

**Anna Ginter (Łódź)**

## Some Aspects of Synesthesia and Suggestive Sound Patterning in Nabokov's *Lolita* 273

У овом раду аутор истражује синестезију (подврсту метафоре) у Набоковљевом роману „Лолита“. Синестезију је, како тврди аутор, Набоков често примењивао, јер је кореспондирала са њему својственим даром „слушања боја“, док му је њена сложена природа омогућавала да створи компликована емоционална стања. У „Лолити“ се писац у готово идентичном степену служи звуковним и значењским средствима. Елемент који одређује поетску форму текста постаје име јунакиње из наслова (са свим његовим варијететима). Поменути аспекти чине основни предмет истраживања у овом раду и представљају покушај сагледавања кључних стилистичких феномена у Набоковљевој прози; они сведоче о изузетној вештини приказивања уз помоћ емоционалних утисака који се међусобно повезују.

✦ Кључне речи:  
*stylistic, synesthesia, metaphor, artistic prose, rhythm, rhyme.*

‘The pleasures of writing correspond exactly to the pleasures of reading, the bliss, the felicity of phrase is shared by writer and reader: by the satisfied writer and the grateful reader, or- which is the same thing- by the artist grateful to the unknown force in his mind that has suggested a combination of images and by the

artistic reader whom this combination satisfied’ (*Playboy* 1964).

During his career as a writer, poet and translator, Vladimir Nabokov never perceived prose as a phenomenon separated from poetry or irrelevant to poetic stylistic devices. He did not see any boundary

 2002

between them, either. As he admitted, in many famous English and American novels it is difficult to establish where prose ends and where poetry begins (Nabokov 1978: 164).

In the interview given to *Playboy* he expressed his own attitude towards the relation between poetry and artistic prose:

274

‘Poetry includes all creative writing; I have never been able to see any generic difference between poetry and artistic prose. As a matter of fact, I would be inclined to define a good poem of any length as a concentrate of good prose, with or without the addition of recurrent rhythm and rhyme. The magic of prosody may improve upon what we call prose by bringing out the full flavor of meaning, but in plain prose there are also certain rhythmic patterns, the music of precise phrasing, the beat of thought rendered by recurrent peculiarities of idiom and intonation. As in today’s scientific classifications, there is a lot of overlapping in our concept of poetry and prose today. The bamboo bridge between them is the metaphor’ (Field 1967: 43–44).

In his fictional prose Nabokov consciously and consistently employs stylistic devices to enrich and intensify the expressive quality of language. His verbal art is the art of creating harmony and new meaning through the activity of organising separate words in combinations which uncover various similarities, correspondences and coherences. Consequently, his prose gives harmonious unity to the disparate elements of life and opens new ways of perceiving reality.

From his childhood in Russia Nabokov has had a prodigious gift of acute sensory perception. His works can be characterised by an extraordinary awareness of the physical world in all its profusion. The exact descriptions of sounds, smells, and visual

details ‘are essential to the particular flavour of the fictional experience’ – says Bodenstein (1977: 225). Like many of his characters, Nabokov registers and absorbs with colours, smells and sounds. ‘Most experiences, emotions, and impressions survive only in the unique context of their sensual reality’ (225). The past is retained by memory in the unique texture of the sensory reality in which it is embedded. Memory evokes it intensely and accurately only to the extent to which it recalls its sensuous reality and the particular emotional circumstances retaining its essence. Nabokov draws attention to the lucidity with which he recalls landscapes, gestures and numerous sensuous details. The act of remembering proceeds from vividly recalled sensory manifestations to their essential meaning.

Very frequently sensory perceptions appear in Nabokov’s prose in the form of synesthesia. Smells, sounds and colours respond to each other and complement one another in their separate sensory appeals. Synesthesia can be described as the metaphor of the senses – the subcategory of metaphor (Taylor 2001: 195). It is a subtle psychological phenomenon, causing certain sensory perceptions to be associated with those of another sense or senses. One sensation appeals simultaneously to another or others to produce a kind of compound-sensation in which the separate stimuli are emotionally combined. Synesthesia thus emphasises the strong associative and subjective relationship between sensory perceptions, their interpenetration (Bodenstein 1977: 226).

