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Lolita (Penguin Modern Classics)

Von Vladimir Nabokov
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Von Vladimir Nabokov : Lolita (Penguin Modern Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised Lolita (Penguin Modern Classics):

Kundenrezensionen Hilfreichste Kundenrezensionen 0 von 1 Kunden fanden die folgende Rezension hilfreich. Wunderschönes Werk Von Ein Verbraucher Nabokov ist ein genialer Schriftsteller. Unglaublich, dass er so perfekt, und reich an Varietät, und kreativ, und humorvoll auf Englisch schreiben konnte, obwohl er in Russland geboren wurde (ich habe Fremdsprachen studiert, aber es gab trotzdem durchschnittlich 5-6 unbekannte Wörter pro Seite!). Der Roman ist

Lolita Haze, his landlady's gum-snapping, silky skinned twelve-year-old daughter. Reluctantly agreeing to marry Mrs Haze just to be close to Lolita, Humbert suffers greatly in the pursuit of romance; but when Lolita herself starts looking for attention elsewhere, he will carry her off on a desperate cross-country misadventure, all in the name of Love. Hilarious, flamboyant, heart-breaking and full of ingenious word play, *Lolita* is an immaculate, unforgettable masterpiece of obsession, delusion and lust. Despite its lascivious reputation, the pleasures of *Lolita* are as much intellectual as erogenous. It is a love story with the power to raise both chuckles and eyebrows. Humbert Humbert is a European intellectual adrift in America, haunted by memories of a lost adolescent love. When he meets his ideal nymphet in the shape of 12-year-old Dolores Haze, he constructs an elaborate plot to seduce her, but first he must get rid of her mother. In spite of his diabolical wit, reality proves to be more slippery than Humbert's feverish fantasies, and Lolita refuses to conform to his image of the perfect lover. Playfully perverse in form as well as content, riddled with puns and literary allusions, Nabokov's 1955 novel is a hymn to the Russian-born author's delight in his adopted language. Indeed, readers who want to probe all of its allusive nooks and crannies will need to consult the annotated edition. *Lolita* is undoubtedly, brazenly erotic, but the eroticism springs less from the "frail honey-hued shoulders ... the silky supple bare back" of little Lolita than it does from the wantonly gorgeous prose that Humbert uses to recount his forbidden passion: "She was musical and apple-sweet ... Lolita the bobby-soxer, devouring her immemorial fruit, singing through its juice ... and every movement she made, every shuffle and ripple, helped me to conceal and to improve the secret system of tactile correspondence between beast and beauty--between my gagged, bursting beast and the beauty of her dimpled body in its innocent cotton frock. Much has been made of *Lolita* as metaphor, perhaps because the love affair at its heart is so troubling. Humbert represents the formal, educated Old World of Europe, while Lolita is America: ripening, beautiful, but not too bright and a little vulgar. Nabokov delights in exploring the intercourse between these cultures, and the passages where Humbert describes the suburbs and strip malls and motels of postwar America are filled with both attraction and repulsion, "those restaurants where the holy spirit of Huncan Dines had descended upon the cute paper napkins and cottage-cheese-crested salads." Yet however tempting the novel's symbolism may be, its chief delight--and power--lies in the character of Humbert Humbert. He, at least as he tells it, is no seedy skulker, no twisted destroyer of innocence. Instead, Nabokov's celebrated mouthpiece is erudite and witty, even at his most depraved. Humbert can't help it--linguistic jouissance is as important to him as the satisfaction of his arrested libido. --Simon Leake.co.uk

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