

# Invitation To A Beheading

*Letters to Véra* Vladimir Nabokov.2017-12-12 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 at the enchantment of 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 chronicle a half-century-long love story, one that is playful, romantic, and memorable. At the same time, the letters reveal much about their author. We see the infectious fascination with which Vladimir observed everything—animals, people, speech, landscapes and cityscapes—and glimpse his ceaseless work on his poems, plays, stories, novels, memoirs, screenplays, and translations. This delightful volume is enhanced by twenty-one photographs, as well as facsimiles of the letters and the puzzles and drawings Vladimir often sent to Véra. With 8 pages of photographs and 47 illustrations in text

**Nabokov and the Novel** Ellen Pifer.2013-10-01 Ellen Pifer challenges the widely held assumption that Nabokov is a writer more interested in literary games than in living human beings. She demonstrates how Nabokov arranges the details of his fiction to explore human psychology and moral truth, and she argues her case with style. Focusing on the most highly wrought and aesthetically self-conscious of Nabokov's novels, Pifer shows how he deploys artifice to bring into bold relief what is real. In her chapter on *King, Queen, Knave* she reveals Nabokov's radical distinction between genuine and simulated human existence. She shows how, in *Invitation to a Beheading* and *Bend Sinister*, he contrasts grotesque design of collective existence with the individual's radiant internal life. In *Despair*, *Lolita*, and *Pale Fire* Nabokov's parody of the double illuminates the unique source of

human consciousness. In *Ada*, as in the earlier *Laughter in the Dark*, the inhuman nature of aesthetic bliss qualifies its delights. Making clear the moral perception of reality that lies behind Nabokov's artistic strategies, Pifer offers a new assessment of Nabokov's fiction and of his contribution to the tradition of the novel.

**The Real Life of Sebastian Knight** Vladimir Vladimirovich Nabokov. 2008 Nabokov's first novel in English, one of his greatest and most overlooked, with a new Introduction by Michael Dirda.

**Nabokov** Leona Toker. 2016-11-01 Vladimir Nabokov described the literature course he taught at Cornell as a kind of detective investigation of the mystery of literary structures. Leona Toker here pursues a similar investigation of the enigmatic structures of Nabokov's own fiction. According to Toker, most previous critics stressed either Nabokov's concern with form or the humanistic side of his works, but rarely if ever the two together. In sensitive and revealing readings of ten novels, Toker demonstrates that the need to reconcile the human element with aesthetic or metaphysical pursuits is a constant theme of Nabokov's and that the tension between technique and content is itself a key to his fiction. Written with verve and precision, Toker's book begins with *Pnin* and follows the circular pattern that is one of her subject's own favored devices.

*The Republic of the Southern Cross and other Stories* Valery Yakovlevich Bryusov. 2020-09-28 THERE have appeared lately a whole series of descriptions of the dreadful catastrophe which has overtaken the Republic of the Southern Cross. They are strikingly various, and give many details of a manifestly fantastic and improbable character. Evidently the writers of these descriptions have lent a too ready ear to the narratives of the survivors from Star City (Zvezdny), the inhabitants of which, as is common knowledge, were all stricken with a psychical distemper. For that reason we consider it opportune to give an account here of all the

