

Lectures On Russian Literature Vladimir Nabokov

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CYNTHIA MARSHALL

Before and During Penguin UK

"Wendy Lesser's extraordinary alertness, intelligence, and curiosity have made her one of America's most significant cultural critics," writes Stephen Greenblatt. In *Why I Read*, Lesser draws on a lifetime of pleasure reading and decades of editing one of the most distinguished literary magazines in the country, *The Threepenny Review*, to describe her love of literature. As Lesser writes in her prologue, "Reading can result in boredom or transcendence, rage or enthusiasm, depression or hilarity, empathy or contempt, depending on who you are and what the book is and how your life is shaping up at the moment you encounter it." Here the reader will discover a definition of literature that is as broad as it is broad-minded. In addition to novels and stories, Lesser explores plays, poems, and essays along with mysteries, science fiction, and memoirs. As she examines these works from such perspectives as "Character and Plot," "Novelty," "Grandeur and Intimacy," and "Authority," *Why I Read* sparks an overwhelming desire to put aside quotidian tasks in favor of reading. Lesser's passion for this pursuit resonates on every page, whether she is discussing the book as a physical object or a particular work's influence. "Reading literature is a way of reaching back to something bigger and older and different," she writes. "It can give you the feeling that you belong to the past as well as the present, and it can help you realize that your present will someday be someone else's past. This may be disheartening, but it can also be strangely consoling at times." A book in the spirit of E. M. Forster's *Aspects of the Novel* and Elizabeth Hardwick's *A View of My Own*, *Why I Read* is iconoclastic, conversational, and full of insight. It will delight those who are already avid readers as well as neophytes in search of sheer literary fun.

The Double Pantheon

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.

Stories at the Edge of Ordinary Lives HarperCollins Publishers

From the award-winning translators: the complete prose narratives of the most acclaimed Russian writer of the Romantic era and one of the world's greatest storytellers. The father of Russian literature, Pushkin is beloved not only for his poetry but also for his brilliant stories, which range from dramatic tales of love, obsession, and betrayal to dark fables and sparkling comic masterpieces, from satirical epistolary tales and romantic adventures in the manner of Sir Walter Scott to imaginative historical fiction and the haunting dreamworld of "The Queen of Spades." The five short stories of *The Late Tales* of Ivan Petrovich Belkin are lightly humorous and yet reveal astonishing human depths, and his short novel, *The Captain's Daughter*, has been called the most perfect book in Russian literature.

That Other World Vintage

"These novels are among the most important written in this century so far." --*The Globe and Mail* Rachel Cusk's ambitious *Outline* trilogy has received acclaim on both sides of the Atlantic. *Outline* (2015) was a finalist for both the Scotiabank Giller Prize and the Governor General's Literary Award for Fiction. *Transit* (2017), has been called "dreamlike" (*Toronto Star*), "extraordinary" (*The Daily Telegraph*) and "a work of stunning beauty, deep insight and great originality" (*The New York Times Book Review*). And *Kudos* (2018) has been called "intellectually entrancing" (*The Globe and Mail*), "radical and beautiful" (*The New Yorker*) and "bracingly compelling" (*Vogue*). Brought together in one exquisite collection, this groundbreaking trilogy follows Faye, a novelist facing divorce and family collapse, as she teaches creative writing in Athens, rebuilds a family in London and travels to European cities for literary events--along the way meeting people who help to reveal the merit in suffering, the fear that accompanies mysterious, inescapable change, and the hope of new possibilities that open from it. Cusk's original and powerful writing captures brilliant and startling insights into facing a great loss and the trauma of change.

Lectures on Russian Literature Penguin UK

Collected into a single volume, a bilingual collection of Russian poetry, translated by the late author of *Lolita*, includes both the English translations and the Russian originals, along with three never-before-published poems written by Nabokov himself and the author's notes on the joys and dangers of translation.

The Song of Igor's Campaign Abrams

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.

THE JATAKAS Penguin UK

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Lectures on Literature Houghton Mifflin Harcourt

The foundational text for the acclaimed *New York Times* and international best seller *Reading Lolita in Tehran* 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.

A Swim in a Pond in the Rain Cornell University Press

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.

