
Nabokov Lectures On Literature

Lectures on Literature
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BECKER KENNEDI

Lectures on Literature Houghton Mifflin Harcourt
 The precursor to Nabokov's classic novel, *Lolita*. • A middle-aged man weds an unattractive widow in order to indulge his obsession with her daughter. • "A gem to be appreciated by any admirer of the most graceful and provocative literary craftsman." —Chicago Tribune
 The unnamed protagonist of the story is, outwardly, a respectable and comfortable man; inside, he churns at the pubescent femininity of certain girls. Rare girls – one in a thousand – whose coltish grace and subconscious flirtatiousness betray, to his obsessed mind, a very special bud on the moist verge of its bloom. Sitting on a park bench one day, he is tantalized by the

fleeting form of just such a girl roller-skating on a gravel path. His desire to be near this beauty burns in him and drives him to begin a courtship of the child's pitiful mother – a course that can end only in the disintegration of his life. Over the years, the idea of *The Enchanter* grew; it changed; it developed "claws and wings." By 1953 it was ready to furnish the basic theme of *Lolita*. "The Enchanter is entertaining independent of its *Lolita* connection. It is arch, delicious and beautifully written." —Publishers Weekly
Vladimir Nabokov's Lectures on Literature
 HMM
 Part of the Legend Classics series
 As Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect. *The Metamorphosis* - the masterpiece of Franz Kafka - was first published in 1915 and is one of the

seminal works of fiction of the twentieth century. The novel is cited as a key influence for many of today's leading authors; as Auden wrote: "Kafka is important to us because his predicament is the predicament of modern man".
Traveling salesman, Gregor Samsa, wakes to find himself transformed into a large, monstrous insect-like creature. The cause of Gregor's transformation is never revealed, and as he attempts to adjust to his new condition he becomes a burden to his parents and sister, who are repelled by the horrible, verminous creature Gregor has become.
 A harrowing, yet strangely comic, meditation on human feelings of inadequacy, guilt, and isolation, *The Metamorphosis* has taken its place as one of the most widely read and influential works of twentieth-century fiction.
 The Legend Classics series:
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Strange Case of Dr Jekyll and Mr Hyde
Heart of Darkness
The Scarlet Letter
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Oliver Twist
The Picture of Dorian Gray
Treasure Island
The Turn of the Screw
The Adventures of Tom Sawyer
Emma
The Trial
A Selection of Short Stories by Edgar Allen Poe
Grimm Fairy Tales

Jacob's Room is Full of Books Princeton University Press

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 Stories of Vladimir Nabokov HMH
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.

Between Religion and Rationality Penguin Classics

A unique portrait of Vladimir Nabokov told through the lens of the years he spent in a land that enchanted him, America. The author of the immortal *Lolita* and *Pale Fire*, born to an eminent Russian family, conjures the apotheosis of the high modernist artist: cultured, refined-as-European as they come. But Vladimir

Nabokov, who came to America fleeing the Nazis, came to think of his time here as the richest of his life. Indeed, Nabokov was not only happiest here, but his best work flowed from his response to this exotic land. Robert Roper fills out this period in the writer's life with charm and insight—covering Nabokov's critical 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 serial sojourns into the wilds of the West, undertaken with his wife, Vera, and their son over more than a decade. Nabokov covered more than 200,000 miles as he indulged his other passion: butterfly collecting. 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 mountain breezes and the miles logged, the rich learning and the Romantic mind behind some of Nabokov's most beloved books.

Kafka After Kafka Beacon Press

New essays providing an up-to-date picture of the engagement of artists, philosophers, and critics with Kafka's work. **Lectures on Russian Literature** New York G.P. Putnam's sons 1889.

After retiring from a lifetime of teaching literature, Patricia Meyer Spacks embarked on a year-long project of rereading dozens of novels: childhood favorites, fiction first encountered in young adulthood and never before revisited, books frequently reread, canonical works of literature she was supposed to have liked but didn't, guilty pleasures (books she oughtn't to have liked but did), and stories reread for fun vs. those read for the classroom. On Rereading records the sometimes surprising, always fascinating, results of her personal experiment. Spacks addresses a number of intriguing questions raised by the purposeful act of rereading: Why do we reread novels when, in many instances, we can remember the plot? Why, for example, do some lovers of Jane Austen's fiction reread her novels every year (or oftener)? Why do young children love to hear the same story read aloud every night at bedtime? And why, as adults, do we return to childhood favorites such as *The Hobbit*, *Alice in Wonderland*, and the *Harry Potter* novels? What pleasures does rereading bring? What

psychological needs does it answer? What guilt does it induce when life is short and there are so many other things to do (and so many other books to read)? Rereading, Spacks discovers, helps us to make sense of ourselves. It brings us sharply in contact with how we, like the books we reread, have both changed and remained the same.

Nabokov and the Real World Princeton University Press

In this collection of interviews, articles, and editorials, Nabokov ranges over his life, art, education, politics, literature, movies, and modern times, among other subjects. *Strong Opinions* offers his trenchant, witty, and always engaging views on everything from the Russian Revolution to the correct pronunciation of *Lolita*.

Vladimir Nabokov's Lectures on Literature Vintage

Discover the links between characters in Jane Austen novels and real-life celebrities of the time. Winner of the CHOICE Outstanding Academic Title of the Choice ACRL 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.

