

# Lectures On Russian Literature Vladimir Nabokov

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*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 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.

*Lectures on Literature* - Vladimir Nabokov 2017-12-05

The acclaimed author of *Lolita* offers unique insight into works by James Joyce, Franz Kafka, Jane Austen, and others—with an introduction by John Updike. 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 Western European literature, with analysis and commentary on

Charles Dickens's *Bleak House*, Gustav Flaubert's *Madam Bovary*, Marcel Proust's *The Walk by Swann's Place*, Robert Louis Stevenson's "The Strange Case of Dr. Jekyll and Mr. Hyde," and other works. This volume also includes photographic reproductions of Nabokov's original notes, revealing his own edits, underlined passages, and more.

Edited and with a Foreword by Fredson Bowers  
Introduction by John Updike

*The Gift* - Vladimir Nabokov 2012-03-01

*The Gift* is the phantasmal autobiography of Fyodor Godunov-Cherdyntsev, a writer living in the closed world of Russian intellectuals in Berlin shortly after the First World War. This gorgeous tapestry of literature and butterflies tells the story of Fyodor's pursuits as a writer. Its heroine is not Fyodor's elusive and beloved Zina, however, but Russian prose and poetry themselves.

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

The relation of the visual arts to Vladimir Nabokov's work is the subject of this in-depth and detailed study of one of the most significant facets of this modern master's oeuvre.

*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 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.

Vladimir Nabokov's Lectures on Literature - Ben Dhooge 2017-12-18

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

**The Original of Laura** - Vladimir Nabokov 2013-01-08

When Vladimir Nabokov died in 1977, he left instructions for his heirs to burn the 138 handwritten index cards that made up the rough draft of his final and unfinished novel, *The Original of Laura*. But Nabokov's wife, Vera, could not bear to destroy her husband's last work, and when she

died, the fate of the manuscript fell to her son. Dmitri Nabokov, now seventy-five—the Russian novelist's only surviving heir, and translator of many of his books—has wrestled for three decades with the decision of whether to honor his father's wish or preserve for posterity the last piece of writing of one of the greatest writers of the twentieth century. His decision finally to allow publication of the fragmented narrative—dark yet playful, preoccupied with mortality—affords us one last experience of Nabokov's magnificent creativity, the quintessence of his unparalleled body of work. Photos of the handwritten index cards accompany the text. They are perforated and can be removed and rearranged, as the author likely did when he was writing the novel.

**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.

**Nabokov at Cornell** - Gavriel Shapiro 2003

Table of contents

Novels, Tales, Journeys - Alexander Pushkin 2016-11-22

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.

*Vladimir Nabokov and the Ideological Aesthetic* - Udith Dematagoda 2017

The perception of Nabokov as an apolitical writer is one which the author encouraged in the latter part of his career, despite having lived through the traumatic historical ruptures of the past century.

This book argues that ideology and politics actually had an indelible effect on his literary aesthetics and explores his work through this lens.

Why I Read - Wendy Lesser 2014-01-07

"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.

**Nabokov in America** - Robert Roper 2016-12-13

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.

**Nine Stories** - Владимир Владимирович Набоков 1947

**Plaza Requiem** - Martha Batiz 2017

"Mexican-Canadian Martha Bátiz has crafted, in her first collection written in English, visceral stories with piercing and evocative qualities. She has filled

her recognizable, sisterly/motherly, and imaginative characters with qualities we all hold close to our hearts, but this is powerfully juxtaposed by the uncertainty that lurks at the edges of ordinary lives. Most often they are women trapped in violent relationships, facing dangerous political situations, or learning to live with the pain of betrayal. Yet her stories shimmer with the emotional surge of vindication, evoking the rewards women attain after a powerful exploration of their darkest moments. As an emerging writer, Bátiz crafts her stories with qualities reminiscent of Joyce Carol Oates, Shirley Jackson, and Cuban author Leonardo Padura: with precision, haunting vision, and the will to survive all odds."--

**Lectures on Literature** - Vladimir Vladimirovich Nabokov 1982

Timeless discussions of Austen, Dickens, Flaubert, Joyce, Proust, and others.

