

# Paradise Regained or Trans-generational Trauma (About the Novel *Ada or Ardour* by Vladimir Nabokov)

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**Abstract:** The purpose of the article was to analyze the English novel *Ada* wrote by Vladimir Nabokov in the spectrum of problems of trans-generational injury, defined for the writer's work as the most common, collective form of injury, which has not only trans-generation characteristics, but a common, in some sense, defining trauma, designated as "original sin", that is, it actually includes all the sins of mankind. The novel *Ada or Ardour*, a family chronicle ("Ada or Joy of Passion" in S. Ilyin's Russian translation), thus, has become a peculiar form of Biblical narration. The storyline, the form of construction, the creation of a new language is, in some ways, a model of a family in human history: the ways of realization are a major feature of postmodern literature. An interesting point is the combination of psychoanalytic concepts and the work of Nabokov, who strongly rejected Freud's teachings. One of the outcomes of the research was the discussion of the interaction between religious practices and psychoanalytic experience, which aimed at eliminating mental and spiritual inconsistencies, with an attempt to purify, create, and develop personality.

## 1. Introduction

The "trauma" narrative is one of the many possible ways to cure it, restore an incorrectly laid down scenario, analyze the causes and search for solutions to the complex inconsistencies that the human (individual or collective) psyche conceals. The so-called "trauma narrative" is a term that, for the most part, is used to apply to post-war or post-colonial prose, experience (real or fictional), which is provoked by a certain suppression or aggression that violates human (individual or collective) integrity. The main part of the experience of such a trauma is "wounds that are never shown". They are deeper and more painful than wounds from which blood is still flowing. Such injuries (any, from private to general, collective, ethnic or national) can lead to aggression and revenge, anger and hatred. Today they often talk about trans-generative collective trauma, which affects not only entire eras, but also generations. When it comes to "trauma narratives", usually refers to the post-war, that is, post-traumatic syndrome, or post-colonial syndrome, which occurs in a situation of post-war Adaptation or colonization policy. The individual traumatic syndrome and the traumatic syndrome are also different, it is studied in the field of psychiatry, psychoanalysis and sociology, and is often studied as a result of wars and other global catastrophes.

## 2. Literature Review and Empirical Studies

The most significant recent works in this area include the works of L. Vickroy “The Trauma and Survival in Modern Prose” and the works by D. Gorvitz, in particular “Literary Trauma: Sadism, Memory, and Sexual Violence in American Women’s Fiction“. Both authors consider how the trauma itself does not disappear, but is vividly expressed in the text, being updated as memories, dreams, strange behavior of characters, phrase breaks, fast or too slow speech, and so on. Private examples of the realization of trauma in speech apply equally to the macro level, that is, the plot and the psychology of the characters, the actual narrative [1].

The fundamentals of the psychoanalytic version of the popular theory of injury, in which the latter is viewed as a “wound” in consciousness, arising from the strongest emotional shock from the inability to comprehend and accept what happened, were laid in the works of Freud on the traumatic nature of neurotic disorders [2]. Subsequently, the focus of the scientific interest of the Austrian scientist shifted towards the study of the mechanisms by which the trauma taken out of consciousness from the “black hole” in the symbolic system of the subject’s self-identification turns into the structuring principle of his being. Having questioned the fundamental principle of the traumatic event, Freud proved that it was not a painful experience in itself, but its subsequent multiple returned in the form of memories and repeated experiences of unwanted emotions. Such an inadequate reaction to the original, and subsequently displaced, traumatic experience results in the fact that the past does not “let go” of the person, and the persistent trauma becomes the essence of being a carrier. Z. Freud extrapolated his ideas about the impact of the traumatic experience on the individual on the description of the historical trauma, which was reflected in his latest and most controversial work “The Man by the Name of Moses and the Monotheistic Religion” [3]. In it, the history of the formation of the religion of the “people of Israel” was viewed through the prism of a traumatic experience, in which an event takes on its significance after the fact, when previously unaware consequences are revealed.