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reliable evidence which we have as yet of this tragedy of the Southern Pole. The Republic of the Southern Cross came into being some forty years ago, as a development from three hundred steel works established in the Southern Polar regions. In a circular note sent to each and every Government of the whole world, the new state expressed its pretensions to all lands, whether mainland or island, within the limits of the Antarctic circle, as also all parts of these lands stretching beyond the line. It announced its readiness to purchase from the various other states affected the lands which they considered to be under their special protectorate. The pretensions of the new Republic did not meet with any opposition on the part of the fifteen great powers of the world. Debateable points concerning certain islands lying entirely outside the Polar circle, but closely related to the Southern Polar state were settled by special treaties. On the fulfilment of the various formalities the Republic of the Southern Cross was received into the family of world states, and its representatives were recognised by all Governments. The chief city of the Republic, having the name of Zvezdny, was situated at the actual Pole itself. At that imaginary point where the earth's axis passes and all earthly meridians become one, stood the Town Hall, and the roof with its pointed towers looked upon the nadir of the heavens. The streets of the town extended along meridians from the Town Hall and these meridians were intersected by other streets in concentric circles. The height of all the buildings was the same, as was also their external appearance. There were no windows in the walls, as all the houses were lit by electricity and the streets were lighted by electricity. Because of the severity of the climate, an impenetrable and opaque roof had been built over the town, with powerful ventilators for a constant change of air. These localities of the globe have but one day in six months, and one long night also of six months, but the streets of Zvezdny were always lighted by a bright and even light. In the same way in all seasons of the year the temperature of the streets was kept at

one and the same height. According to the last census the population of Zvezdny had reached two and a half millions. The whole of the remaining population of the Republic, numbering fifty millions, were concentrated in the neighbourhood of the ports and factories. These other points were also marked by the settlement of millions of people in towns which in external characteristics were reminiscent of Zvezdny. Thanks to a clever application of electric power, the entrance to the local havens remained open all the year round. Overhead electric railways connected the most populated parts of the Republic, and every day tens of thousands of people and millions of kilogrammes of material passed along these roads from one town to another. The interior of the country remained uninhabited. Travellers looking out of the train window saw before them only monotonous wildernesses, white in winter, and overgrown with wretched grass during the three months of summer. Wild animals had long since been destroyed, and for human beings there was no means of sustenance. The more remarkable was the hustling life of the ports and industrial centres. In order to give some understanding of the life, it is perhaps enough to say that of late years about seven-tenths of the whole of the world's output of metal has come from the State mines of the Republic.

*Think, Write, Speak* Vladimir Nabokov Literary Trust, Brian Boyd. 2021-02-09 A rich compilation of the previously uncollected Russian and English prose and interviews of one of the twentieth century's greatest writers, edited by Nabokov experts Brian Boyd and Anastasia Tolstoy. "I think like a genius, I write like a distinguished author, and I speak like a child: so Vladimir Nabokov famously wrote in the introduction to his volume of selected prose, *Strong Opinions*. *Think, Write, Speak* follows up where that volume left off, with a rich compilation of his uncollected prose and interviews, from a 1921 essay about Cambridge to two final interviews in 1977. The chronological order allows us to watch the Cambridge student and the fledgling

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Berlin reviewer and poet turn into the acclaimed Paris émigré novelist whose stature brought him to teach in America, where his international success exploded with *Lolita* and propelled him back to Europe. Whether his subject is Proust or Pushkin, the sport of boxing or the privileges of democracy, Nabokov's supreme individuality, his keen wit, and his alertness to the details of life illuminate the page.

*Invitation to the Game* Monica Hughes.1993-06 Unemployed after high school in the highly robotic society of 2154, Lisse and seven friends resign themselves to a boring existence in their Designated Area until the government invites them to play The Game.

**Ada, or Ardor: A Family Chronicle** Vladimir

Nabokov.2024-02-17 Published two weeks after his seventieth birthday, *Ada, or Ardor* is one of Nabokov's greatest masterpieces, the glorious culmination of his career as a novelist. It tells a love story troubled by incest. But more: it is also at once a fairy tale, epic, philosophical treatise on the nature of time, parody of the history of the novel, and erotic catalogue. *Ada, or Ardor* is no less than the superb work of an imagination at white heat. This is the first American edition to include the extensive and ingeniously sardonic appendix by the author, written under the anagrammatic pseudonym Vivian Darkbloom.

*Despair* Vladimir Nabokov.1966 Extensively revised by Nabokov in 1965--thirty years after its original publication--*Despair* is the wickedly inventive and richly derisive story of Hermann, a man who undertakes the perfect crime--his own murder.

