

TRIBHUVAN UNIVERSITY

Paranoid Response in Vladimir Nabokov's *Invitation to a Beheading*

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Abstract

This thesis is a study into Vladimir Nabokov's novel *Pnin*. It studies the novel's title character, Pnin who acts in a paranoid state due to his frequent deferral of hopes as he cannot adjust himself in the new surroundings in America. The dissimilarities between his hopes and the catastrophes lead him to the paranoid state of mind. He hopes for one thing, but there ensues the opposite. He mutters to himself in the great deal. Paranoia leads him to the schizophrenic condition and the absentmindedness. The cause behind his paranoia is not other than the antagonistic relation to his hopes and the real state of his life.

Contents

	Page No.
I. Introduction	1-10
Vladimir Nabokov's Life and Works	
<i>Pnin</i> : An Introduction to the Novel	
Critical Perspectives on the Novel	
II. Theoretical Modality	11-28
Psychoanalysis	
Freud and Theory of Psychoanalysis	
Division of Mind	
Division of Personality	
Schizophrenia and Paranoia	
Neuroses and Free-floating Anxiety	
III. Textual Analysis	29-42
Exploration of Paranoid Response of <i>Pnin</i> in the Text	
IV. Conclusion	43-44
Works Cited	

I. Introduction

Nabokov's Life and His Works

Vladimir Nabokov, a famous Russian born American novelist, poet, short story writer, critic and memoirist was born in St. Petersburg on April 23, 1899 into a wealthy and prominent family of old Russian nobility. He is regarded as a major literary figure of American literature in 20th century around Fifties, Sixties and Seventies. His father was a famous liberal statesman, one of the leaders and founders of the constitutional democratic (Liberal) party and a member of the first Duma. Young Nabokov was educated at the Prince Tenishev Gymnasium in St. Petersburg and at Trinity College, Cambridge in 1922, having specialized in Romance and Slavic languages. As a member of the Russian Constituent Assembly, his father moved the family to Yalta in 1891 at the start of the Bolshevik Revolution, and following the white army's defeat in the Crimea; they went into exile in Western Europe. From 1922 to 1940 he lived in Germany and in France. While living in Berlin and Paris he produced a critically acclaimed canon of poems, short stories and novels written in Russian.

His first novels were published in Russian and in German and later works were translated into French, Swedish, Italian, Spanish and English. All Nabokov's earlier works were written in Russian and he gradually emerged as a major émigré Russian writer. His career further developed in 1940 when he immigrated to America and settled in Boston. After coming to the US in 1945, he became an American citizen. Since coming to America, Nabokov has switched from the Russian language to English and all the books that he has published since his arrival in this country have been written in English. His style is rich and lucid.

Nabokov combined his literary career with college teaching. In the summer of 1941, he taught Russian literature and a course in creative writing at Stanford University. From 1941 to 1948, he taught at Wellesley College. While teaching Russian literature at Wellesley College he published his first novel in English, *The Real Life of Sebastian Knight* (1941) and wrote many of his short stories and poems which appeared in periodicals such as the New Yorker. His second novel was *Bend Sinister* (1947). In the later year, he accepted an associate professorship in Russian literature at Cornell University, on the faculty of which he has remained ever since. He published his first memoir, *Conclusive Evidence* (1951) later retitled *Speak Memory* and under this title expanded and revised in 1966. During the spring semester of 1952 he was a visiting Lecturer at Harvard where he taught Humanities and Russian literature in 1943 and again in 1952 he was awarded a Guggenheim fellowship for creative writing. In 1951 he received an award from the American Academy and National Institute of Arts and Letters. Nabokov's greatest interest next to literature is entomology. He is a recognized authority on certain groups of diurnal Lepidoptera and has claimed the discovery of several new species of butterfly since he has come to the United States.

It was at Cornell that he wrote his most famous novel *Lolita* (1955) as a subtle allegory. Its subject matter caused it to be widely banned, but the controversy and the critical excitement made the novel an international best seller which brought him wealth and international fame and as a result Nabokov was able to leave Cornell and move to Switzerland in 1959. The brilliant *Pale Fire* (1962) extends and completes the mastery of unorthodox structure first displayed in *The Gift*. His novel *Ada* (1969) parodies the family chronicle.

Nabokov collected his short fiction in *Nine Stories* (1947) and *Russian Beauty and Other Stories* (1975). As a remarkable poet, he published his verse in English in *Poems* (1952) and *Poems and Problems* (1970). Nabokov's major critical works are an irreverent book about *Gogol* (1944) and a monumental translation of Pushkin's *Eugene Onegin* with commentary 4 Vols. (1964).

***Pnin*: An Introduction to the Novel**

Pnin, one of the greatest novels by Valdimir Nabokov, is a story of a Russian emigrant to the United States. The present novel deals with the profound and nightmarish displacement of 20th century history with supremely civilized humor and tolerance. When we read this novel deeply it also reveals to us to be an early Nabokovian meditation on time, memory and the community of narrative. We find similarity between the narrator and Nabokov who is a landed-gentry Russian émigré, the same given name, language problem, isolated and alienated as exile.

A work of art can be interpreted variously. In the same way, *Pnin* can also be analyzed in terms of adjustment of emigrant, frustration of an academic person. Moreover, the present study focuses the paranoid response in Nabokov's *Pnin*. In the novel, when we go through it, we witness deferral of aspiration of the protagonist Pnin to adjust himself with the surrounding. He encounters frustrations in his romantic and academic lives in the new surroundings. It is very difficult for him to accommodate with modern society; consequently he responds in paranoid manner.

Pnin is an expatriate Russian Professor who exposes the comical adventures. This comical or humorous expression is especially projected at the

women's club in a small American town while delivering a lecture. Nabokov writes about Pnin:

A man of great moral courage, a pure man, a scholar and staunch friend, faithful to a single love, he never descends from high plane of life characterized by authenticity and integrity. But handicapped and hemmed in by his incapability to learn language, he seems a figure of fun to many an average intellectual. (1)

The character 'Pnin' arouses pathetic feeling in us when we internalize his dissatisfaction with the new surrounding as an émigré. But he is not only pathetic but also comic. But he is not a tragic hero. His appearance – the impressive combination of head, shoulders and torso that tapers off disappointingly in a pair of spindly legs and frail-looking, almost feminine. These undermining physical characteristics of Pnin deteriorate him and throw him in aghast situation. As we go through his physical and mental description, the question arises as to where the character came from, which triggers our curiosity. The most plausible real life model has been considered to be Nabokov's colleague, Russian émigré, Mare Szeftel. Those were many similarities between Szeftel and Pnin; both are anguished because of tragic fate of Jewish sweetheart, their imperfect English.

On the other hand, the author himself shares something in common with fictional character, Pnin. Nabokov's lecturing style, for instance reading from a carefully written text and making little or no eye contact with his audience, Russian émigré were similar to Pnin's. Similar to Pnin, Nabokov also happened to deliver a speech in wrong class. So, like Pnin he was capable of absentmindedness. Pnin shows several of his creator's intellectual prejudices. But what links Nabokov and Pnin most strongly and closely is that they are both

exiles with painful nostalgic memories of pre-revolutionary Russia, and inveterate hatred and their contempt for the communist regime that deprived them of their birthright.

