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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. A startling and revelatory examination of Nabokov's life and works—notably *Pale Fire* and *Lolita*—bringing new

insight into one of the twentieth century's most enigmatic authors. Vladimir Nabokov witnessed the horrors of his century, escaping Revolutionary Russia then Germany under Hitler, and fled France with his Jewish wife and son just weeks before Paris fell to the Nazis. He repeatedly faced accusations of turning a blind eye to human suffering to write artful tales of depravity. But does one of the greatest writers in the English language really deserve the label of amoral aesthete bestowed on him by so many critics? Using information from newly-declassified intelligence files and recovered military history, Pitzer argues that far from being a proponent of art for art's sake, Nabokov managed to hide disturbing history in his fiction—history that has gone unnoticed for decades. Nabokov emerges as a kind of documentary conjurer, spending decades of his career recording a saga of forgotten concentration camps and searing bigotry, from WWI to the Gulag and the Holocaust. *Lolita* surrenders Humbert Humbert's secret identity, and reveals a Nabokov appalled by American anti-Semitism. The lunatic narrator of *Pale Fire* recalls Russian tragedies that once haunted the world. From Tsarist courts to Nazi film sets, from the CIA to wartime Casablanca, the story of Nabokov's family is the story of his century—and both are woven inextricably into his fiction. An autobiographical volume which recounts the story of Nabokov's first forty years up to his departure from Europe for America at the outset of World War Two. It tells of his emergence as a writer, his early loves and his marriage, and his passions for butterflies and his lost homeland. Written in this writer's characteristically brilliant, mordant style, this book is also a tender record of lost childhood and youth in pre-Revolutionary Russia. "At once a love story, a portrait of a marriage, and an answer to a riddle, *Vera* (Mrs. Vladimir Nabokov) explores a remarkable literary partnership - that of a woman who devoted her life to her husband's art and a man who dedicated his works to his wife. Open a volume of Nabokov's, and there is Vera on the dedication page, front and center. But search for her elsewhere, and the woman to whom the author of *Lolita* was married for fifty-two years, who carried on his correspondence in his name, fades from view." "Stacy Schiff has now restored her to life. Schiff follows Vera Nabokov from her affluent St. Petersburg childhood, through the dramatic escape from Bolshevik Russia, to the streets of Weimar Berlin, where Vera makes a spectacular entrance into the life of her future husband, then a gifted but struggling writer of Russian verse. In the three decades that pass before he metamorphoses into the celebrated author of *Lolita*, Vera proves to be nothing less than his full creative partner. She had a need to do something great with her life. And as he made clear from the start, her husband had a very great need of her. Publishers, relatives, colleagues, agreed: "He would have been nowhere without her." "She transcribed her memories of their son's early days so that Nabokov could draw on them for *Speak, Memory*. She was at all times his first reader, his memory, his foil, his muse. She corrected his stories in German, his memoir in French, his poetry in Italian - and translated *Pale Fire* into Russian when in her eighties. Through it all, she proved a woman of uncanny wisdom, a conventional wife with a splendidly unconventional mind."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved Morris 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. Pnin is a professor of Russian at an American college who takes the wrong train to deliver a lecture in a language he cannot master. Pnin is a tireless lover who writes to his treacherous Liza: "A genius needs to keep so

much in store, and thus cannot offer you the whole of himself as I do." Pnin is the focal point of subtle academic conspiracies he cannot begin to comprehend, yet he stages a faculty party to end all faculty parties forever. Nabokov's first novel in English, one of his greatest and most overlooked, with a new Introduction by Michael Dirda. Based on intertextual evidence in Nabokov's late novel *Ada*, this monograph traces the triad of memory, recollection and imagination, which is central to Nabokov's poetics and art of life writing, back to the works of St. Augustine of Hippo, who on the threshold of the early Middle Ages wrote the first autobiography and to whose autobiographical writings this triad is likewise essential. Furthermore this book investigates to which extent the Augustinian art of memory influenced Nabokov's fictive autobiographies. By selecting a sample comprising *Mary* (Mashen'ka), *The Gift* (Dar), *Lolita*, and *Ada*, the continuous importance of the Augustinian paradigm throughout Nabokov's multilingual career is demonstrated. Controversial Russian novelist, regarded as the most original prose writer of the twentieth century. Writings include: *Lolita*. Volume covers the period 1941-1977. Extras: Chronological table of Nabokov's life and works. "Transparent Things revolves around the four visits of the hero--sullen, gawky Hugh Person--to Switzerland . . . As a young publisher, Hugh is sent to interview R., falls in love with Armande on the way, wrests her, after multiple humiliations, from a grinning Scandinavian and returns to NY with his bride. . . . Eight years later--following a murder, a period of madness and a brief imprisonment--Hugh makes a lone sentimental journey to wheedle out his past. . . . The several strands of dream, memory, and time [are] set off against the literary theorizing of R. and, more centrally, against the world of observable objects." --Martin Amis