Portraits of the Artist as Reader and Teacher HMH

Interviews, articles, and editorials from the 1960s and 1970s reveal Nabokov's personal views on a range of subjects, including art, education, politics, literature, movies, and modern times

The Stories of Vladimir Nabokov Houghton Mifflin Harcourt

Set in a psychiatric clinic in Moscow in the long decades of late-Soviet stagnation, *Before and During* sweeps the reader away from its dismal surroundings on a series of fantastical excursions into the Russian past. We meet Leo Tolstoy's twin brother, eaten by the great writer in his mother's womb, only to be born as Tolstoy's son; the philosopher-hermit Nikolai Fyodorov, who believed that the common task of humanity was the physical resurrection of their ancestors; a self-replicating Madame de Stael who, during her second life, is carried through plague-ridden Russia in a glass palanquin and becomes Fyodorov's lover; and the composer Alexander Scriabin, who preaches to Lenin on the shores of Lake Geneva. Out of these intoxicating, darkly comic fantasies all described in a serious, steady voice Sharov seeks to retrieve the hidden connections and hidden strivings of the Russian past, its wild, lustful quest for justice, salvation and God. 'Before and During is not a historical novel. Rather, it is closer to one of Mikhail Bakhtin's carnivalesque venues, a Menippean satire in which historical reality, in all its irreversible awfulness, is for a moment scrambled, eroticized ... and illuminated by hilarious monologues of the dead... There are wonderful stretches: an exegesis of Tolstoy's failure to achieve the good in his own family;... an astonishing olfactory history of the First World War and Revolution through Scriabin's music. How Sharov resolves the rejection of death is especially good... With this elegant and dry-eyed translation by Oliver Ready, anglophone audiences can finally weigh in.' Caryl Emerson in *The Times Literary Supplement* 'Sharov has assimilated, perhaps more than any of his contemporaries, the artistic and philosophical legacy of both the nineteenth and twentieth centuries of Russian literature. Like Dostoevsky, he is excessive not in order to deny, misrepresent, or flee reality but, rather, to capture it more accurately.' Thomas Epstein, Boston College"

The Serious Pleasure of Books Random House

In this, the final volume in John Updike's mock-heroic trilogy about the Jewish American writer Henry Bech, our hero is older but scarcely wiser. Now in his seventies, he remains competitive, lecherous, and self-absorbed, lost in a brave new literary world where his books are hyped by Swiss-owned conglomerates, showcased in chain stores attached to espresso bars, and returned to warehouses just three weeks later. In five chapters more startling and surreal than any that have come before, Bech presides over the American literary scene, enacts bloody revenge on his critics, and wins the world's most coveted writing prize. It's not easy being Henry Bech in the post-Gutenbergian world, but somebody has to do it, and he brings to the task his signature mixture of grit, spit, and ennui.

On the Road to Lolita Vintage

Conversations with Vladimir Nabokov brings together candid, revealing interviews with one of the twentieth century's master prose writers. Vladimir Nabokov (1899-1977) was a Russian American scientist, poet, translator, and professor of literature. Critics throughout the world celebrated him for developing the luminous and enigmatic style that advanced the boundaries of modern literature more than any author since James Joyce. In a career that spanned over six decades, he produced dozens of iconic works, including *Lolita*, *Pale Fire*, *Ada*, and his classic autobiography, *Speak, Memory*. The twenty-eight interviews and profiles in this collection were drawn from Nabokov's numerous print and broadcast appearances over a period of nineteen years. Beginning with the controversy surrounding the American publication of *Lolita* in 1958, he offers trenchant, witty views on society, literature, education, the role of the author, and a range of other topics. He discusses the numerous literary and symbolic allusions in his work, his use of parody and satire, as well as analyses of his own literary influences. Nabokov also provided a detailed portrait of his life—from his aristocratic childhood in prerevolutionary Russia, education at Cambridge, apprenticeship as an émigré writer in the capitals of Europe, to his decision in 1940 to immigrate to the United States, where he achieved renown and garnered an international readership. The interviews in this collection are essential for seeking a clearer understanding of the life and work of an author who was pivotal in shaping the landscape of contemporary fiction.

