

Chapter-I

Nabokov and his Literary Features.

Vladimir Nabokov (1899-1977) a Russian born American writer, poet, critic and butterfly expert is one of the most highly famed novelists of his time. His sensuous and lyrical descriptions verbal games and experimental narrative and intricate plots and highly innovative writings earned him critical acclaim as a major twentieth century literary figure. The best known novel *Lolita* (1955) by Vladimir Nabokov shocked many people in unusual subject matter, i.e. the seduction of middle aged man by a twelve year old girl. His book has already achieved the two supreme successes possible. First it was banned. But the critic praised its humor and literary style.

Nabokov was one of the most productive and creative writers of his era. His novels, short stories, essays, poem and memoirs all share his cosmopolitan wit, his love of wordplay, his passion of satire and his complex social commentary. His works appeal to the senses, imagination, intellect and emotion. His theme is universal. The role of the artist in the society, the myth journey and adventure, return humanity's concept of memory Time and tightrope walk across the watery abyss of the past and aerial abyss of future.

Nabokov was from a prominent and wealthy family. His father was a titled aristocrat and a leader of Kedets party in Russia and was author of many books and articles. Nabokov's mother was Aqlina Ivanovna Rukavishnikov who was a cultured and intellectual heiress. Nabokov was fluent in Russian, English and French when he was seven years old. At the very year Nabokov, had been tortured entirely at home due to various domestic problems. He was enrolled in St. Petersburg's Prince Tenisive School, He began to write poems when he was at the age of thirteen.

Nabokov's family left Russia and settled briefly in England. When Vladimir Nabokov enrolled in Trinity college at Cambridge; he studied Slavic and romance language there. In 1923, he graduated from Cambridge and went to Berlin. He moved to Paris in 1933 from Germany and fled to the United States in 1940. In 1941, he became a resident lecture in Wellesley College. He taught comparative literature there. He is remembered as the founder of Wellesley's Russian Department. Nabokov left Wellesley in 1948, and went to Cornell University to teach Russian and European literature. In 1948 he became a naturalized citizen of the United States.

Nabokov's early works in Russian show a strong inclination toward the parody, punning, and hoax. Most of his books were translated into English. His works include *Mashenka* (1926; *Mary*, 1970) *Invitation to a Beheading* (1959), *The Eye* (1965), *Karol, drama, Valet* (1928, *King, Queen and Knave*, 1968) *Zashchita* (1930 ; *The Defense*, 1964), *Podvig* (1933; *Glory*, 1972) and *Camera Obscura* (1932; revised and translated as *Laughter In The Dark*, 1938) His first Russian novel *Mashenka* (*Mary*) was avowedly autobiographical and contains descriptions of the young Nabokov's first serious romance as well as the his family's state. His chess novel, *The Defense* (1930) is the story of life and death a grandmaster. His novella, *The Eye* (1965), has a narrator who has supposedly committed suicide as the story begins. *King, Queen and Knave* (1982) as the title suggests, explores a traditional triangle of emotions when a youth falls in love with an older married woman. The psychological novel, *Laughter In The Dark* (1938) tells about a married woman who has the affair with another man. His another novel, *Glory* (1972) is the story of a Russian, a romantic lover of adventure for adventure's shake, who decides to cross illegally into Soviet Russia. So this novel gives the theme of the overcoming of fear, the glory and rapture of the victory.

Nabokov's first novel in English *Camera Obscura* (1932) explores the emotional triangular love story of wife, husband and Mistress. *The Despair* (1936) also bases on same story of *Camera Obscura*. *The Gift* (1937-38) contains biographies of three people. One of the fictional characters in *The Gift* represents Nabokov's interest. *Invitation to Beheading* was written in Paris. However his later novel in English has such control of the language, which is impossible to tell that it is not his native tongue. Another his English novel, *The Life Of Sebtsian Knight* (1941) is the story of a young author recently deceased written by his brother. The next novel, *Bend Sinister* (1974). *Pnin* (1957) tells the story of Timofey Pnin who was Russian emigre living and teaching in America. Another his novel. *Pale Fire* (1962) is a satire on academic pretentiousness consisting of a 999-line poem and contemporary by a scholar who is the exiled king of mythical country. *Ada* (1969) an 'animal fairy tale' whose principal characters are imprisoned by time It is subject to many levels of interpretation with its intricate construction, complex allusion, word game, staggering erudition, chronological ambiguities and literary parody. It is a parody on the family chronicle form. *Transparent Things* (1972) a novella, dealing with Huge person's memories of several visits to Switzerland, serves as the writer's valediction, his final important meditation on the relationship between experience and the imagination and the persistence of memory. *Look at the Harlequins* (1974) is the autobiography of a fictional Russian émigré whose life parallels Nabokov's.

Nabokov's short story collection includes Nabokov's *Dozen* (1958), *Tyrants Destroyed* (1975), and *The stories of Vladimir Nabokov* (1995) which was published after his death. Although there are rarely sentimental, Nabokov's stories affectingly explore the pathos of characters-often lonely and frightened exiled-who struggle to maintain their fragile dignity and emotional composure. His poetry includes two collections in *Russian and English Collection*

Poems (1959). His non fiction works include *Nikolai Gogol* (1944), a critical study of the nineteenth century *Russian writer and Strong Opinions* (1973), a collection of essays where Nabokov addresses journalists' questions about life, his works, and views on various topics. Nabokov's four volume translation, with commentaries of the novel *Engene Onegin* (1923-1931) by the Russian writer Aleksandr Puskin appeared in 1964 and established his statures as a literary critic. *Lectures on Literature* (1980) and *Lectures on Russian Literature* (1981) deal with European and Russian literary scholars and their works are based on the lectures Nobokov gave at Cornell. Vladimir Nabokov started writing *Lolita* while he was teaching at Cornell University in 1949. He continued writing the novel while with his wife round the country on summer butterfly hunting trips (Nabokov was an esteemed lepidopterist, or butterfly expert), and completed the novel, *Lolita* in 1954. Publishers were predictably skittish about a story narrated by a pedophile, and it did not find its way into European print until 1955. It had to face hard time because many publishers rejected the novel to print. It was banned in America. It was published in America only in 1958. Controversy over the subject matter only inspired a wider readership, sales of the critically-acclaimed book and a 1962 cinematic translation enabled Nabokov to retired from teaching and concentrated on writing in Montreaux, Switzerland, in 1960. Some critics say that *Lolita* contains an overwhelming, tragic love. His controversial novel, *Lolita* contains three parts Foreword, Humbert' narration and After word. John Ray Jr. Dr writes in a Foreword that Humbert Humbert dies in jail.

