldly and contributes greatly to Nabokov studies by examining certain key terms such as commonsense nature and artifice. In general, Alexandrov's study leads to a much clearer understanding of Nabokov's metaphysics. D. Barton Johnson, University of California, Santa Barbara. Originally published in 1991. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

*Nabokov's Fifth Arc* J. E. Rivers, Charles Nicol, 1982-04-01 In his autobiography *Speak, Memory* Vladimir Nabokov compared his life to a spiral in which twirl follows twirl and every synthesis is the thesis of the next series. The first four arcs of the spiral of Nabokov's life: his youth in Russia, voluntary exile in Europe, two decades spent in the United States, and the final years of his life in Switzerland, are now followed by a fifth arc: his continuing life in literary history, which this volume both explores and symbolizes. This is the first collection of essays to examine all five arcs of Nabokov's creative life through close analyses of representative works. The essays cast new light on works both famous and neglected and place these works against the backgrounds of Nabokov's career as a whole and modern literature in general. Nabokov analyzes his own artistry in his *Postscript to the Russian Edition of Lolita*, presented here in its first English translation, and in his little-known *Notes to Ada* by Vivian Darkbloom, published now for the first time in America and keyed to the standard U.S. editions of the novel. In addition to a defense of his father's work by Dmitri Nabokov and a portrait interview by Alfred Appel Jr., the volume presents a vast spectrum of critical analyses covering all Nabokov's major novels and several important short stories. The highly original structure of the book and the fresh and often startling revelations of the essays dramatize as never before the unity and richness of Nabokov's unique literary achievement.

*Nabokov's Theatrical Imagination* Siggy Frank, 2012-01-12 Drawing on a wealth of unpublished archival material, this study offers a comprehensive assessment of the importance of theatrical performance in Vladimir Nabokov's thinking and writing. Siggy Frank provides fresh insights into Nabokov's wider aesthetics and arrives at new readings of his narrative fiction. As well as emphasising the importance of theatrical performance to our understanding of Nabokov's texts, she demonstrates that the theme of theatricality runs through the central concerns of Nabokov's art and life: the nature of fiction, the relationship between the author and his fictional world, textual origin and derivation, authorial control and textual property, literary appropriations and adaptations, and finally the transformation of the writer himself from the Russian migré writer Sirin to the American novelist Nabokov.

*Nabokov's Novels in English* Lucy Maddox, 2010-03-01 Lucy Maddox's sensitive treatment of Nabokov's eight finished



patterns of arboreal imagery lurking behind his often baroque psychological narratives It reveals how Nabokov activates arboreal potentials by exploring the hidden ubiquity of trees their essence as complex natural phenomena and their role as quiet presences that have accompanied and fostered human civilization and art since their beginnings The book uncovers how trees offer a rich and intricate field for structural semantic allusive and metaphorical exploration Based on the published corpus as well as archival materials Nabokov's *Secret Trees* demonstrates that trees not only populate Nabokov's art in stunning yet furtive abundance but also as mysterious natural entities directly animating his works worlds and his readers experience of them

*Nabokov's Canon* Marijeta Bozovic, 2016-05-31 Nabokov's translation of Pushkin's *Eugene Onegin* 1964 and its accompanying Commentary along with *Ada or Ardor* 1969 his densely allusive late English language novel have appeared nearly inscrutable to many interpreters of his work If not outright failures they are often considered relatively unsuccessful curiosities In Bozovic's insightful study these key texts reveal Nabokov's ambitions to reimagine a canon of nineteenth and twentieth century Western masterpieces with Russian literature as a central rather than marginal strain Nabokov's scholarly work translations and lectures on literature bear resemblance to New Critical canon reformations however Nabokov's canon is pointedly translingual and transnational and serves to legitimize his own literary practice The new angles and theoretical framework offered by Nabokov's *Canon* help us to understand why Nabokov's provocative monuments remain powerful source texts for several generations of diverse international writers as well as richly productive material for visual cinematic musical and other artistic adaptations

**Nabokov, Perversely** Eric Naiman, 2011-01-15 In an original and provocative reading of Vladimir Nabokov's work and the pleasures and perils to which its readers are subjected Eric Naiman explores the significance and consequences of Nabokov's insistence on bringing the issue of art's essential perversity to the fore Nabokov's fiction is notorious for the interpretive panic it occasions in its readers the sense that no matter how hard he or she tries the reader has not gotten Nabokov right At the same time the fictions abound with characters who might be labeled perverts and questions of sexuality lurk everywhere Naiman argues that the sexual and the interpretive are so bound together in Nabokov's stories and novels that the reader confronts the fear that there is no stable line between good reading and overreading and that reading Nabokov well is beset by the exhilaration and performance anxiety more frequently associated with questions of sexuality than of literature Nabokov's fictions pervert their readers obligingly training them to twist and turn the text in order to puzzle out its meanings so that they become not better people but closer readers assuming all the impudence and potential for shame that sexually oriented close looking entails In *Nabokov Perversely* Naiman traces the connections between sex and interpretation in *Lolita* which he reads as a perverse work of Shakespeare scholarship Pnin Bend Sinister and *Ada* He examines the roots of perverse reading in *The Defense* and charts the enhanced attention to the connection between sex and metafiction in works translated from the Russian He also takes on books by other authors such as *Reading Lolita in Tehran* that misguidedly incorporate Nabokov's writing within