Vladimir Nabokov was always a controversial writer. Long before the furore that attended the publication of *Lolita*, controversy raged over the virtues of his work. His detractors insisted that, although he wrote nine Russian novels, he had forsaken the humanistic concerns of the Russian literary tradition, while his supporters claimed that his work actually extended and enriched that tradition. David Rampton faces these apparent contradictions head on and, adopting a more detached, critical perspective than is usually found in writing on Nabokov, he tries to reach a more balanced, integrated view of the novelist's achievement. Rampton assembles evidence from Nabokov's own critical writings to show that the relationship of art to human life is central to Nabokov's work. He pursues this argument through a close reading of novels from different stages of Nabokov's career. What emerges is a provocative and stimulating reevaluation of Nabokov that will interest any serious student of twentieth-century literature. First published in 1995. This companion constitutes a virtual encyclopaedia of Nabokov, and occupies a unique niche in scholarship about him. Articles on individual works by Nabokov, including his short stories and poetry, provide a brief survey of critical reactions and detailed analyses from diverse vantage points. For anyone interested in Nabokov, from scholars to readers who love his works, this is an ideal guide. Its chronology of Nabokov's life and works, bibliographies of primary and secondary works, and a detailed index make it easy to find reliable information any aspect of Nabokov's rich legacy. Vladimir Nabokov's rise from impoverished World War II refugee to literary giant is recorded in this volume of more than 400 letters. Opening with an eloquent introduction by Vladimir's son, Dmitri, the volume is illustrated with more than 40 photographs, facsimiles and butterfly drawings. This first major critical biography of Vladimir Nabokov, one of the greatest of twentieth-century writers, finally allows us

full access to the dramatic details of his life and the depths of his art. An intensely private man, Nabokov was uprooted first by the Russian Revolution and then by World War II. Transformed into a permanent wanderer, he did not achieve fame until late in life, with the success of *Lolita*. In this first of two volumes, Brian Boyd vividly describes the liberal milieu of the aristocratic Nabokovs, their escape from Russia, Nabokov's education at Cambridge, and the murder of his father in Berlin. Boyd then turns to the years that Nabokov spent, impoverished, in Germany and France, until the coming of Hitler forced him to flee, with wife and son, to the United States. This volume stands on its own as a fascinating exploration of Nabokov's Russian years and Russian worlds, prerevolutionary and émigré. In the course of his ten years' work on the biography, Boyd traveled along Nabokov's trail everywhere from Yalta to Palo Alto. The only scholar to have had free access to the Nabokov archives in Montreux and the Library of Congress, he also interviewed at length Nabokov's family and scores of his friends and associates. For the general reader, Boyd offers an introduction to Nabokov the man, his works, and his world. For the specialist, he provides a basis for all future research on Nabokov's life and art, as he dates and describes the composition of all Nabokov's works, published and unpublished. Boyd investigates Nabokov's relation to and his independence from his time, examines the special structures of his mind and thought, and explains the relations between his philosophy and his innovations of literary strategy and style. At the same time he provides succinct introductions to all the fiction, dramas, memoirs, and major verse; presents detailed analyses of the major books that break new ground for the scholar, while providing easy paths into the works for other readers; and shows the relationship between Nabokov's life and the themes and subjects of his art. 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. Using Vladimir Nabokov as its "case study," this volume approaches translation as a crucial avenue into literary history and theory, philosophy and interpretation. The book attempts to bring together issues in translation and the shift in Nabokov studies from its earlier emphasis on the "metaliterary" to the more recent "metaphysical" approach. Addressing specific texts (both literary and cinematic), the book investigates Nabokov's deeply ambivalent relationship to translation as a hermeneutic oscillation on his part between the relative stability of meaning, which expresses itself philosophically as a faith in the beyond, and deep metaphysical uncertainty. While Nabokov's practice of translation changes profoundly over the course of his career, his adherence to the Romantic notion of a "true" but ultimately elusive metaphysical language remained paradoxically constant. Eight reprinted essays, mostly from the 1990s, examine various facets of the Russian exile's 1955 novel that has raised literary, legal, and religious hackles since it was first published. Also included is a 1967 interview with Nabokov by Herbert Gold. There is no index. Annotation copyrighted by Book News, Inc., Portland, OR. This set comprises of 40 volumes covering nineteenth and twentieth century European and American authors. These volumes will be available as a complete set, mini boxed sets (by theme) or as individual volumes. This second set compliments the first 68 volume set of *Critical Heritage* published by Routledge in October 1995. Szeftel's feelings toward Nabokov were also mixed, ranging from intense disappointment over rebuffed attempts to collaborate with Nabokov on a