Humbert Humbert narrates his story. He remembers his childhood love Annabel Leigh which is replaced by Lolita who died in childhood. Doing odd writing jobs, Humbert lands in New England. He takes a room at the house of widower of Charlotte Haze. Miss Haze also gives Humbert a room on rent for some money. Perhaps she hopes that he will teach Lolita. Then

Humbert marries Mrs. Haze for Lolita because his interest has grown up in Lolita. He tries to kill Mrs. Haze but is unable to do it because she discovers Humbert plan immediately. Lolita is in school while her mother is killed in a car accident. Humbert doesn't reveal it to Lolita Haze. Humbert takes Lolita for a long drive. They take a room at the hotel named "The Enchanted Hunter". Humbert says that they have sex there the first time. Humbert threatens to Lolita in an orphanage when she refuses to have sex with him (Humbert). At first, Humbert does not let her free. But later, she is allowed to socialize. Humbert tells her that she will be an orphan if she escapes from him. When she is allowed in drama group, she has to face problem there also because Quilty forces to play in child pornography(Explicit portrayal of sexual subject matter) . Actually Quilty was a leader of dramagroup, dramatist and child pornographer.

Dolly (Lolita) becomes sick and is admitted in hospital. She escapes from there. Humbert seeks Lolita for two years. Humbert receives the letter from Lolita. Lolita writes him that she is married, pregnant and needs some money. Humbert calls her to live together but she rejects.

Humbert searches where Quilty lives. He finds where he lives. One day Humbert returns to Quilty's home in the morning. With no answer at the unlocked door, he opens it and enters. He inspects several rooms upstairs and takes the keys from their locks. Quilty emerges from a bathroom in a purple bathrobe and walks past Humbert without seeming to notice him. Humbert readies his gun and confronts Quilty, who is in a daze. Humbert tells him he is Dolores Haze's father, and warns Quilty that he will soon die. Humbert shoots at Quilty's foot, but the bullet hits the rug. Quilty seems to wake up from this, and says he did not kidnap Lolita, but saved her from Humbert. Quilty attacks Humbert and knocks the gun under a chest of drawers. They wrestle and Humbert emerges with the gun. He makes Quilty read out loud a poem of his that accuses Quilty of taking advantage of him and stealing Lolita and states that Quilty must die for this. Quilty

defends himself against these accusations and offers Humbert sex slaves and money if he will drop the gun. Humbert fires his gun, but Quilty flees into the music room, where he briefly plays the piano. Humbert chases him in and shoots him in the side, but Quilty runs into the hall. Humbert shoots him several more times as they dash through the house, but the bullets only seem to energize Quilty. After an hour of the struggle, a point blank shot puts Quilty to rest. Humbert goes downstairs and finds several people drinking liquor, among them two young sisters. He tells them he has killed Quilty, but they do not take him seriously. Quilty crawls out onto the landing of the stairs and stops, finally dead. Humbert leaves the house.

Humbert drives away on the wrong side of the road, feeling that since he has disregarded laws of humanity, he might as well disregard traffic laws. To avoid some cars that block his path, he drives off the road, comes to a stop, and is arrested. Humbert says that he is opposed to capital punishment, but that if he were a judge, he would sentence himself to thirty-five years for rape and dismiss the other charges. He wants his memoir published only after Lolita dies. He addresses Lolita, giving her advice and wishing her well. He says art is the only immortality he and she may share. The foreword previously indicated that Humbert dies in jail soon after completion of his memoir from coronary thrombosis and that Lolita dies over Christmas during childbirth.

Actually, *Lolita* was Nabokov's twelfth book but it was only his third novel in English. The essence of *Lolita* has been borrowed from the story he has written in the past. As Humbert said of Lolita herself, "Did she have a precursor? She did, as Nabokov wrote in his . The sketch was there in Nabokov's imagination and it would quietly grow "the claws and wings of a novel," to become the much longer and far richer *Lolita*. The first version of the story *Volshebnik-the Enchanter* was written in Russian in Paris in 1939. It is story about a middle-aged man who falls

in love with a 12-years old girl and marries her sick, widowed mother to satisfy his erotic desires. He molests the girl in a Rivaria hotel while she is asleep: she awakens and runs into the traffic and dies.

Nabokov was 56 when *Lolita* was published in September 1955 in France by the Olympia Press, two years after he had completed the manuscript. He thought that it would be good but it has been rejected by four American publishers with fear that the writer and they would go to jail. They were afraid of its unusual subject- lustful obsession of a middle-aged man for his 12-year-old step-daughter. Some praised *Lolita* as the greatest book of the year and the immediate response in regards to *Lolita* was the filthiest book he had ever read, thrust the work in the limelight. It was banned first in Great Britain and then in the U.S., where it stayed off the shelves for two years. In 1958, Putnam dared to publish after the countless hesitation. Contrary to expectations, the perfume did spread throughout the country, *Lolita* climbed to the top of American best-seller list. It got unexpected success, selling more than 100,000 copies in its first three weeks. And 50 years later, it sold fifty millions copies worldwide.

The controversial theme of the novel caused sensation in Europe, and when it was published in the United States in 1958, it received a similar reception. In fact, the sexual side of the relationship between Humbert and Lolita is tackled in a very restrained way. However, he was hounded by both book critics and moralists for daring to write about this taboo subject. Due to the novel's hot popularity, the novel is also adapted into the film in *Lolita*. Nabokov uses the movie theme at several levels to illustrate both the manner in which modern pop culture destroys true culture and the way in which the obsessive desire for an illusion can destroy a person's mind.