While comparing Nabokov and Pnin, we can conclude that Nabokov has made Pnin a more comical and absurd character than himself. It might be because of his exile, difficult to adjust himself in new surroundings; nostalgic feeling for native land to highlight the comical and absurd traits of Pnin he borrows traits from other émigré professor such as Szeftel. Pnin lacks mastery over English language, love of supportive and cherished wife, resource of literary creativity, so he appears a quaint, eccentric, rather sad figure, doomed, never to understand fully the society in which he finds himself. Pnin, in short, is a composite of observation, introspection and invention, like most fictional characters. All circumstances compel Pnin to become a paranoid character. He finds himself stranger, pessimist, frustrated; consequently he shows unique gesture and behavior because of his inability to adjust himself in modern society.

Pnin's paranoid response surrounds him in the hustle and bustle of modern urban life. Thus, the social and political behavior can be amusingly observed through Pnin in association with paranoid response, whose high intellectual pretentious are often led down by their very human frailties. On surface, this novel seems comic because the moral issues are treated in light bright and sparkling manner.

In *Pnin* the author has developed an innovative form of fiction that is distinctly different from modern and postmodern technique though he has some of the resemblance with modernism. He has used flashback technique and shows the social realism just like that of 19th century Jane Austin, Tolstoy. On the

other hand, he has also given focus on psyche which shows the flashback, mental imbalance like that of Joyce and Virginia Woolf's stream of consciousness. In this sense, he has based his technique on modernism even though he is the first writer to write campus novel. In short, *Pnin* contains novel of character, roman a clef, campus novel, epiphany short story and postmodern meta-fiction. Readers of *Pnin* cannot help appreciating Nabokov's marvelous and distinctive way with words; the apparently effortless fertility of his metaphorical imagination is employed to give us an enhanced awareness of reality. For example, Pnin's habit of breaking off from the prepared text of his lectures to interpolate some personal reminiscence is described as, " those unforgettable digressions of his, when he would remove his glasses to beam at the past while massaging the lances of the present a brilliant fusion of the literal and the metaphorical, of the physical and the emotional. (2)

The very first paragraph of *Pnin* introduces the hero riding on a wrong train to a small town to give a lecture; at the end of the chapter, he is left standing at the lectern, the last of his seizure ephemera gradually fading he has been projected as a timid professor at an American college. The chapter two opens to the tune of the Waindell college chimes where Pnin calls to inquire about renting a room in their house, and ends with Pnin's despair. Chapter three begins with a description of Pnin's comfortable, sound-leaking lodgings and closes with Pnin's living room. In chapter four, Pnin has become a source of fun, joke and laugh. In chapter five, Pnin seems again in remorseful situation because of murder of this sweet hope. In chapter six Pnin again falls in desperate condition, since he has to give up his position at the university and sweet hope of settling in the house for good. The last chapter revises every preceding one.

In this way , Pnin's life is full of episodes, who struggles with English, trains, appliance dental a work and his relationship with manipulative ex-wife make him drift through his life, trying to arrange things the way they should be. But in the modern fragmented world it only undermines and tortures him by creating paranoid hero, he looks like cullers, absent minded loser. He has persimmon with a little hope, though he is Russian instructor, but because of his solitary existence and his failure to grasp the subtleties of English, he has become a running joke to most of his collegians. He is fussy and awkward. Pnin, the absurd hero, moves from nothingness and comes towards nothingness. He is anguished. He is deprived of light as a result he feels stranger, he is an irremediable exile, and his action becomes senseless, consequently, he becomes paranoid hero. All his attempts cannot flourish to achieve ultimate destination. He is struggling to maintain order in his fragmented life in a society but he becomes a joker due to unfamiliar and asocial people in the new surroundings.

Critical Perspectives on *Pnin*

Vladimir Nabokov's *Pnin* (1957) has been diversely read and interpreted by scholars and critics throughout the world ever since its first publication. David Lodge, in this regard, views *Pnin* as “a comical misadventure of an expatriate Russian in America” (1). He draws Nabokov's autobiographical presence in *Pnin* as:

Nabokov and Pnin both are exiles and posses painfully nostalgic memories of pre-revolutionary Russia and an inveterate of contempt for the communist regime that deprive them of their birthright. The ache of loss throbs not for below the comic surface

of these..... and occasionally grips Pnin with the intercity of a heart attack. (203)

The quote above hints imaginative reworking of Nabokov's experience of American acculturation.

Likewise, another critic, Besemeres on *Pnin* sees connection between Nabokov and protagonist as she says, "Pnin represents all that impedes and escapes an attempted translation from a Russian cultural sensibility into an English one" (3). The link between the implied author who laments the loss of Russia and Russian, and the narrator, whose Russianness has been smoothly converted into an acceptable American persona also reinforces autobiographical color in *Pnin*. Another critic Richter unlike Lodge, and Besemeres, focuses on the use of "interrupted part fact" in *Pnin* which is a "device of narrative entrapment arousal an frustration which is played out, like ratio of a theme, again and again" (420). This device of interrupted pratfall comes into plays in *Pnin* as Pnin's situation appears to lead him to some comical disaster which the reader anticipates with but at the last moment.

John Churchill talks about the presence of fictional languages in *Pnin* and asserts that the major themes include "language" and "translation" (2). "Lethean" and "Fenugreek" look on the pages sound like a pair of language (3). The reader's detection of a similarity of sound suggests "Latin" and "Greek" languages, respectively (3). But a deep and intense study makes it obvious that "Lethean" and "Fenugreek" are opposites but not different languages.

Pnin, the novel, is related to the psyche of the main character Pnin who undergoes different deferral hopes and sufferings. So, the novel *Pnin* can be placed within the context of psychoanalytic literature on paranoia and

postmodern discussion of subjectivity. Relating *Pnin* to paranoia, Christy Burns defines paranoia as in simplest terms, “paranoia designates a psychological delusion, a persecution complex in which a subject perceives a web of maleficent meaning behind the visible” (91). In practice, however, paranoia is linked to variety of manifestations; ergotamine delusions of grandeur, a compulsion to control and reduce language texts and variety of forms in which meaning can occur. Paranoia also resists ambiguity in language, repressing puns and other forms of associative wordplay. Paranoia can be displayed in different ways, physically through gesture, bodily shape and mentally. It also engages in some forms of humor.

All these above mentioned assertions lead him to encounter deferral hopes and nightmarish which make him unable to be comfortable with the surrounding. Consequently, he is forced to act in such a paranoid way. Christy L Burns writes, "In *Pnin*, Vladimir Nabokov relates paranoid construction not only to character but also implicitly to the nature of representation" (213). Burns places *Pnin* within the context of psychoanalytic literature on paranoid and postmodern discussion of subjectivity likewise, chance, coincidence and the experience of his own foreignness haunt *Pnin* and push him towards paranoia, which is a researchable issue here. So, the present researcher interprets *Pnin* from Freud's psychological viewpoint in order to expose the protagonist's paranoid states caused by his deferral of hopes in the new surroundings.

The present work has been divided into four chapters. The first chapter presents a short background to Vladimir Nabokov and a brief critical summary of the novel followed by critical responses. Moreover, it gives a bird's eye view of the entire work. The second chapter tries to briefly explain the theoretical

modality that is applied in this research work. It discusses psychoanalytical theory with schizophrenia and paranoia.

On the basis of the theoretical framework outlined in the second chapter, the third chapter will analyze the text at a considerable length. It will analyze the major character's paranoid response in the new surroundings in America. It will sort out some extracts from the text as evidence to prove the hypothesis of the study – that the title character Pnin in *Pnin* responds in paranoid manner because of frequent deferral of hopes and inability to adjust him in modern society.

