
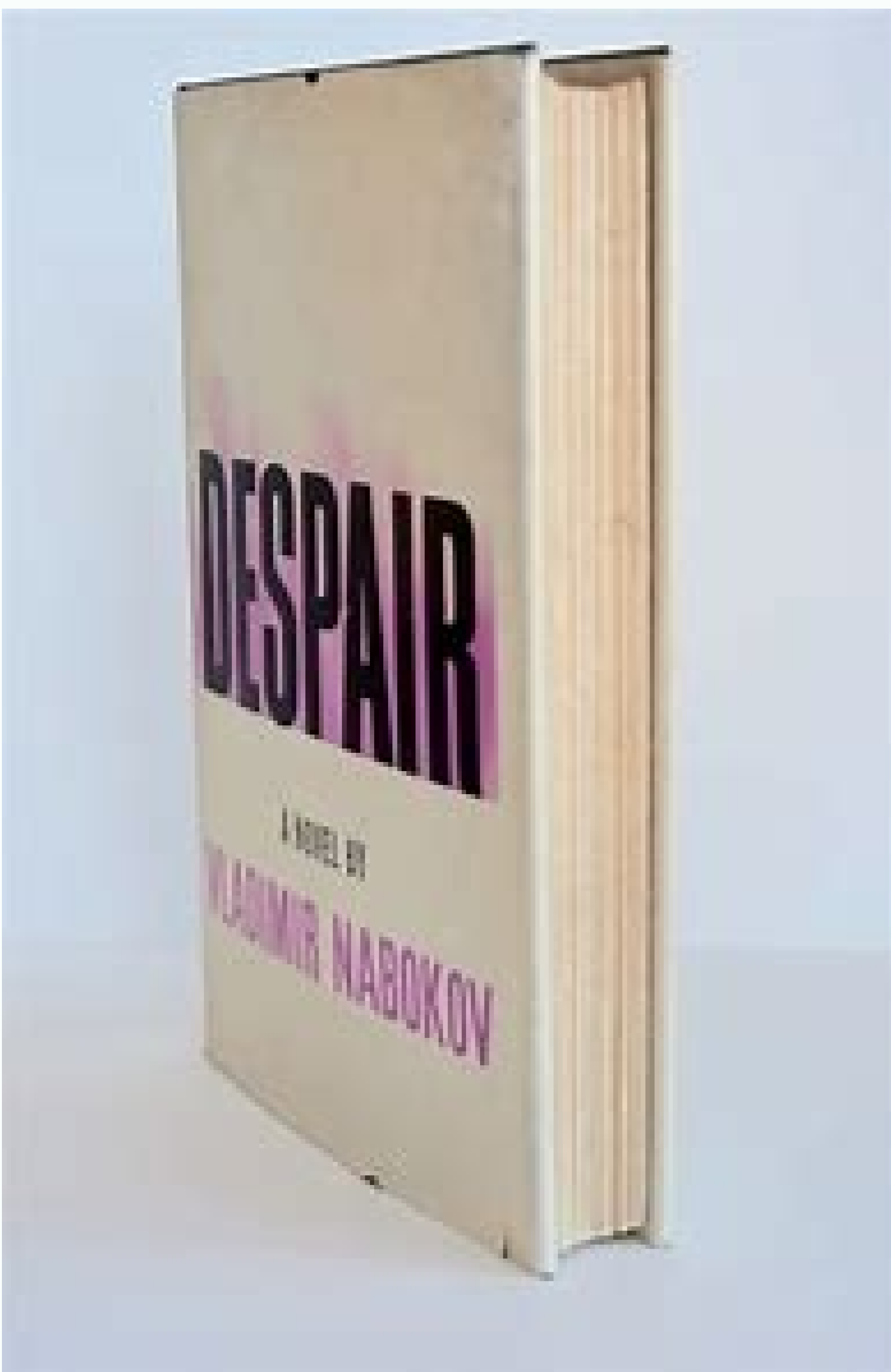
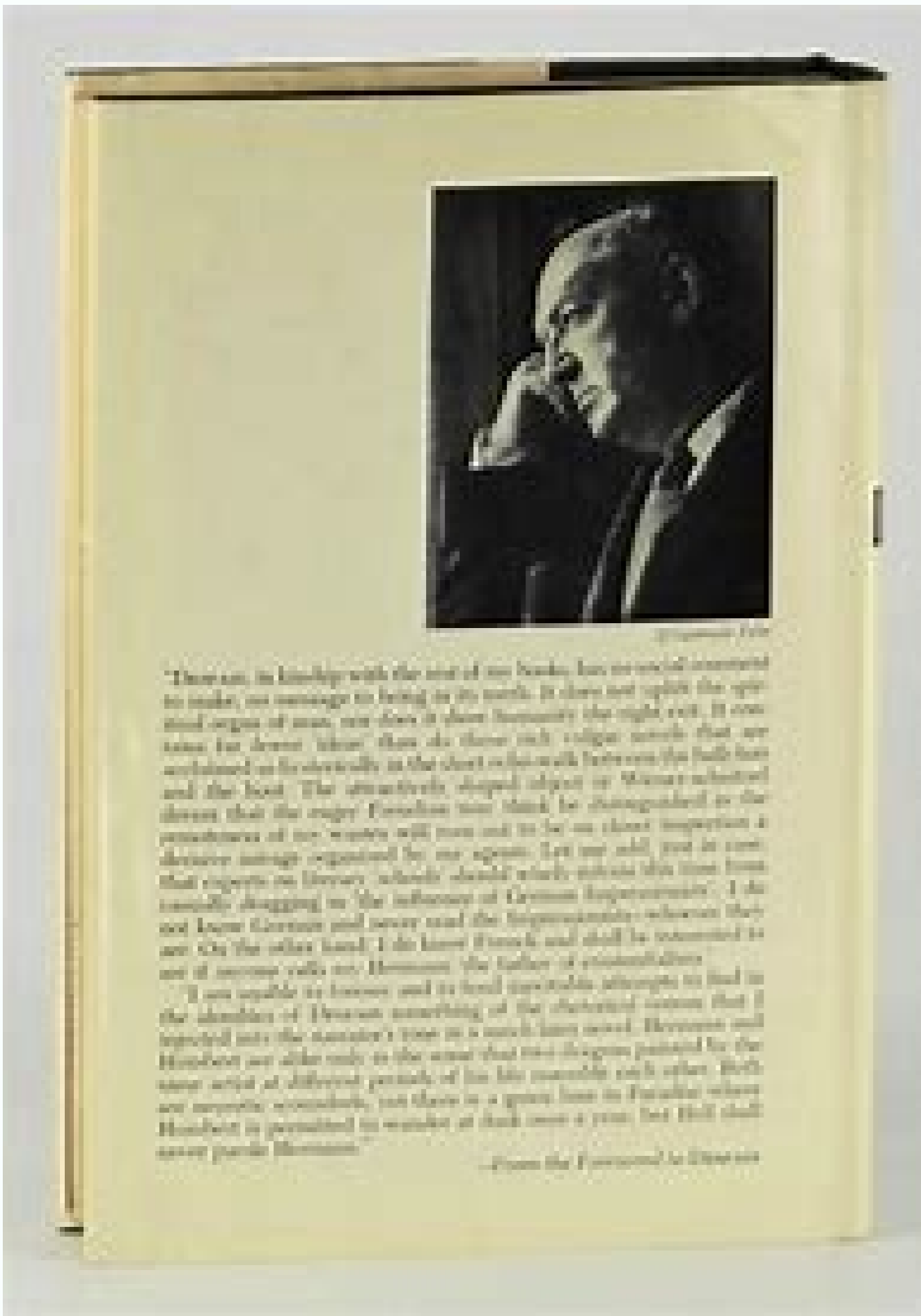
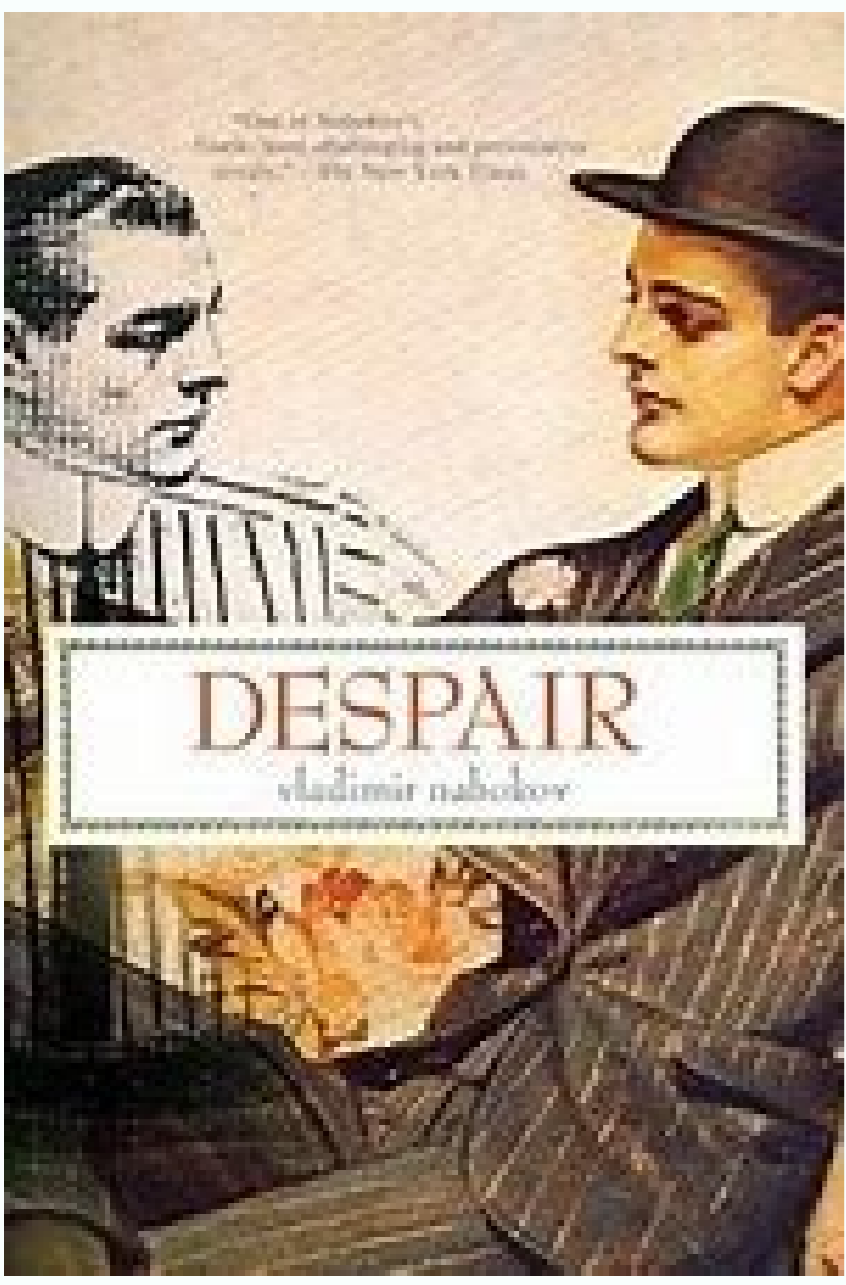
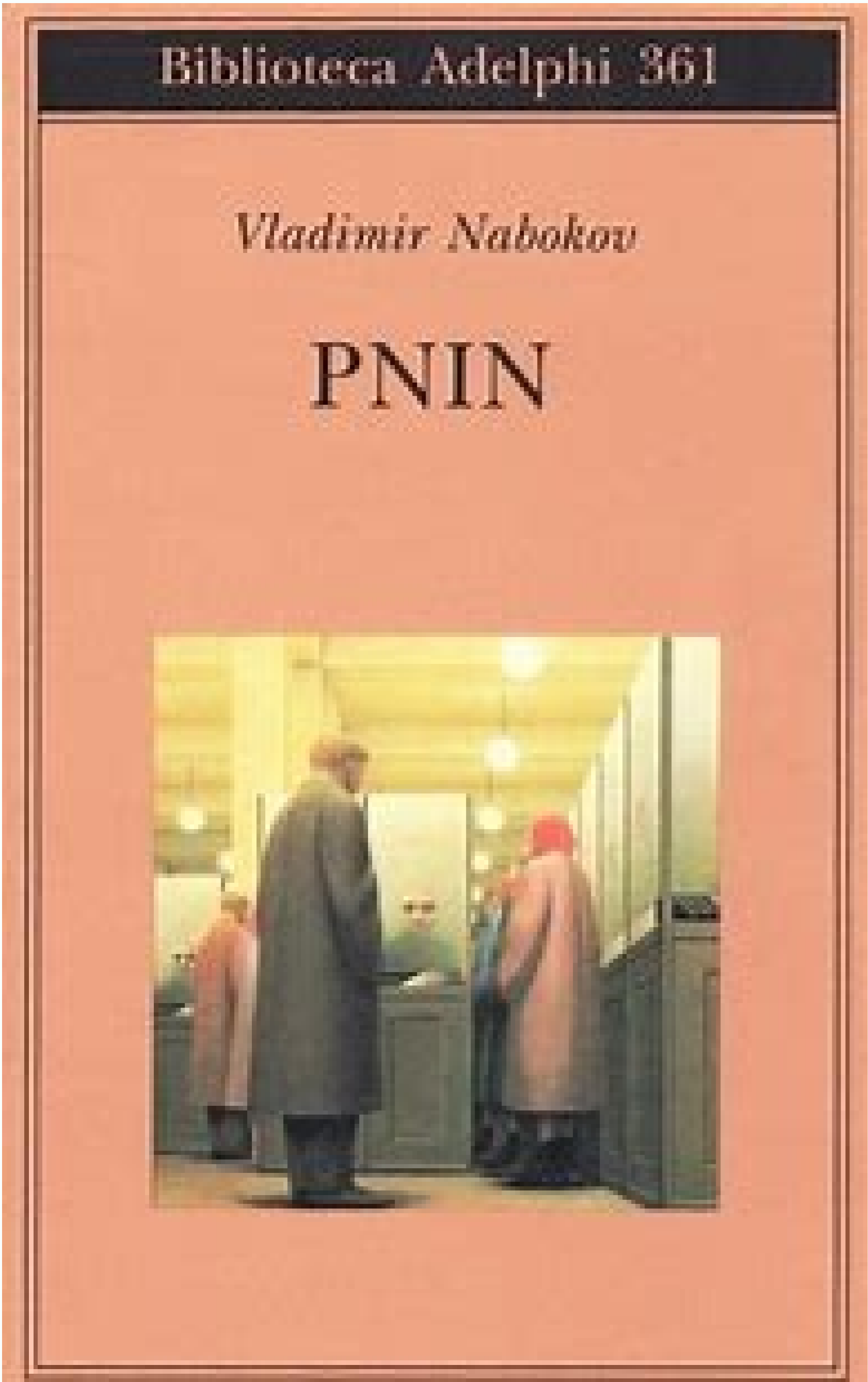
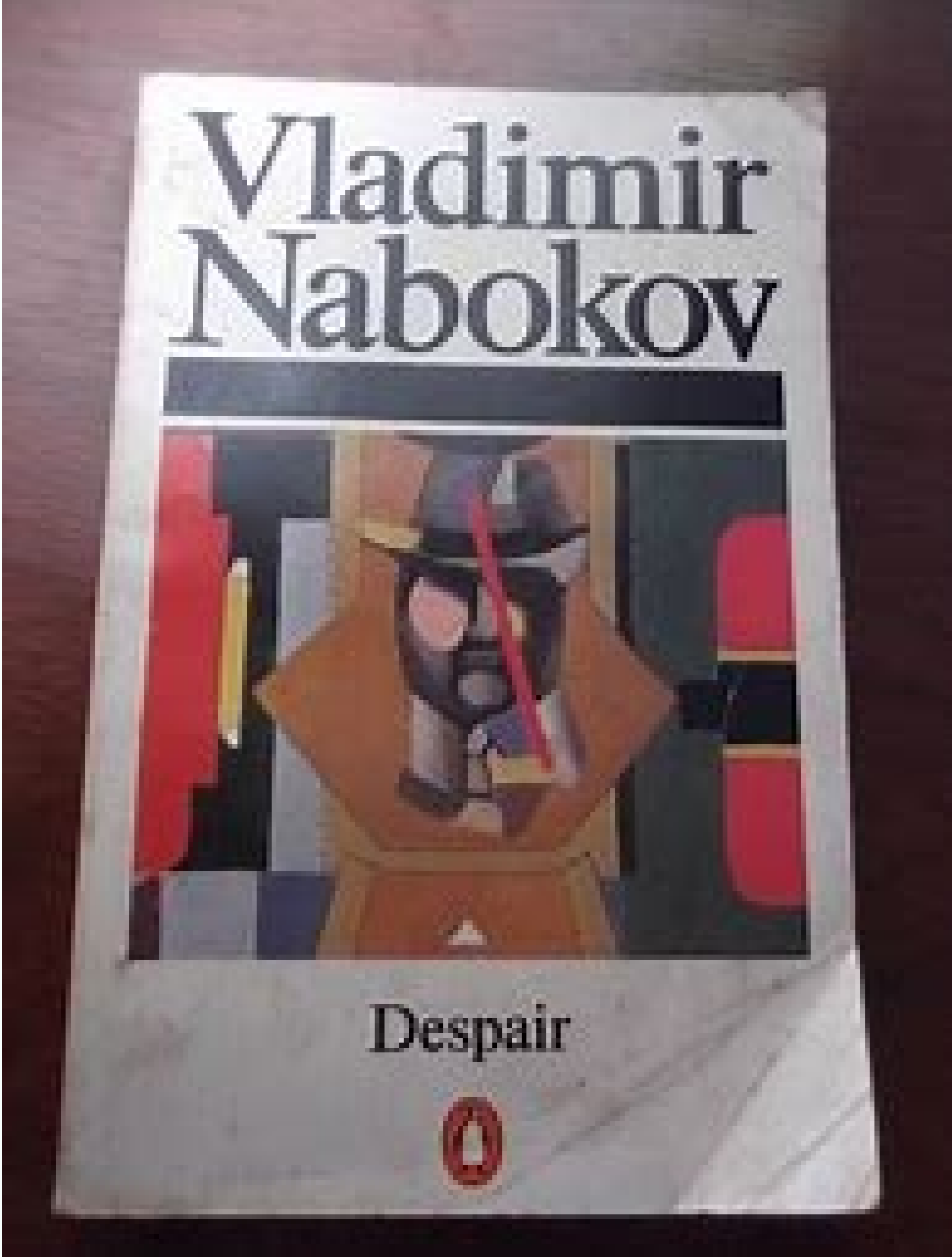


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Despair, published in 1934, is the seventh book by Vladimir Nabokov. The book was originally serialized and published in *Sovremennye zapiski*, a Russian literary journal. Although *Despair* was originally published in Russian, Nabokov translated the book to English himself in 1937. During World War II, most of the English copies of this book were destroyed by bombs. Nabokov published a new translation of the book in 1965, and that translation is used for this edition. This edition was published by Panther Books in 1969. Panther Books was a British publishing house that published books across a variety of genres, including literary classics and science fiction novels. Panther primarily published paperback reprints rather than original titles. The cover art is by John Holmes (1935-2011). Holmes was a prolific cover artist that was known for his provocative and eye-catching style. Holmes