

V L A D I M I R
N A B O K O V

THE
REAL LIFE
OF
SEBASTIAN
KNIGHT

INTRODUCTION
BY MICHAEL DIRDA

Real Life Of Sebastian Knight The Vladimir Nabokov

Yi-Tong Ma



Real Life Of Sebastian Knight The Vladimir Nabokov:

The Real Life of Sebastian Knight Vladimir Nabokov, 1992-02-04 The Real Life of Sebastian Knight is a perversely magical literary detective story subtle intricate leading to a tantalizing climax about the mysterious life of a famous writer Many people knew things about Sebastian Knight as a distinguished novelist but probably fewer than a dozen knew of the two love affairs that so profoundly influenced his career the second one in such a disastrous way After Knight's death his half brother sets out to penetrate the enigma of his life starting with a few scanty clues in the novelist's private papers His search proves to be a story as intriguing as any of his subject's own novels as baffling and in the end as uniquely rewarding Nabokov writes prose the only way it should be written that is ecstatically John Updike **The Real Life of Sebastian Knight** Vladimir Vladimirovich Nabokov, 1945 Silent Love Gerard Vries, 2019-08-28 The Real Life of Sebastian Knight is one of Vladimir Nabokov's most autobiographical novels and it has often been observed that Sebastian's passionate affair with the femme fatale Nina Rechnoy is a dramatized extension of Nabokov's infatuation with Irina Guadanini In this book it is shown that the novel also conceals another secluded love affair Sebastian had with a man which reflects the main episode in the life of Nabokov's brother Sergey By pursuing many biographical and literary references and allusions and by disregarding the deceptive guiding by the narrator Sebastian's half brother this moving story about Sebastian's silent love becomes brightly visible *The Real Life of Sebastian Knight* Vladimir Nabokov, 1964 **Silent Love** Gerard de Vries, 2016 The Real Life of Sebastian Knight is one of Vladimir Nabokov's most autobiographical novels and it has often been observed that Sebastian's passionate affair with the femme fatale Nina Rechnoy is a dramatized extension of Nabokov's infatuation with Irina Guadanini In this book it is shown that the novel also conceals another secluded love affair Sebastian had with a man which reflects the main episode in the life of Nabokov's brother Sergey By pursuing many biographical and literary references and allusions and by disregarding the deceptive guiding by the narrator Sebastian's half brother this moving story about Sebastian's silent love becomes brightly visible *Vladimir Nabokov's The real life of Sebastian Knight* Karen Ann Magdeburger Olander, 1979 **Vladimir Nabokov and the Art of Painting** Gerard de Vries, Donald Barton Johnson, 2006 Studie van de verwijzingen naar beeldende kunst in het werk van de Russisch Amerikaanse schrijver 1899 1977

Nabokov and Indeterminacy Priscilla Meyer, 2018-08-15 In Nabokov and Indeterminacy Priscilla Meyer shows how Vladimir Nabokov's early novel The Real Life of Sebastian Knight illuminates his later work Meyer first focuses on Sebastian Knight exploring how Nabokov associates his characters with systems of subtextual references to Russian British and American literary and philosophical works She then turns to Lolita and Pale Fire applying these insights to show that these later novels clearly differentiate the characters through subtextual references and that Sebastian Knight's construction models that of Pale Fire Meyer argues that the dialogue Nabokov constructs among subtexts explores his central concern the continued existence of the spirit beyond bodily death She suggests that because Nabokov's art was a quest for an

unattainable knowledge of the otherworldly knowledge which can never be conclusive Nabokov's novels are never closed in plot theme or resolution they take as their hidden theme the unfinalizability that Bakhtin says characterizes all novels The conclusions of Nabokov's novels demand a rereading and each rereading yields a different novel The reader can never get back to the same beginning never attain a conclusion and instead becomes an adept of Nabokov's quest Meyer emphasizes that unlike much postmodern fiction the contradictions created by Nabokov's multiple paths do not imply that existence is constructed arbitrarily of pre-existing fragments but rather that these fragments lead to an ever deepening approach to the unknowable