Nabokov’s prose relies heavily on sound to convey meaning. Although the writer confessed not to have an ear for music (Burlaka 1997: 160), he is very sensitive to the suggestive sound texture of language. In *Lolita* he frequently uses poetic devices

of sound patterning (e.g. alliteration, assonance, consonance, rhythm and onomatopoeia), which indicates his awareness of language as a phonetic phenomenon. As a result, in the novel sound becomes a symbol of certain emotions, impressions and associations of the main characters as well as those of the author.

The poetic principle of blending sound and sense to achieve unique suggestive onomatopoeia is a strong creative impulse that can be felt in all Nabokov's fictional prose, but most distinctly in *Lolita*. One of the aspects of the novel subject to word-play and used in sound instrumentation is the name of the main character.

When asked how her name occurred to him, Nabokov replied:

'For my nymphet I needed a diminutive with a lyrical lilt to it. One of the most limpid and luminous letters is "L". The suffix "-ita" has a lot of Latin tenderness, and this I required too. Hence: Lolita. However, it should not be pronounced as you and most Americans pronounce it: Low-lee-ta, with a heavy, clammy "L" and a long "o". No, the first syllable should be as in "lollipop", the "L" liquid and delicate, the "lee" not too sharp. Spaniards and Italians pronounce it, of course, with exactly the necessary note of archness and caress. Another consideration was the welcome murmur of its source name, the fountain name: those roses and tears in "Dolores". My little girl's heartrending fate had to be taken into account together with the cuteness and limpidity. Dolores also provided her with another, plainer, more familiar and infantile diminutive: Dolly, which went nicely with the surname "Haze", where Irish mists blend with a German bunny...?' (*Strong Opinions*, qtd in: Bodenstein 1977: 168).

The close connection between sound and sense was obviously an important

factor in the making up of the name. As a matter of fact, it occurs that the whole novel – its plot, characters, lexicon and the level of sound – is subject to the name of the girl. 'Lolita' is the first word in the Foreword, as well as the first and the last words of the novel. Such symmetries and carefully effected alliterations and rhythms focus the reader's attention on behaviour, thoughts and features of Lolita, and at the same time emphasize the meaning hidden behind other words and their combinations.

An often-quoted example of Nabokov's skillful use of the evocative power of language is the opening passage:

*Lolita, light of my life, fire of my loins. My sin, my soul. Lo-lee-ta: the tip of the tongue taking a trip of three steps down the palate to tap, at three, on the teeth. Lo. Lee. Ta (9).<sup>1</sup>*

Carefully controlled repetition of the consonants present in Lolita's name releases some information about psychological and emotional state of Humbert – the narrator. He is obsessed with the girl. His brain continuously produces phrases containing her name or at least its sounds. He changes and transforms her name into Loleeta, Lilith, Lo, Lola, Dolores, Dolly, Carmen, and then puts it next to other words and tights them with alliteration or word-play to make them express sexuality, passion, tenderness, melancholy and longing, as in the passages quoted below:

*The hollow of my hand was still ivory-full of Lolita – full of the feel of her pre-adolescently incurved back, that ivory-smooth sliding sensation of her skin through the thin frock that I had worked up and down while I held her (67).*

*Her legs twitched a little as they lay across my live lap; I stroked them; there she lolled in*

the right-hand corner, almost asprawl, Lola the bobby-soxer, devouring her immemorial fruit, singing through its juice, losing her slipper, rubbing the heel of her slipperless foot in its sloppy anklet, against the pile of old magazines heaped on my left on the sofa – 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 (59).

This carefully dyed hair, so sterile to my sense of smell and touch, acquired at certain lamplit moments in the poster bed the tinge, if not the texture, of Lolita's curls (76).

...and dust was running and writhing over the exact slab of stone where Charlotte, when they lifted the laprobe for me, had been revealed, curled up, her eyes intact, their black lashes still wet, matted, like yours, Lolita (105).

I am exaggerating a little. One summer noon, just below timberline, where heavenly-hued blossoms that I would fain call larkspur crowded all along a purly mountain brook, we did find, Lolita and I, a secluded romantic spot, a hundred feet or so above the pass where we had left our car. The slope seemed untrodden. A last panting pine was taking a well-earned breather on the rock it had reached. A marmot whistled at us and withdrew. Beneath the lap-robe I had spread for Lo, dry flowers crepitated softly (168).

I felt adolori d'amoureuse langueur, to quote dear old Ronsard, as I reached the cottage where I had left my Dolores (214).