once worked at a meat market, and he claimed that he often drew upon that experience when creating covers. Holmes worked with a number of publishers and created cover art for many books, including covers for the Ballantine editions of H.P. Lovecraft's novels and the Fontana Horror Stories series. One of his best-known covers is for Germaine Greer's *The Female Eunuch*. Holmes also created a number of record sleeves, including covers for Be-Bop Deluxe's *Axe Victim* and Spooky Tooth and Pierre Henry's *Ceremony*. His original art was also showcased in numerous art galleries. Preview Preview Preview Everything that threatens the games played in the group of books to which *Despair* belongs is fiercely attacked by Nabokov as if art were unsafe as long as anybody was generalizing about anything in any context. This is Nabokov's public role, and it is the only public role he permits his characters to assume. Historical and cultural judgment, Marx, Freud, politicians and metaphysicians, Dostoevsky, Balzac, Stendhal, Proust, the novelist who is described as "the family doctor of Europe"--Thomas Mann?--anyone who classifies anything except words and butterflies is scorned. A novelist remarks in *Laughter in the Dark*, "Well, when a literature subsists on Life and Lives, it means it is dying. And I don't think much of Freudian novels or novels about the quiet countryside." The young writer of *The Gift* remarks on the unsuitability of a theme: "I would have become enmired involuntarily in a 'deep' social-interest novel with a disgusting Freudian reek." (As one might anticipate, there is quite another view of Joyce, a figure whom Nabokov says he reveres.) John Wain has remarked in these columns that this scorn of Nabokov's appears to be the scorn conventionally attributed to the artist who is asked to write to somebody else's ends, or everybody else's ends. I think it is a symptom of something more than this. The scornful detachment of the prefaces conceals the fact that in another group of novels Nabokov's art is--in his sense--very impure indeed. Invitation to a Beheading and Bend Sinister are novels in which all reality and value inhere in the central figure, and the enviroing world is condemned to act out an imprisoning fantasy which the hero and the reader see