The fourth chapter is the conclusion of this research work. On the basis of the textual analysis done in the third chapter, it will conclude the exploration and arguments put forward in the preceding chapter.

II. Psychoanalysis: A Theoretical Framework

An Overview of Psychoanalysis

The term "psychology" is defined as "the science that systematically studies and attempts to explain observable behavior and its relationship to the unseen mental processes that go on inside the organism and to external events in the environment" (Kagan et al. 13). Alexander Pope has defined it as the science that studies man. The personal traits of man and woman are naturally different from one another but there are some common features too. Most of men can manage their emotions, frustrations, conflicts and hardships of lives. Such people represent the normal groups in the society. But there are few people who are deviated from normal traits and are marked by limited intelligence, emotional instability, disorganized personality and flawed characters. They often live wretched life. The abnormal groups of the society can be classified into four categories: Psychoneurotic, psychotic, mentally defective and anti-social.

Freud and the Theory of Psychoanalysis

Psychoanalysis is a technique of psychological studies of the psycho-sexual development of human personality, the unconscious mental activities and a means of treatment for neurotic patients. Freud comments:

The term "psychoanalysis" has three different meanings. It is, first, a school of Psychology that emphasizes the dynamic, psychic determinants of human behavior and the importance of personality. Secondly psychoanalysis refers to a specialized technique for investigating unconscious mental activities. Finally psychoanalysis is a method of interpreting mental disorders especially the psychoneuroses. (179)

Freud (1856-1939) had interest in social science but he studied medical science in Vienna University and worked for six years in physiological laboratory, shifted his career as a medical practitioner. He chose the neurological field because it was not yet well-developed in Vienna. Initially, Freud was very much impressed by Chacot's (1825-1939) method of hypnosis in the treatment of hysteria. Freud and his friend Joseph (1842 -1925) an eminent physiologist, developed a new method which they called one of mental catharses. And it could eliminate the sources of disturbance from the patient's emotional system.

Later on, Freud felt that the hypnotic method was not applicable to all patients and it also seemed difficult to manage properly. So he gave it up. Freud forwarded his step to develop a more reliable method to analyze and investigate the patients' psychic problems. He tried to let them go back into their past events which he called "free- association." In this technique, he let his patients relax mentally and physically to bring out spontaneous flow of reminiscence of patient. In his "free-association" technique some times his neurotic patients gave account of dreams that belong to their retrospective agitations and Freud became able to cope with the psychoanalysis of his patients. Through free association Freud accomplished an elaborate theory of dream analysis entitled "The Interpretation of Dream" in 1900. It became really a great landmark in the history of psychoanalytical method. Woodworth writes:

The forgotten experiences and unadmitted desires and attitudes that came to light in free association were so often of a sexual nature that Freud early came to emphasize the predominant if not exclusive importance of sexual difficulties and conflicts in the causation of any neurosis. Hostility motives and ambivalence (love

and hate for the same person) also come to light but were regarded as arising from frustration of sex desires. From dream analysis he came to believe certain types of objects and processes. So there were regular symbols and mother symbols and symbols for secret love or hate. (*Contemporary Schools* 165)

Freud perceived psychoanalysis as a method of psychological investigation, a means of treatment and a theoretical psychological system. He made a systematic study of mind dividing it into different levels.

Division of Mind

Freud the most systematic exponent of a mental theory divides mind into three levels: the conscious, the preconscious and the unconscious or subconsciousness. The conscious is that part of the mind which provides immediate awareness, perceptions, thought or feelings of the mental events and memories. Consciousness is also a process or sequence of events. William James mentions it as "a stream of consciousness that means continuity of the process" (*Normal and Abnormal* 67). Consciousness constitutes the relationship to the environment. It refers to the experience of an object or event at the present moment. The preconscious mind is the storehouse of memories and wishes which can be recalled into consciousness. Those memories and desires which are dimly conscious are constituents of preconscious mind. It is a recalling process to consciousness.

He lays emphasis on unconscious mind too. The unconscious mind, according to him is the reservoir of buried thoughts, emotions, feelings, wishes and impulses that can be brought into consciousness. The unconscious is timeless and chaotic in nature, infantile and primitive. It is the dark side of the personality

which has no concern with morality, reality, good, evil and norms of the society. The contents of unconscious come from two sources: animalistic feelings and strivings which have never been conscious and repressed wishes and thought which are once conscious. Bridges notes:

The nature of the unconscious, according to Freud, is dynamic. It consists of repressed childhood wishes which are never striving to express themselves. It is also as intimated above, sexual energy. Freud calls it libido. The sexuality of the unconscious is, however, a perverse sexuality. (*Normal and Abnormal* 75)

These repressed sexual and other desires always try to come into the surface of the conscious. The unconscious wishes are extremely powerful and dynamic. They are not easily allowed to come into conscious awareness because the unfulfilled desires can damage one's self esteem and they express themselves symbolically in dreams, slip of tongue, mental conflicts and neurotic symptoms. Freud believes that the inhibited feelings and wishes of childhood remain influential as a part of active unconscious. This causes a person mental disturbance and they become schizophrenic and paranoiac.

Finally the subconscious is the bottom of the 'berg,' the part beneath the surface, which makes up about two thirds of the 'bergs mass. In the modern field of personal development the terms 'unconscious mind' and 'subconscious mind' are often interchangeable.

The main focus in the Psychodynamic school of thought was the subconscious mind and its effects. There are, according to Freud, natural stages of development with any maturing human, these include fascinations and conflicts of interests with the parents (yes this includes the mother and the

sexuality of the individual) each of which leads to the maturation of the individual.

Freud predicted that if any of these stages aren't resolved satisfactorily, then there will be problems in later on in the individual's life. These problems would have their roots firmly in the subconscious mind, and although they can be resolved at any time through Psychoanalysis, could have profound effects on the way the individual behaved with the subconscious mind directly imposing itself upon the conscious mind.

The notion of a subconscious in some branches of psychotherapy is considered to be the deepest level of consciousness, that individuals are not directly aware of, but still affects conscious behavior. They 'sink down' to subconscious. Handling 'all processes' means also that feelings (fear, drifts, passions, weaknesses etc.) where also 'processed within'. Conscious mind may block many feelings, but the subconscious mind does not. The subconscious mind seems to be comprised of and communicate through feelings and images. Because consciousness operates in short-term memory, and usually has no direct access to information deeply submerged, it becomes necessary to be able to access the subconscious to directly address and understand the nature and origin of some issues. By using a feeling or emotion as a guide, or affect bridge, the subconscious can lead the client and therapist to the origin of the issue in question as it is store and recorded in the subconscious. The more feelings, or the greater the emotional charge associated with an event, the easier and more clearly it will be recalled.

Division of Personality

In 1927, Freud introduced another important aspect, the structure of human personality into psychoanalytical theory. He makes three major divisions of personality: the Id, the Ego, the Superego (*Psychodynamics* 4). Each portion of personality has its own developmental history. But, here, we only concern with their functions and interactions. The Id is the source of all psychic energies and the Ego and Superego develop out of Id.