...that was the nymphic echo, the chill of delight, the leap in my loins – a childish something mingling with the professional frétillement of her small agile rump (21).

...peered good-naturedly at Lo – still squatting, listening in profile, lips parted (118).

It is worth mentioning that not only 'Lolita' but also other versions of the name convey their own senses and associations. In 'Loleeta' the middle syllable alludes to "Annabel Lee" by Edgar Allan Poe. 'Lilith', according to Jewish legend, was Adam's wife before Eve; she was also a demon who attacked children and a famous witch in the demonology of the Middle Ages. 'Dolores' derives from the Latin *dolor* and means sorrow, pain. 'Lola' and 'Dolly' are the appropriate diminutives of 'Dolores', and the former is the name of the young cabaret entertainer who enchanted a middle-aged professor in the German film *The Blue Angel*, directed by Josef von Sternberg, which associates with Lolita and her relationship with Humbert (Nabokov 1991: 351). 'Carmen' is described as the traditional name of a bewitching woman which originally meant in English 'the chanting of a verse having magic power' (Nabokov 1991A: 359).

However, not only the name of the girl (and all its forms) creates a specific atmosphere of melancholy, sadness, depression and at the same time of magic, charm and enchantment. Lolita's surname determines the background of the novel, paints the landscapes and puts the reader in unique emotional state. Its meaning affects all elements of the presented world. Haze, mist, fog and dim are the remains of Lo.

Events, feelings and emotions of the characters have been inscribed in haze and the wide variety of its types, since 'haze' is not the only allusion to Lolita. Numerous synonymous terms appear in the text to symbolise the nymphet and attract attention to her. Apart from them, there are many other elements of the landscape connected to some degree with haze, like clouds or wind. The rich lexicon of forms used by Nabokov to create the second level

of meaning can be shown in the following groups of examples:

A) 'haze'

But that mimosa grove – the haze of stars, the tingle, the flame, the honey-dew, and the ache remained with me, and that little girl with her seaside limbs and ardent tongue haunted me ever since – until at last. Twenty-four years later, I broke her spell by incarnating her in another (15).

So strange and sweet was it to discover this "Haze, Dolores" (she!) in its special bower of names, with its bodyguard of roses – a fairy princess between her two maids of honor. I am trying to analyze the spine-thrill of delight it gives me, this name among all those others. What is it that excites me almost to tears (hot, opalescent, thick tears that poets and lovers shed)? (...) is it because I can imagine so well the rest of the colorful classroom around my dolorous and hazy darling... (53).

Under my glancing finger tips I felt the minute hairs bristle ever so slightly along her shins. I lost myself in the pungent but healthy heat which like summer haze hung about little Haze (59).

From Parkington I had still a hundred miles to go, and there would be more than that to the Hazy Hills and Briceland (110).

Beyond the tilled plain, beyond the toy roofs, there would be a slow suffusion of inutile loveliness, a low sun in a platinum haze with a warm, peeled-peach tinge pervading the upper edge of a two-dimensional, dove-gray cloud fusing with the distant amorous mist (152).

And again next day a thinly populated sky, losing its blue to the heat, would melt overhead, and Lo would clamor for a drink, and her cheeks would hollow vigorously over the straw, and the car inside would be a furnace when we got in again, and the road shimmered ahead, with a remote car chang-

ing its shape mirage-like in the surface glare, and seeming to hang for a moment, old-fashionedly square and high, in the hot haze (153).

A hazy blue view beyond railings on a mountain pass, and the backs of family enjoying it (with Lo, in a hot, happy, wild, intense, hopeful, hopeless whisper – "Look, the McCrystals, please, let's talk to them, please" – let's talk to them, reader! – "please! I'll do anything you want, oh, please...") (157).

she was reasonably happy again high up in the haze on the little terrace of our flat (263).

B) 'dim'

My mind had not retained them in any logical form or in any relation to definitely recollected occasions; but I cannot swear – let me repeat – that I had not toyed with them (to rig up yet another expression), in my dimness of thought, in my darkness of passion (69).

Then came two or three dim rays of hope – before the ultimate sunburst (90).

How different were her movements from those of my Lolita, when she used to visit me in her dirty blue jeans, smelling of orchards in nymphetland; awkward and fey, and dimly depraved, the lower buttons of her shirt unfastened (92).