*Lectures on Literature* - Vladimir Vladimirovich Nabokov 1982

Reading versions of important lectures given in the 1950s demonstrate Nabokov's critical talents and reveal his judgments on the works and achievement of Austen, Dickens, Flaubert, Joyce, Kafka, Proust, and Stevenson

*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.

**Lectures on Russian Literature** - Vladimir Nabokov 2017-12-05

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

**Matters of Fact in Jane Austen** - Janine Barchas  
2012-08-20

In *Matters of Fact in Jane Austen: History, Location, and Celebrity*, Janine Barchas makes the bold assertion that Jane Austen's novels allude to actual high-profile politicians and contemporary celebrities as well as to famous historical figures and landed estates. Barchas is the first scholar to conduct extensive research into the names and locations in Austen's fiction by taking full advantage of the explosion of archival materials now available online. According to Barchas, Austen plays confidently with the tension between truth and invention that characterizes the realist novel. Of course, the argument that Austen deployed famous names presupposes an active celebrity culture during the Regency, a phenomenon recently accepted by scholars. The names Austen plucks from history for her protagonists (Dashwood, Wentworth,

Woodhouse, Tilney, Fitzwilliam, and many more) were immensely famous in her day. She seems to bank upon this familiarity for interpretive effect, often upending associations with comic intent.

Barchas re-situates Austen's work closer to the historical novels of her contemporary Sir Walter Scott and away from the domestic and biographical perspectives that until recently have dominated Austen studies. This forward-thinking and revealing investigation offers scholars and ardent fans of Jane Austen a wealth of historical facts, while shedding an interpretive light on a new aspect of the beloved writer's work. -- Joseph Roach, Sterling Professor of Theater and English, Yale University, and author of *It*

*The Diaries of Sofia Tolstoy* - Cathy Porter  
2010-09-07

"[A] testament to a great spirit, a woman who lived in terrifying proximity to one of the greatest writers of all time, and who understood exactly the high price she would have to pay for this privilege." —Jay Parini, author of *The Last Station* Translated by Cathy Porter and with an introduction by Nobel Laureate Doris Lessing, *The Diaries of Sofia Tolstoy* chronicles in extraordinary detail the diarist's remarkable marriage to the legendary man of letters, Count Leo Tolstoy, author of *War and Peace* and *Anna Karenina*. Set against the backdrop of Russia's turbulent history at the turn of the 20th century, *The Diaries of Sofia Tolstoy* offers a fascinating look at a remarkable era, a complicated artist, and the extraordinary woman who stood at his side.

*The Stories of Vladimir Nabokov* - Vladimir Nabokov  
2011-02-16

From the writer who shocked and delighted the world with his novels *Lolita*, *Pale Fire*, and *Invitation to a Beheading*, and so many others, comes a magnificent collection of stories. Written between the 1920s and 1950s, these sixty-five tales--eleven of which have been translated into English for the first time--display all the shades of Nabokov's imagination. They range from sprightly fables to bittersweet

tales of loss, from claustrophobic exercises in horror to a connoisseur's samplings of the table of human folly. Read as a whole, *The Stories of Vladimir Nabokov* offers an intoxicating draft of the master's genius, his devious wit, and his ability to turn language into an instrument of ecstasy.

**Letters to Véra** - Vladimir Nabokov 2015-11-03

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.