The Id is a container of unconscious wishes and desires. In Freud's words the Id stands for "untamed passions" and is "cauldron of seething excitement" (*Psychodynamics* 5). The Id is the representative of primary-process or mode of thinking. It manifests itself in dreams, jumbled thoughts and intoxication, it has no concern with logic, time sequence, morality and social norm; it has only desire for immediate wish fulfillment. It is entirely guided by the pleasure principle and avoidance of pain. It is a reservoir for libido, unconscious, sexual and aggressive ideas which are originated in Id. Like the unconscious, it is disorganized, timeless and far from reality. In the Id, the contradictory or conflicting impulse may coexist juxtaposed. It lacks ethical judgment and social values. It is the depository of the innate instinctual drives. If unbridled, the Id would always seek immediate gratification of primitive irrational and pleasure-seeking impulses. It is seen at an early stage of development but it becomes dominant in adult personality structure of normal people. Thus, the Id is the underground storeroom of buried thoughts, feelings, desires and experiences that are repressed and prohibited to come into surface of adult normal personality.

The Ego is our ordinary social self that thinks, decides, feels and wills. It maintains all the worldly functions and makes them as realistic and rational as

possible. It creates a balance between inner demands and outer reality. Some classic psychoanalytical theorists say that the Ego developed later out of the Id. But modern theorists note that Ego is as primitive as Id. It is executive director of personality whose functions are perceptions conscious thought, memory, learning, choice, judgment and action. It is conscious, partly unconscious in contact with Id and the Superego. Page points out four functions of Ego; they are:

1. To satisfy the nutritional needs of the body and protect it against injury.
2. To adjust the wishes of the Id to the demands of reality.
3. To enforce repression
4. To co- ordinate the antagonistic strivings of the Id and the Superego. (*Abnormal Psychology* 185)

The Ego deals with sexual and aggressive impulses originating in the Id at the unconscious level. The secondary process is the mode of thinking that takes place consciously or preconsciously in reality principle and it has great importance in the Ego. The desire for immediate pleasure must be checked and it has to pass a long route to obtain pleasure in a proper manner. In infantile, Id is dominant and in maturity Ego rules the Id but there arises a constant conflict between them and in some occasion the Id always has a control over the Ego that creates some abnormality in individual's behavior. If the Id embraces the pleasure principle for immediate gratification, and the Ego comes to the reality principle to postpone the irrational and anti-social gratification.

The Superego is the most developed Id. When a child becomes able to learn something he comes in contact with rules, regulations, morality, standards,

values and codes of the society; this develops another aspect of personality called Superego. It is also known as conscience or the moral principle. Initially a child acquires his notions of right and wrong, dos and don'ts, good and evil from his parents. The punishment given to them on their acts develops negative values and the rewards as the positive. Gradually the peripheral culture and other social authorities enforce to mould the Superego. It is mostly unconscious and partly conscious. It is also known as internalized parental codes. Thus, Superego is a censor which classifies all the functions of the mind. Blum expresses his view:

When the Superego prohibits expression of sexual or aggressive drives, the ego typically joins the Superego in opposition to the Id. Submission to Superego forces enhances a person's self- esteem. Resistance to them usually results in feelings of remorse and unworthiness. It is possible, though rare, for the Superego and the Id to be allied against the ego. In such a case the ego struggles against a feeling of pervasive guilt generated by the super ego. And the personality may be overwhelmed by severe depressive reactions. (*Psychodynamics 6*)

It is Superego which prohibits Id and ego to operate wish fulfillment and sometimes it was with both Id and Ego. Thus, Superego is the norms and values oriented judge of the human psychic personality.

Another psychoanalyst Carl Gustav Jung began as a disciple of Freud, his mature version of dept-psychology is very different from that of his predecessor. He considered Freudian theories too negative because of Freud's emphasis is not on the individual unconscious but on what he calls the "collective unconscious," stated by all individuals in all cultures. The instincts as the archetypes together

form the collective unconscious which is positive as a creative faculty. Abram derives Jungian criticism in these words, "Jung regards great literature like the myths where patterns recur in diverse culture and expression of the archetypes of the collective unconscious" (267).

Here, Jung means primordial images are archetypal. For him, literature is not the libidinal wish-fulfillment but it is the collective unconscious of archetypes that is shaped by the diverse culture determines our unconscious and the literature in only expressed form archetype Hazard Adams prefacing Jungian essay, "On the Relation of Analytical Psychologies to Poetry" writes: "[. . .] Jung thinks at archetype as symbols with meanings that can't be expressed except in their own terms, rather than as allegorical images that can be fully explained by analytical procedures" (783). Jung studies psychoanalysis in the archetypes revelations at the individual in their dreams.

Schizophrenia and Paranoia

Etymologically the term 'schizophrenia' means a division or splitting between the different parts of the psyche, but the term as used by psychiatrists does not mean split personality. The Swiss psychiatrist Eugen Bleuler coined the term 'schizophrenia,' after commencing himself that a dementia state is by no means the ineluctable outcome of the disorder, schizophrenia is the most common of those serious mental illness called Psychoses.

Schizophrenia is a general label for a number of Psychotic disorders with various cognitive, emotional and behavioral manifestations. Moreover, it is pattern of psychotic features including thought disturbances, bizarre delusions, hallucinations, disturbed sense of self and loss of reality testing. Therefore, it literally means splitting in the mind which shows dissociations between the

functions of feeling or emotion on the one hand and those of thinking or cognition or the other.

Schizophrenia, a word referring to many symptoms indicates the mental illness. *The Encyclopedia Britannica* defines schizophrenia as:

[. . .] a mental disorder characterized by many symptoms that different combinations involve feelings, thoughts, actions, and relations with the surrounding world. As a consequence of these symptoms, the schizophrenic adopts a way of living that differs from that prevailing in the society of which he is a part. He seems to confuse fantasy with reality and to live in a private world, at least where certain areas of living are concerned" (353).

The schizophrenic often entertains false beliefs as delusions. He may, for example, think that he is the victim of persecutors. He may also have perceptual experiences without appropriate external stimulations. A schizophrenic may get experience of hallucinations of hearing voices although nobody is talking to him, or he perceives apparitions without corresponding external object.

Generally, schizophrenia is divided into four types. Silvano Arieti defines four types as 'simple type,' 'paranoid type,' 'hebephrenic type' and 'catatonic type.' Paranoid type is defined further as:

[. . .] is characterized by delusions, often of persecution but occasionally grandiose in content. For instance, the patient may consider himself a great inventor or believe that he is a great historical figure of the present or of the past. Hallucinatory experiences which are special ways of thinking tend to support these false beliefs or delusions. (353)

A schizophrenic character seems to have changed his relation to the world. He often hallucinates as he has special referential attitudes. He thinks that facts or events in the world around him have a special meaning or a purpose connected with his own life. One symptom – either overt or hidden – that seems to be present in all types of schizophrenia is a thinking disorder. Abstract concepts are represented in a concrete frame of reference.

Many theories have been advocated to explain the cause of schizophrenia. Some psychiatrists believe that the disorder is caused by environmental psychological factors, while others think that it is due to organic causes, and still others find the cause in a combination of psychological and organic factors. Sigmund Freud did not attempt to emaciate a total theory of schizophrenia; he added new partial understandings at the disorder. As a result of Freud's psychoanalytic studies, schizophrenic symptoms cause to be interpreted as having a symbolic meaning. The Swiss psychologist Carl Jung applied Freud's theory and interpretation of dream of schizophrenia. Arietl further elucidates the Jungian view:

A schizophrenic thinks and acts as a normal person does in his dreams. Jung believes that the disorder is called caused by an unusual strength of what he called the collective unconscious, so that an abnormal number of atomistic tendencies hinder adjustment to present life. (353)

Schizophrenic characteristics lead a person towards the most complex nature of paranoia. When the victim feels about the past experience in the present state of mind, he or she cannot escape from the past and s/he falls in the state of paranoia.