*Invitation to a Beheading* Vladimir Vladimirovich Nabokov.1969

**Invitation to a Beheading** Vladimir Nabokov.2011-02-16 Like Kafka's *The Castle*, *Invitation to a Beheading* embodies a vision of a bizarre and irrational world. In an unnamed dream country, the young man Cincinnatus C. is condemned to death by beheading for gnostical turpitude, an imaginary crime that defies definition. Cincinnatus spends his last days in an absurd jail, where he is

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visited by chimerical jailers, an executioner who masquerades as a fellow prisoner, and by his in-laws, who lug their furniture with them into his cell. When Cincinnatus is led out to be executed, he simply wills his executioners out of existence: they disappear, along with the whole world they inhabit.

*Invitation to a Beheading* Vladimir Vladimirovich Nabokov.1938

**Invitation to a Beheading** .1969

**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

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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.

**Selected Letters, 1940-1977** Vladimir Nabokov.2012-09-06

"Wonderful, compulsively readable, delicious" personal correspondences, spanning decades in the life and literary career of the author of *Lolita* (The Washington Post Book World). An icon of twentieth-century literature, Vladimir Nabokov was a novelist, poet, and playwright, whose personal life was a fascinating story in itself. This collection of more than four hundred letters chronicles the author's career, recording his struggles in the publishing world, the battles over *Lolita*, and his relationship with his wife, among other subjects, and gives a surprising look at the personality behind the creator of such classics as *Pale Fire* and *Invitation to a Beheading*. "Dip in anywhere, and delight follows." —John Updike  
*The Defense* Vladimir Vladimirovich Nabokov.1980

**Invitation to a Beheading** Vladimir Vladimirovich Nabokov.1983

[Invitation to a Beheading](#) Vladimir Vladimirovič Nabokov.2001

**Invitation to a Beheading** Vladimir Vladimirovich Nabokov.1965

**Severed** Frances Larson.2014-11-06 Our history is littered with heads. Over the centuries, they have decorated our churches,

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festooned our city walls and filled our museums; they have been props for artists and specimens for laboratory scientists, trophies for soldiers and items of barter. Today, as videos of decapitations circulate online and cryonicists promise that our heads may one day live on without our bodies, the severed head is as contentious and compelling as ever. From shrunken heads to trophies of war; from memento mori to Damien Hirst's *With Dead Head*; from grave-robbing phrenologists to enterprising scientists, Larson explores the bizarre, often gruesome and confounding history of the severed head. Its story is our story.

*A Reader's Guide to Nabokov's "Lolita"* Julian W. Connolly.2009 Vladimir Nabokov's *Lolita* is one of the most fascinating and controversial novels of the twentieth century. This book seeks to guide readers through the intricacies of Nabokov's work and to help them achieve a better understanding of his rich artistic design. Chapters include an analysis of the novel, a discussion of its precursors in Nabokov's work and in world literature, an essay on the character of Dolly Haze (Humbert's *Lolita*). and a commentary on the critical and cultural afterlife of the novel. The volume concludes with an annotated bibliography of selected critical reading. The guide should prove illuminating both for first-time readers of *Lolita* and for experienced re-readers of Nabokov's text. --Book Jacket.

**Nabokov's Butterflies** Vladimir Vladimirovich Nabokov.2000 Literature and Lepidoptera dance an elaborate pas de deux through seventy years of Vladimir Nabokov's life, from his boyhood in Russia to his life as an emigre in the Crimea, Berlin, France, the United States, and finally in Switzerland. An American literary giant, Nabokov also produced first-rate work as a scientist, and in his fiction and elsewhere eloquently advocated attention to the details of the natural world and promoted the delights of discovery. Nabokov's *Butterflies* presents Nabokov's twin passions through an astonishingly rich array of novel selections, stories, poems, screenplay, autobiography, criticism,

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lecturers, articles, reviews, interviews, letters, and notes, plus a wealth of beautiful and fanciful drawings by Nabokov and photographs of him in the field.--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