**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, lectures, 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

**Nabokov's Pale Fire** - Brian Boyd 2001-10-15

*Pale Fire* is regarded by many as Vladimir Nabokov's masterpiece. The novel has been hailed as one of the most striking early examples of postmodernism and has become a famous test case for theories about reading because of the apparent impossibility of deciding between several radically different interpretations. Does the book have two narrators, as it first appears, or one? How much is fantasy and how much is reality? Whose fantasy and whose reality are they? Brian Boyd, Nabokov's biographer and hitherto the foremost proponent of the idea that *Pale Fire* has one narrator, John Shade, now rejects this position and presents a new and startlingly different solution that will permanently shift the nature of critical debate on the novel. Boyd argues that the book does indeed have two narrators, Shade and Charles Kinbote, but reveals that Kinbote had some strange and highly surprising help in writing his sections. In light of this interpretation, *Pale Fire* now looks distinctly less postmodern--and more interesting than ever. In presenting his arguments, Boyd shows how Nabokov designed *Pale Fire* for readers to make surprising discoveries on a first reading and even more surprising discoveries on subsequent readings by following carefully prepared clues within the novel. Boyd leads the reader step-by-step through the book, gradually revealing the profound relationship between Nabokov's ethics, aesthetics, epistemology, and metaphysics. If Nabokov has generously planned the novel to be accessible on a first reading and yet to incorporate successive vistas of surprise, Boyd argues, it is because he thinks a

deep generosity lies behind the inexhaustibility, complexity, and mystery of the world. Boyd also shows how Nabokov's interest in discovery springs in part from his work as a scientist and scholar, and draws comparisons between the processes of readerly and scientific discovery. This is a profound, provocative, and compelling reinterpretation of one of the greatest novels of the twentieth century.

Think, Write, Speak - Vladimir Nabokov Literary Trust 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 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.

**The Cambridge Introduction to Russian Literature** - Caryl Emerson 2008-07-10

Russian literature arrived late on the European scene. Within several generations, its great novelists had shocked - and then conquered - the world. In this introduction to the rich and vibrant Russian tradition, Caryl Emerson weaves a narrative of recurring themes and fascinations across several centuries. Beginning with traditional Russian narratives (saints' lives, folk tales, epic and rogue narratives), the book moves through literary history

chronologically and thematically, juxtaposing literary texts from each major period. Detailed attention is given to canonical writers including Pushkin, Gogol, Dostoevsky, Tolstoy, Chekhov, Bulgakov and Solzhenitsyn, as well as to some current bestsellers from the post-Communist period. Fully accessible to students and readers with no knowledge of Russian, the volume includes a glossary and pronunciation guide of key Russian terms as well as a list of useful secondary works. The book will be of great interest to students of Russian as well as of comparative literature.

**Lectures on Literature** - Vladimir Vladimirovich Nabokov 1980

Strong Opinions - Vladimir Nabokov 2012-09-06

Nabokov begins his *Strong Opinions*: 'I think like a genius, I write like a distinguished author, and I speak like a child.' In the interviews collected here - covering everything from his own burgeoning literary celebrity to Kubrick's *Lolita* to lepidoptery - he is never casual or off-guard. Instead he insisted on receiving questions in advance and always carefully composed his responses. Keen to dismiss those who fail to understand his work and happy to butcher those sacred cows of the literary canon he dislikes, Nabokov is much too entertaining to be infuriating, and these interviews, letters and articles are as engaging, challenging and caustic as anything he ever wrote. Part of a major new series of the works of Vladimir Nabokov, author of *Lolita* and *Pale Fire*, in Penguin Classics.

**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.

Vladimir Nabokov - 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 *Pnin*. "Dip in anywhere, and delight follows." —John Updike

**Vladimir Nabokov in Context** - David Bethea  
2018-05-24

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.

**Bech at Bay** - John Updike 2008-12-30

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.