Paranoia

Paranoia is a particular attitude to the social world, and will inevitably reflect a person's experience of intimate social relationships. So, a deep fear of dependency in people who experience paranoia could be due to disappointments in the past. Suspicious about 'hidden scheming going on' can be the result of experiencing relationships that seem pleasant and charming on the surface, but which carry a hidden layer of anger and aggression underneath. They may have been suppressed and denied, but can still be detected.

People with paranoia have low self-esteem in some aspects of their personality. To protect themselves, they tend to see other people's intentions as negative, rather than risk finding any fault in themselves. They also have a tendency to jump to conclusions, and to be hasty and over confident in their thinking. They will seek out information that confirms their beliefs and, at the same time, ignore evidence that contradicts them. Their view of the world tends to be very narrow and to neglect the broader context. So, they very easily get the wrong end of the stick, 'focus on all small details rather than the big picture. They can interfere with social relationships and also lead the person to think in a strange way causing further social difficulties, and creating a vicious circle of chaos.

A sudden increase in stress can be very significant. Losing a job and a relationship break up can make someone feel very isolated. A. S. Bellak writes:

It can force them to turn inwards, to feel make insecure and under threat. On occasion, this can develop into paranoia. Getting older can also increase a person's loneliness and vulnerability. If they begin to lose faculties, such as hearing and sight, it can seriously

undermine their ability to make accurate judgments about what is going on around them. (12)

Reviewing upon Francois Roustang's, 'How do You Make a Paranoiac Laugh?'

Christly L. Burns comments:

Paranoiacs engage in same forms of humor. They will seek to avoid any laughter that doubles back on themselves. Unable to accept the interplay between the ego and super-egoistic functions, the paranoid subject externalizes fault and or evaluative agency, displacing this sense of an internal split on to same 'other' a persecutor who is located radically outside the self. (1)

They lacked extremes of such an opposition would seem to exclude the possibility of any cure, which would arrive only at the moment when the patient could partially accept the ambivalent nature of any action.

Paranoid disorder, a mental disorder that is characterized by persistent delusions (false beliefs) that cannot be explained by after psychiatric conditions, J. Ingram Walker defines Paranoid as a permanent and unshakable delusional system:

The signs of paranoia include delusions persecution or grandiosity, unwarranted suspicion, excessive hostility, the blaming of others, and belief that one is the center of attention. The true incidence of paranoia is unknown, because many persons with paranoid disorder function well enough in society so as not to come to the attentions of psychiatrists. (409)

Being paranoid means being suspicious without reason, and believing that others are trying to harm in some way or the other. Everything that can be

mistrustful at times, particularly when life hasn't treated him or her well. The tendency of paranoid people is described as the dread of forthcoming attack.

Walker further writes:

People who are prone to paranoia always dread some forthcoming that something useful will happen, and trying to second-guess what their adversaries might do. They focus on their fears for the future, and take little account of the majority of times when the past has proved them wrong. (2)

The feeling of being threatened or betrayed can take much focus, people may become irrationally jealous, or believe that their thoughts and actions are being controlled or monitored. Extreme paranoia is one of the symptoms of paranoid schizophrenia. This may also involve people hearing voices, which may comment on their behavior, Echo their thoughts or issue orders. Paranoia is a complex blend of thoughts and feelings. So, it's unlikely to have one simple cause.

Paranoia is not entirely inside the head' but is a response to the world around. Peter Barham comments:

A person's thoughts, bizarre though they may be, can often be a reaction to very real stresses in life, and sometimes a sensitive comment on the world. On occasion, paranoid delusions can even be true! It's important to consider this possibility before dismissing them. (5)

In this way, paranoia results from a combination of factors and the most important ones may well have been totally beyond anyone's control: the essential feature of paranoia is a permanent and unshakable system.

Paranoia designates a psychological delusion, a persecution complex in which a subject perceives a web of maleficent meanings behind the visible. In practice, paranoia is linked to a variety of manifestation: erotomania, delusions of grandeur, a compulsion to control and reduce language, texts, and any variety of forms in which meaning can occur. Paranoiacs resist ambiguity in language, repressing puns and other forms of causally associative wordplays and are unable to open themselves up to chance.

Neuroses and Free floating anxiety

A neurotic is a person who displays a mental state resulting in high level of anxiety, unreasonable fear and behavior and often, a need to repeat actions unnecessarily. If an individual's adjustments are so inadequate that they cause him/her chronic discomfort and interfere markedly with his efficiency in ordinary living; they may be characterized as psycho neurotic or neurotic.

Dollard and Miller write:

In neurotic, strong fear motivates a conflict that prevents the occurrence at the goal responses that normally would reduce another drive such as sex and aggression. This is called overt inhibition. The cues produce by the goal responses. This motivates conflicting responses such as stopping and avoiding. The reduction in fear, when the neurotic stops and retreats reinforces those conflicting responses. (47)

Neurosis is serious mental disturbance, which creates the disturbance of adjustment. Neurosis is marked by the degree of anxiety and it also hampers the social adjustment.

Likewise, Livitte Strauss also supports the problem of neuroses to create the problem of social adjustment. He presents that sex and hunger are also like the fear and anger which increase the anxiety level:

In the course of growth and development an individual has to learn a lot of fear, life is certainly not a placed stream for any one. The process of living is one of continual copying of circumstances and events that lest the defenses against anxiety. (199)

The neurosis also creates the fear and anger in a person's mind. Fear is an exclusive defense against anxiety but fear is obscured by repression. Result of repression of any drives produces the frustration which leads the person to alienation. Neurosis and anxiety disorder also create different types of adjustment disorders such as depression, frustration, aggression and deepest anxiety. On the other hand, free floating anxiety is like a symptom of depression and schizophrenia like disorder of genetic causes. A person has frustration that developed free floating anxiety due to parental loss and marital separation. The free floating anxiety often results in anxiety and depressive disorder. As Livitte states:

A person may unconsciously seek to return earlier development period as a way of escaping current anxiety. He/she may then begin to behave in way which characterizes an earlier period and which usually reflect less responsibility and greater dependency. (56)

Neurosis and free floating anxiety creates the adjustment problem Sigmund Freud also contributed in psychoanalysis upon the human behavior. Sexual

instincts also lead the person in different psychological problems and an individual starts to go against the society:

Sexual instinct develops from the fetal stage onward in oral and genital stage till adolescence when the past habits at childhood and even other normally accepted behavior in the early childhood encounter the social and cultural factors and lead to their virtual forgetting without getting a chance to be expressed. (232)

This forgetting is like a fantasy and repression and that creates the neurosis and free floating anxiety. This automation of forgetting is only conducive to the collection of these painful memories in the unconscious level at the mind and appears in the different symptoms and signs, particularly, regression, fixation and projection.