Vladimir Nabokov Magda Vollenweider, 1980 *The Reflexive Novel* Michael Boyd, 1983 Interrogating the basic assumptions of realism this study examines the postmodern phenomenon of fiction as the presentation of theories of fiction The writers critically examined include Nabokov Woolf Conrad Faulkner Joyce and Beckett The Real Life of Sebastian Knight, 1941 **The Real Life of Sebastian Knight** Vladimir Vladimirovič Nabokov, 1971 **Vladimir Nabokov's Theory and Practice of Fiction** Mai Brigitta Milk, 1961 **Narratives of Nothing in 20th-Century Literature** Meghan Vicks, 2017-04-20 The concept of nothing was an enduring concern of the 20th century As Martin Heidegger and Jean Paul Sartre each positioned nothing as inseparable from the human condition and essential to the creation or operation of human existence as Jacques Derrida demonstrated how all structures are built upon a nothing within the structure and as mathematicians argued that zero the number that is also not a number allows for the creation of our modern mathematical system Narratives of Nothing in 20th Century Literature suggests that nothing itself enables the act of narration Focusing on the literary works of Vladimir Nabokov Samuel Beckett and Victor Pelevin Meghan Vicks traces how and why these writers give narrative form to nothing demonstrating that nothing is essential to the creation of narrative that is how our perceptions are conditioned how we make meaning or madness out of the stuff of our existence how we craft our knowable selves and how we exist in language

Nabokov, History and the Texture of Time Will Norman, 2012 This book argues that the apparent evasion of history in Vladimir Nabokov's fiction conceals a profound engagement with social and therefore political temporalities While Nabokov scholarship has long assumed the same position as Nabokov himself that his works exist in a state of historical exceptionalism this study restores the content context and commentary to Nabokovian time by reading his American work alongside the violent upheavals of twentieth century ideological conflicts in Europe and the United States This approach explores how the author's characteristic temporal manipulations and distortions function as a defensive dialectic against history an attempt to salvage fiction for autonomous aesthetics Tracing Nabokov's understanding of the relationship between history and aesthetics from nineteenth century Russia through European modernism to the postwar American academy the book offers detailed contextualized readings of Nabokov's major writings exploring the tensions fissures and failures in Nabokov's attempts to assert aesthetic control over historical time In reading his response to the rise of totalitarianism the Holocaust and Cold War Norman redresses the commonly expressed admiration

for Nabokov's heroic resistance to history by suggesting the ethical, aesthetic, and political costs of reading and writing in its denial. This book offers a rethinking of Nabokov's location in literary history, the ideological impulses which inform his fiction, and the importance of temporal aesthetics in negotiating the matrices of modernism. (Re)writing and Remembering James Dalrymple, Jonathan Fruoco, Virginia Sherman, 2016-02-08

Recounting past events is intrinsic to the storytelling function, as most fiction assumes the past tense as the natural means of narrating a story. Few narratives draw attention to this process, yet others make the act of remembering a primary part of the narrative situation. Ranging in its focus from poetry to novels, autobiographical memoirs and biopics from the ostensibly fictional to the implicitly real, this volume discusses the extent to which such fictional acts of remembering are also acts of rewriting the past to suit the needs of the present. How seamlessly does experience yield to the ordering strictures of narrative, and what is at stake in the process? What must be omitted or stylised, and to what ideological end? In making an artefact of the past, what role does artifice play, and what does this process also tell us about history making? *Nabokov's Theatrical Imagination* Siggy Frank, 2012-01-12

Drawing on a wealth of unpublished archival material, this study offers a comprehensive assessment of the importance of theatrical performance in Vladimir Nabokov's thinking and writing. Siggy Frank provides fresh insights into Nabokov's wider aesthetics and arrives at new readings of his narrative fiction. As well as emphasising the importance of theatrical performance to our understanding of Nabokov's texts, she demonstrates that the theme of theatricality runs through the central concerns of Nabokov's art and life: the nature of fiction, the relationship between the author and his fictional world, textual origin and derivation, authorial control and textual property, literary appropriations and adaptations, and finally the transformation of the writer himself from the Russian migré writer Sirin to the American novelist Nabokov. *Nabokov on the Heights* Maxim D., Shroyer, 2025-04-29