tradition in Russia, specifically in the years 1890-1917. This chapter focuses on Nabokov's published and unpublished poetry of the early 1920s. Chapter Two deals with the question of Nabokov's attitude to literary evolution. The main evidence for this chapter comes from Nabokov's college lectures of the 1950s, as well as from his other critical writings, commentaries, and interviews. It demonstrates that the writer's theory of literary evolution was based on incompatible elements. Nabokov simultaneously advocated for the idea of positive progress in art and the Romantic notion of timeless genius. This chapter also addresses Nabokov's attitude to the use of mythology in modernist literature. Chapter Three is dedicated to the depictions of sex and sexuality in European and Russian modernisms and beyond. Nabokov's interest in risqué topics was spurred by contemporaneous developments in Russian émigré literature, which in their turn were influenced by European literature. The chapter contains a number of case studies ranging a period of fifty years, whose purpose is to show how Nabokov's taste in descriptions of sex developed throughout his career, while pointing out a classical or pseudo-classical image or text directly referenced or implied in the majority of the studied sources. The Conclusion revisits the premises of the three main chapters and describes a perspective from which the problems proposed in them can be fruitfully addressed.

Vladimir Nabokov, bilingual writer of dazzling masterpieces, is a phenomenon that both resists and requires contextualization. This book challenges the myth of Nabokov as a sole genius who worked in isolation from his surroundings, as it seeks to anchor his work firmly within the historical, cultural, intellectual and political contexts of the turbulent twentieth century. *Vladimir Nabokov in Context* maps the ever-changing sites, people, cultures and ideologies of his itinerant life which shaped the production and reception of his work. Concise and lively essays by leading scholars reveal a complex relationship of mutual influence between Nabokov's work and his environment. Appealing to a wide community of literary scholars this timely companion to Nabokov's writing offers new insights and approaches to one of the most important, and yet most elusive writers of modern literature. Presents a fictionalized portrait of the life of Serey Nabokov, the gay brother of the writer Vladimir Nabokov, and his struggles with his homosexuality and adventures in the salons and clubs of pre-war Europe. First publication of an index-card diary in which Nabokov recorded sixty-four dreams and subsequent daytime episodes, allowing the reader a glimpse of his innermost life. The letters of the great writer to his wife—gathered here for the first time—chronicle a decades-long love story and document anew the creative energies of an artist who was always at work. No marriage of a major twentieth-century writer is quite as beguiling as that of Vladimir Nabokov's to Véra Slonim. She shared his delight in life's trifles and literature's treasures, and he rated her as having the best and quickest sense of humor of any woman he had met. From their first encounter in 1923, Vladimir's letters to Véra form a narrative arc that tells a half-century-long love story, one that is playful, romantic, pithy and memorable. At the same time, the letters tell us much about the man and the writer. We see the infectious fascination with which Vladimir observed everything—animals, people, speech, the landscapes and cityscapes he encountered—and learn of the poems, plays, stories, novels, memoirs, screenplays and translations on which he worked ceaselessly. This delicious volume contains twenty-one photographs, as well as facsimiles of the letters themselves and the puzzles and doodles Vladimir often sent to Véra. The first novel Nabokov wrote while living in

America and the most overtly political novel he ever wrote, *Bend Sinister* is a modern classic. While it is filled with veiled puns and characteristically delightful wordplay, it is, first and foremost, a haunting and compelling narrative about a civilized man caught in the tyranny of a police state. It is first and foremost a compelling narrative about a civilized man and his child caught up in the tyranny of a police state. Professor Adam Krug, the country's foremost philosopher, offers the only hope of resistance to Paduk, dictator and leader of the Party of the Average Man. In a folly of bureaucratic bungling and ineptitude, the government attempts to co-opt Krug's support in order to validate the new regime. Born to an eminent Russian family, Vladimir Nabokov came to America fleeing the Nazis and remembered his time here as the richest of his life. Indeed, his best work flowed from his response to this storied land. With charm and insight, Robert Roper fills out this period in the writer's life: his friendship with Edmund Wilson, his time at Cornell, his role at Harvard's Museum of Comparative Zoology. But Nabokov in America finds its narrative heart in his and his family's serial sojourns into the West. Roper has mined fresh sources to bring detail to these journeys, and traces their significant influence in Nabokov's work: on two-lane highways and in late-'40s motels and cafés, we feel *Lolita* draw near, and understand Nabokov's seductive familiarity with the American mundane. Nabokov in America is also a love letter to U.S. literature, in Nabokov's broad embrace of it from Melville to the Beats. Reading Roper, we feel anew the rich learning and the Romantic mind behind some of Nabokov's most beloved books.

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