Sinyavsky's Literary Games:

Versions of the Nabokov Edition?

The narrative mischief in Andrei Sinyavsky's fiction should not be overlooked. It has features that make us mindful of his academic side, the same side that comes to our attention in the fiction of Vladimir Nabokov. Such features, especially the puzzle-making properties of literary allusions, allegories, puns, parodies and anagrams, overshadowed unfortunately by other issues in Sinyavsky's writing, became the very focus of Peter Hutchinson's *Games Authors Play*. After the publication of *Lolita*, these features were taken up in regard to Nabokov by critics such as Alfred Appel, Andrew Field, Carl Proffer, Carl Eichelberger, Robert Alter and Simon Karlinsky.[1] Not waiting for critics to weigh in on the cat-and-mouse character of his work, Sinyavsky himself points to "the great number of games" (*massa igr*) in his *Strolls with Pushkin* (*Progulki s Pushkinym*) (Glad 161). He argues, moreover, that his *Makepeace Experiment* (*Lyubimov*) must not be read without considering the large measure of nonsense, contradictions, and out-and-out gibberish that it contains (Ginzburg 230-231). Like Nabokov, Sinyavsky is a literary prankster, tripping up the reader, leading him or her along a familiar wobbly fence between autobiography and fiction, as well as between history and fantasy, and, in general, between serious disclosure and old-fashioned buffoonery.[2]

Given such mischief, it is possible to say that Sinyavsky and Nabokov share a mode of discourse that is playful and frequently provocative. In fact, they both burst upon the stage of sensational literature with a *success de scandale*—Nabokov with the sexual resonance of *Lolita* and Sinyavsky with the political resonance of *On Socialist Realism* and *The Trial Begins*—and thereafter continued to stoke up controversies with their unconventional literary opinions. Not to

subordinate questions of influence to the vagaries of a shared discourse, it should be pointed out that Sinyavsky openly admired Nabokov's fiction (Beausang 18).[3] And it turns out that Nabokov, who was older than Sinyavsky by 26 years, was enthusiastic about Sinyavsky's literary debut, considering him one of Russia's promising writers.[4] In the way in which Sinyavsky and Nabokov pull the reader's leg there are, of course, many correspondences, including the moment in *Ada,* where Nabokov alludes to the first sentence of Tolstoy's *Anna Karenina,* and the moment in *Goodnight!,* where Sinyavsky alludes to the second sentence of Tolstoy's novel.

While Nabokov's extraordinary English-language skills earned him an extraordinary place, if not a cult-like status, in American literature, he, like Sinyavsky, was deeply rooted in Russian culture. These roots, nurtured by rigorous academic preparation, provide a common denominator for Sinyavsky's and Nabokov's peculiar mix of scholarly and creative writing. Even in a cursory reading of their fiction, the reader will be struck by their erudition in matters of Russian history and folklore and especially the writing of Russian classics such as Pushkin, Gogol, Dostoevsky, Tolstoy and Chekhov. In their display of this erudition, they are especially inclined to witticisms. Reading the beginning of *Ada*, Sinyavsky would not fail to notice Nabokov's revision of Tolstoy's famous thesis sentence from *Anna Karenina*: "All happy families resemble each other, but each unhappy family is unhappy in its own way" (*Anna Karenina* 5). In the words of Nabokov, "All happy families are more or less dissimilar; all unhappy ones are more or less alike" (*Ada* 3). Adding a measure of playfulness, Nabokov invents the name of Tolstoy's translator and the place of publication and provides a patronymic for a male instead of a female (Arkadivna) in the altered title: *Anna Arkadivich Karenina*. Sinyavsky does some inventing of his own in regard to Tolstoy's second sentence of *Anna*

Karenina, "Everything was in a state of confusion at the Oblonskys'," substituting the Oblomovs for the Oblonskys, a household belonging to I.A. Goncharov's novel, *Oblomov* (Terts/Sinyavsky, 2: 383).[5] This allusion, like that of Nabokov, makes oblique intertextual commentary, requiring a bit of literary computation from the reader. Given that it belongs to a series of allusions in the text, the reader may not be wrong in thinking that he or she is participating in a literary board game.