frameworks of moral usefulness In a final extraordinary chapter Naiman reads Dostoevsky's *The Double* with Nabokov trained eyes making clear the power a strong writer can exert on readers *Vladimir Nabokov* M. Glynn, 2016-04-30 Glynn provides a new reading of Vladimir Nabokov's work by seeking to challenge the notion that he was a Symbolist writer concerned with a transcendent reality Glynn argues that Nabokov's epistemology was in fact anti Symbolist and that this aligned him with both Bergsonism and Russian Formalism which intellectual systems were themselves hostile to a Symbolist epistemology Symbolism may be seen to devalue material reality by presenting it as a mere adumbration of a higher realm Nabokov however valued the immediate material world and was creatively engaged by the tendency of the deluded mind to efface that reality *Nabokov's Permanent Mystery* David S. Rutledge, 2014-01-10 This critical text examines the ways in which Vladimir Nabokov one of the twentieth century's great writers structured his works to encapsulate his metaphysical beliefs It draws examples from Nabokov's novels stories and nonfiction revealing a startling consistency in his beliefs over the course of his career even as the structure of his novels increased in complexity At the heart of his work is a profound respect for what's missing for unsolvable riddles for questions even at the expense of answers Nabokov's techniques from wordplay to plotlines reveal an enduring reverence for permanent mystery *Vladimir Nabokov* Paul D. Morris, 2011-09-03 Vladimir Nabokov 1899-1977 the eminent Russian American writer and intellectual is best known for his novels though he was also the author of plays poems and short stories In this important new work Paul D Morris offers a comprehensive reading of Nabokov's Russian and English poetry until now a neglected facet of his oeuvre Morris unique and insightful study re evaluates Nabokov's poetry and demonstrates that poetry was in fact central to his identity as an author and was the source of his distinctive authorial lyric voice After offering a critical overview of the multi staged history of the reception of Nabokov's poetry and an extensive analysis of his poetic writing Morris argues that Nabokov's poetry has largely been misinterpreted and its place in his oeuvre misunderstood Through a detailed examination of the form and content of Nabokov's writings Morris demonstrates that Nabokov's innovations in the realms of drama the short story and the novel were profoundly shaped by his lyric sensibility **Vladimir Nabokov** Barbara Wyllie, 2010-04-15 Best known for his deeply controversial 1955 novel *Lolita* Vladimir Nabokov 1899-1977 is celebrated as one of the most distinctive literary stylists of the twentieth century In *Vladimir Nabokov* Barbara Wyllie presents a comprehensive account of t *Transitional Nabokov* Will Norman, Duncan White, 2009 This collection of original essays is concerned with one of the most important writers of the twentieth century Vladimir Nabokov The book features contributions from both well established and new scholars and represents the latest developments in research The essays all address the possibility of reading Nabokov's works as operating between categories of various kinds whether linguistic formal historical or national In doing so they explore exciting new paradigms for approaching Nabokov's oeuvre The volume brings together a diverse range of critical voices from around the world to respond to some of the most urgent questions raised about Nabokov's work Topics covered include the