Since 1997, author and scholar Maxim D. Shroyer has been offering seminars on Vladimir Nabokov, the great Russian American immigrant writer at Boston College. This volume features essays by undergraduate and graduate students which originated in the Nabokov seminar, as well as scholarship by Boston College faculty who work on Nabokov. The essays cover a broad thematic and intellectual terrain and showcase cutting-edge Nabokov scholarship and criticism. The topics include, but are not limited to, translingualism, sexuality, Cold War politics, food studies, Nabokov and the visual arts, religion, and metaphysics, urban studies, immigration studies, and modernist poetics. The collection will be of great interest to students and scholars, as well as to the broad audience of Nabokovians. *Nabokov's Permanent Mystery* David S. Rutledge, 2014-01-10

This critical text examines the ways in which Vladimir Nabokov, one of the twentieth century's great writers, structured his works to encapsulate his metaphysical beliefs. It draws examples from Nabokov's novels, stories, and nonfiction, revealing a startling consistency in his beliefs over the course of his career, even as the structure of his novels increased in complexity. At the heart of his work is a profound respect for what's missing, for unsolvable riddles, for questions even at the expense of answers. Nabokov's techniques, from wordplay to plotlines, reveal an enduring reverence for permanent mystery. The

Invisible Man H. G. Wells, 2016-12-22 The man s become inhuman He has cut himself off from his kind His blood be upon his own head One night in the depths of winter a bizarre and sinister stranger wrapped in bandages and eccentric clothing arrives in a remote English village His peculiar secretive activities in the room he rents spook the locals Speculation about his identity becomes horror and disbelief when the villagers discover that beneath his disguise he is invisible Griffin as the man is called is an embittered scientist who is determined to exploit his extraordinary gifts developed in the course of brutal self experimentation in order to conduct a Reign of Terror on the sleepy inhabitants of England As the police close in on him he becomes ever more desperate and violent In this pioneering novella subtitled A Grotesque Romance Wells combines comedy both farcical and satirical and tragedy to superbly unsettling effect Since its publication in 1897 The Invisible Man has haunted not only popular culture in particular cinema but also the greatest and most experimental novels of the twentieth century

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Table of Contents Real Life Of Sebastian Knight The Vladimir Nabokov

1. Understanding the eBook Real Life Of Sebastian Knight The Vladimir Nabokov
 - The Rise of Digital Reading Real Life Of Sebastian Knight The Vladimir Nabokov
 - Advantages of eBooks Over Traditional Books
2. Identifying Real Life Of Sebastian Knight The Vladimir Nabokov
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Real Life Of Sebastian Knight The Vladimir Nabokov
 - User-Friendly Interface
4. Exploring eBook Recommendations from Real Life Of Sebastian Knight The Vladimir Nabokov

- Personalized Recommendations
- Real Life Of Sebastian Knight The Vladimir Nabokov User Reviews and Ratings
- Real Life Of Sebastian Knight The Vladimir Nabokov and Bestseller Lists
- 5. Accessing Real Life Of Sebastian Knight The Vladimir Nabokov Free and Paid eBooks
 - Real Life Of Sebastian Knight The Vladimir Nabokov Public Domain eBooks
 - Real Life Of Sebastian Knight The Vladimir Nabokov eBook Subscription Services
 - Real Life Of Sebastian Knight The Vladimir Nabokov Budget-Friendly Options
- 6. Navigating Real Life Of Sebastian Knight The Vladimir Nabokov eBook Formats
 - ePub, PDF, MOBI, and More
 - Real Life Of Sebastian Knight The Vladimir Nabokov Compatibility with Devices
 - Real Life Of Sebastian Knight The Vladimir Nabokov Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Real Life Of Sebastian Knight The Vladimir Nabokov
 - Highlighting and Note-Taking Real Life Of Sebastian Knight The Vladimir Nabokov
 - Interactive Elements Real Life Of Sebastian Knight The Vladimir Nabokov
- 8. Staying Engaged with Real Life Of Sebastian Knight The Vladimir Nabokov
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Real Life Of Sebastian Knight The Vladimir Nabokov
- 9. Balancing eBooks and Physical Books Real Life Of Sebastian Knight The Vladimir Nabokov
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Real Life Of Sebastian Knight The Vladimir Nabokov
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Real Life Of Sebastian Knight The Vladimir Nabokov
 - Setting Reading Goals Real Life Of Sebastian Knight The Vladimir Nabokov
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Real Life Of Sebastian Knight The Vladimir Nabokov

- Fact-Checking eBook Content of Real Life Of Sebastian Knight The Vladimir Nabokov
- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

Real Life Of Sebastian Knight The Vladimir Nabokov Introduction

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