It should be recalled that Sinyavsky launches his career as a writer by playing a game of hide-and-seek with his pseudonym "Abram Terts."[6] In this way he withholds much from the reader—as well as from the authorities. At the same time he drops numerous hints about himself. What Catriona Kelly says about "the struggle between concealment and revelation" in Nabokov's *Pnin* can be applied to Sinyavsky's entire literary agenda and, above all, to his literary connection with "Abram Terts," for while hiding his own identity, he associates himself with a legendary Jewish outlaw, making him, in various measures, his literary partner, character and persona ("Nabokov, Snobizm and Selfhood" 134). Together Sinyavsky and "Terts" make up the two sides of a double, the compatibility of which is decried in *Goodnight!* (*Spokoinoi nochi!*); the anxious co-dependency of which is dramatized in "You and I" (*Ty i ya*) and "The Tenants" (*Kvartiranty*).[7] Smuggling autobiographical details into his fiction, Sinyavsky expands his game of hide-and-seek very much like Nabokov in *Pnin*, *The Real Life of Sebastian Knight*, *Despair* or *The Gift*. In fact, owing to this smuggling, a good part of Nabokov's fiction is about Nabokov and, by the same token, a good part of Sinyavsky's fiction is about Sinyavsky. Moreover, Sinyavsky joins Nabokov in modernist obfuscation, depriving the reader of a reliable narrator and a conventional story about heroes and villains, focusing instead on the problem of identity inside and outside the text, raising questions in every possible way about what

constitutes the self. In fact, the speculation of the narrator about identity and the migration of souls at the end of Nabokov's *The Real Life of Sebastian Knight* is like the "real life" experience of the narrator in Sinyavsky's "Icy Conditions" (*Gololeditsa*).[8]

It is no secret that "fantastic realism," which has its roots in the term "fantasmagoria" in *What Is Socialist Realism* (*Chto takoe sotsialisticheskii realism*), is a vital feature of Sinyavsky's fiction.[9] Nabokov, it turns out, also became interested in this kind of realism through the work of Franz Hellens, a Belgian writer, who saw his own literary enterprise in terms of *realite fantastique.* While Sinyavsky looked to Hoffmann, Dostoevsky, Goya, and Chagall for inspiration in regard to "fantastic realism," Nabokov looked to Hellens—especially his novel *Eye of God* (*Oeil-de-Dieu*) (Field 192). Through "fantastic realism" Sinyavsky and Nabokov reduce the distance between the ordinary and the extraordinary, challenging the reader to sort out one from the other. In fact they force the reader to follow a layered story that often includes the raw operations of consciousness or the fragments of signification that remind us of an abstract painting. Seeing more than one world, Sinyavsky and Nabokov take the reader to the territories of science fiction, astounding him or her with projections of difference, that is, otherness. From "The Aurelian," and "Terra Incognita," to Zembla of *Pale Fire,* Nabokov establishes his credentials as a serious fantasist. In "Pkhents," Sinyavsky does the same, introducing an unforgettable creature from another time and place into very allegorical circumstances. Moreover, in *The Makepeace Experiment* (*Lyubimov*), he caricaturizes the succession of power in a village where hypnotism takes the place of Marx's notion of raising consciousness. Finally in *Little Jinks* (*Kroshka Tsores*) he leads the reader into the terrain of autobiographical introspection, folk myths and guilt, teasing him or her with a nightmarish fairy tale that includes a trip to the netherworld in the manner of *Alice in Wonderland* (Terts/Sinyavsky 2: 647).

The dilemma, which Sinyavsky and Nabokov pose for the reader, stems not only from the difficulties of the fantasy-realism equation, but also from the complete rejection of the purposefulness of art. In fact, Sinyavsky and Nabokov find the notion of purposeful art intolerable. According to Sinyavsky, it is namely purpose that undermines art. In *In the Shadow of Gogol* (*V teni Gogolya*) he calls art and purpose mutual enemies (Terts/Sinyavsky 2: 14). In full agreement, Nabokov claims, "Art is only useful when it serves no purpose" (Wetzsteon 242). In *The Gift*, in fact, he draws sharp notice from adherents of Socialist Realism for his lengthy attack on the politically purposeful writing of Nicholai Chernyshevsky. Unlike Nabokov, Sinyavsky targets the generation of purposeful writers that continues Chernyshevsky's cause, such as Babaevsky, Surkov, Sofronov, Virta and Gribachev, bewailing its deleterious effect on the development of Russian literature. Needless to say, Sinyavsky and Nabokov alienate the supporters of all programmatic writing. Furthermore, they frighten away readers who avoid a close proximity of the lofty and the ludicrous or a measure of ambivalence regarding life's entanglements and uncertainties. Not every reader is drawn to Sinyavsky's and Nabokov's playful pluralism or their large gallery of obsessive and desperate characters.