Freud’s earliest formulations regarding symptom formation were based on injury as its cause. Breuer and Freud’s theories about the effects of trauma were intended to explain their discovery when they helped their patients to remember unpleasant events and put them in a certain context in which symptomatic relief came. Freud’s interest then turned to an understanding of the psychodynamics of internal conflict, the primacy of mental reality and the role of unconscious fantasy. He undoubtedly distinguished the pathogenic effects of trauma and the pathogenic effects of conflict when he wrote: “It also happens that a traumatic event that breaks all the foundations of a former life stops people so much that they lose all interest in the present and future and are constantly absorbed in mental concentration on the past” [4]. Clinical work with survivors after a massive trauma allowed to document how emotional life can be reduced to numb avoidance of rage and fear, and how cognitive abilities, especially memory, can be permanently compromised (for example, see Laub & Auerhahn, 1993) [5].

The ideas of Freud were picked up by specialists who worked on the definition of symptoms of post-traumatic stress disorder (PTSD), as well as historians interested in the symbolic “wounds” of the past and their traces in the present. So, for example, Lacan proceeded from the understanding of injury as a certain inescapable experience of “existential negativity” as a fundamental anthropological principle. He also argued that the nature of the trauma of a culture, which included, in addition to the daily- knowledge of man, the experience of extreme conditions that an individual cannot comprehend. Collision with this “extreme” pole of culture creates a traumatic neurosis [6].

According to the researcher Igor Smirnov, the author of *The Psycho-historical Approach to Culture*, it is possible to combine the terms of logic, psychoanalysis and diachronic culturology [7]. Taking this into account, it is possible to say that “the era of postmodernism has replaced the sadistic and masochistic cultures of the historical avant-garde, totalitarianism and the late avant-garde”, while the “postmodern psyche” is defined as “symbiotic”.

From the point of view of psychoanalysis, Igor Smirnov defined a symbiosis as what “begins in the second month from the birth of a child when it leaves the state of so-called “normal autism”, which “comes down to prolonged sleep interrupted for meals that is, it is characterized by the absence of any manifestation of subjectivity”. “A symbiotic baby is subjective. His behavior is symptomatic. His gestures suggest that he would like to imitate his power source. Further Smirnov continued: “For a symbiotic child, the subjective and objective are equivalent both to him (since he is auto-reflexive, self-detached) and transcendently (since he sees the mother as an equivalent phenomenon).” Earthly paradise (the image of symbiosis for most non-symbiotic subjects which idealize the beginning of what they have — the starting point of their subjectivity) acts for the postmodernist as the place where he sees the world, and not where he wants to get from the world (as Adam is a *sado-avant-gardist*). The postmodernist thinks like Adam, but not about Adam; he does not notice that he is speaking and Eden; he does not distinguish between one-sidedness and otherworldliness. J. Baudrillard (“Fateful Strategies”) observed around himself, in our modernity, only “seducing objects” (like Eve), an all-exhaustive “transparency” (like the heavenly yet-not-covering body), an all-transgression - a culture-forming “evil principle”. In his other work (“Symbolic Exchange and Death”), J. Baudrillard complained that culture had not established equivalence between life and death (Adam, expelled from paradise, became mortal). And further: “A symbiotic with self-reflex has no other position in the world than the meta-position ...” For M. Foucault, our time has no subject, no author, because the author, as now proven, is just a function of one or another discourse “... a story that the symbiotic does not control, he only sees in his dream” [7].

The psychoanalytical view of cultural history, however, is important to view in the context of linguistic-cultural, structural, semantic, bibliographical analysis that we attempted to undertake regarding the Nabokov’s novel.

### **3. Traces of Psychological Traumas in Nabokov's Novel *Ada***

Before proceeding to the analysis of certain traces of psychological traumas that are realized in the text of Nabokov’s novel *Ada or Ardour*, it is necessary to characterize the features of the novel’s construction, as well as the language tools used by the author, especially considering the fact that Nabokov’s language is a distinction that determines the position of this writer in world culture and literature.

#### **3.1 The narrative and the symbolic nature of the language**

The action in the novel *Ada* takes place on the planet Antiterra, which has a beautiful twin planet Terra. On the map of Terra, “Amerossia” falls to America and Russia. The events on Antiterra are a belated (about fifty - one hundred years) reflection of the events on Terra. Therefore, the 19th century cultural setting (described in the novel) includes phones, cars and airplanes, comics and bikinis, movies and radio, writers Joyce and Proust, etc.