Now and then it seemed to me that the enchanted prey was about to meet halfway the enchanted hunter, that her haunch was working its way toward me under the soft sand of a remote and fabulous beach, and then her dimpled dimness would stir, and I would know she was farther away from me than ever (131).

we cruised together for two dim years (259).

I happened to be standing with the two thin-armed, barefoot little girls and their dim grandmothers (268).

*I simply did not know a thing about my darling's mind and that quite possibly, behind the awful juvenile clichés, there was in her a garden and a twilight, and a palace gate – dim and adorable regions which happened to be lucidly and absolutely forbidden to me, in my polluted rags and miserable convulsions (284).*

278

## C) 'fog'

*the fog was like a wet blanket, and the sand was gritty and clammy (167).*

*I do not know if I understood aright, but what I thought I did, made me withdraw my gentle hand, and of course the rest of the show was fog to me (171).*

*But we do try to turn our backs on the fog and squarely face the sunshine (177).*

*I would cruise all around the school area and on comatose feet visit drugstores, and peer into foggy lanes and listen to receding girl laughter in between my heart throbs and the falling leaves (184).*

*The fog of all lust had been swept away leaving nothing but this dreadful lucidity (204).*

*By now it was evident to everybody that he was in a fog and completely at my so-called mercy (295).*

## D) 'mist'

*I would have the reader see "nine" and "fourteen" as the boundaries – the mirrory beaches and rosy rocks – of an enchanted island haunted by those nymphets of mine and surrounded by a vast, misty sea (16).*

*Was there something wrong, I wondered, with those great gray eyes of hers, or were we both plunged in the same enchanted mist? (120).*

*Mists of tenderness enfolded mountains of longing (131).*

*There might be a line of spaced trees silhouetted against the horizon, and hot still noons*

*above a wilderness of clover, and Claude Lorrain clouds inscribed remotely into misty azure with only their cumulus part conspicuous against the neutral swoon of the background (152).*

*The gray mist behind us had deepened and concentrated into the compactness of a Dominion Blue sedan (228).*

*in the young July morning mist (246).*

*I feel I am groping in a border-land mist with verbal phantoms turning, perhaps, into living vacationist (251).*

*Gracefully, in a blue mist, Charlotte Haze rose from her grave (275).*

## E) 'nebulous'

*Every now and then, immediately east of my left ear (always assuming I lay on my back, not daring to direct my viler side toward the nebulous haunch of my bed-mate), the corridor would brim with cheerful, resonant and inept exclamations ending in a volley of good-night (130).*

*And less than six inches from me and my burning life, was nebulous Lolita! (130).*

## F) 'smoke'

*spark studded black smoke with the furry thunder clouds (27).*

*after carefully peering inside with her strange smoky eyes lest she make another mistake, retired to the bathroom (120).*

*Lo had been dull and silent during the last lap – two hundred mountainous miles uncontaminated by smoke-gray sleuths or zigzagging zanies (239).*

## G) 'breeze'

*A breeze from wonderland had begun to affect my thoughts, and now they seemed couched in italics, as if the surface reflecting them were wrinkled by the phantasm of that breeze (131).*

H) 'shade' ('shadow')

*I stooped to set down the glasses on a bench and for some reason, with a kind of icy vividness, saw Charlotte's face in death, and I glanced around, and noticed Lo in white shorts receding through the speckled shadow of a garden path in the company of a tall man (163).*

*When, through decorations of light and shade, we drove up to 14 Thayer Street, a grave little lad met us with the keys (176).*

Another feature of synesthesia and suggestive sound patterning based on Lolita's name is connected with a special aspect of Nabokov's susceptibility to the suggestive power of words – his professed ability to perceive the colours of letters. His chromesthesia is partly conditioned by the

physiological process of articulation of a letter, partly by its physical shape. Ever since his childhood, Nabokov writes in his autobiography, he has had the strange gift of 'coloured hearing' (Nosik 1995: 46–47). In most cases, he explains, "the colour sensation seems to be produced by the very act of my orally forming a given letter while I imagine its outline". He is also keenly aware that "a subtle interaction exists between sound and shape" (Bodenstein 1977: 192). The kinesthetic association gives rise to a coloured visual perception. The sensitive articulatory differentiation in the pronunciation of letters allows him to establish a system of colours, in which individual letters are dividable according to tint and shape in seven major groups (192–193). The following are distinguished:

279

- (1) The black group: comprising "a", hard "g", and "r".
- (2) The white group: comprising "n", "l", and "o".
- (3) The blue group: comprising "x", "z", "k", and "c".
- (4) The green group: comprising "f", "p", and "t".
- (5) The yellow group: comprising "e", "i", "d", "y", and "u".
- (6) The brown group: comprising "j", soft "g", and "h".
- (7) The red group: comprising "b", "m", and "v".