Since Sinyavsky and Nabokov have both taught and written about literature, it is not surprising that their fiction features writers or would-be writers as protagonists, such as Cincinnatus, Pnin, Fedor Godunov-Cherdyntsev, John Shade, Sebastian Knight and Van Veen or Sinyavsky's feisty persona in *The Trial Begins* (*Sud idet*) , "The Tenants" (*Kvartiranty*), "Graphomaniacs" (*Grafomany*), *Voice from the Chorus* (*Golos iz khora*), *Little Jinks* (*Kroshka Tsores*), and *Goodnight!* (*Spokoinoi nochi!*), not to mention Savely Kuzmich and Professor Proferantsov in *The Makepeace Experiment* (*Lyubimov*). It is also not surprising that their fiction includes a wealth of information about writers with numerous references to well-known

and not-so-well-known poetry and prose. It would seem that Nabokov has no equal in enriching a narrative with book titles, quotations in at least five languages, a staggering number of allusions and, of course, quips that demonstrate that he belongs to the world of the literati.[10] In *Lolita* alone he refers to more than sixty-three different writers (Proffer 21-23). On the other hand, in *Goodnight!* (*Spokoinoi nochi!*), Sinyavsky refers to 92.[11] In fact, Sinyavsky, like Nabokov, does not pass up an opportunity to play the dual role of *litterateur* and literary critic. Consequently, his habits as a literary scholar turn up in all of his fiction, culminating, for example, in a barrage of literary analogies and, of course, digressions about good and bad writing.

Sinyavsky's preoccupation with the literary world is startling. In the short span (25 pages) of "Graphomaniacs" (*Grafomany*), for example, Sinyavsky refers to twenty writers, pausing to classify some of their merits. With such references he, like Nabokov, creates a haven for authorial intertextuality, which, to the reader, may simply mean a recognition test. In fact, no reading of Sinyavsky is complete without, at least, chasing down his allusions to Pushkin, Gogol and Dostoevsky. Gogol, with whom Nabokov was also fascinated, becomes no less than a *leitmotif* in Sinyavsky's fiction with direct and indirect references to him and his works making an appearance in *The Trial Begins* (*Sud idet*), "You and I" (*Ty i ya*), "Icy Conditions" (*Gololeditsa*), "Graphomaniacs" (*Grafomany*), and *Little Jinks* (*Kroshka Tsores*). In his study on Gogol (*V teni Gogolya*), Sinyavsky actually gives in to his artistic side, experimenting with what he calls "exaggerated prose" (*utrirovannaya proza*), aping Gogol's verbal exuberance with a most dramatic and illustrative book of literary criticism filled with unusually long sentences, a kaleidoscope of images and arresting clusters of sound .

It is possible to say that Gogol seems to bring out a measure of literary mischief from both Sinyavsky and Nabokov. To compare, for example, Sinyavsky's *In the Shadow of Gogol* with Nabokov's *Nikolai Gogol* is to be struck by two very idiosyncratic works of literary criticism. While Sinyavsky and Nabokov developed a reputation for writing abrasive reviews and witty dismissals of critics, in their analysis of Gogol they choose to ignore almost all critics. Going against scholarly propriety, they share their own impressions without addressing many old debates, providing few citations and notes. Curiously, they both begin their respective discussions of Gogol with his death rather than his birth—Sinyavsky, going into great detail about the possibility of Gogol being buried alive. Clearly, Sinyavsky and Nabokov write with such passion about Gogol that their objectivity gives way to exaggeration. Wittingly or unwittingly, their exaggeration becomes one with that of Gogol. Fanger, in fact, claims that what and how Nabokov writes about Gogol is the result of "Gogolization" ("Nabokov and Gogol" 425-426).[12] Given Sinyavsky's replication of Gogol's Russian baroque style in a scholarly work, it would seem that his case of "Gogolization" is more serious than that of Nabokov (Kolonosky 125-128). But Sinyavsky's liberties with scholarly analysis are even more pronounced in his study, *Strolls with Pushkin* (*Progulki s Pushkinym*). Granted, Nabokov's excessively pedantic translation of Pushkin's *Eugene Onegin* provoked a heated controversy, leading to a serious fallout with Edmond Wilson, but Sinyavsky's study of Pushkin created a critical storm, resulting in charges of desecration of a national literary monument.[13]