Viewing the novel it is known that Lolita has been victim of social evils, which is Humbert's exploitation and evil nature. She (Lolita) is an innocent girl who has just been experiencing from the world of immaturity to the world of the maturity. She is experiencing sadness and hardship in a new identity of life as wife of Mr. Schiller. She is suffering from tragic situation. Because of economic crisis and Humber's mastership.

Nabokov and His Approach to Marxism

In the novel, many themes and motifs can be interpreted after reading it in accordance with the critics. It can be an allegory of the culture clash between old Europe (Represented by Humbert) and young America (represented by Lolita). It has been claimed that it is a novel of confession. It is a mockery of psychoanalysis and it has a powerful language. Viewing these all themes this novel can be telescoped through Marxist perspectives. Humbert's treat upon Lolita, his motif and Arjun eyes to get Lolita show the character of the master. There are many such instances which prove that the Marxism strongly exists in the novel.

Actually, Nabokov began to write '*Lolita*' in the late 1940s, completed it in 1954. Publishing difficulties in the USA, due to the novel's controversial subject matter it caused Nabokov to resort, through an intermediary, to the Olympia press publishing house in Paris promoted by favourable interventions from influential literati sizable excerpts were published in the United States in June 1957. In 1958 Putnam's issued the first American edition of *Lolita* in the same year, Harris Kubrick pictures acquired the film rights. The first British edition appeared in 1959. The *Lolita* became superb and world famous novel.

Precursory glimpses of the novel, *Lolita* are in fact to be found scattered through Nabckov's earlier works. Many works of Nabokov depict Marxism in theories. Most of his characters are found suffering from exile, economic crisis and social tragedy etc. Exploitation on

exile and economic crisis can be studied with Marxist view point. Some of his works like *Bend Sinister* portrays the life of a professor who is living in an unnamed totalitarian state. He struggles a lot against the totalitarianism that is similar to feudalism. *Lolita*, his novel also uncovers the slavery, exploitation and injustice upon the innocent girl, Lolita. This novel has been viewed by different ways- feminist deconstructionist, psychological view point. Observing and evaluating the novel critically different critics go ahead as follows:

Nabokov's technically brilliant beautiful evocative language helps to bring his characters to look through different angles. *Lolita's* subject matter is seduction done by a twelve year old girl to a middle aged man so, *Lolita* can be perceived as the novel of deconstruction in accordance with Chester E. Eisinger as she comments in *Reference Guide to American Literature*:

Nabokov undercuts a firm concept of reality by involving.

Nabokov the 'author' Humbert the 'narrator' and John Ray the suppositions editor in the making of the book, creating an ambiguity and uncertainty about authorship, reliability and authority which attack the validity of fact reality and truth. (1013-1014)

Many critics measure *Lolita* through the scale of moral aspects and condemn it as a horrible sexual abuse. Due to its treatment of there, many publishers feared a scandal obscenity trials even a prison in his after word. But the critic, Eric Rothstein focuses on norms and values as well as morality and writes.

Lolita's norms are clearly historicized I'd isolate there specific cultural movements fin-de-siecle decadence, twenties and thirty's Weimar expressionism and mid-century America. Nabokov had experienced of all three. Born in 1899, he lived in Berlin from 1922 to January 1937 before he came to America in 1940. (.....) Manias manure his aesthetic

bloom of details, ripe prose and flow of allusions for 'close----- relationship' among psychiatric, medical, literary and aesthetic discourse were a ubiquitous topics in cultural and literary criticism. (40)

Another critic Leslie A. Fielder claims that *Lolita* stands as America itself. In *Love and Death: The American Novel*, she writes:

Nowhere in our recent literature is there so detailed and acute a picture of our landscape to topographical and moral as in *Lolita*. But more profoundly than the scenery and the setting, *Lolita* herself in America just as Daisy or Hilda or Maggie were America before her and representing America to the mind of a European, she is even more Annabel Lee than Maggie Verver (--) to a single entangled formula. Annabel Haze, alias Dolores Lee, Alias *Lolita*. (113)

Some critics have viewed the novel as psychological view point. They claim that it is pedophile and psycho-sexual that means pedophilia (from Greek meaning love of children is psychosexual disorder).

Even though the novel *Lolita* has been analyzed with the psychological, deconstructionist, feminist existentialism mythical and psychological view point by many critics, it has been dominated by Marxist view point. Humbert dominates *Lolita* as slave. *Lolita* can't protest and revolt against him because he has compelled her to be silent. She is not allowed to socialize meet friends and attend the personal affairs.

Nabokov's works have been acclaimed with the subject matter of psycho-sexual disorder, horror of exile and disintegrate in the family. Many critics have not touched the real core of Nabokov's works. His novel, *Bend Sinister* depicts the totalitarianism that is, in Marxism, synonymous to feudalism in nature. *Bend Sinister* concerns a university professor living in an

unnamed totalitarian state who struggles to maintain personal integrity in the face defeat, madness and finally death. Thus many of his works are based on Marxism.

Nabokov's *Lolita* also has been analyzed and interpreted through different perspectives. Some critics analyze it through psychological perspectives; some interpret it through deconstructionist; some interpret it through cultural view point; some through the interpretation of social norms and some through feminist perspectives.