Nabokov repeatedly admitted that he had no ear for music, and in his case “hearing and the brain refuse to cooperate” [8]. The form of interaction that he found as a substitute for music is “solving chess problems” [8]. Reasonableness of a chess game is similar to the infinite number of verbal, graphic and sound combinations with which the author operated. Any thought, any memory in Nabokov’s novel is clothed in a series of symbols. The artistic thinking of the writer was characterized by the desire to depict phenomena in a unity of opposing principles. Yu. I. Levin compared the world of transitional states and the motivational structure of Nabokov's texts with the movement of “semantic swings”, where what is denied right there, at least implicitly, is asserted and vice versa [9]. The motif of the “inverted world”, well known to the Baroque imagination, acquires an ominously playful tone in Nabokov’s novels, whose narrative is often compared with the principle of inversion (or reversibility), oriented towards seeing the phrase as a whole, at least mentally.

In our opinion, such a construction of the novel has, among others, two important explanations. Firstly, as literary critic Boris Averin wrote in his article “Nabokov and Nabokoviana”, this sensitivity in

relation to a word is determined by the symbolists' views on its capabilities: "But in practice, they inevitably came to the ideological schemes of the religious-mystical content" [10]. In this case, the researcher surprisingly aptly points out the properties of the symbol, which Derrida once defined as the properties of a pharmon - that is, poison and medicine exist simultaneously, concealing hidden meanings and meanwhile reducing it to a simple scheme. Further, Averin continued: "The exact word, phrase or image found is similar to science". Science, exploring the unknown, enhances our vigilance, makes things transparent, returns to the world and objects the charm of novelty and, most importantly, expands the area of "ineffable mystery", which can be called its comprehension. For Nabokov, as well as for the Symbolists, the basis of knowledge of the world is personal mystical experience. It includes visions, prophetic dreams, predictions, clairvoyance, direct communication with the otherworld, and much more. Such an experience is almost always somehow connected with fear, with mystical horror and is often hidden, as something almost embarrassing to talk about. It is rather a nocturnal, Dionysian beginning than a daytime, rational, "Apollonic" (ibid.). On the one hand, the desire to "get to the very essence of the word", on the other hand, the inevitable "unawareness of this world" that can be revealed to us only through personal mystical experience. At the same time, many critics state that Ardis is the estate, the habitat of Van and Ada that has the main treasure - an apple from the tree of knowledge. "The library is not just the center and concentration of Ardis. The library is the unusually tasty, but forbidden fruit that was inaccessible to Ada until Van opened the world of books to her" [11].

Secondly, the word in the novel *Ada or Ardour* by Nabokov has become the focus of research, and the subject of thinking under the microscope is open to psychoanalysis, which is a hidden source of the author's subconscious and his external and internal life. A close analysis of the text allows you to recreate the way in which the injury narrative is actualized. At the same time, the actual psychological characteristics of the author are in a way universal, since the text essentially presents the history of mankind and culture using the example of the history of one family and endless allusions to literary works.

### 3.2 Complex of superiority

If we talk about purely psychological traumas or perversions, then one should cite the work of researcher Johnson [12], who drew attention to the fact that in the novel *Ada or Ardour* the incest motive (between brother and sister) can be clearly seen. A literary critic at the same time points to an allusion to the works of Byron, Chateaubriand and even Pushkin: "The main material of *Ada* as a literary study is taken from those three books that cover three languages". Nabokov considered them to be the greatest: French, English and Russian. We can say that in this literary triptych Chateaubriand embodies the French interpretation of the theme of incest, and Byron - the English one. And what about Russian? In the history of Russian literature, Alexander Pushkin (1799–1837) occupied a position somewhat comparable to that of Chateaubriand in French and Byron in English. The earliest works of the greatest Russian poet (we are talking about themes, not only about the form) were written under the strong influence of Byron and Chateaubriand. Undoubtedly, Pushkin knew about the incest motive in the works of his teachers [12]. It is known that Pushkin read Byron's *Manfred*. Moreover, "Manfred" is specifically mentioned in the early version of the eighth chapter of "Eugene Onegin", that was published in a separate edition. Similarly, Johnson analyzed some of Pushkin's verses. The researcher states that "though there are no hints of incest (in some of the lines by Pushkin he quotes), if we consider the text in the context of Byron and Chateaubriand, on the one hand, and *Ada* by Nabokov, on the other, the comparison will make Pushkin verse seem less innocent". The subject of incest (and this Johnson already marked in the finale of his article) becomes not a statement at all or an analysis of the psychology of the complex or trauma, but an art theme. Van, the main character of the novel *Ada or Ardour*, is a psychologist and a philosopher specializing in the study of the planet Anti-Terra, which is Terra's supposed twin. Finally he realizes that the value of his writings is not in epistemological content, but in literary style. Accordingly, the meaning of the incest theme of half-brothers and sisters in the novel *Ada* should be sought more in the art world than in the world of ideas. It is not by chance that the only detailed description of incest is placed in the