through. These novels are occasioned by their times, and reflect Nabokov's response to his sense of the idiocy of Communism and Nazi Germany. They can hardly be defended on the ground on which Nabokov habitually asserts the independence of his art from all ideological and psychological generalities. The human glory of their central figures is dependent on convictions about human worth that the reader must bring to the book, convictions on which Nabokov relies. With these two novels we may associate two more. *The Gift* (1937) and *The Real Life of Sebastian Knight*, in which the recording consciousness is that of a writer, and is quite as authoritative for the reader as are the heroes of the first two novels. I shall come to *Pnin*, *Lolita*, and *Pale Fire* in a moment; these four novels suffice to make the point that Nabokov has often ignored what he says in *Conclusive Evidence*: "in a first-rate work of fiction the real clash is not between the characters but between the author and the world." There is a quite shameless human glory about *Krug* in *Bend Sinister*, about the figures of the writer's parents in *The Gift*, about the hero of *Invitation to a Beheading*--with these characters our sympathy is complete. When these persons are placed beside Hermann, Luzhin of *The Defense*, the central figure of *The Eye*, these latter recede into the texture of the works in which they appear, seem mere themes for light anthropomorphic exercises. We are once more outsiders. Why shouldn't Nabokov have written in two fictional modes, giving now one, now the other, the ascendancy? What is important is the critical significance of the divergence and final confluence of these two kinds in Nabokov's work. What we may call his naturalism is dominant in Nabokov's recorded memories of his childhood and youth in *Conclusive Evidence*. It is a fully peopled world, rather lush, even sentimental, through which move the figures of a father and mother (whose splendid worldly ascendancy is matched by inner grace and strength), a group of attendant persons, first loves, family retainers and so on. This interrelatedness, this sense of an ordered life in common with others does not of course recur in the Nabokov fiction I know. But *The Gift* offers, in the persons of the young writer's parents, characters who survive out of such a time and such a world. These characters are bordered in black, cherished, lonely and doomed, like *Krug*, and the lepidopterist father of *The Gift*, who has, anticipating John Shade of *Pale Fire*, a relation to cosmic patterns. "A sense of oneness with sun and stone." This strong sense of a lost sunlit world is the hidden positive in Nabokov's work: it is what such glinting constructs as *Despair* operate to hide. We are justified in saying that Nabokov's publicly stated aesthetic theory is equivalent to a historical judgment. He willed time to a stop. Certain lonely figures in his fiction survive the actual holocaust and his aesthetic assertion of its finality. The naturalism survives in his work and reemerges (somewhat attenuated) in the sentimental naturalism of *Pale Fire*. It is as if, having incautiously trusted to the persistence of the rules of the social order which had nourished his first nineteen years, he had determined never again to accept any set of rules from anyone, or write anything which could be subsumed within any order.

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