On the other hand Dollard and Miller hold that the repression is another form of protection and regression. Ultimately creates the problem of adjustment in society:

Repression is appeared in from at fixation, projection and regression. So repress in is a learned process to forget any bitter memories at unpleasant events. But such memories are put in storage in the unconscious at the mind and appear in the forms of different behaviors. (147)

Depression, frustration, aggression and anxiety disorder are responsible factors for creating the psychological problem of adjustment. When the person suffers from anxiety disorder such person suffers as schizophrenia and he can't create the social existence. So, thinks life is without purpose and meaning. Anger and neurosis are one of the important causes to create the problem of social

existence. Mostly, anger and frustration are created when he/she is unable to fulfill basic needs. Such strong motives transform into psychological problems that occur in emotional states. Psychologist Shaffer L. F. describes that:

When a person is unable to reach in original goal in such cases since the need persists, individuals do not usually give up their motives entirely but instead tend to make inferior or substitute adjustment. The person may remain in a tense and an adjusted state, showing anxiety and other varieties of behavior that commonly known as psycho neurotic or nervous. (177)

These entire psychological problems change the person's life and create the problem of adjustment in the society. So, frustration and aggression are the key factors to create alienation from society, marital life and moral philosophy.

III. Exploration of Pnin's Paranoid Response in *Pnin*

In *Pnin*, an unnamed narrator tells the story of title character, Timofey Pnin, a hapless academic who has left behind his native land, Russia. Pnin teaches Russian language and literature at Waindell College in the United States. The novel develops with making the rise of Pnin's various romantic and academic hopes and their subservient, comic deflation. Whenever the cruel fate and misfortune is about to close in on Pnin, chance again comes to his rescue. Chance, coincidence, the arbitrariness of machines (clocks, dryers, space heaters) all trouble Pnin on a daily basis, and his estranged relations to Russia, as an émigré who humorously claims to be a "no pryamo amerikaut's ca veritable American" (120), make us aware that he is himself very much a divided character. At the novel's close, he suddenly loses his job just prior to tenure, but is offered a position under a new European scholar who claims to be his friend. Pnin seems to succumb to paranoia at this point, refusing even novel's narrator, as well. Fleeing town one early morning with a few possessions, Pnin ignores the shouts of the narrator who has spotted him. Instead, the narrator must turn back to hear mere mimicry of Pnin. The novel presents a circular narrative, ending with the same story with which it begins, of Pnin's visit to the Cremona Women's Club.

Pnin is a paranoid character of Nabokov's characters. A recent émigré, Pnin initially enjoys a range of multilingual and visual puns and sails through rough encounters with chance, incurring relatively minute damage. Initially, Pnin hardly insists on his own centrality. He seems sadly but comfortably marginal in his world, exhibiting so little mistrust that one might call him a comic naïf. Chance, coincidence, and the experience of his own foreignness, however, are

not Pnin's misfortunes which start with his location in a wrong train for his lecture redelivering in Waindell College. Nabakov describes Pnin as a paranoid person as he writes:

Now a secret must be imparted. Professor Pnin was on the wrong train. He was unaware of it, and so was the conductor, already threading his way through the train to Pnin's coach. As a matter of fact, Pnin at the moment felt very well satisfied with himself.

When inviting him to deliver a Friday-evening lecture at Cremona [. . .]. (8)

This shows that Pnin is suffering from mental illness that makes him unaware of the activities he is supposed to do.

As the novel's construction of coincidental pratfalls begins to weave a web of misfortune around Pnin, it makes increasingly alert to the various ways in which Pnin is trapped within inimitable failure and is himself a split subject. The sensation poor Pnin experienced:

was something very like that divestment, that communion. He felt porous and pregnable. He was sweating. He was terrified. A stone bend among the laurels saved him from collapsing on the side walk. Was his seizure a heart attack? [. . .] all happened in a flash but there is no way of rendering it in less than so many consecutive words. (20-21)

Pnin struggles to escape the narrator who controls the very creation of his character and 'life'. Pnin dreams of "himself fantastically cloaked, fleeing through pools at ink" (109), and so ironically Pnin does successfully flee "the supervision" of the narrator at the end (110). Pnin collapses into paranoia just as

the moment when we realize the meta-fictional twist in the story. In this sense, Nabokov enters the fictional world; he creates, violating the distinction between reality and fiction so crucial to sanity. It is as if the characters begin to suspect his presence, and so he becomes a large narratological nightmare walking in their other world and they grew paranoid.

Pnin's psychological disposition differs from its context. He escapes mentally. Whenever he is needed, he looms around his own dream and psychological world. The following extract shows this:

But Pnin was not listening. A faint ripple stemming from his recent seizure was holding his fascinated attention. It lasted only a few heartbeats, with an additional systole here and there- last, harmless echoes and was resolved in demure reality as his distinguished hostess invited him to the lectern; but while it lasted, how limpid the vision was!. (27)

The first signs of the potential emergence of paranoia are laid out in the novel's opening scene, in which Pnin is faced with the threat of his death. Professor Pnin is struggling to reach the small American town of Cremona, where he is scheduled to speak before a local women's club. Along the way, he suffers a near-heart seizure, something his doctors have diagnosed as a "shadow beneath the heart" (125). The attack follows on – indeed it is perhaps the result of – Pnin's failure to conquer chance with rational behavior. In his attempt to travel by the most efficient train, Pnin has scrutinized a mass of train tables and ironically the train he has chosen to board is no longer observing stops at his destination. As chance would have it, his train schedule is out-of-date; chance, however also eventually rescues him. A delivery truck happens to be loading up

far a ride to Cremona just as Pnin realizes being rescued by a truck, Pnin has had to struggle against mischance and, in the process, and he experiences a splintering of his consciousness not unlike an early hint of paranoia. Pnin has to leave the train, lose his valise, and then mount – only to subsequently disembark – another bus. He then wanders through a strange town:

Emitting what he thought were international exclamations of anxiety and entreaty, Pnin lurched out of his seat [. . .]. He was less strong than his powerfully puffed-out chest might imply, and the wave of hopeless fatigue that suddenly submerged his top heavy body, detaching him, as it were, from reality, was a sensation not utterly unknown to him. (19)

The tension within the self will demand, for the paranoiac, the invention of another a demonic embodiment of ill-will or evil intention. While Pnin sits on his bonnet, struggling with the uncontrollable "automation" that is his heart, he focuses on the evil drama initially postulated in his youth, when he was first laid upon bed with one of these attacks. Pnin remembers staring at a four-section screen of polished wood:

He could not close his eyes because his eyelids stung so, vision was but oval pain with oblique stabs of light; familiar shapes became the breeding places of evil delusions. Near his bed was a four section screen of polished wood, with pyrographic designs representing a bridle path felted with fallen leaves, a lily pond, an old man hunched up on a bench and a squirrel holding reddish object units front paws. (22)

Paranoiacs look for other orders behind the visible. Paranoid thinking arises between the visible and invisible. Leo Bersani comments: "Paranoid thinking hesitates between the suspicion that the truth is wholly obscured by the visible and the equally disturbing sense that the truth may be a sinister, invisible design in the visible" (102). In the same way, Pnin struggles to locate the threat to his life somewhere outside himself. It is his heart that is unpredictable and change, but Pnin searches for a causal agent beyond himself, in and behind the visible outside world, the park or screen that is set before him. In a sense, paranoia is a desirable structure of thought which directly affects the subtle narrative humor of Pnin's feeble response relives the very structure of Paranoid that this scene enacts.

