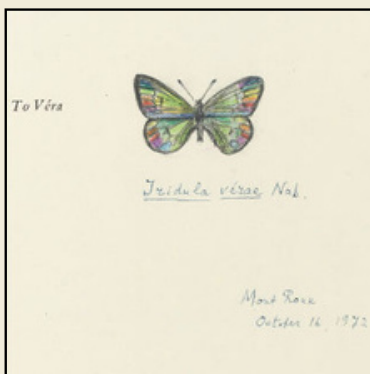


FORMA
DE VIDA

VLADIMIR NABOKOV



Due Date: August 2nd

Email:
formadevida.info@gmail.com

Vladimir Nabokov is one of the central authors of 20th century American literature, having achieved fame (and infamy) mainly with the publication of the novel *Lolita* (1955). His literary production can be linguistically divided into two main phases, a first phase of literary production in Russian, and a second, consisting of novels produced in English. His interests (and obsessions) range from lepidopterology (in which he published scientific articles on the discovery of butterflies and moths), to chess (publishing, together with his only book of poems, *Poems and Problems*, in 1969, problems of chess for the «pleasure of the sophisticated reader») and even football, as an activity that, according to his autobiography *Speak, Memory* (1951), allowed him to reach certain states of contemplative trance during practice. In one of his lectures on literature, transcribed into book-form (*Lectures on Literature*, 1980), Nabokov declares that «a writer must have the precision of a poet and the imagination of a scientist», which constitutes an appropriate conclusion for the range of interests mentioned above: for Nabokov, literature and science are not only compatible, they converge in the creative act. His writing thus stands out for its incessant search for detail, its aversion to generalities and abstractions, the parody of collective and academic entities, its disdain for politics and psychoanalysis, and a fascination with prosody, with Pushkin, and with the displaced and uprooted.

As such, several questions arise from this author's work: is it possible, or even necessary, given the nature of the areas, a convergence between science and literature? Given the nature of his strong opinions, what kind of relationship did Nabokov have with criticism, its place and influence, and his fiercest critics, such as, for example, his former friend Edmund Wilson? Can we say that there is such a thing as a Nabokovian school and, if so, isn't it risking falling into the excess of interpretation that Nabokov himself parodies in his work? What does it mean to be, according to George Steiner, an «extraterritorial writer», and in what sense is such a characterization appropriate for Nabokov? What implications does the geographical dimension have for the construction of a novel like *Lolita*? Does his way of writing, teaching and interpreting texts (Nabokov was a professor of literature at Cornell University) showcase a systemic literary vision? With this issue of the magazine, we seek contributions to the study of Nabokov's work, starting from issues that help to highlight its literary and critical qualities, or to contribute literary to the areas of interest from which Nabokov derived enormous satisfaction and joy.