The remaining three letters belong to intermediate shades, the "s" is not the light blue of "c" but a mixture of azure and mother-of-pearl, the "q" is browner than "k", and "w" is a dull violet-green.

In addition, the letters seem to suggest synesthetic associations. Thus the "m" is fold of pink flannel, the "v" a pale, transparent pink called "rose-quartz", the "o" an ivory-backed hand mirror, the "n" a gray-

ish-yellowish oatmeal colour, and the "l" a noodle-limp white – to name just a few of Nabokov's favourites<sup>1</sup>.

Nabokov's susceptibility to the subtle relationship between sound, shape and colour was expressed in his comments and lectures on literature and on the creative process of work on poetic language. In his poem *An Evening of Russian Poetry* (1978: 144). Nabokov wrote:

Because all hangs together – shape and sound,  
heather and honey, vessel and content.  
Not only rainbows – every line is bent,  
and skulls and seeds and all good worlds are round,

like Russian verse, like our colossal vowels:  
 those painted eggs, those glossy pitcher flowers  
 that swallow whole a golden bumblebee,  
 those shells that hold a thimble and the sea.

280

The fact of 'coloured hearing', which plays an important part in Nabokov's use of words, cannot be ignored during the investigation of synesthesia and suggestive sound patterning as a kind of word-play. In *Lolita* the writer modifies his system of colours, which eventually becomes subject to the names of the nymphet – like the other aspects of the novel. The world of haze and mist is dominated by the shades of grey and blue. Contrary to the other significant colours (and their shades) – rosy (pink, purple) and lilac (violet) – which are frequently used to 'paint' the events due to their sound connection with the names of Dolores and Lolita, greyness refers to the semantic value of the basic word – 'haze'. The blueness, on the other hand, describes not only the colour but also the psychological and emotional state of sadness and depression, which in the novel means the sadness and depression felt by Humbert after Lolita's escape.

It would be worth seeing in the following examples how Nabokov creates the specific atmosphere and describes the personalities and feelings of his protagonists by means of colours:

A) 'gray'  
*with those great gray eyes of hers* (120);  
*the room was already suffused with lilac gray* (132);  
*dove-gray cloud fusing with the distant amorous mist* (152);  
*a steady gale, dust, gray thorn bushes* (153);  
*we reached its mirage of gray water* (167);

*the same sort of dull gray frame affair* (176);  
*you would give me one look – a gray furry question mark of a look* (192);  
*her dark gray flannel skirt* (193);  
*the great gray house on the hill* (197);  
*Dolly wore a nice gray dress* (198);  
*in the windy grayness* (211);  
*the gray car slowing up before us, the gray car catching up with us* (228);  
*the gray mist behind us had deepened* (228);  
*the great rosegray never-to-be-had* (264);  
*and gray drizzle* (269);  
*at my gray goal* (269);  
*in her washed-out gray eyes* (272);  
*a stout, short woman in pearl-gray, with a long, gray, slim plume to her small hat* (289).

B) 'blue'  
*not even the cold blue water* (12);  
*had engendered my darling at the siesta hour in a blue-washed room* (57);  
*I witnessed the return of the Blue Sedan* (74);  
*a hazy blue view beyond railings on a mountain pass* (157);  
*spired blue flowers* (157);  
*blue, blue Crater Lake* (158);  
*blue-eyed little brunettes in blue shorts* (161);  
*both in blue playsuits, blending with the mountain blossoms* (169);  
*with a little blue-black beard* (169);  
*in old paintings with blue hills* (213);  
*with a shock of black hair and blue eyes* (213);

to get her back to our neon-blue cottage (221);  
 I paced its blue side (224);  
 with a blue block of ice (268);  
 Gracefully, in a blue mist, Charlotte Haze  
 rose from her grave (275);  
 in her large blue-black eyes (288);  
 in the detached warmth of a pale-blue  
 afternoon (307).