The other in effect makes the reader his ironic victim by seeming to license a response, then turning and attacking him for this presumptuous collusion. David H. Richter comments: "As readers, we repeat the mistake of Timofey Pnin, Nabokov's comic hero and 'absent-minded professor; we fall into the trap not because we are unobservant, but because we are perhaps too worry, too persistently on the lookout for diabolical pitfalls, too painfully on the alert" (Nabokov 418).

Nabokov explores Pnin's long anticipated reunion with his ex-wife Liza, whom he still loves. She turns out, in fact, to have come to Pnin for financial help for her son Victor. She is about to leave her second husband for a younger love. As Pnin wails after she is gone, and is sure she has no feeling for him. Pnin sees her cruelty, her vulgarity, her impure dry, sordid, infantile soul and is glad that there is something in life that keeps them apart:

He saw her off, and walked back through the park, to hold her; to keep her just as she was with her cruelty, with her vulgarity with her blinding blue eyes [. . .] if people are reunited in Heaven, then law shall stop if from creeping upon me, over me, that shriveled, helpers lame thing, her soul? (958)

Structurally, the novel *Pnin* is made up of the sequence of interrupted pratfalls, they are not phenomenological equivalent. It is presented as clown's performances. In this regard, Richter comments:

We watch a clown's performances detachedly. The innocent and suffering protagonist is further revealed. We are more likely to feel a keeping of pity at his anticipated misfortunes, and to be relieved more than disappointed as sequence continues. His progressive sympathy with Pnin is matched and balance by a progressive alienation from the other figure that runs through the story the narrator himself. (424)

Pnin is a succession of carefully blended time morphs, the beginning and end forming a kind of cycle, wherein it makes privy to various comical blunders of Pnin's academic life, as well as his painful memories at an exited Russian past, bloody revolutions and a war tarry Europe so that he is much havened by the schizophrenic and paranoid disorder whereas the cause behind this is offered by Vladimir Miskovic:

Pnin is proud to have adopted America as a new home, being largely oblivious of his total incompetence in the English language and his role as the butt of money cruel and childish jokes, perpetrated by the rest of Waindell staff. He lives alone with the

pangs of unrequited love and a son whom he basely has the chance to see. (5)

At first glance Pnin looks like a clueless absent-minded loser. Nabokov presents him as lost lover, absurd little life, his reminiscences and more different. He is still a clueless, absentminded loser. But he is lost with depth. Pnin has pessimism, but there's a certain sense of comic optimism as well. Nabokov presents the feminist situation to emphasize the miserable conditions of Pnin when he washes the dishes after a disastrous party. And the last words of Mr. Hagen confused him much to lead him away his reality:

In the kitchen, Pnin prepared to wash up the dishes. He removed his silk coat, his tie, and his dentures. He scraped various tidbits off the plates into a brown paper bag, to be given eventually to a mangy little white dog, I must confess, somewhat astonished me. If I had the honor to correctly understand you, you said [. . .].

(170-72)

Pnin is a quirky Russian expatriate in middle-class America. He is a wonderful; a lustration of everyone's fruitless attempts to control what cannot be controlled in their lives. Pnin, due to his solitary existence and his failure to grasp the subtleties of English, has become a running joke to most of his colleagues. He is fussy, awkward, and usually clueless. Pnin throws the party as a house warming, inviting over his supervisor as well as friends and acquaintances. Following the party, his supervisor has to tell him that Pnin's job is not very secure, as the supervisor is taking a position at another university and his replacement may not be as open to keeping Pnin in his current position.

After the joy of his party, something unusual deflates Pnin, and he is on the verge of becoming angry.

The novel serves as an excellent and hilarious introduction to Pnin's personality, Pnin is like a neurotic caricature, there is something of Pnin in every man, some familiar form of human frailty over which we form an immediate bond. Esposito describes Pnin's status as:

A Russian immigrant and the effect it has on him as an American citizen. Pnin's Russian upbringing, the life in Russia he left behind, his travels in Europe his experiences in World War II, his choice to immigrate, his difficulty with new languages; all these and more work together to forever alienate Pnin from his adopted nation. Pnin's life in America is not a difficult one, but it is awkward, and through this awkwardness and the brazier Pnin erects to mitigate it. Nabokov captured an interesting aspect of the immigrants' experience. (8-9)

Pnin is a rather pathetic Russian professor teaching at an American College, where he daily mangles the English language. Because of his over-developed sense of organization, he ironically ends up almost late and unprepared for a lecture he is to give. Here, we see his experience with English where he mispronounces his own name because of his Russian background:

"My name is Timofey," said Pnin, as they made themselves comfortable at a window table in the stably old diner, 'second syllable pronounced as 'muff,' 'ahksent' on last syllable 'ey' as in 'prey' but a little more protracted [. . .] ' I speak in French with

much more facility than in English,' Said Pnin, 'but you 'vous comprenez le francais?' (103-4)

Pnin discovers that his job will be eliminated – just as he is ready to face 'tenure review' – since Dr. Hagan, his benefactor and chair of the Department, has been lured away to another position at a neighboring college. Hagan reassures Pnin, however, that an incoming scholar – a certain prestigious man of letters just arrived from Europe who claims to be an old friend of Pnin – has generously offered to create a job for Pnin. It is at this point in the novel that Pnin seems to exhibit irrational, paranoid behavior, ardently resisting the offer, refusing to meet the professor, who we discover to have been the novel's narrator. Christy L. Burns comments about his resistance:

To avoid this renowned 'man of letter,' Pnin abandons his house, town and friends for no known destination or job. Pnin refuses the position under the arriving scholar out of revulsion; one gathers that he was the suave, seducer of Liza Wind before she became Pnin's wife. Pnin has been once preempted romantically and would now be predominated over professionally, and so his resistances are perhaps not so very serious. (12)

Beyond the level of plot, we can recover the meta-fictional implication of Pnin's resistance to the narrator – as uneasiness with the control. Representations have over one's character. The narrator recalls one scene in which Pnin gives vent to an outburst that marks him as potentially paranoid:

One night, as Dr. Barakan, Pnin and I were sitting at the Bolotovs [. . .]. Pnin cried to Dr. Barakan across the table: 'Now, don't believe a word, he says; Georgiy Armovich. He makes up

everything. He once invented that we were schoolmates in Russia and cribbed at examinations. He is a dreadful inventory.' Barakan and I were so astounded by this outburst. (183)

On the one hand, Pnin's actions here seem irrational and even slightly paranoid; on the other hand, however, they humorously point up the lethal relationship between subjectivity and representation. When Timofey Pnin questions the authority of his own narrator, he struggles not only against his misrepresentations within the novel's plot but he questions the very process of his own invention in the novel. As he slides toward paranoia, Pnin ironically calls into question the nature of 'believing' representations and the process of interpretation itself.

Pnin is in a quest. He is frustrated as his quest ultimately fails to find a home, or to make himself 'at home' in alien Waindell. Nabokov himself draws the elements of the character. David Lodge cites Nabokov:

In Pnin I have created an entirely new character, the like of which has never appeared in any other book. A man of great moral courage, a pure man, a scholar and a staunch friend, serenely wise, faithful to a single love, he never descends from high plane of life characterized by authenticity and integrity. But handicapped and hemmed in by his incapability to learn a language, he seems a figure of fun to many of average intellectual. (3)

Pnin that emerges from the whole sequence of stories is certainly an engaging character, in whose fortunes a sympathetic interest arises. The disapproval feeling arises with the characters who exploit him. But he is essentially comic – pathetic at times, to be sure but not tragic hero. His

appearance is described in the very first paragraph of the novel: "Ideally bald, sun-tanned, and clean-shaven [. . .] apish upper lip, thickness, and strong- man torso in a tightish tweed coat, but ended, somewhat disappointingly, in a pair of spindly legs and frail-looking, almost feminine feet" (7).