Again through critic based, the researcher goes as follow: In *An Outline Of American Literature*, Peter B. High expresses different types of view. He focuses that the novel has more than its plot He writes:

The story of *Lolita* (1958) is told by a middle- aged man, Humbert while he waits for his murder trial. He describes his passion for a twelve-year-old girl and his murder of a man named Quilty. But there is much more to this novel than its plot. (203)

Another critic, Catherine Kuncle claims that the novel is about love. She opposes if somebody argues that it is a novel about sex matter. In "Cruel and Crude": *Nabokov Reading Cervantes, Bulletin of the Cervantes Society of America*, by supporting Trilling she comments:

Lolita is about a love -----Lolita is not about sex, but about love -----it is about love (15). In so arguing, Trilling points to Nabokov's incorporation of " a love which European Literature has dealt with since time immemorial but with especial intensity since the

Arthurian romances and the ode of courtly love." (95)

Although the novel has been analyzed through different perspectives, it is conspicuously seen that there is Marxist theory, which has become dominant because there is relationship of master and slave in fact it is not the relationship of father and daughter. Many critics say that subject matter is sex, which is powerful and no one can escape from this truth. But it is not true in reality because a child does not dare to seduce the middle - aged man. Frequent Sexual relationship between Lolita and Humbert causes due to Humbert. Humbert Humbert, the repeated names also have double meanings. One represents his identity as professor and another means his hidden character which meaning master (ownership), opposite of slave according to the Marxism.

Chapter-II

A Critical Study of Marxism

Concept of Marxism

Marxism is a set of theories or a system of thought and analysis, developed by Karl Marx on the nineteenth century in response to the western industrial revolution and the rise of industrial capitalism as the predominant economic mode. Like feminist theory, Marxist theory is directed at social change, Marxists want to analyze social relations in the order to change them; in order to alter what they see are the gross injustices and inequalities created by capitalist economic relations.

Marx is best known for his theories of socialism. It was best expressed in *The Communist Manifesto* who is supposed to be best and important work Marx's, *Das Kapital* is his another important work. In his own life time, he was not well known, nor were his ideas widely debated. Vladimir Lenin (1870-1924) was a disciple whose triumph in the Russian Revolution of 1917 catapulted Marx to the fore front of world thought. Lenin's theory was based on Marxism since 1917. Then Marx's thinking has been seriously analyzed, debated and argued. Capitalist thinkers have found him illogical and uninformed, where as communist thinkers have found him a prophet and keen analyst of social structure.

In England Marx's studies concentrated on economics. He centered on the concept of an going class struggle between those who owned property. The bourgeois and those who owned nothing but whose work produced wealth-the proletariat, Marx was concerned with forces of his history and his view of his view of history was that it is progressive and to an extent, inevitable. This view is very prominent in *The Communist Manifesto*. In his review of the over through of feudalism norms of government by the bourgeoisie. He thought that it was inevitable that the

bourgeoisie and the proletariat would engage in a class struggle from which the proletariat would be victorious. In essence, Marx took a materialist position. He denied the providence of God in the affairs of man and defended the view that economic institutions evolve naturally and that, in their evolution, they control the social order. Thus, communism was an inevitable part of the process, and in the Manifesto he was concerned to clarify the reasons why it was inevitable. That's why it is clear that Marx has mentioned show the relations between the class struggles about the two classes bourgeois and proletarians Marx writes.

The history of all hitherto existing society is the history of class struggles.

Freeman and slave, patrician and plebeian, lord and serf, guild-master and journeyman in a word, oppressor and oppressed, stood in constant opposition to one another carried on uninterrupted, now hidden, now open fight, a fight that each time ended, either in a revolutionary reconstitution of society at large, or in the common ruin of the contending classes. (21).

On the other hand, Marx is found emphasizing that feudalists bear the traditional and proletarians in changed way bear modern concept. So Marx focuses in *The Communist Manifesto*. As feudalists make the proletariats believe they are the results of their bad deeds in the previous rebirth. But they (Proletariats) understand later capitalists/feudalists lie them to get control over them. Then the proletariats start struggle against them (feudalists). They involve in revolution. Marx writes:

The proletariat goes through various stages of development. With its births begins its struggle with the bourgeoisie. At first the contest is carried on by individual labourers, then by the work people by a factory the by the operatives of one trade, in one locality, against the individual bourgeois who directly exploits them. They direct their attacks not

against the bourgeois conditions of production, but against the instruments of production themselves; they destroy imported wares that compete with their labour they smash to pieces machinery, they set factories ablaze, they seek to restore by force the vanished status of the workman of middle Ages. ..(26)

As a theory, Marxism is pretty complicated. One can think of Marxism as being three types of theory in one: philosophy, history and economics. First, Marxism is a philosophical movement; Marx ideas about human nature and about how we know and function in the world come from traditions articulated by Hegel, Kant, and other German philosophers. All of these minds, including Marx are interested in the relation between materialist and idealist philosophy. Materialism in general can be defined as the branch of western philosophy from which science from Aristotelian to Newtonian comes. Materialist philosophy is based on empiricism, On the direct observation of measurable or observable phenomena, materialist philosophy is interested in studying how the human mind, through the senses perceives external reality, and particularly with the idea of how people know things "objectively" without the interference of emotions and they preconceived ideas about things. Materialist philosophy often wants to ask how people know something can be real, and not the product of our mental process which are subjective.

Hegel's Dialectical Materialism and A Mode of Production

Actually the dialectical part of dialectical materialism comes from the Greek ideas of the word 'dialogue' that means 'to argue'. Marx's view of the idea of 'dialectic' comes from the thinker, Hegel who thought that no ideas, social formations and practices were never eternal or mixed, but we are always in motion or flux. Hegel said that this flux happens in a certain pattern, which he called 'dialectic'. Hegel says that change occurs as the result of a struggle between two opposed forces, which then get resolved into a third entity. In his moral about the history of philosophy, in *Soplie's World*, Jostein Gaarder compares the Hegel's Philosophy and river. He says:

A river is also in a content state of change that doesn't mean you can't talk about it. But you cannot say at which place in the valley the river is the truest river".

"No, because it's just as much river all the way through"

"So to Hegel, history was a running river. Everything, movement in water at a given spot in the river is determined by the falls and eddies in the water higher upstream. But these movements are determined, too, by the rocks and bends in the river at the point where you observing it. (362-363)

Hegel's model of change looks like this: one starts with a proposition or a position, which he calls a thesis. The thesis then stands in opposition to another position, which he calls the anti thesis. But then the struggle between thesis and antithesis is resolved into third position, or set of ideas or practices which Hegel calls the 'synthesis'. Then of course the synthesis eventually becomes a thesis with an antithesis, and whole process starts over in addition to being a kind of philosophy. Marxism is also a way to understand history. In this sense, Marxism belongs to a kind of histories called historical materialism, which shows that history. The social change

occurs through human forces, not due to god, destiny, some unknown and non-human force that shapes events.