**Couples** - John Updike 2012-03-13

"Trapped in their cozy catacombs, the couples have made sex by turns their toy, their glue, their trauma, their therapy, their hope, their frustration, their revenge, their narcotic, their main line of communication and their sole and pitiable shield against the awareness of death."—Time One of the signature novels of the American 1960s, *Couples* is a book that, when it debuted, scandalized the public with prose pictures of the way people live, and that today provides an engrossing epitaph to the short, happy life of the "post-Pill paradise." It chronicles the interactions of ten young married couples in a seaside New England community who make a cult of sex and of themselves. The group of acquaintances form a magical circle, complete with ritualistic games, religious substitutions, a priest (Freddy Thorne), and a scapegoat (Piet Hanema). As with most American utopias, this one's existence is brief and unsustainable, but the "imaginative quest" that inspires its creation is eternal. Praise for *Couples* "Couples [is] John Updike's tour de force of extramarital wanderlust."—The New York Times Book Review "Ingenious . . . If this is a dirty book, I don't see how sex can be written about at all."—Wilfrid Sheed, The New York Times Book Review

**Russian Literature: A Very Short Introduction** -  
Catriona Kelly 2001-08-23

This book is intended to capture the interest of anyone who has been attracted to Russian culture through the greats of Russian literature, either through the texts themselves, or encountering them in the cinema, or opera. Rather than a conventional chronology of Russian literature, the book will explore the place and importance of literature of all sorts in Russian culture. How and



when did a Russian national literature come into being? What shaped its creation? How have the Russians regarded their literary language? The book will use the figure of Pushkin, 'the Russian Shakespeare' as a recurring example as his work influenced every Russian writer who came after him, whether poets or novelists. It will look at such questions as why Russian writers are venerated, how they've been interpreted inside Russia and beyond, and the influences of such things as the folk tale tradition, orthodox religion, and the West

**ABOUT THE SERIES:** The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

**Vladimir Nabokov** - David Rampton 1984-07-05  
Vladimir Nabokov was always a controversial writer. Long before the publication of *Lolita*, controversy raged over the virtues of his work. His detractors insisted that 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 tries to reach a more balanced, integrated view of the novelist's achievement.

**The Enchanter** - Lila Azam Zanganeh 2011-06-02  
With sly sophistication and ebullient charm, Lila Azam Zanganeh shares the intoxication of delirious joy to be found in reading - in particular, in reading the masterpieces of 'the great writer of happiness' Vladimir Nabokov. Plunging into the enchanted and luminous worlds of *Invitation of a Small Boat*, *Speak, Memory*; *Ada, or Ardor*; and the infamous *Lolita*, Zanganeh seeks out the Nabokovian experience of time, memory, sexual passion, nature, loss, love in all its forms, language in all its allusions. She explores his geography - his Russian childhood, his European sojourns, the landscapes of 'his' America - suffers

encounters with his beloved 'nature' hallucinates an interview with the master, and seeks the 'crunch of happiness' in his singular vocabulary. This rhapsodic and beautifully illuminated book will both reignite the passion of experienced lovers of Nabokov's work, and lure the innocent reader to a well of delights.

**Ada, or Ardor** - Vladimir Nabokov 2011-02-16  
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 supreme 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.

**Between Religion and Rationality** - Joseph Frank 2010-07-01  
In this book, acclaimed Dostoevsky biographer Joseph Frank explores some of the most important aspects of nineteenth and twentieth century Russian culture, literature, and history. Delving into the distinctions of the Russian novel as well as the conflicts between the religious peasant world and the educated Russian elite, *Between Religion and Rationality* displays the cogent reflections of one of the most distinguished and versatile critics in the field. Frank's essays provide a discriminating look at four of Dostoevsky's most famous novels, discuss the debate between J. M. Coetzee and Mario Vargas Llosa on the issue of Dostoevsky and evil, and confront Dostoevsky's anti-Semitism. The collection also examines such topics as Orlando Figes's sweeping survey of the history of Russian culture, the life of Pushkin, and Oblomov's influence on Samuel Beckett. Investigating the omnipresent religious theme that runs throughout Russian culture, even in the antireligious Chekhov,

Frank argues that no other major European literature was as much preoccupied as the Russian with the tensions between religion and rationality.

*Between Religion and Rationality* highlights this unique quality of Russian literature and culture, offering insights for general readers and experts alike.