C) 'rosy'  
 her rosy rustic features (111);  
 stared at herself [...] with her own rosy  
 sunshine (119);  
 They looked with sympathy at my [...] dazed  
rosedarling (122);  
 in the rosy lamplight (125);  
 the unconscious movement of her tongue  
 exploring a touch of rosy rash around her  
 swollen lips (139);  
 A combination of [...] blue sulks and rosy  
 mirth, Lolita (148).

D) 'pink'  
 from the blurry pinkness of adolescent  
 maidservants (44);  
pink, checkered with darker pink (57);  
 there was particularly one pink texture  
 (67);  
 the coarse pink skin of her neck (72);  
 all the way to the end of a prospect, where  
pink mountains loom (77);  
 wiped my lips with pink paper (90);  
 a pretty child in a dirty pink frock (98);  
pink-shaded nightlamps (119);  
 to my desire for Lolita, brown and pink,  
 flushed and fouled (126);  
 a last dab of color, stinging red, smarting  
 pink (135);  
 this fellow used a pink sponge (141);  
 in depressingly white-and-pink bedrooms  
 (146);  
 The bullet entered the thick pink rug  
 (297).

E) 'purple'  
 slipped on a purple silk dressing gown  
 (57);  
 I modeled my purple robe (70);  
 For a while, purple-robed, heel-dangling,  
 I sat (84);  
 a raised purple-pink swelling (156);  
 to wander with a hundred eyes over his  
purple silks (295);  
 where my purple target had just been  
 (302);  
 and then subsiding, forever this time, in  
 a purple heap (305).

F) 'lilac'  
 then painted instead of lilacs (25);  
 My white pijamas have a lilac design on  
 the back (49);  
 separated us from [...] lilacs (73);  
 the room was already suffused with lilac  
 gray (132);  
 sky-piercing snow-veined gray colossi of  
 stone [...]; pink and lilac formations (156).

G) 'violet'  
 an ancient lady swathed in violet veils  
 (118);  
 "Blue" she exclaimed. "Violet blue" (136);  
 the awfulness of love and violets (300).

Nabokov is a painter in words. His verbal art, although supremely visual, engages all the other physical senses in the process of writing. He repeatedly stressed the fact that he thought 'not in words but in images, in swimming colors, in shaded shapes' (Bodenstein 1977: 239). This way of imaginative perceiving influences the creation of the world presented in the novel. The suggestive power of words and synesthesia as two of the stylistic devices make it possible to convey meaning indirectly – hidden behind the senses given directly. Suggestive onomatopoeia, alliterations,

281

repetitions of certain sounds and a special use of the names of colours, when discovered and decoded by the reader, create a new surface of actual events, feelings, motives and emotions.

Undoubtedly, Nabokov had a rare gift to select single words and organize them in unique and expressive sequences. As Paul Valéry remarks:

282

‘certain combinations of words can produce an emotion that others do not produce... all possible objects of the ordinary world, external or internal, beings, events, feelings, and actions, while keeping their

usual appearance, are suddenly placed in an indefinable but wonderfully fitting relationship with the modes of our general sensibility. That is to say that these well-known things and beings – or rather the ideas that represent them – somehow change in value. They attract one another, they are connected in ways quite different from the ordinary; they become... musicalized, resonant, and, as it were, harmonically related’ (qtd in Bodenstein 1977: 157).

This statement well characterises Nabokov’s art, which is, above all, a phenomenon of language.

## резюме

### Σ Из наблюдений над синестезией и звуковой инструментровкой «Лолиты» В. В. Набокова

Литературно-поэтическое творчество и переводческая деятельность В. В. Набокова характеризуются отсутствием грани между поэзией и художественной прозой, между средствами, традиционно используемыми только в поэзии, и теми, которые встречаются исключительно в прозе. Такого рода подход к творчеству, а также уверенность в особом значении звуковой инструментровки являются причиной того, что романы В. В. Набокова насыщены многими разновидностями стилистических средств.

Синестезия как подвид метафоры, который основывается на проецировании одной чувственной сферы на другую, представляет собою один из наиболее любопытных поэтических феноменов. Синестезия часто используется Набоковым, так как она гармонирует с присущим ему талантом «цветового слуха», причем сложный характер синестезии давал ему возможность передать сложные эмоциональные состояния.