Nabokov and Painting Vintage

NEW YORK TIMES BESTSELLER • From the Booker Prize-winning author of *Lincoln in the Bardo* and *Tenth of December* comes a literary master class on what makes great stories work and what they can tell us about ourselves—and our world today. **LONGLISTED FOR THE PEN/DIAMONSTEIN-SPIELVOGEL AWARD • ONE OF THE BEST BOOKS OF THE YEAR:** *The Washington Post*, *NPR*, *Time*, *San Francisco Chronicle*, *Esquire*, *Milwaukee Journal Sentinel*, *Town & Country*, *The Rumpus*, *Electric Lit*, *Thrillist*, *BookPage* • “[A] worship song to writers and readers.”—*Oprah Daily* For the last twenty years, George Saunders has been teaching a class on the Russian short story to his MFA students at Syracuse University. In *A Swim in a Pond in the Rain*, he shares a version of that class with us, offering some of what he and his students have discovered together over the years. Paired with iconic short stories by Chekhov, Turgenev, Tolstoy, and Gogol, the seven essays in this book are intended for anyone interested in how fiction works and why it’s more relevant than ever in these turbulent times. In his introduction, Saunders writes, “We’re going to enter seven fastidiously constructed scale models of the world, made for a specific purpose that our time maybe doesn’t fully endorse but that these writers accepted implicitly as the aim of art—namely, to ask the big questions, questions like, How are we supposed to be living down here? What were we put here to accomplish? What should we value? What is truth, anyway, and how might we recognize it?” He approaches the stories technically yet accessibly, and through them explains how narrative functions; why we stay immersed in a story and why we resist it; and the bedrock virtues a writer must foster. The process of writing, Saunders reminds us, is a technical craft, but also a way of training oneself to see the world with new openness and curiosity. *A Swim in a Pond in the Rain* is a deep exploration not just of how great writing works but of how the mind itself works while reading, and of how the reading and writing of stories make genuine connection possible.

Avant-Garde Visual Experiments, 1900-1930 Bloomsbury Publishing USA

Russian literature refers to the literature of Russia and its émigrés and to the Russian-language literature of several independent nations once a part of what was historically Rus', Russian Empire or the Soviet Union. Roots of Russian literature can be traced to the Middle Ages, when epics and chronicles in Old Russian were composed. By the Age of Enlightenment, literature had grown in importance, and from the early 1830s, Russian literature underwent an astounding golden age in poetry, prose and drama. Romanticism permitted a flowering of poetic talent: Vasily Zhukovsky and later his protégé Alexander Pushkin came to the fore. Prose was flourishing as well. The first great Russian novelist was Nikolai Gogol. Then came Ivan Turgenev, who mastered both short stories and novels. Leo Tolstoy and Fyodor Dostoyevsky soon became internationally renowned. In the second half of the century Anton Chekhov excelled in short stories and became a leading dramatist. The beginning of the 20th century ranks as the Silver Age of Russian poetry. The poets most often associated with the "Silver Age" are Konstantin Balmont, Valery Bryusov, Alexander Blok, Anna Akhmatova, Nikolay Gumilyov, Osip Mandelstam, Sergei Yesenin, Vladimir Mayakovsky, Marina Tsvetaeva and Boris Pasternak. This era produced some first-rate novelists and short-story writers, such as Aleksandr Kuprin, Nobel Prize winner Ivan Bunin, Leonid Andreyev, Fedor Sologub, Aleksey Remizov, Yevgeny Zamyatin, Dmitry Merezhkovsky and Andrei Bely. After the Revolution of 1917, Russian literature split into Soviet and white émigré parts. While the Soviet Union assured universal literacy and a highly developed book printing industry, it also enforced ideological censorship. In the 1930s Socialist realism became the predominant trend in Russia. Its leading figure was Maxim Gorky, who laid the foundations of this style. Nikolay Ostrovsky's novel *How the Steel Was Tempered* has been among the most successful works of Russian literature. Alexander Fadeyev achieved success in Russia. Various émigré writers, such as poets Vladislav Khodasevich, Georgy Ivanov and Vyacheslav Ivanov; novelists such as Mark Aldanov, Gaito Gazdanov and Vladimir Nabokov; and short story Nobel Prize winning writer Ivan Bunin, continued to write in exile. The Khrushchev Thaw brought some fresh wind to literature and poetry became a mass cultural phenomenon. This "thaw" did not last long; in the 1970s, some of the most prominent authors were banned from publishing and prosecuted for their anti-Soviet sentiments. The end of the 20th century was a difficult period for Russian literature, with few distinct voices. Among the most discussed authors of this period were Victor Pelevin, who gained popularity with short stories and novels, novelist and playwright Vladimir Sorokin, and the poet Dmitry Prigov. In the 21st century, a new generation of Russian authors appeared, differing greatly from the postmodernist Russian prose of the late 20th century, which lead critics to speak about "new realism". Leading "new realists" include Ilja Stogoff, Zakhar Prilepin, Alexander Karasyov, Arkadi Babchenko, Vladimir Lorchenkov, Alexander Snegiryov and the political author Sergej Shargunov. Russian authors significantly contributed almost to all known genres of the literature. Russia had five Nobel Prize in literature laureates. As of 2011, Russia was the fourth largest book producer in the world in terms of published titles. A popular folk saying claims Russians are "the world's most reading nation".