According to the historical materialist view history, there are the moving forces of social organizations- the forces that make change that make 'history'-are people and their tools, and the work that people do with these tools. The tools are often referred to as "instruments of production", or as "forces of production". Historical materialism also says that human labour always has a social character. People live in social groups, not in isolation, and they always organize their social groups in some way. What every social group organizes, according to the historical materialist perspective, is how people work with their tools. In another words, how human labour, and forces of production operate. The organizations that shape how people use their tools are called the "relations of production". The relations of production which means how people relate to each other, and to their society as whole; through their productive activity, and forces of production, which mean the tools and methods for using tools and the workers available to use these tools, together form what historical materialism calls a mode of productions.

As a historian, Marx identifies five basic historical developments or changes in the mode of production: the primitive community, the slave state, the feudal state, capitalism and socialism. The primitive state is as the Greeck city state. The feudal state is based on the feudalist culture. The capitalism is based on the competition of earning money where is socialism is based on equality in all property.

In a slave state, some people are owned and some are owners; the owned people are the ones that are labourers, and the owners reap the benefit of that labour. Within the slave "mode of production" the organization of labour and productivity governs virtually all facets of social organization, even those not directly related to the labour, such as religion or even aesthetics.

The southern United States in the first half of the nineteenth century stands as a good example of Marx's idea of a slave state. Marx clearly sees capitalism as a mode of production emerging from feudalism which is how labour and life were organized during the medieval period in Europe. He focuses on capitalism as an unequal mode of production. One which exploits workers, just as the slave state exploited the slaves. According to Marx, this inequality is a fundamental aspect of capitalism, and must be changed. Marx argues that capitalism will eventually be destroyed and will evolve into socialism.

On the basis of above described theory, in *Sophie's World* Jostein Gaarder's view on Marxism can be connected with, as he writes:

Marx believed that in all phases of history there has been a conflict between two dominant classes of society. In antiquity's slave society, the conflict was between free citizen and slave. In the feudal society of the middle ages, it was between feudal lord and serf; later on, between aristocrat and citizen. (396)

Marxist view on Economy

It can be said by claiming that Marxism itself is an economic theory. It's based on an analysis of how the forces and relations of production work. In a factory, for instance, a worker does labour on raw materials and that transform into an object. The new object plus labour is worth more than the original raw materials. What the labour adds is called 'surplus value' in the Marxist theory. While the labourer is paid for the work he or she does, that payment is figured in terms of "reproduction", of what the labourer will need in order to come back next day (i.e. food, rest, shelter, clothes etc.). Food, Rest, Shelter and Clothes are the labourer's basic needs. The goal of the capitalist production is to sell the object made, with its surplus value, more than the cost of the raw materials and reproduction of the labourer. This excess in value comes from the surplus value added by the labourer, but it is "owned" by the capitalist; the factory owner gets the profit from selling the object, and the labourer gets only the cost of his/her "reproduction" in the wages he/she earns. These relations of production, where the labourer does the work created by the labourer, create two social classes according to Marx: the proletariat, which consists of the workers who have to sell their labour power in order to survive, and the owners of the means of production, or capitalists. There is also a third class in the capitalist mode of production, a middle class called the bourgeois, who do not sell their labour power directly but who provide services for the both the labourers and the capitalists.

In the Marxist theory, social change-thus occurs through the struggle between the two classes- the proletariat and the capitalists. This thing Karl Marx writes in *A Contribution to the Critique of Political Economy*:

At a certain stage of their development the material forces of production in society in conflict with existing relations of production, or what is but a legal

expression for the same thing (.....) then begins on epoch of social revolution.

With the change of the economic foundation the entire immense super-structure is more or less rapidly transformed. (626)

The bourgeoisie mostly get counted with the capitalists in terms of identification, even though the bourgeoisie do not own the means of production and do not get the profits created by surplus value.

Actually from the economic relations there comes important concept in Marxist thought: the idea of alienation. There are two aspects to the Marxist idea of alienation. The first is that labour which produces surplus value is alienated labour. The labour put into an object becomes part of the capitalist's profit and thus no longer belongs to the labourer. In addition to alienating the labourer from his or her labour power, the capitalism also forces the worker to become alienated from him or herself when a worker has to sell her/his labour power, she/he becomes a commodity something to be sold in the market place like a thing, the worker who is a commodity is thus not fully human, in the philosophical sense since she/he cannot exercise free will to determine her/his actions. The worker who is forced to exist as a commodity in the labour market is alienated from her/his humanness, in selling one's labour that labour becomes alienated, something divided from the person that produces it. The double alienation of the proletariat, and their exploitation by the capitalism which produce the dialectic (the struggle between workers and owners, labour and capital), which produces the social change that will eventually synthesize into socialism.

From Marx's economic doctrines comes an analysis of how the capitalist system specially function from historical materialism comes a model of how social organizations are structured, which is relevant to all cultures, whether the capitalist or not. According to the Marxist view of

culture, the economic relations, forces, relations of production and modes of production are the primary determining factor in all social relations. Everything that happens in a society is in some way related to, and determined by, the mode of production, also called the economic base. This idea, that the economic organization of a social group is primary and determinant, is a fundamental premise of Marxist thought. The economic base in any society generates other social formations, called the super structure. The super structure consists of all other kinds of social activities or systems, including politics, religion, philosophy, morality, art and science etc. All these aspects of a society in Marxist theory are determined by the economic base. Thus, a central question for a lot of Marxist theory how does the economic base determine super structure? How for instance, does the feudal mode of production produce or determine the religious beliefs and practices current during the medieval period?