**Bring Up the Bodies** Hilary Mantel.2012-05-08 Winner of the 2012 Man Booker Prize Winner of the 2012 Costa Book of the Year Award The sequel to Hilary Mantel's 2009 Man Booker Prize winner and New York Times bestseller, *Wolf Hall* delves into the heart of Tudor history with the downfall of Anne Boleyn Though he battled for seven years to marry her, Henry is disenchanted with Anne Boleyn. She has failed to give him a son and her sharp intelligence and audacious will alienate his old friends and the noble families of England. When the discarded Katherine dies in exile from the court, Anne stands starkly exposed, the focus of gossip and malice. At a word from Henry, Thomas Cromwell is ready to bring her down. Over three terrifying weeks, Anne is ensnared in a web of conspiracy, while the demure Jane Seymour stands waiting her turn for the poisoned wedding ring. But Anne and her powerful family will not yield without a ferocious struggle. Hilary Mantel's *Bring Up the Bodies* follows the dramatic trial of the queen and her suitors for adultery and treason. To defeat the Boleyns, Cromwell must ally with his natural enemies, the papist aristocracy. What price will he pay for Anne's head? *Bring Up the Bodies* is one of The New York Times' 10 Best Books of 2012, one of Publishers Weekly's Top 10 Best Books of 2012 and one of The Washington Post's 10 Best Books of 2012

*Nabokov's Invitation to a Beheading* Julian W. Connolly.1997 In an unnamed dream country, Cincinnatus C. is condemned to death by beheading for gnostical turpitude, an imaginary crime that defies definition. After spending his last days in jail, he simply wills his executioners out of existence.

**Wuthering Heights** Emily Bronte.2020-07-28 BE CLASSIC with  
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Wuthering Heights introduced by bestselling author S.E. Hinton. Lockwood, the new tenant of Thrushcross Grange on the bleak Yorkshire moors, is forced to seek shelter one night at Wuthering Heights, the home of his landlord. There he discovers the history of the tempestuous events that took place years before: how Heathcliff, an orphan, was raised by Mr. Earnshaw as one of his own children. Lockwood learns of the intense and passionate romance between Heathcliff and Cathy Earnshaw, and her betrayal of him. As Heathcliff's bitterness and revenge are visited upon by the next generation, their innocent heirs must struggle to escape the legacy of the past. Heathcliff's terrible vengeance ruins them all - but still his love for Cathy will not die...

Bend Sinister Vladimir Nabokov.2012-03-01 The state has been recently taken over and is being run by the tyrannical and philistine 'Average Man' party. Under the slogans of equality and happiness for all, it has done away with individualism and freedom of thought. Only John Krug, a brilliant philosopher, stands up to the regime. His antagonist, the leader of the new party, is his old school enemy, Paduk - known as the 'Toad'. Grieving over his wife's recent death, Krug is at first dismissive of Paduk's activities and sees no threat in them. But the sinister machine which Paduk has set in motion may prove stronger than the individual, stronger even than the grotesque 'Toad' himself.

**Pnin** Vladimir Nabokov.2011-02-16 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.

*The Furies* Arno J. Mayer.2013-05-16 The great romance and fear of bloody revolution--strange blend of idealism and terror--have been superseded by blind faith in the bloodless expansion of