chapter that tells the reader about the adventures of Ada and Van in the Ardis Hall Library, which just a few hours later ended with their sexual initiation.

Thus, incest becomes a symbol of combining and splitting cultures and languages, and therefore the theme of Old Testament is exile from paradise and the Tower of Babel, metaphors that are so clearly realized in the work of Nabokov. The loss of the motherland and native language (its mixing and interaction with other languages) has become the main implicitly expressed trauma of the author (or abstract author). Like every person on earth, he was born in original sin, tried to overcome it in the process of creating the work. The search for harmony and beauty of the world, their possible acquisition, is clearly realized in the text, in which different space-time subsystems coexist.

Time is realized not as linear, but as capable of reversibility. The reversibility of time, multilingualism, ambiguity gave the author the opportunity to overcome time, his traumas and passions, revive famous motifs of artistic works. According to Johnson, the abundance of cases of incest described in the novel can be explained as follows: "Incest is the most emotionally intense experience of all human experience". According to anthropologists, the ban on incest is one of the foundations of society and, indirectly, of civilization itself. Incest is a challenge to society: the triumph of an irrational nature over rational society. Perhaps this is why incestuous relationships, especially between brother and sister, become the central theme of romanticism with its cult of the demonic hero, rebellious in the suffocating atmosphere of society, that is, the hero of the Byronic. Incest is an extreme form of rebellion. It is incest that symbolizes the aspiration of man.

And yet there is a definite explanation for why a similar theme of incest is being implemented. Its roots lie, perhaps, not in the feeling of his own complexion, incomprehensibility, "dislike" of the hero, but in the awareness of his own greatness, which was characteristic of Nabokov, and was especially characteristic of his father, and his inner circle. Here, as Nabokov's well-known critic and bibliographer Boyd wrote about Nabokov's attitude to his father's death: "In *Memory Speak*, Nabokov returns again and again to the loss of his father — returns gradually, as if it were a wound that cannot be forgotten, but touching almost unbearable. For Vladimir Nabokov, the love of his closest people — father, mother, wife, child — is so overwhelming to the soul that all other senses fade" [13]. Since love means so much to a writer, its loss is no less significant. But he learned from his parents to endure unhappiness with dignity, and, drawing his father soaring high in the air, Nabokov hints at his personal grief with the composure he had learned in childhood. Compliance with the external form and the seeming detachment in no way weaken emotions: he simply understands that the pain of loss is pain so severe that it would not subside all his life, he must endure it bravely without losing the presence of his spirit [13]. The loss, however, is compensated by the memory of the ideal, the original love given in early childhood, which leaves an imprint in the author's memory of beauty and harmony.

The idea of a trans-generational injury can be especially pronounced, if we recall the biography of V. Nabokov's father, which is accurately reflected in Andrei Ivanov's article "The doomed leader of a doomed party" in which Nabokov's father is shown as astonishingly successful, harmonious, self-confident, which, nevertheless, quite unexpectedly fails in the sense that, firstly, it dies heroically, overshadowing Milyukov, the leader of the Cadet Party, and, on the other hand, failing in his political career, turns out to be short-sighted (like many other members of the Cadets), confessing more Western way of life, which, as a result, has been repeated in the life of Nabokov - a writer, but not as a bright path of enlightenment, but as a form of exile, tribulations and losses. When the country was overwhelmed with the tragic events of 1905, Nabokov's father became one of the founders of the left-liberal Constitutional Democratic Party, in 1906 V.D. Nabokov was elected to the First State Duma.