This presents an anatomical anticlimax, an emblem of the kind of situation he is constantly getting himself into by some error of understanding or judgment. The apparently effortless fertility of his metaphorical imagination is never employed ostentatiously for its own sake, but always to give us an enhanced awareness of reality. Pnin's habit of breaking off from the prepared text of his lectures to interpolate some personal reminiscence is described as "those unforgettable digressions of his, when he would remove his glasses to beam at the past while massaging the less of the present" (38) – a brilliant fusion of the literal and the metaphorical, of the physical and the emotional – or take the more elaborated account of Pnin's reaction to the extraction for his teeth,

It surprised him to realize how fond he had been of his teeth. His tongue, a fat sleek seal, used to flap and slide so happily among the familial racks, checking the contours of a battered but still secure kingdom, plunging from cove to cove climbing this jag [. . .] a terra incognita of gums which dread and disgust forbade one to investigate. (38)

Nabokov does not aim simply at a portal watch between his language and his imagined world. There are always reminders in his work that reality is larger, denser and more various than any work of art can encompass. Pnin's past eight years seem as:

During the eight years Pnin had taught at Waindell College he had changed his lodgings [. . .] about every semester. The accumulation of consecutive rooms in his memory now resembled those displays of grouped elbow chairs on show, and beds, and lamps, and inglenooks which, ignoring all space-time distinctions, commingle in the soft light of a furniture store beyond which it snows, and the dusk deepens, and nobody really loves anybody. (62)

Nabokov reveals both the intent to play the narrator and to dispose of Pnin, who was not originally narrator to escape the narration except through death. The fissuring of author/narrator/character thus gets played out in a way that denies overweening attempts to identify or distinguish Nabokov from either character. Such an act would, in a sense, enact the paranoid gesture of erasing gradations of slight difference and pushing toward extremes. Paranoid structures, then, emerge from a problem in mimesis, where in associative sounds and visual and linguistic doublings can destabilize claims to truth and identity. Paranoids do not like to see themselves doubled or copied. In Pnin, doubling appears less threatening, largely because Pnin is oblivious to the pranks played at his expense. Pnin is himself greatly amused by the doubling of two fellow faculty members; Pnin observes how at times he graded, as it were, into somebody else: "For recalling certain other duplications in the past disconcerting likenesses he alone had seen bothered Pnin told himself it would be useless to ask anybody's assistance in unraveling the T. Wynn's [. . .] it was then that the brilliant idea flashed in Pnin's mind. (148-9)

Pnin's own consciousness derives from a split cultural memory and a split language, one that enables him to appreciate homonymic misrecognitions. This humorous disposition works against Pnin, however, through the narrator joking categorization of the Pnin type and insistence on the large number of Pnin's present

in the American academic setting. Pnin is emphatic about the need for individualism and private space, as demonstrated in his attacks on communism, psychoanalysis and any form of categorization or grapping. When Pnin is told that Wind "dreamed of a happy world consisting of Siamese centuples, anatomically conjoined communities, whole nation build arrowed a communicating liver" he responds, "It is nothing but a kind of microcosms of communism all that psychiatry, why not leave their private sorrows to people? Is sorrow not, one asks, the only thing in the world people really possess?" (51-2).

The paranoiac senses evil behind the conspiratorial network that links individuals within the world, dreading a more extreme and stifling chain of causal containments the irony that frames Pnin is, in fact, Pnin's mistaken exchange of papers in Cremona, which links, by implication, communism and psychoanalysis. On a more localized level, puns function like paraphrases, like a locus of split intentions wherein one half of the meaning is often repressed, creating a problem for the interpretation of texts that is echoed in Nabokov's creation of characters struggling with this split subjectively. Pnin is the clearest victim of this punnical pleasure, suffering as he does as the butt of one of Nabokov's cruelest jokes; the pun is his own name. Pnin is pun on punning itself. When Judith Cycle, within the novel, mispronounces Pnin's name 'Pun-neen,' she directs own attention not only to this humorous encoding within his name. Pnin is split between two cultures, his American present and his constantly recalled Russian past. Pnin is most poignantly split between that part of himself which drifts through the world of Waindell College with buoyant good faith and his more shadowy side, which struggles alternately to sort out and repress the pain of his past

IV. Conclusion

Pnin (1957) by Vladimir Nabokov is a story of Russian emigrant to the United States. In the novel, the protagonist Pnin's life does not run smoothly as he hopes. From the very beginning of the novel, he faces various unwanted happenings. On the surface level, the novel deals with the profound and nightmarish displacements of the twentieth century history with supremely civilized humor and tolerance. Upon closer reading, *Pnin* reveals itself to be an early Nabokovian meditation on time, memory, and the complexities of narrative. He struggles against the situation that comes against his own life. His struggle is remarkable to the deep level of his psyche. His fight is on the psychological as well as physical level. The dissimilarities between his hopes and the catastrophes lead him to the paranoid state of mind. He hopes for one thing, but there ensues the opposite. He mutters to himself in the great deal. Paranoia leads him to the schizophrenic condition and the absentmindedness. The cause behind his paranoia is not other than the antagonistic relation to his hopes and the real state of life.

Rather than the unfulfilled dreams, we witness the deferral of hopes of the protagonist that result in his failure to be comfortable with the surroundings. He encounters frustrations in his romantic and academic life. His show of unique and uncommon behaviors becomes common to him. His response becomes the paranoid in manner and he frequently shows the different state of mind. Pnin fails to adjust himself in his real life and in the society. The differing of his hopes and inability to adjust himself is caused by his unwanted happenings in his life. He has to take care of his step-son Victor and his previous wife tortures him psychologically.

Pnin suffers from mental illness that makes him unaware of the activities he is supposed to do. Pnin cannot cope with the physical and psychological environment of his life. He is a failure personality and creates the comic situation. As he shows the paranoid behavior, the comic situation arises. He struggles to escape from the hardships and enjoys mentally and looms around his own dream and psychological world.

Pnin is an academic persona. The language he knows and the language by which he has to deliver the lecture differ. So this uneasiness leads him to the hardships. He hopes for the easy and positive responses but easiness comes rarely in his life. So, he tries to escape from the real physical world. He takes refuge in his mental world. Social response of the individual's mental activities seem paranoid i.e. more schizophrenic. Pnin is supported by nobody, not even by his wife, son and department chief. He is taken only as the comic character. Both of his mental condition and social support fail to keep him in the normal behavior. Neither of his hopes nor his academic life supports him psychologically. And he becomes a psychologically handicapped character who takes refuge in his own inner mental state of mind and takes joy of himself. But the outer response becomes more paranoid. He even loses his own job. The incident works as the catalyst to make him more paranoid. Pnin, the man of letters becomes the psychological being and left in limbo.

Thus, the protagonist, Pnin faces the various unwanted upheavals and disasters which cause him deferral of his hopes and lead him to a paranoid condition. And he fails to adjust himself in the normal condition. Whatever he does becomes mere reflection of his paranoid response in which he takes delight in his own psychological world.

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