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human rights and global capitalism. Flying in the face of history, violence is dismissed as rare, immoral, and counterproductive. Arguing against this pervasive wishful thinking, the distinguished historian Arno J. Mayer revisits the two most tumultuous and influential revolutions of modern times: the French Revolution of 1789 and the Russian Revolution of 1917. Although these two upheavals arose in different environments, they followed similar courses. The thought and language of Enlightenment France were the glories of western civilization; those of tsarist Russia's intelligentsia were on its margins. Both revolutions began as revolts vowed to fight unreason, injustice, and inequality; both swept away old regimes and defied established religions in societies that were 85% peasant and illiterate; both entailed the terrifying return of repressed vengeance. Contrary to prevalent belief, Mayer argues, ideologies and personalities did not control events. Rather, the tide of violence overwhelmed the political actors who assumed power and were rudderless. Even the best plans could not stem the chaos that at once benefited and swallowed them. Mayer argues that we have ignored an essential part of all revolutions: the resistances to revolution, both domestic and foreign, which help fuel the spiral of terror. In his sweeping yet close comparison of the world's two transnational revolutions, Mayer follows their unfolding--from the French Declaration of the Rights of Man and the Bolshevik Declaration of the Rights of the Toiling and Exploited Masses; the escalation of the initial violence into the reign of terror of 1793-95 and of 1918-21; the dismemberment of the hegemonic churches and religion of both societies; the externalization of the terror through the Napoleonic wars; and its internalization in Soviet Russia in the form of Stalin's Terror in One Country. Making critical use of theory, old and new, Mayer breaks through unexamined assumptions and prevailing debates about the attributes of these particular revolutions to raise broader and more disturbing questions about the nature of revolutionary violence attending

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new foundations.

Invitation to a Beheading Vladimir Nabokov.2012-03-01 Written in Berlin in 1934, *Invitation to a Beheading* contains all the surprise, excitement and magical intensity of a work created in two brief weeks of sustained inspiration. It takes us into the fantastic prison-world of Cincinnatus, a man condemned to death and spending his last days in prison not quite knowing when the end will come. Nabokov described the book as ‘a violin in a void. The worldling will deem it a trick. Old men will hurriedly turn from it to regional romances and the lives of public figures ... The evil-minded will perceive in little Emmie a sister of little Lolita ... But I know a few readers who will jump up, ruffling their hair’.

**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

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and reshape that journey for the author.

The Annotated Lolita Vladimir Nabokov.1991-04-23 The annotated text of this modern classic. It assiduously illuminates the extravagant wordplay and the frequent literary allusions, parodies, and cross-references. Edited with a preface, introduction and notes by Alfred Appel, Jr.

Invitation to a Beheading Vladimir Nabokov.1989-09-19 Like Kafka's *The Castle*, *Invitation to a Beheading* embodies a vision of a bizarre and irrational world. In an unnamed dream country, the young man Cincinnatus C. is condemned to death by beheading for gnostical turpitude, an imaginary crime that defies definition. Cincinnatus spends his last days in an absurd jail, where he is visited by chimerical jailers, an executioner who masquerades as a fellow prisoner, and by his in-laws, who lug their furniture with them into his cell. When Cincinnatus is led out to be executed, he simply wills his executioners out of existence: they disappear, along with the whole world they inhabit.

**The Garland Companion to Vladimir Nabokov** Vladimir E. Alexandrov.2014-05-22 First published in 1995. Routledge is an imprint of Taylor & Francis, an informa company.

**Reading Lolita in Tehran** Azar Nafisi.2003-12-30 #1 NEW YORK TIMES BESTSELLER • We all have dreams—things we fantasize about doing and generally never get around to. This is the story of Azar Nafisi's dream and of the nightmare that made it come true. For two years before she left Iran in 1997, Nafisi gathered seven young women at her house every Thursday morning to read and discuss forbidden works of Western literature. They were all former students whom she had taught at university. Some came from conservative and religious families, others were progressive and secular; several had spent time in jail. They were shy and uncomfortable at first, unaccustomed to being asked to speak their minds, but soon they began to open up and to speak more freely, not only about the novels they were reading but also about themselves, their dreams and

