



Second Circular

Dear Colleagues,

We are delighted with the paper proposals that received so far – the conference promises to be a truly international gathering of scholars from Poland, Russia, Bulgaria, Hungary, Finland, USA, Canada, Brazil, Israel, Italy, Germany, Great Britain, Japan and Australia... Those who have not managed to submit a proposal still have a chance – **we are extending the deadline for submissions.**

Below you will find some important details about the conference.

The conference will take place on **22-23 September 2016** in Warsaw.

New submission deadline: 15 July 2016.

Keynote Lectures

Stephen Blackwell, The University of Tennessee, Knoxville

“Weaving in Time: Nabokov’s Magic Carpet”

Nabokov’s art figures a constant tension between abundance and loss, between imprisonment and freedom. We see these parallel antinomies play out in Cincinnatus’s cell or the bars of Humbert’s real and metaphorical prisons, juxtaposed with escapes performed by Luzhin, Prnin, or Cincinnatus. In Nabokov’s worlds, unidirectional time is a prison, but memory appears to offer an escape. Not only people, but also inanimate things have memory, and it was this crucial insight that allowed Nabokov to successfully plot the arrival and diversification of certain blue butterflies in the New World over the course of millions of years. Cincinnatus preserves the memory of the *ancients* (Pushkin, Gogol) in his confinement, and these figures provide the foundation for his liberation at the novel’s end. In a different sense, remembering (re-collecting, reviving) old literature in *Lolita* is one of the ways for the *reader* to escape from Humbert’s solipsistic narrative. Many of Nabokov’s texts weave memory and time together – not just for the characters, but for the reader, too. His injunction to *reread*, to transform the linear into the planar, rests on the practice of memory and the labor of multiple artistic readings, in order to create the illusion of overcoming temporality. Nabokov’s novels remember each other – even, sometimes, like Fyodor in *The Gift*, remembering future novels (just as Boris Shchyogolev outlines a prototype for *Lolita*). His magic carpet, which is also his time machine (and which appears in many guises throughout his works), allows him and his characters to weave through past and future. Soaring, and folding deceptively, the escape it offers provides only a fleeting ecstasy, a “relief from the itch of being,” as Nabokov calls it in the forward to *Glory*. This relief, or “palliative,” Nabokov suggests, may be the only inkling humans can achieve of an existence beyond the prison of time.

Leona Toker, The Hebrew University of Jerusalem

“Nabokov’s Factography”

Nabokov’s fictional retrospective first-person narratives rely on the “perfect-memory” convention, which is, however, sometimes laid bare or even subverted. This convention makes no inroads in Nabokov’s factographic narratives, such as *Speak, Memory* and “Abram Gannibal.” This paper discusses the narrative techniques that replace the “perfect-memory” convention in the “childhood-adolescence-youth” part of *Speak, Memory*, and the way these techniques relate to Nabokov’s view of the workings of memory, in the context of some of his literary and philosophical precursors.

Special lecture

Tatiana Ponomareva, Director of the Vladimir Nabokov Museum in St. Petersburg

“Memory Speaking in the Nabokov House”

The talk will focus on the experience of studying Nabokov in the Nabokov House which, according to Nabokov, blended the “spiritual grace of a Russian household with the very best treasures of European culture.” Nabokov only spent the first eighteen years of his life in Petersburg but these were his formative years that continued to inspire him both as a Russian and as an English-language writer well into the mature years of his writing career. After many years in the Nabokov Museum, my studies of the Nabokov family and their circle still bring new discoveries. The most rewarding discoveries are the ones that give a new dimension to a familiar Nabokovian image, as well as those that elucidate some of the themes or single passages in his memoir.

We invite proposals of individual 20 minute papers or 3-paper panels. Please submit proposals (up to 400 words) to the organizers:

Dr. Mikołaj Wiśniewski, University of Social Sciences and Humanities, mwisniewski@swps.edu.pl

Dr. Irena Księżopolska, Vistula University, iksiezopolska@swps.edu.pl

The languages of the conference are English and Russian.

Conference fee: 100 EUR / 120 USD or equivalent in PLN.

Selected papers will be considered for publication.

Conference website: <http://www.swps.pl/warszawa/wydzial-nauk-humanistycznych-i-spoecznych/archiwum-konferencji/13033-vladimir-nabokov-and-the-fictions-of-memory>

Important Dates:

New deadline for submissions of proposals: **15 July 2016**

Acceptance confirmations will be sent before 20 July 2016

Registration deadline: 20 August 2016

Conference begins: 22 September 2016

Conference ends: 23 September 2016

Submission of papers for publication deadline: 31 January 2017.