В «Лолите», одном из своих самых поэтичных романов, писатель почти в равной степени использует звучание и значение. Элементом, определяющим фоническую организацию текста, становится имя (включая всевозможные его варианты) главной героини. Наиболее часто повторяющимися оказались согласные звуки, содержащиеся в имени девушки; значение ее фамилии (*Haze*) имеет существенную роль в пейзажах, созданных автором как фон действия, причем в зависимости от эмоционального настроения повествователя ассоциации по звучанию с именем порождают розовые, фиолетовые, голубые или серые оттенки.

Приводимые аспекты представляют собою главный предмет исследования в настоящей статье, являясь попыткой описания ключевых стилистических феноменов в прозаических произведениях В. В. Набокова. Они свидетельствуют о высоком мастерстве изображения при помощи взаимного наложения

чувственных ощущений. Как уже указывалось, писатель успешно совмещает акустические и зрительные ощущения, вызывая тем самым как чувство тоски, печали, меланхолии, так и страсти, возбуждения, перверсии.

Многочисленные примеры, подтверждающие совершенно неслучайный в романе характер связи между выражением и цветосочетаниями, свидетельствуют о высоком у Набокова уровне словесности и страстных его поисках новых способов созидания мира.

## Notes

Nabokov V., 1995, *Lolita*, Afterword by C. Raine, Penguin Books. All quotations illustrating certain devices and solutions are to this edition.

For more information see: Nabokov V., 1967, *Speak, Memory. An Autobiography Revisited*, London: Weidenfeld & Nicolson, pp. 34–35.

283

## References

Alexandrov 1991: **Alexandrov V. E.** *Nabokov's Otherworld*, New Jersey: Princeton University Press.  
Bodenstein 1977: **Bodenstein J.** *The Excitement of Verbal Adventure: A Study of Vladimir Nabokov's English Prose*, Heidelberg.

Бурлака 1997: **Бурлака Д. К.** (ред.), *В. В. Набоков: pro et contra*, Санкт-Петербург: Издательство Русского Христианского гуманитарного института.

Engelking 1989: **Engelking L.** *Vladimir Nabokov*, Warszawa: Czytelnik.

Field 1967: **Field A.** *Nabokov. His Life in Art*, Boston-Toronto: Little, Brown and Company.

Grayson 1977: **Grayson J.** *Nabokov Translated. A Comparison of Nabokov's Russian and English Prose*, Oxford: OUP.

Lokrantz 1973: **Lokrantz J. T.** *The Underside of the Weave: Some Stylistic Devices Used by Vladimir Nabokov*, Uppsala.

Nabokov 1978: **Nabokov V.** *An Evening of Russian Poetry*, in: „Literatura na Świecie“, nr 8, s. 144.

Nabokov 1981: **Nabokov V.** *Despair*, Penguin Books.

Набоков 1997: **Набоков В.** Два интервью из сборника „*Strong Opinions*“, пер. Марии Маликовой, в: Бурлака 1997, сс. 138–168.

Набоков 1988: **Набоков В.** *Интервью, данное Альфреду Анпелю*, в: „Вопросы литературы“, № 10/1988, с. 161–188.

Nabokov 1991: **Nabokov V.** *Lolita*, przekł. i posł. R. Stiller, Warszawa: P1W.

Nabokov 1995: **Nabokov V.** *Lolita*, Afterword by C. Raine, Penguin Books.

Nabokov 1967: **Nabokov V.** *Speak, Memory. An Autobiography Revisited*, London: Weidenfeld & Nicolson.

Nabokov 1991A: **Nabokov V.** *The Annotated Lolita*, Edited, with preface, introduction, and notes by Alfred Appel, Jr, New York: Vintage Books.

Носик 1995: **Носик Б.** *Мир и дар Набокова*, Изд. „Пенаты“, Москва.

Pszczółowska 1977: **Pszczółowska L.** *Instrumentacja dźwiękowa*, Wrocław: Wyd. Ossolineum.

Stiller 1978: **Stiller R.** *Wywiad z Nabokovem*, w: „Literatura na Świecie“, nr 8, ss. 78–107.

Taylor 2001: **Taylor J. R.** *Kategoryzacja w języku. Prototypy w teorii językoznawczej*, przeł. A. Skucińska, Kraków: Universitas.

Załęcki 1990: **Załęcki J.** *Communicative Multivocality. A Study of Punning, Metaphor, and Irony*, Zeszyty Naukowe UJ CМVI. Prace Językoznawcze, Zeszyt 93, Kraków.