Another way asking this question is to look at the relations between economic base and a particular aspect of superstructure, which Marxist name ideology. Ideology or ideologies are ideas that exist in a culture there will typically be one or several kinds of religions ideologies, for example, and political ideologies, aesthetic ideologies, which articulate what and how people can think about religion politics and arts respectively. Ideology is how a society thinks about itself the forms of social consumes that exist at any particular moment, ideologies supply. All the terms and assumptions and frameworks that individuals use to understand their culture and ideologies supply all the things that people believe in, and then act on. For more ideology, as a part of the superstructure generated by an economic base, works to justify that base; the ideologies present in a capitalist society will explain, justify and support the capitalist mode of production. Again, the example of slavery in the nineteenth-century US Culture is useful. The economic base of that society was slavery and all productive labour and economic relations were

structured by the master/slave relation; all of the superstructures, such as organized religion, local and national politics and art worked to uphold to slavery as a good economic systems.

Marxist critics like feminist critics, want to investigate how literature can work as a force for social change, or as a reaffirmation of existing conditions. According to the Marx's friend, Engels, Ideology functions as an illusion, ideologies give people ideas about how to understand themselves and their lives and these ideas disguise or mask what's really going on? In Engels' explanation, ideologies signify the way people live out their lives in class society, giving people the terms for the values ideas, and images that tie them. To their social functions, and thus prevent them from a true understanding of the real forces and relations of production. Ideology is thus an illusion which masks the real situation. This thought, M.H. Abrams also, in his *A Glossary of Literary Terms*, points as follows:

Friedrich Engels described ideology as a false consciousness and many later Marxist consider it to be constituted largely by unconscious processions that are illusionary in contrast to the "scientific" (that is Marxist) knowledge of the economic determinants, historical evolution, and present constitution of the social world'. (148)

Anyway, Engels says that the illusions created by ideology create false consciousness in people, who believe the ideological representations of how the works and thus misperceive, or do not see at all, how the world really works. Workers, for Engels are deluded by various kinds of ideology into thinking they are not exploited by the capitalist system, instead of seeing how they are deluded by various kinds of ideology into thinking they're not exploited by the capitalist system, instead of seeing how they are.

Thus, Marx reverses the traditional formulation and argues that all ideological systems are the products of real social and economic existence. It is the material interests of the dominant social class that determine how people see human existence, individual and collective. For Marxists social reality is a distinct background out of which literature emerges or into which it blends. It has a definite shape. This shape is found in history, which Marxists see as a series of struggle between antagonistic social classes and the types of economic production they engage in. The shape is also found in any given moment of society because particular class relationships and particular political, cultural and social institutions are related to the system of economic production in a determinate way.

Marxist Theories in Literature

Many Russian writers produced the literary works on the base of Marxism. Literature then, is part of any culture's super structure, from this perspective and is determined in both form and content by the economic base. They claim that literature also participates in the articulation form of cultural ideology-novels and poems might justify or attack religious beliefs, political beliefs, or aesthetic ideas. For the Marxist including Bertolt Brecht, Walter Benjamin, and Louis Althusser, literature works the way any ideology does, by signifying the imaginary ways in which people perceive the real world; literature uses language to signify what it feels like to live in particular conditions, rather than using language to give a rational analysis of those conditions. Thus literature helps to create experience, not just reflect it. As M.H. Abrams in his *"A Glossary of Literary Terms"* comments:

Two rather maverick German Marxists, Bertolt Brecht and Walter Benjamin, who also supported modernist and non-realistic art have had considerable influence on non-Marxist as well as Marxist criticism. (149)

Gyorge Lukacs was a Hungarian Marxist philosopher, writer and literary critic who influenced the midstream of European communist thought during the first half of the twentieth century. He also views that art reflects the objective truth not by slavish copying but the presentation of concrete universal and formal integrity. Art therefore, shows integrity that is the outcome of the solution of the contradiction between appearance and reality, particular and general, and immediate and conceptual. Enlightenment, idealism and realism fail to do that. There is only the sense of integrity in enlightenment, idealism and realism. The harmony is lost in such movements. He found in Balzac the "human wholeness suppressed". So in his, *The Ideal of Harmonies Man in Bourgeois Aesthetics*, Lukacs comments:

And Balzac portrays with that cruel relentless capitalist society generates discord and loglines in every manifestation of human existence, how all human aspirations toward a beautiful and harmonious existence are inexorably crushed by society. Balzac does include episodes in which "islands" of harmonious personalities appear; these are, however no longer nuclei for a utopian renewal of the world but just exceptional instances of fortunate individuals rescued by chance from under the iron heel of capitalism. (906)

In Marxism all norms and values as well as religion is supposed to be opium for the Marxist thinkers. So another Marxist thinker, Bataille is not the exception of it. He is also skeptic about religion because he sees religion (Christianity) as a means to maintain statuesque. According to the Marxism, all the rules and regulation based on religion are made for exploitation of the workers, lower class of people so called the proletariat. According to another thinker, Theodore Adorno, society is full of contradiction. Adorno is not in the favour of cultural critics or criticism is bourgeoisie in nature. It does not advocate in the favour of proletariat and

social transformation. About an "alienation effect" the critic, M.H. Abrams in his *A Glossary of Literary Terms*, comments:

The result of such alienation will be to jar audience out of their passive acceptance of modern capitalist society as a natural way of life, into an attitude not only (as in Adorno) of critical understanding of capitalist shortcomings but of active engagement with the force of change.(150)

Thus, viewing all the Marxist thinkers we can come to this conclusion that all have same idea and thoughts that in society there are two classes higher class as feudalists and lower classes as the proletariat. The feudalists always suppress the proletariat in many ways. The proletariats also get convinced that they are being punished due to their sinful act and they are spending miserable life. But they finally stand against the feudalists and revolt when they realize the reality after certain extent. Therefore, the Marxist literature digs out social, economic and cultural factors that always influence the society.