In Sinyavsky's and Nabokov's vast inventory of allusions, names are especially important.[14] To parodists such as Sinyavsky and Nabokov, these leading signifiers offer the prospect of defining, satirizing, or complicating the identity of a character, as well as linking him or her with qualities from another text, especially a literary text. For example, who would

immediately suspect that Sinyavsky's protagonist in "You and I" (*Ty i ya*), Nikolai Vasilivich, bears the first name and patronymic of Gogol? Clearly, Sinyavsky wants to provide another riddle in the relationship between a representation of himself and his narrator (Terts). In *Pnin*, Nabokov calls the director of the Meudon sanatorium "Dr. Rosetta Stone," pulling the reader's leg in regard to the black basalt tablet discovered in Egypt in 1799 (44). In *Ada* he teases the reader with a yarn about Demon Veen's aunt Kitty who married the banker Bolensky after her divorce from Levka Tolstoy (240). He continues teasing when he speaks about Van's discovery of Tolstoy's trip to Utah, where, according to Van, he wrote a novella about the "Navajo chieftain" Hadji Murat (171). Not all names, of course, are easily decoded. Pseudonyms such as Nabokov's "Sirin" or Sinyavsky's "Terts" require an investigation that goes beyond roots in a Russian dictionary. Both "Pnin," Nabokov's eccentric émigré Russian professor at Cornell, and "Pkhents," Sinyavsky's place-name and title for his short story, lead, in fact, to an etymological guessing game. On the other hand, Nabokov's reference to the novel *Anna Karamazov* or Sinyavsky's reference to the painting *Venus de Medici* lead only to academic humor (*Pnin* 10; Terts/Sinyavsky 2: 643) Outside of Dora in *Little Jinks* (*Kroshka Tsores*), Sinyavsky does not follow Nabokov in rhapsodizing upon a name such as Lolita or Ada. But through names, he does match Nabokov's buffoonery, reaching, for example, into a bag of Gogolian name-tags such as "Globov" (model of the world), "Tikhomirov" (peaceful world), "Krovatkina" (bed-lady), "Kostriskaya" (bone lady), professor *Proferansov* (the professor who professes), and feathered appellations such as "Straustin" (ostrich), "Galkin" (jackdaw) and "Ptitsyn" (bird).

Although Sinyavsky does not have the same linguistic preparation as Nabokov, he demonstrates a measure of word play that such preparation facilitates, if not insures. This measure reaches the level of anagrams, puns and spoonerisms which Sinyavsky parades with

Nabokovian frequency and poignancy. He, in fact, mirrors Nabokov's plot-driving predicaments, often waiting for the most dire of circumstances, then startling the reader with linguistic tomfoolery when it is unexpected and therefore arresting. For example, in the Kafkaesque interrogation in *Goodnight!* (*Spokoinoi nochi!*), Sinyavsky suddenly transposes Pushkin and Chekhov into "Chushkin," and "Pekhov" (Terts/Sinyavsky 2: 382). Then, combining "gumanizm" (humanism) and "revolyutsia" (revolution) he creates a new compound "gumanyutsia," not unlike Nabokov who, in *Ada*, puts together "America" and "Russia" to form "Amerussia," or "Akapulko" and the suffix "ogo" to form "Akapulkogo" (18). In *The Trial Begins* (*Sud idet*), Sinyavsky not only strings together prefixes and suffixes such as "*-ryantsy*," "-*kontr*," "-*ksizm*" and "-*sizm*" but, in sing-song fashion, he also enumerates four different stems attached to a single suffix: "*matsiya-katsiya-zatsiya-natsiya*" (Terts/Sinyavsky 1: 292-293). In *Ada*, Nabokov comes up with variations on a suffix with clever transpositions and maccaronic richness: "…ditty, dotty, ballatetta, deboletta, …sbigottia…spigotty e diavoletta" (23). Through such phonemic interplay, both Sinyavsky and Nabokov draw attention to language itself, teasing the reader by teasing out the denotative, connotative, poetic and emotive potential of words.

