



FIGURATIONS OF EXILE
in Hitchcock and Nabokov

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Figurations Of Exile In Hitchcock And Nabokov

Massimo Mastrogregori



Figurations Of Exile In Hitchcock And Nabokov:

Figurations of Exile in Hitchcock and Nabokov Barbara Straumann, 2008-12-16 This book makes an important contribution to cultural analysis by opening up the work of two canonical authors to issues of exile and migration Barbara Straumann's close reading of selected films and literary texts focuses on *Speak Memory* *Lolita* *The Real Life of Sebastian Knight* *Suspicion* *North by Northwest* and *Shadow of a Doubt* and explores the connections between language imagination and exile Invoking psychoanalysis as the principal discourse of dislocation the book not only uses concepts such as screen memory family romance fantasy and the uncanny as hermeneutic foils it also argues that in their own ways the arch parodists Hitchcock and Nabokov are remarkably in tune with the images and tropes developed by Freud *Nabokov's Mimicry of Freud* Teckyoung Kwon, 2017-05-30 In *Nabokov's Mimicry of Freud* Art as Science Teckyoung Kwon examines the manner in which Nabokov invited his readers to engage in his ongoing battle against psychoanalysis Kwon looks at Nabokov's use of literary devices that draw upon psychology and biology characters that either imitate Freud or Nabokov in behavior or thought and Jamesian concepts of time memory and consciousness in *The Defense* *Despair* *Lolita* *Pale Fire* and *Invitation to a Beheading* As Kwon notes the transfiguration of biological mimicry and memory into an artistic form involves numerous components including resemblance with a difference contingency the double riddles games play theatricality transgression metamorphosis and combinational concoction Nabokov as a mimic functions as a poet who is also a scientist while his model Freud operates as a scientist who is also a poet Both writers were gifted humorists regarding art as a formidable vehicle for the repudiation of all forms of totality This book is recommended for scholars of psychology literary studies film studies and philosophy

Nabokov's Cinematic Afterlife Ewa Mazierska, 2014-01-10 This book offers critical studies of films that adapted works by Vladimir Nabokov One of the most screened twentieth century authors with over ten books adapted for cinema his works are full of quirky and forbidden romance and his writing is renowned for its cinematic qualities e.g. frames stage directions and descriptions suggesting specific camera positions and movements Films discussed include *Lolita* both Kubrick's 1962 and Lyne's 1997 versions Richardson's *Laughter in the Dark* 1969 Skolimowski's *King Queen Knave* 1972 Fassbinder's *Despair* 1978 Foulon's *Mademoiselle O* 1994 Kuik's *An Affair of Honor* 1999 Gorris' *The Luzhin Defence* 2000 and Rohmer's *The Triple Agent* 2004 A final chapter discusses similarities between Nabokov and Jean Luc Godard *Nabokov's Women* Elena Rakhimova-Sommers, 2017-10-15 *Nabokov's Women* *The Silent Sisterhood of Textual Nomads* is the first book length study to focus on Nabokov's relationship with his heroines Essays by distinguished Nabokov scholars explore the multilayered and nomadic nature of Nabokov's women their voice and voicelessness their absentness the paradigm of power and sacrifice within which they are situated the paradox of their unattainability their complex relationship with textual borders the travel narrative with the author himself By design Nabokov's woman is often assigned a short term tourist visa with a firm expiration date Her departure is facilitated by death or involuntary absence which watermarks her into the male protagonist

s narrative granting him an artistic release or a gift of self understanding When she leaves the stage her portrait remains ambiguous She can be powerfully enigmatic but not self actualized enough to be dynamic or for even where the terms of her existence are deeply considered or her image beheld reverently her recognition seems to be limited to the Works Cited register of the male narrator s personal life As a result Nabokov s texts often feature a nomadic woman who seems to live without a narratorial homeland papers of her own or storytelling privileges This volume explores the residency status of Nabokov s silent nomads his fleeting lovers witches muses mermaids and nymphets As Nabokov scholars analyze the power dynamic of the writer s narrative of male desire they ponder are these female characters directionless wanderers or covert operatives in the terrain of Nabokov s text Whereas each essay addresses a different aspect of Nabokov s artistic relationship with the feminine together they explore the politics of representation authorization and voicelessness This collection offers new ways of reading and teaching Nabokov and is poised to appeal to a wide range of student and scholarly audiences