Chapter- III

Scrutinizing Marxism in *Lolita*

Lolita is a series of incident of socio-economic chain of life that exist in the life of Lolita. Even though many critics have taken Humbert Humbert as the protagonist, He has antagonistic character because Lolita's unhappy life and social and economic crisis in Lolita's life occur due to Humbert. According to Marx, there are always two classes in history of time. It means two classes in every ages-eg- freeman/Master and slave. On the surface, it is claimed by critics that Humbert is protagonist but in the deep meaning, if observed clearly, Lolita is protagonist who is struggling against Master. In the opening line Humbert says "Lolita, light of my life, fire of my Loin"(9), which means the possession of something. It is clear that Humbert makes her as a thing-an existing less thing.

Humbert narrates all the story from the jail in front of the jury. Through his narration, He also has confessed that he has exploited Lolita. Humbert Humbert thinks Lolita as a nymphet that is a symbol of beauty- "a nymphet was groping under me for a lost marble" (21). It is learned from this line that Humbert exploits her through beauty.

His wife Valeria leaves Humbert. Valeria says: "there is another man in my life" (27). There is something wrong in their relation (between Humbert and Valeria). As Marx says when the exploited understand their plight they start revolt. So what Valeria says to Humbert; is it threatening or revolting? Exactly it can be argued that a dog also does not bite until it is teased.

Some critics have added the situation of meeting of Humbert Humbert and Lolita to fate. They say Fate plays vital role in human being to be reformed and declined and everybody believes also. But The Marxists do not believe it. If Humbert argues that Lolita is met by fate, the Marxists do not support. They claim that the exploiters also pretend and they always make the

way to pretend. They try to convince by their tricky words. Humbert also is supposed to be such a person who uses many tricky words to Lolita. It is learned through the lines:

I knew I had fallen in love with *Lolita* forever; I also knew she would not be for ever Lolita. She would be thirteen on January 1. In two years or so she would cease being a nymphet and would turn into a "young girl" and then, into a "college girl"- that horror of horrors. The word "forever" referred only to my own passion, to the eternal Lolita as reflected in my blood. (65)

Marxists' theories especially have been on power prestige and privileged Humbert Humbert has power, prestige and privileged -all these things. He has money he is a professor but bourgeois type of professor. That's why he can marry Lolita's mother, Charlotte Haze. Humbert and Mrs Haze quickly and quietly marry. It is learnt from the following lines.

When the bride is a widow and the groom is a widower, when the former has lived in our great little Town for hardly two years and the latter for hardly a month, when Monsieur wits to get the whole damned thing over with as quickly as possible and Madame gives in with a tolerant smile, then, my reader, the wedding is generally a "quet" affair (74)

Humbert Humbert and Charlotte Haze have frequent trips to Hourglass Lake in July. They have started their days. On having one journey, Mrs. Haze reveals her plan to send Lolita to a religious boarding school in the fall. when Humbert hears, he does not like this. But he does not like arguing with Mrs. Haze because he may have suspected that his intentions would be disclosed. He is an opportunist and seeking opportunity to get Lolita. He therefore resolves the only option is to kill Mrs. Haze somehow.

Lolita Father and daughter melting into theses!

The natural solution was to destroy Mrs. Humbert But how?

No man can bring about the perfect murder, chance, however can do it. There was the famous dispatch of a Mame Lacour in Arles, Southern France, at the close of last century.

(84)

The feudalism as the Marxists say is kindless because he does not have humanist thought. He does not think other's life. For his selfishness, Humbert plans to kill Mrs. Haze.

As Marx says that bearing of the exploited, slave and the oppressed will be to a certain extent. If it is extreme and, they can't endure it then they start revolting from their level. They fight; They struggle against the oppressors or the masters. If they cannot fight, they will run away from them. To escape also is supposed to be revolting of the slave. Similarly, Lolita also tries many times to escape from the claws of Humbert. When he becomes sick, he finds the better way for solution. Lolita has fever and Humbert takes her to a doctor. She is admitted in hospital where she is taken away to another room. Humbert sits in the car for a while before driving back to the motel. On Humbert's eight visit to Lolita at the doctor's that week, he sees a crumpled envelope by her bed. The nurse says it is from her boyfriend. Humbert believes that He (Lolita's boyfriend) and Lolita are plotting together against him to allow her romance with another man. The next day, Humbert is sick and delirious and is unable to visit Lolita. He calls and finds out that Lolita has already checked out with her uncle Mr. Gustave. It is clearly learnt from the following lines:

Everything was fine. A bright voice informed me that yes, everything was fine, my daughter had checked out the day before, around two, her uncle, Mr. Gustave has called for her with a Clocker spaniel pup and a smile for everyone and told them to tell me I should not worry and keep warm, They were at Grandpas ranch as agreed. (246)

Another Marxist thinker, Georges Bataille argues that religion is the opium. All social structure is driven by directives of the religion. Humbert joins relation with Mrs. Haze and marries her. Then Lolita becomes his daughter. Humbert claims he is her father. He threatens. He also convinces her, Humbert says:

Look here, Lo. Let's settle this once for all. For all practical purposes I am your father. I have a feeling great tender ness for you. In your mother's absence I am responsible for your welfare. We are not rich and while travel, we shall be obliged-we shall be thrown a good deal together. Two people sharing one room, inevitably enter into a kind- how shall I say-a kind-(119)

As Marxists believe that proletariats are exploited not only in labour. They (feudalists) exploit their dignity. They exploit sexually and they fulfill their sexual desire. The prestige of lower class is supposed to be zero by them. Lower classes are not behaved as human beings. Humbert also exploits Lolita and fulfills his sexual desire. He blackmails Lolita, forcing her to remain with him to satisfy his sexual desire.