Storm Over the Land Houghton Mifflin

Harcourt

From the writer who shocked and delighted the world with his novels *Lolita*, *Pale Fire*, and *Invitation of a Small Creature*, 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 and intoxicating draft of the master's genius, his devious wit, and his ability to turn language into an instrument of ecstasy. *Reading, Writing, and Leaving Home* Vintage

Considered one of the masterpieces of realist fiction, George Eliot's novel, *Middlemarch: A Study of Provincial Life*, explores a fictional nineteenth-century Midlands town in the midst of modern changes. The quiet drama of ordinary lives and flawed choices are played out in the complexly portrayed central characters of the novel—the idealistic Dorothea Brooke; the ambitious Dr. Lydgate; the spendthrift Fred Vincy; and the steadfast Mary Garth. The appearance of two outsiders further disrupts the town's equilibrium—Will Ladislaw, the spirited nephew of Dorothea's husband, the Rev. Edward Casaubon, and the sinister John Raffles, who threatens to expose the hidden past of one of the town's elite.

Lectures on Russian Literature Cambridge University Press

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.

Lectures on Literature Univ. Press of Mississippi

One of the twentieth century's greatest novelists offers his take on the Spanish classic. The author of *Lolita* and *Pale Fire* was not only a master of fiction but a distinguished literary critic as well. In this collection of lectures, which he delivered at Harvard in the early 1950s, Vladimir Nabokov shares insights based on a chapter-by-chapter synopsis of the seventeenth-century novel by Miguel de Cervantes, a timeless classic and one of the most deeply influential works in all of Western literature. Rejecting the common interpretation of *Don Quixote* as a warm satire, Nabokov perceives the work as a catalog of cruelty through which the gaunt knight passes. Edited and with a preface by Fredson Bowers, this volume offers "a powerful, critical, and dramatic elaboration of the theme of illusion" (V. S. Pritchett, *The New York Review of Books*).

Couples HarperCollins

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 Cambridge Introduction to Russian Literature Cornell University Press

Who is really controlling the pen? Editor Daniel Halpern was profoundly curious about the creative process—so he asked fifty-five world-renowned writers to briefly muse on "the fictional persona behind the scenes," the alter(ed) ego who takes over when there is true literary work to be done. And the writers responded in a myriad of ways. Margaret Atwood, Frank Conroy, William Gass, Czeslaw Milosz, Susan Sontag, James Michener, Joyce Carol Oates, and others offered snap-shot reflections on the process, some thoughtful and deep, others downright silly. (Edward Gorey, for one, anagrammed his name to introduce all his secret selves, including the inimitable "Ogdred Weary.") Many provided self-portraits, included within. Joyous and wondrous, revealing and surprising, remarkable and ridiculous, *Who's Writing This?* is an unmitigated delight—an eloquent celebration of self-knowledge and artistic expression that uniquely bares the writer's soul.

The Sublime Artist's Studio BRILL

Writings on the American Civil War selected from the Pulitzer Prize-winning presidential biography *Abraham Lincoln: The War Years*, with illustrations and maps. Drawn from Carl Sandburg's magisterial biography of the sixteenth US president, this volume focuses in on the War Between the States, bringing the author's trademark clarity and vivid style to this dark and dramatic period in the nation's history. Moving from Sumter to Shiloh, Antietam to Gettysburg, *Storm Over the Land* is a classic chronicle of this bloody conflict, richly illustrated with halftones and drawings.

Lectures on Literature Vintage

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.

On Rereading Vintage

When we spend so much of our time immersed in books, who's to say where reading ends and living begins? The two

are impossibly and gloriously wedded, as Hill shows in *Jacob's Room Is Full of Books*. Considering everything from Edith Wharton's novels through to Alan Bennett's diaries, Virginia Woolf and the writings of twelfth century monk Aelred of Rievaulx, Susan Hill charts a year of her life through the books she has read, reread or returned to the shelf. From beneath a shady tree in a hot French summer, or the warmth of a kitchen during an English winter, Hill reflects on what her reading throws up, from writing and writers to politics and religion, as well as the joy of dandies or the pleasure of watching a line of geese cross a meadow. Full of wry observations and warm humour, as well as strong opinions freely aired, this is a rare and wonderful insight into the rich world of reading from one of the nation's most accomplished authors.

[Middlemarch](#) Mariner Books

A major reexamination of the novelist Vladimir Nabokov as "literary gamesman," this book systematically shows that behind his ironic manipulation of narrative and his puzzle-like treatment of detail there lies an aesthetic rooted in his intuition of a transcendent realm and in his consequent redefinition of "nature" and "artifice" as synonyms. Beginning with Nabokov's discursive writings, Vladimir Alexandrov finds his world view centered on the experience of epiphany--characterized by a sudden fusion of varied sensory data and memories, a feeling of timelessness, and an intuition of immortality--which grants the true artist intimations of an

"otherworld." Readings of *The Defense*, *Invitation to a Beheading*, *The Gift*, *The Real Life of Sebastian Knight*, *Lolita*, and *Pale Fire* reveal the epiphanic experience to be a touchstone for the characters' metaphysical insightfulness, moral makeup, and aesthetic sensibility, and to be a structural model for how the narratives themselves are fashioned and for the nature of the reader's involvement with the text. In his conclusion, Alexandrov outlines several of Nabokov's possible intellectual and artistic debts to the brilliant and variegated culture that flourished in Russia on the eve of the Revolution. Nabokov emerges as less alienated from Russian culture than most of his emigre readers believed, and as less "modernist" than many of his Western readers still imagine. "Alexandrov's work is distinctive in that it applies an 'otherworld' hypothesis as a consistent context to Nabokov's novels. The approach is obviously a fruitful one. Alexandrov is innovative in rooting Nabokov's ethics and aesthetics in the otherworldly and contributes greatly to Nabokov studies by examining certain key terms such as 'commonsense,' 'nature,' and 'artifice.' In general Alexandrov's study leads to a much clearer understanding of Nabokov's metaphysics."--D. Barton Johnson, University of California, Santa Barbara Originally published in 1991. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books

from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Nabokov in America Harvard University Press

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.

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