Speaking about V.D. Nabokov, it should be noted that he was completely alien to the Russian national tradition, deservedly having the reputation of an Englishman in society. Adherence to all English in the Nabokov family reached extremes. His children studied English first and only then Russian. Nabokov's "Anglomania" was expressed in everything, whether it was playing sports (boxing, tennis) or political preferences. Thus, A. Ivanov summarized his historical research, V.D. Nabokov, like many of his

associates, had to play the unenviable role of a destroyer in the Russian history, who quickly became disillusioned with the revolution and was unable to cope with the same raised waves of left-wing radicalism: “the most serious mistake of the cadets was the frontal deployment of the critical anti-government campaign at the time of critical tests for the state. <...> as a result, in 1917, the Cadets were face to face with radical and anarchically inclined masses. For the liberals, bitter disappointment came later.” The life and fate of V.D. Nabokov is to become in fact a gravedigger to all which he was indebted for his position and well-being [14].

If we talk about a possible trans-generational injury, then an obvious conclusion suggests itself: the feeling of complete well-being (and its further complete loss) can lead to destruction and errors. Nabokov himself was characterized by a certain arrogance and confidence. In this case, it's not even the fact of his own biography that is interesting, but the fact of his creativity, the categorical ambitions of creating a principled new language, the loss of his own motherland, but at the same time the forced “gaining the skills of polylingual”, the invention of fundamentally new principles and methods of narrative narration. In *Ada*, the demiurge-author, like God, reverses time and peace, creating a novel about a paradise found, after recreating all possible manifestations of storylines and motives. The full history of the world turns out to be realized as a return to Eden, and as a result - the creation of the prose of “total memory”.

### 3.3 Time reversibility and the transcendental

According to Igor Smirnov, one of the obvious forms of transcendence of Nabokov's prose is its ability for mirror-isomorphism and manifestation of the symbiotic nature of the post-modern psyche, which are the properties of “narcissism” and “schizoid” type of personal or cultural psychological portrait. If we consider how these forms of mental disorder or trauma are realized in the text of Nabokov, it becomes obvious that this primarily concerns not only the complexity and encryption of the plot and the abundance of mutually exclusive twins and their endless reflections, but, among other things, space-time features of the artistic narrative, which is often compared with the principle of time reversibility or reverse perspective.

As B. Boyd remarked [13], Nabokov was interested in time when he studied the possibilities of a consciousness that competes with reality and triumphs over it: “the past exists in memory, and this form of existence may turn out to be more valuable than the real one”. Indeed, the “game” with time, the simultaneity of the existence of past, present and future reflects the peculiarity of Nabokov's thinking as an artist of the 20th century. “The past, present and future arise in an instantaneous flash, and the whole circle of time is perceived, in other words, time ceases to exist” [8].

The theme of temporary reversibility has pronounced associations with globular time, or divine time, that is, with immortality, on the verge of which the characters of Nabokov balance all the time, constantly being either in this life or in paradise. In his essay “Is Trinity by A. Rublev visible to Non-believers?” I. Kish referred to the text of Pavel Florensky “Iconostasis” and analyzed the properties of the iconic image to actually acquire the properties of the transcendental. P. Florensky assumed that the ability to see an icon in itself, automatically, was not given for us: “the ability of spiritual vision by the icon itself is awakened in consciousness”. The icon does not simply “affirm that there is such a perception, that is, that we can generally perceive the invisible, but makes us feel our own experience of this kind” [15]. The similarity of the terms “icon sign” and “iconic sign” is not accidental. An icon sign is an icon whose meaning is to be otherworldly, while an iconic or iconic sign is a sign that, according to the terminology of the linguist Charles Peirce, has a similarity to the concept or meaning actualized by this sign. Pavel Florensky wrote that the icon painter did not repeat the visible mountain world, but reinforces with the help of colors “the invisible world that manifests itself”. And the same is in mysticism. The general law is the same everywhere: the soul admires from the visible and, having lost sight of it, admires the invisible region - this is the dissolution of the bonds of the visible. And, soaring her grief, into the invisible, she descends again to the visible, and then before arising the already symbolic images of the invisible world - the faces of things, the ideas: this is a vision of the spiritual world. There is a temptation to take for spiritual, for

spiritual images, instead of ideas - those dreams that surround, confuse and seduce the soul when the path to another world opens before it. It is the spirits of this age who are trying to keep consciousness in their world.