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disappointments. Their stories intertwined with those they were reading—*Pride and Prejudice*, *Washington Square*, *Daisy Miller* and *Lolita*—their *Lolita*, as they imagined her in Tehran. Nafisi's account flashes back to the early days of the revolution, when she first started teaching at the University of Tehran amid the swirl of protests and demonstrations. In those frenetic days, the students took control of the university, expelled faculty members and purged the curriculum. When a radical Islamist in Nafisi's class questioned her decision to teach *The Great Gatsby*, which he saw as an immoral work that preached falsehoods of "the Great Satan," she decided to let him put *Gatsby* on trial and stood as the sole witness for the defense. Azar Nafisi's luminous tale offers a fascinating portrait of the Iran-Iraq war viewed from Tehran and gives us a rare glimpse, from the inside, of women's lives in revolutionary Iran. It is a work of great passion and poetic beauty, written with a startlingly original voice. Praise for *Reading Lolita in Tehran* "Anyone who has ever belonged to a book group must read this book. Azar Nafisi takes us into the vivid lives of eight women who must meet in secret to explore the forbidden fiction of the West. It is at once a celebration of the power of the novel and a cry of outrage at the reality in which these women are trapped. The ayatollahs don't know it, but Nafisi is one of the heroes of the Islamic Republic."—Geraldine Brooks, author of *Nine Parts of Desire*

*Nabokov and the Real World* Robert Alter. 2021-03-16 From award-winning literary scholar Robert Alter, a masterful exploration of how Nabokov used artifice to evoke the dilemmas, pain, and exaltation of the human condition Admirers and detractors of Vladimir Nabokov have viewed him as an ingenious contriver of literary games, teasing and even outsmarting his readers through his self-reflexive artifice and the many codes and puzzles he devises in his fiction. Nabokov himself spoke a number of times about reality as a term that always has to be put in scare quotes. Consequently, many critics and readers have thought of

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him as a writer uninterested in the world outside literature. Robert Alter shows how Nabokov was passionately concerned with the real world and its complexities, from love and loss to exile, freedom, and the impact of contemporary politics on our lives. In these illuminating and exquisitely written essays, Alter spans the breadth of Nabokov's writings, from his memoir, lectures, and short stories to major novels such as *Lolita*. He demonstrates how the self-reflexivity of Nabokov's fiction becomes a vehicle for expressing very real concerns. What emerges is a portrait of a brilliant stylist who is at once serious and playful, who cared deeply about human relationships and the burden of loss, and who was acutely sensitive to the ways political ideologies can distort human values. Offering timeless insights into literature's most fabulous artificer, Nabokov and the Real World makes an elegant and compelling case for Nabokov's relevance today.

**City of Saints and Madmen** Jeff VanderMeer. 2022-01-11 From Jeff VanderMeer, the author of *Borne* and *Annihilation*, comes the paperback reissue of his cult classic *City of Saints and Madmen*. In this reinvention of the literature of the fantastic, you hold in your hands an invitation to a place unlike any you've ever visited—an invitation delivered by one of our most audacious and astonishing literary magicians. *City of elegance and squalor. Of religious fervor and wanton lusts. And everywhere, on the walls of courtyards and churches, an incandescent fungus of mysterious and ominous origin. In Ambergris, a would-be suitor discovers that a sunlit street can become a killing ground in the blink of an eye. An artist receives an invitation to a beheading—and finds himself enchanted. And a patient in a mental institution is convinced that he's made up a city called Ambergris, imagined its every last detail, and that he's really from a place called Chicago . . .* By turns sensuous and terrifying, filled with exotica and eroticism, this interwoven collection of stories, histories, and "eyewitness" reports invokes a universe within a puzzle box

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where you can lose—and find—yourself again.

**Nabokov's Fifth Arc** J. E. Rivers, Charles Nicol. 2014-09-10 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.

**The Five Senses in Nabokov's Works** Marie Bouchet, Julie Loison-Charles, Isabelle Poulin. 2020-06-19 This collection of essays focuses on a subject largely neglected in Nabokovian criticism—the importance and significance of the five senses in Vladimir Nabokov’s work, poetics, politics and aesthetics. This text analyzes the crucial role of the author’s synesthesia and multilingualism in relation to the five senses, as well as the sensual and erotic dimensions of sensoriality in his works. Each

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chapter provides a highly focused and sometimes provocative approach to the unique role that sensory perceptions play in the shaping and narrating of Nabokov's memories and in his creative process.

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