

NABOKOV'S GREAT NOVEL

THE REAL LIFE OF
SEBASTIAN KNIGHT

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a deeply and truly original
gift . . . his English has a mas-
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The Real Life Of Sebastian Knight By Vladimir Nabokov

Gerard de Vries



The Real Life Of Sebastian Knight By Vladimir Nabokov:

The Real Life of Sebastian Knight Vladimir Nabokov, 2012-03-01 Spurred on by admiration for his novelist half brother and irritation at the biography written about him by Mr Goodman his slapdash and very misleading book the narrator V sets out to record Sebastian Knight's life as he understands it But buried amid the extensive quoting digressions seeming explanations and digs Sebastian's erratic and troubled persona remains as elusive as ever Nabokov's first novel written in English *The Real Life of Sebastian Knight* is a nuanced enigmatic portrayal of the conflict between the real and the unreal and the futile quest for human truth

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 **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 *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

The Real Life of Sebastian Knight Vladimir Vladimirovič Nabokov, 1971 *Nabokov's Personal Demons in the Real Life of Sebastian Knight and Pale Fire* S. Arber, 2013-12-02 An analysis of Vladimir Nabokov's personal demons powerful feelings of guilt and loss that are manifested in two of his most famous novels *The Real Life of Sebastian Knight*, 1941 *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

Vladimir Nabokov Magda Vollenweider, 1980 **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

[The Real Life of Sebastian Knight](#) Vladimir Vladimirovich Nabokov, China Millman, 2007

The Garland Companion to Vladimir Nabokov Vladimir E. Alexandrov, 2014-05-22 First published in 1995 This companion constitutes a virtual encyclopaedia of Nabokov and occupies a unique niche in scholarship about him Articles on individual works by Nabokov including his short stories and poetry provide a brief survey of critical reactions and detailed analyses from diverse vantage points For anyone interested in Nabokov from scholars to readers who love his works this is an ideal guide Its chronology of Nabokov's life and works bibliographies of primary and secondary works and a detailed index make it easy to find reliable information any aspect of Nabokov's rich legacy

[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

La vraie vie de Sebastian Knight Vladimir Vladimirovich Nabokov, 1951

Vladimir Nabokov's Theory and Practice of Fiction Mai Brigitta Milk, 1961

The Real Life of Sebastian Knight, Etc Vladimir Vladimirovich Nabokov, 1960

[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

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