In this connection, the organization of spatial-temporal relations becomes extremely interesting. According to Florensky, the most traditional organic understanding of the image and sign is completely organically linked with the most modern understanding of time and space. Contemplating the icon, we enter its temporal-spatial sphere. The chronological order of the present, past and future is rethought within the framework of the reversibility of the time of the icon - in the light of the state of salvation represented in that sphere as already realized. If modern authors can rightly use Florensky's position to describe the trends in the development of modern prose, for example, when describing the prose of J. Joyce or V. Nabokov, analyze possible distortions, that is, non-normative uses of language means that contribute to the creation of timeless space in the text, then Pavel Florensky denies this possibility, recognizing the act of creativity as something of a lower order, criticizing, for example, attempts by Renaissance artists to recreate the reality, not having the opportunity to do so [15].

Speaking about the principle of reverse perspective, we can recall the words of P. Florensky, who comes to the conclusion that the perspectivity of the image is only one of the possible methods of symbolic expressiveness, one of the possible symbolic styles, the existence of which should in no way deny other possibilities of the image having their own semantic and stylistic goals [15]. If in art the reverse perspective is a way of "demonstrating the impossible in the possible world of art", then in prose such a plan is realized due to relative freedom from lexical or grammatical restrictions imposed by the laws of the English (or Russian) language [16].

Such "freedom" is realized in the later novels of Nabokov through, for example, a) a verbal implementation, which indicates the irrelevance of temporal correlation, b) the effect of heterogeneity, polylingual, c) lexical saturation, d) non-standard punctuation. Consider these examples in more detail.

As the analysis of the novel *Ada* by Nabokov showed, the text is very typical of a verbal implementation:

(1) Nirvana, NevAda, VaniAda <...> "Exactly, exactly", said Van. Yes something like that. One serious difficulty. A strange, iridescent, like a mirage, a twinkling, playing the role of death here, should not appear in the chronicle too early, but it is nevertheless necessary that it could also be seen in the very first love scenes. <...> And by the way, who dies first? Ada Van Ada Vaniada. None [17]. In the example (1), the main character Van talks about the novel: when the first love scene should appear, who will die first. Verbs are almost never used: the character(s) are in a timeless space.

Overcoming time, the author to some extent overcomes death. Nabokov eloquently writes about this in "Transparent Things": "Here it is, as I want to believe, not the gross suffering of physical death, but the incomparable torments of the mysterious spiritual maneuver necessary for the transition from one being to another" [18]. It is no coincidence that Lolita dies on Christmas Eve, exactly forty days after Humbert's life ended, the soul of the book and its author, on the fortieth day rushes toward eternal life. A. Bitov noted that Nabokov "looks at the structure of the world every day, and as an artist, he observed creation". That is why his world is so subtle. Only subtle differences are fundamental. The subtlety of the world is the border, the pollen of contact between life and non-being. There is something childish and defenseless in relation of Nabokov to death" [8].

The emphasis on texture, rhythm, and sound of words determines the overall heterogeneity of the texts of the late Nabokov, which are characterized by a mixture of different styles and genres. Dialogue and description, excerpts from letters and allusions to famous texts, including "Lolita", "In Search of Lost Time" by M. Proust, "Eugene Onegin" by A.S. Pushkin, "Anna Karenina" by Leo Tolstoy, works of Chateaubriand, Byron and even the Old Testament [11]. In turn, the principle of multilingualism, or language mixing, is often actualized as meaningful:

(2) “At least,” *Ada* whispered, “now this habit justifies itself. Croquet platform? Ou comme ca? “Comme ca and immediately,” said Van. [17]. In the example (2), *Ada*, the heroine of the novel of the same name, makes Van a suggestion: “croquet court or comme sa?” It is not explicit about the love scene, but the French phrase “comme sa” (fr. “Or just like that”) allows you to define to the reader what exactly *Ada* is proposing to do. Wang confirms the reader's hunch, the last remark of “comme sa and immediately”! You can imagine how much stronger such a proposal sounds in its veiled form! ... In the original text of the novel, the touching moment is the use of some non-translatable Russian phrases in Latin letters, for example, “eschchyo bi!”, “Biryul'ki proshlogo”, “v vozduhe chustvuetsya osen”, “nu, eto chto-to slozhnovato”, “budet, budet”. Obviously, in English, these phrases just do not pass!