Chapter 4 Nabokov s Mermaid Spring in Fialta by Elena Rakhimova Sommers is not available in the ebook format due to digital rights restrictions You can find the earlier version of the chapter in the journal Nabokov Studies *Nabokov's Canon* Marijeta Bozovic, 2016-05-31 Nabokov s translation of Pushkin s Eugene Onegin 1964 and its accompanying Commentary along with Ada or Ardor 1969 his densely allusive late English language novel have appeared nearly inscrutable to many interpreters of his work If not outright failures they are often considered relatively unsuccessful curiosities In Bozovic s insightful study these key texts reveal Nabokov s ambitions to reimagine a canon of nineteenth and twentieth century Western masterpieces with Russian literature as a central rather than marginal strain Nabokov s scholarly work translations and lectures on literature bear resemblance to New Critical canon reformations however Nabokov s canon is pointedly translingual and transnational and serves to legitimize his own literary practice The new angles and theoretical framework offered by Nabokov s Canon help us to understand why Nabokov s provocative monuments remain powerful source texts for several generations of diverse international writers as well as richly productive material for visual cinematic musical and other artistic adaptations *Haunted by Vertigo* Sidney Gottlieb, Donal Martin, 2021-10-26 When Richard Schickel stated unequivocally in 1972 that We re living in a Hitchcock world all right he did so without even mentioning the film that now stands at the top of the Sight how the film itself is haunted by numerous literary and cinematic fore bearers and how it continues to haunt not only filmmakers but artists working in other media as well Essays that concentrate on formative or interpretive contexts of the film including Greek mythology early German cinema film noir an ensemble of mostly French writers and filmmakers and modern and postmodern art are complemented by others that present close readings of hidden details in the film its use of multiple gazes that underscore its meaning and drama the darker sides of even gestures of love and hospitality and how the film embodies Hitchcock s late style Taken together the essays in the volume reinforce how Vertigo is like the majestic trees visited by the two main characters in the film sempervirens an enduring masterpiece of then

now and we can safely say the future **Inventing the Past** Otto Heim, Caroline Alice Wiedmer, 2005 *The British National Bibliography* Arthur James Wells, 2009 *Figurationen*, 2003 **Du film noir au néo-noir** Delphine Letort, 2010-02-01 Cet ouvrage retrace la filiation esthétique et thématique entre le film noir et ses avatars polaire noir Fiction urbaine et criminelle oeuvre de propagande ou acte subversif le film noir explore la face sombre de l'Amérique travers le récit de personnages marginaux dont l'indépendance d'esprit est tant glorifiée et tective priv tant t condamne femme fatale Il a créé sa propre mythologie autour de stéréotypes mettant l'accent sur l'artificialité de la construction des représentations sociales et filmiques La fiction noire accompagne les crises du vingtième siècle **2008** Massimo Mastrogregori, 2012-12-13 Die International Bibliography of Historical Sciences IBOHS die seit 1930 jährlich erscheint verzeichnet die bedeutendsten Neuerscheinungen geschichtswissenschaftlicher Monographien und Zeitschriftenartikel weltweit von der Vor- und Frühgeschichte bis zur jüngsten Vergangenheit einschließlich der historischen Hilfswissenschaften Die Werke sind innerhalb der systematischen Gliederung nach Zeitalter Region oder historischer Disziplin alphabetisch aufgelistet Es folgen ein Autoren- und ein Personenverzeichnis sowie ein geographisches Register **the art of memory in exile vladimir nabokov & milan kundera** hana pichova, In their virtuoso displays of literary talent Nabokov and Kundera showcase the strategies that allow their protagonists to succeed as emigres a creative fusing of past and present through the prism of the imagination Dialogues in Exile Stefana Roussanova, 2010 Vladimir Nabokov Gary Greenberg, 1979 **Vladimir Nabokov** Paul Elliott Russell, 1985 **The Science of Exile** Marija Stankus-Saulaitis, 1981 *Transcending Exile* Asher Z. Milbauer, 1985 Vladimir Nabokov: the Exile's Language Lance Morrow, 1963 **The Annotated Lolita** Vladimir Nabokov, 1991-04-23 Nabokov's wise ironic and elegant masterpiece A controversial love story almost shocking in its beauty and tenderness This annotated edition assiduously illuminates the extravagant wordplay and the frequent literary allusions parodies and cross references Edited with a preface introduction and notes by Alfred Appel Jr Fascinatingly detailed Edmund Morris The New York Times Book Review When it was published in 1955 Lolita immediately became a cause célèbre because of the freedom and sophistication with which it handled the unusual erotic predilections of its protagonist Awe and exhilaration along with heartbreak and mordant wit abound in this account of the aging Humbert Humbert's obsessive devouring and doomed passion for the nymphet Dolores Haze Lolita is also the story of a hypercivilized European colliding with the cheerful barbarism of postwar America but most of all it is a meditation on love love as outrage and hallucination madness and transformation *The Theme of Exile in Nabokov's "The Gift" and Kundera's "The Unbearable Lightness of Being"* Hana Píchová, 1991

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