Such word play, which is a springboard for riddles, is the true product of academic gamesmanship. It is, in fact, the building material for Sinyavsky's and Nabokov's larger narrative schemes, all of which keep the reader guessing as to what is put on display: vital information or nonsense. After all, Sinyavsky and Nabokov lead the reader not simply to the transformation of words, but to the transformation of storytelling, that is, playfully stuffing their discourse with literary matters, autobiographical tidbits, linguistic puzzles and clues to intricate intertextual relationships. Given this stuffing, serious topics cannot but be embedded in lighthearted expression as in Sinyavsky's reference to Marx in *The Trial Begins* (*Sud idet*) as

"Karl Marx," "Marl Kaks," and "Mars Kal" or Nabokov's well-known reference to Humbert Humbert in *Lolita* as "Hamburg," "Homburg," "humbug" (Terts/Sinyavsky 2: 432). Even when Sinyavsky strings together "grace, erudition and marzipan" (*gratsia, eruditsia, martsipan)*, the marzipan is as figurative as it is absurd (Terts/Sinyavsky 1: 286). Adding the allegedly incongruous marzipan, he, no doubt, has a twinkle in his eye—not unlike Nabokov's Pnin, who was fond of introducing a red herring into a seemingly lofty lecture on literature at Cornell University.

In the final analysis, Sinyavsky and Nabokov are puzzle-makers, engaging readers not simply to keep reading, but to be attuned to clues, to follow all references to writers, to decipher neologisms and make careful notes. Readers partial to Sinyavsky and Nabokov are in fact partial to puzzles, putting together pieces of a narrative that, again and again, tell one story, hint at another and expose the line of stitching that holds them together. It is, after all, in this kind of puzzle-making and puzzle-solving that the dialogue between writer and reader reaches its greatest promise.

---

[1] Of particular interest are: Robert Alter's "Nabokov's Game of Worlds;" *The Annotated Lolita*, edited by Alfred Appel; Carl Eichelberger's "Gaming in the Lexical Playfields of Nabokov's

Pale Fire:" Simon Karlinsky's "Nabokov's Russian Games;" Carl Proffer's *Keys to Lolita*;" and Andrew Field's *Vladimir Nabokov: The Life and Art of Vladimir Nabokov*.

[2] Sinyavsky and Nabokov are not silent about provoking readers. Sinyavsky, for example, views writing as transgression. He feels inclined to introduce "forbidden topics" and, in the process, to violate prohibitions and taboos (Kolonosky 38, 2n). Nabokov not only has the same inclinations, but he also treats readers in an adversarial way, pointing out, for example, in chapter 2 of *Despair*, that the April fool's joke is on them (34).

[3] On the telephone, Maria Vasilevna, the widow of Sinyavsky, recently told me that over the years her husband had read a great deal of Nabokov's fiction.

[4] While visiting Nabokov in Montreux in 1966, Alfred Appel claims that Nabokov spoke about Sinyavsky and other contemporary writers. According to Appel, Nabokov valued Sinyavsky's writing, speaking about it candidly and incisively ("Backgrounds of Lolita" 27). In the opinion of Andrew Field, Nabokov did not seem willing to give more than a general assessment of Sinyavsky's work. Commenting on features of Sinyavsky's fiction at that time, Vera Evseyevna , the wife of Nabokov, felt certain that Sinyavsky had read *Invitation to a Beheading* (*Priglashenie na kazn'*) (*Vladimir Nabokov: The Life and Art of Vladimir Nabokov* 370). Steven Parker points out that an autographed volume of Sinyavsky's work turned up in Nabokov's library ("Library" 289).

[5] Unless otherwise indicated, all citations of Sinyavsky's work in the body of my text refer to his two-volume collection published in Moscow in 1992: Terts/Sinyavsky, *Sobranie sochinenii v dvukh tomakh*.

[6] In September 13, 1965, Sinyavsky and another writer, Yuli Daniel, were arrested in Moscow and charged with criminal activity under Article 70 of the Criminal Code. At their trial, which

took place in February of 1966, the prosecution argued that the works that they published abroad under the pseudonyms of Terts and Arzhak were tantamount to treason. Sinyavsky was given the maximum sentence—seven years of hard labor; Daniel—five.

[7] In *Goodnight!* the voice of Sinyavsky and the voice of Terts come to the surface (Terts/Sinyavsky 2: 345-346, 348). In the short stories "You and I" and "The Tenants" Terts is the narrator and Sinyavsky is the protagonist. For further discussion of this kind of doubling, which reaches a Nabokovian register, see Kolonosky 93-97; 162 n 6. The theme of the double is, of course, extremely important in the fiction of Nabokov. Andrew Field goes so far as to say that this theme is present in almost all of Nabokov's novels (*Vladimir Nabokov* 85).