When mixing several languages in the text of Nabokov, the effect of “lexical richness” is created. Pierce, speaking of the nature of the iconic sign (that is, the sign that has some connection between form and meaning), highlights the so-called principle of “iconic proximity” (iconic proximity) [19], which allows lexically rich phrase to recreate the situation in a brighter way:

(3) ... a half-year-old boy <...>, in lieu de naissance, marked in her dreams with a latin X X, - after she had broken into ski dust, having flown on a kick from a larch, who had escaped and knowingly delivered congratulations from her sister in her in Nusschau, <...>, but completely alive and healthy, then he was recorded as her son, Ivan Veen [17]. This text fragment is intentionally folded in terms of syntax. In one sentence, the subordinate temporal (after), sacramental turn (having flown ...), passive voice (wrapped) are adjacent, in the English version of the novel - passive infinitive (to be registered). The narrative is semantically saturated (the noun groups are used: “half-year-old boy”, etc.), the German word Nusschau, the Latin word fetus, the French expression lieu de naissance, which gives the passage an even greater sonic fullness and multidimensionality. Nabokov noted that by the number of words, English is much richer than Russian: “This is especially noticeable in nouns and adjectives.” On the other hand, “Russian possesses superiority in words conveying the nuances of movement, gesture, feeling <...> can be expressed in Russian very subtle nuances of duration and intensity. Syntactically, English is an exceptionally flexible tool, but Russian can be even more subtly twisted and turned” [8].

Some a-grammatical realizations in the text of Nabokov are manifested when the author uses non-standard punctuation (phrase breaks, dashes, and ellipsis):

(4) “I don’t know”, *Ada* said, “I don’t know whether it is worth trying to clarify these things of a broken colored glass piece.” We can find out the time, find out what time it is. But we will never know Time. Our feelings are simply not suitable for his perception. It's like ... [17]. Example (4) is the last phrase, or rather the commentary, with which *Ada* sums up Van's main work “The Texture of Time” (Part IV of the novel *Ada*, which Nabokov wrote for many years). *Ada*, for the umpteenth time, turns out to be more ironic towards Van, but perhaps more concise and accurate in the wording of thought. Trying to determine Time, she doesn’t finish a comparative turn, omits a synonym, ending with a chapter with ellipsis (in the English version of the novel, this is “dash”): “It's all the same as ...” Such a “non-naming” leaves a trace of reticence, realized as a sign of silence, pauses. The author prefers to finish the main chapter of the novel with the “dash”, leaving the reader at a loss from feeling a sense of belonging to something more than the meanings set forth in the text.

Moreover, the process of writing and reading the novel *Ada* is implemented as a metaphor of memory. The first chapter is the longest, each subsequent one becomes shorter. Remembering, when describing events, Van the narrator triumphs over death, his gift to *Ada* is immortality, the very thing that she, like the other lines of the novel, does not undertake to define (although she comments on other memories of Van in the text). *Ada* also bestows immortality on Van, by the fact that at each moment in time he actually reverses his ideas about something, indicating the polysemy of everything, in particular, definitions and language means, of any established meanings.

## 4. Conclusion

The late creative works by Nabokov (in particular, the novel *Ada or Ardour*) is characterized by a pronounced emphasis on texture, the coexistence of various space-time subsystems, which are realized in the text through numerous literary allusions. Expanding the accepted boundaries of language norms, the author creates his own system of linguistic means, his own symbolic language. The meaning “passes through the word”, and the heterogeneity of the text contributes to the generation of new meanings in a closed system of authors' coordinates. In a certain sense, the author at the time of writing the novel (like Van the Narrator, Ada, and, the reader) become creators, able to go beyond their own consciousness, actually acquiring the features of the transcendental. The transcendence of the author is a kind of superiority complex, which, in turn, realizes the metaphor of “finding paradise”, returning to Eden, contact with eternity. The storyline, the form of construction, the creation of a new language is, in some ways, the history of mankind on the example of one family: the ways of realization are very characteristic of postmodern literature. One of the possible results of the research is to discuss the interaction of religious practices and psychoanalytic approach to text, aimed at eliminating mental and spiritual inconsistencies, attempting to purify, create, and develop a personality.

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