Pnin Farrar, Straus and Giroux

From the author of the definitive biography of Fyodor Dostoevsky, never-before-published lectures that provide an accessible introduction to the Russian writer's major works Joseph Frank (1918–2013) was perhaps the most important Dostoevsky biographer, scholar, and critic of his time. His never-before-published Stanford lectures on the Russian novelist's major works provide an unparalleled and accessible introduction to some of literature's greatest masterpieces. Presented here for the first time, these illuminating lectures begin with an introduction to Dostoevsky's life and literary influences and go on to explore the breadth of his career—from *Poor Folk*, *The Double*, and *The House of the Dead* to *Notes from Underground*, *Crime and Punishment*, *The Idiot*, and *The Brothers Karamazov*. Written in a conversational style that combines literary analysis and cultural history, *Lectures on Dostoevsky* places the novels and their key characters and scenes in a rich context. Bringing Joseph Frank's unmatched knowledge and understanding of Dostoevsky's life and writings to a new generation of readers, this remarkable book will appeal to anyone seeking to understand Dostoevsky and his times. The book also includes Frank's favorite review of his Dostoevsky biography, "Joseph Frank's Dostoevsky" by David Foster Wallace, originally published in the *Village Voice*.

Nabokov in America Univ. Press of Mississippi

This essays focus on Nabokov's lectures on European and Russian literature at American universities, and sheds new light on the relationship of his views on aesthetics to the development of his own oeuvre.

Insomniac Dreams BRILL

The acclaimed author presents his unique insights into the works of great Russian authors including Tolstoy, Dostoevski, Gogol, Gorki, and Chekhov. In the 1940s, when Vladimir Nabokov first embarked on his academic career in the United States, he brought with him hundreds of original lectures on the authors he most admired. For two decades those lectures served as the basis for Nabokov's teaching, first at Wellesley and then at Cornell, as he introduced undergraduates to the delights of great fiction. This volume collects Nabokov's famous lectures on 19th century Russian literature, with analysis and commentary on Nikolay Gogol's *Dead Souls* and "The Overcoat"; Ivan Turgenev's *Fathers and Sons*; Maxim Gorki's "On the Rafts"; Leo Tolstoy's *Anna Karenina* and *The Death of Ivan Ilych*; two short stories and a play by Anton Chekhov; and several works by Fyodor Dostoevski, including *Crime and Punishment*, *The Idiot*, and *The Possessed*. This volume also includes Nabokov's lectures on the art of translation, the nature of Russian censorship, and other topics. Featured throughout the volume are photographic reproductions of Nabokov's original notes. "This volume . . . never once fails to instruct and stimulate. This is a great Russian talking of great Russians." —Anthony Burgess Introduction by Fredson Bowers

The Look of Russian Literature Princeton University Press

"In 1940 Edmund Wilson was the undisputed big dog of American letters. Vladimir Nabokov was a near-penniless Russian exile seeking asylum in the States. Wilson became a mentor to Nabokov, introducing him to every editor of note, assigning reviews for *The New Republic*, engineering a Guggenheim. Their intimate friendship blossomed over a shared interest in all things Russian, ruffled a bit by political disagreements. But then came *Lolita*, and suddenly Nabokov was the big (and very rich) dog. Finally the feud erupted in full when Nabokov published his hugely footnoted and virtually unreadable literal translation of Pushkin's famously untranslatable verse novel *Eugene Onegin*. Wilson attacked his friend's translation with hammer and tong in the *New York Review of Books*. Nabokov counterattacked in the same publication. Back and forth the increasingly aggressive letters volleyed until their friendship was reduced to ashes by the narcissism of small differences"--[In Which Four Russians Give a Master Class on Writing, Reading, and Life](#) Princeton University Press Gerald Janecek describes the experiments in visual, literature conducted from 1900 to 1930, the heyday of the Russian Avant Garde. Focusing on an aspect of Russian literary history that has previously been almost ignored, he shows how Russian writers of this period tried unusual methods to make their texts visually interesting or expressive. The book includes 183 illustrations, most from rare publications and many reproduced for the first time. The author discusses such figures as the Symbolist Andrey Bely, the Futurists Aleksey Kruchonykh, Vasili Kamensky, and Vladimir Mayakovsky, and the post-Futurist Ilya Zdanevich, and their use of devices ranging from unorthodox layouts and florid typography to roughly done lithographed or handmade books. Originally published in 1984. 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.