[8] After many efforts to find out further information about his brother, the narrator of *The Real Life of Sebastian Knight* comes to understand that the soul of his brother is inside of him, that in some way he is a part of him (204-205). The narrator of "Icy Conditions" thinks in a similar way, in fact he goes into detail about the myth of oneness, as well as his experience and his thoughts on incarnation and the transmigration of souls (Terts/Sinyavsky 1: 207-209).

[9] For an account of Sinyavsky's use of the term "fantastic realism" see especially Catharine Nepomnyashchy, *Abram Tertz*, 321-322 n1.

[10] Outside of scholars, there would be no large audience for Nabokov's *Pale Fire*, a poem written in heroic couplets, which consists of forty-nine pages and is accompanied by one hundred and seventy-five pages of footnotes.

[11] Carl Proffer gives us a list of Nabokov's references to authors in *Lolita* (*Keys to Lolita* 21-23). In the spirit of Proffer, I provide the following list of references to authors in Sinyavsky's *Goodnight*: Leonid Sobolev, Lion Feuchtwanger, Theodore Driser, Yuli Daniel, Nikolai Gogol, Aleksandr Pushkin, Mikhail Lermontov, Lev Tolstoy, Vladimir Dal, Anton Chekhov, Maksim

Gorky, Fedor Dostoevsky, William Shakespeare, Mikhail Zoshchenko, Miguel de Cervantes, Mikhail Sholokhov, Fedor Gladkov, Samuel Richardson, Jean Jacques Rousseau, Aleksandr Fadeyev, Louis Aragon, Aleksandr Tvardovsky, Ilya Erenburg, Varlam Shalamov, Aleksandr Ginzburg, Aleksandr Solzhenitsyn, Giancarlo Vigorelli, Vika Shvaitser, H.G. Wells, Boris Pasternak, Anna Akhmatova, Aleksei Tolstoy, Aleksandr Griboyedov, Franz Kafka, Romain Rolland, Denis Diderot, Herodotus, Charles Darwin, Ivan Turgenev, Arthur Conan Doyle, Nat Pinkerton, Agatha Christie, Alexander Dumas, Aleksandr Blok, Dmitry Furmanov, Karl Marx, Friedrich Engels, Ludwig Feuerbach, Valentin Sokolov, Vasily Adramatsky, Charles Dickens, Hans Christian Anderson, Jonathan Swift, Ivan Bunin, Igor Golomshtok, Andrei Bely, Mucius Scalvola, Mayne Read, Giovanni Boccaccio, Jules Verne, Guy de Maupassant, Yelena Blabatskaya, Socrates, Nikolai Nekrasov, Mikhail Lomonosov, Nikolai Tikhonov, Boris Zaitsev, Jack London, Ivan Krylov, Vladimir Mayakovsky, Dmitry Mirsky, Dmitry Pisarev, Sir Walter Scott, Nikolai Gumilev, Velemir Khlebnikov, Ilya Selvinsky, Friedrich Nietzsche, Edward Bagritsky, Stendal (Marie Henri Beyle), Osip Mandelstam, Andrei Zhdanov, Nikolai Evreinov, Anatoly Lunacharsky, Walt Whitman, Benedict Livshitz, Emile Veraeren, Yuri Vasilev, Arthur Rimbaud, Vsevolod Meierkhold, Marina Tsvetaeva, Sergei Yesenin, Saltykov-Shchedrin.

[12] In regard to “Gogolization,” it is also worth mentioning Nabokov’s Gogolian soliloquy at the end of chapter two of *The Gift* as well as Sinyavsky’s Gogolian catalogue of food and types of tea in the grocery section of a Moscow department store in *Little Jinks* (Terts/Sinyavsky 2: 641, 643).

[13] For a summary of attacks on Sinyavsky’s *Strolls with Pushkin*, which reached a high point in 1989, see Nepomnyashchy, “Andrei Sinyavsky’s Return,” 28-37.

[14] Even an enumeration of names can be a playful narrative exclamation as in Nabokov's *Lolita* where forty names of schoolgirls are listed (53-54). In the same narrative fashion Sinyavsky also provides a succession of female names in *Goodnight!* and a sudden burst of both male and female names in "Icy Conditions" (Terts/Sinyavsky 2: 441-43; 1: 197).