relationship between his artistic and scientific work his influences on contemporary fiction and the development of his aesthetics over his career Drawing variously on archive research alternative readings of key texts and fresh theoretical approaches this book injects new impetus into Nabokov studies as it continues to evolve as a discipline *Stalking Nabokov* Brian Boyd, 2013-06-25 In this book Brian Boyd surveys Vladimir Nabokov's life career and legacy his art science and thought his subtle humor and puzzle like storytelling his complex psychological portraits and his inheritance from reworking of and affinities with Shakespeare Pushkin Tolstoy and Machado de Assis Boyd also offers new ways of reading *Lolita* *Pale Fire* *Invitation of a Small Warrior* and the unparalleled autobiography *Invitation of a Small Warrior* disclosing otherwise unknown information about the author's world Sharing his personal reflections as he recounts the adventures hardships and revelations of researching Nabokov's life oeuvre he cautions against using Nabokov's metaphysics as the key to unlocking all of the enigmatic author's secrets Assessing and appreciating Nabokov as novelist memoirist poet translator scientist and individual Boyd helps us understand more than ever Nabokov's multifaceted genius **Nabokov, History and the Texture of Time** Will Norman, 2012-10-02 This book argues that the apparent evasion of history in Vladimir Nabokov's fiction conceals a profound engagement with social and therefore political temporalities While Nabokov scholarship has long assumed the same position as Nabokov himself that his works exist in a state of historical exceptionalism this study restores the content context and commentary to Nabokovian time by reading his American work alongside the violent upheavals of twentieth century ideological conflicts in Europe and the United States This approach explores how the author's characteristic temporal manipulations and distortions function as a defensive dialectic against history an attempt to salvage fiction for autonomous aesthetics Tracing Nabokov's understanding of the relationship between history and aesthetics from nineteenth century Russia through European modernism to the postwar American academy the book offers detailed contextualized readings of Nabokov's major writings exploring the tensions fissures and failures in Nabokov's attempts to assert aesthetic control over historical time In reading his response to the rise of totalitarianism the Holocaust and Cold War Norman redresses the commonly expressed admiration for Nabokov's heroic resistance to history by suggesting the ethical aesthetic and political costs of reading and writing in its denial This book offers a rethinking of Nabokov's location in literary history the ideological impulses which inform his fiction and the importance of temporal aesthetics in negotiating the matrices of modernism Nabokov and His Books Duncan White, 2017 At the outbreak of the Second World War Vladimir Nabokov stood on the brink of losing everything all over again The reputation he had built as the pre eminent Russian novelist in exile was imperilled In *Nabokov and his Books* Duncan White shows how Nabokov went to America and not only reinvented himself as an American writer but also used the success of *Lolita* to rescue those Russian books that had been threatened by obscurity Using previously unpublished and neglected material White tells the story of Nabokov the professional writer and how he sought to balance his late modernist aesthetics with the demands of a booming American literary marketplace As Nabokov's reputation grew so he took greater and greater



control of how his books were produced making the material form of the book including forewords blurbs covers part of the novel In his later novels including *Pale Fire* *Invitation of a Beheading* and *Invitation of a Beheading* the idea of the novelist losing control of his work became the subject of the novels themselves These plots were replicated in Nabokov's own biography as he discovered his inability to control the forces the market success of *Lolita* had unleashed With new insights into Nabokov's life and work this book reconceptualises the way we think about one of the most important and influential novelists of the twentieth century

**The Humour of Vladimir Nabokov** Paul Benedict Grant, 2024-09-30 The first in depth study of Vladimir Nabokov's humour investigating its physical aspects such as farce slapstick sexual and scatological humour Offers the first in depth study of Nabokov's humour Presents a revisionist reading of Nabokov Examines the metaphysical aspects of Nabokov's humour Examines the sexual and scatological aspects of Nabokov's humour Applies humour theory e.g. those of Hobbes Bergson Freud to Nabokov's texts Compares Nabokov's humour to that of his Russian predecessors e.g. Pushkin Gogol Chekhov and to literary humourists such as Rabelais Swift Joyce Many critics classify Vladimir Nabokov as a highbrow humourist a refined wordsmith overly fond of playful puzzles and private in jokes whose art appeals primarily to an intellectually sophisticated readership This study presents a more balanced portrait placing equal emphasis on the broader earthier humour that is such a marked feature of Nabokov's writing which draws on the human body and all things physical for its laughs sex and scatology farce and slapstick Moving between the metaphysical and the physical the cosmic and the comic mind and matter it presents Nabokov as a writer at home in both high and low forms of humour a comedian who is capable of producing as many belly laughs as brainteasers and of appealing to a much wider readership than is commonly supposed

The Oxford Encyclopedia of American Literature Jay Parini, 2004 The Encyclopedia of American Literature gathers together 350 essays from over 190 leading scholars on the whole of American literature from European discovery to the present At the core of the Encyclopedia lie 250 essays on poets playwrights essayists and novelists Figures such as Whitman Melville Faulkner Frost and Morrison are discussed in detail with each examined in the context of his or her times an assessment of the writer's current reputation a bibliography of major works and a list of major critical and biographical works about the writer Fifty entries on major works such as *Moby Dick* *Song of Myself* *Walden* *The Great Gatsby* *The Waste Land* *Their Eyes Were Watching God* *Death of a Salesman* and *Beloved* place the work in its historical context and offer a range of possibilities with regard to critical approach The Encyclopedia also contains essays on literary movements periods and themes pulling together a broad range of information and making connections between them Each entry has its own primary and annotated secondary bibliography and a system of cross references helps readers locate information with ease The Encyclopedia of American Literature is an outstanding reference source for students studying authors or particular pieces of literature libraries looking for one comprehensive source and readers interested in American literature its authors and its connection with various areas of study

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