Humbert wants Lolita to be as in the condition that she should not revolt him. She should not protest him. She should never grow up. As grow up means becoming matured and understanding Humbert's motives clearly. So he says: "Never grow up" (21). Humbert also does not like Lolita to go anywhere. He also does not want to socialize the boys. He trickily says to Lolita: If I were you my dear, I would not talk to strangers. (138)

On the other hand, it is clear that if it is extreme anyone can raise the voice for over exploitation as Marx says. Lolita also indirectly threatens:

You revolting creature. I was a daisy fresh girl and what you're done to me. I ought to call the police and tell them you raped me. Oh you dirty, dirty old man. (141)

Except Humbert in Lolita's life, another man gets entry in her life from the drama group. Humbert does not want Lolita to acquaint with this man named Quilty. Lolita is invited in a drama group. When she is led by Quilty, Humbert does not like this. Perhaps he is suspicious that she might be away from his life. Humbert investigates Lolita's room. He sometimes spies her and stashes of money. Humbert is afraid that she might run away from him. As Marx marks that masters/feudalists do not want the lower classed people to be able to survive themselves and free from them. So from Humbert also same motive is found. It is learnt from the following lines:

Because what I feared most was not that she might ruin me, but that she might accumulate sufficient cash to run away. I believe the poor fierce eyed child had figured out that with a mere fifty dollars in her purse she might some how reach Broadway or Hollywood or the foul kitchen of a diner (Help wanted) in a dismal ex-prairie state, with the wind blowing, and the stars blinking, and the cars, and the bars and the barman and every thing soiled, torn and dead.(185)

Humbert plans to kill Dick Schiller who is Lolita's husband. "I reached a secluded spot, I rehearsed Mr. Richard F. Schiller's Violent death" (267). Why he wants to kill Mr. Dick Schiller that there is some hidden truth. The truth may be that Humbert does not like Lolita free and happy with her husband. Quilty also a child pornographer. Who have broken Lolita's heart? Quilty and Humbert both have hurt Lolita and they both have exploited Lolita who is really weak and fragile. They both are not good. It can be clear from the following lines:

My dear Mr. Humbert, you were not an ideal step father and I did not force your little protegee to join me. It was she made me remove her to a happier home. This house is not as modern as that ranch we shared with dear friends.(301)

Humbert uses the words "fairy tale" to describe the scene as he enters the house, and fairytales, a major source of doubles. It is ironically that stepmothers are often the doubles-"Hensel and Gretel," "Cinderella"-while here in the novel a stepfather confronts another father figure as the feudalist. Quilty in a purple robe, the colour of royalty, seems like the fairy tale equivalent of an evil king (symbolized as feudalist) that Humbert deposing. Mirrors in one room magnify the doubling as they have throughout the novel. However, the doubling here murky. Humbert and Quilty are not that different from each other and do not represent the simple binary of good and evil. They both have used Lolita, they both have abused Lolita, they both have exploited Lolita and they both are unified villains, not one hero and one villain.

Lolita as an Innocent Girl

Lolita is a girl of twelve years old. She lives with her mother and her father is not mentioned clearly in the novel. She commits different types of act that is due to her innocence. She has a sex with a boy of her age. Perhaps she is child minded and thinks it is a game so she frequently involves in such activities. Her mother is declined bourgeoisie can't fulfill her demand. At Ramsdale, she becomes the eye-object of Humbert in the garden for the first time. 342, the number of Haze's house, will become a motif throughout the novel.

What Humbert does are all his pretensions. He acts of confession doing love and extreme desire to achieve her only. He longs for an accident to eliminate to Mrs. Hazed it means he really wants to clear the way. It is really his bad nature. He is found playing very bad games for Lolita. He plans to kill Mrs. Haze. Doesn't it be extreme? Doesn't it be conspiracy for the innocent people? Lolita is unknown to this conspiracy. Fate plays vital role in Lolita's life. To be seen by Humbert is her 'fate' that she is going to lose her mother and she herself is being exploited in the future by Humbert.

When Haze cancels the trip to Hourglass lake and Lolita is so much upset and does not attend church with her mother. Actually, here child innocent behavior is seen because Lolita does not understand her mother that her mother may have economic crisis. Lolita is frequently followed by Humbert. One day Lolita runs into the house and up to Humbert's room where she kisses him. Humbert is sexually entertained by Lolita does not know about it and perhaps she replaces him as his father or she wants to experience a father's love. After Lolita's mother's death in an accident, Humbert does not reveal. He keeps it secret and does not tell Lolita. Instead of telling, he plans to go for a drive. Then he drives her to the 'Enchanted Hunters.' There they take a room and stay. He gives Lolita a drink and she drinks. She uses pills. They both (Lolita and Humbert) have sex. Humbert claims that she has seduced him. But it can't be true because Lolita is really innocent. She does not know what the sex is. She says what they are doing is game that she had played with a boy named Charlie. From this her word, it is clear that she is really innocent. Humbert takes brief of her innocence.

At one hand Lolita is his daughter because he has married her mother, Mrs Charlotte Haze. On the other hand, he claims she is his lover. It is a big controversy and asked the question how a man can be both as a father and as a lover. And can Lolita be both a lover and a daughter? There is something hidden which must be dug up. In front of the jury, Humbert agrees that he is not the first lover of Lolita. It means it is clear that before Lolita, there were his lovers more in number. Humbert pretends to love any body else and get benefits when he sees the chance. So from this, we know that he is a predator who preys the weak. Actually Lolita has become a butterfly and Humbert is Lepidopterist. Lolita is a really butterfly a beautiful, fragile and elusive creature and she is innocent on the sex matter.

Nabokov has presented Humbert with the nature of master, important character of the novel that has had an evil eye for an innocent pubescent girl named Lolita who has become as his object for sexual romance. Lolita is as much as the object consumed by Humbert as she is the product of her culture. And if Lolita is 'hooked' Humbert is a one who turns her into a hooker. That's why Nabokok's presents the character Lolita as the character as a female archetype an ideal girl as well as an innocent girl but many critics have made her as a bad girl.

Lolita as slave; Humbert as Master

According to the Marxism, there are five states. Among them all are discussed in the second chapter. As discussed slave state is one of the state divided by the communist thinker, Marx. Once America was entangled in slavery system. Slavery system was a bad system that owners of the slave used to have different types of slaves. Actually the owners are masters and the owned are slaves. The masters used to keep sex-slaves. Nabokov was well aware about all these. Although actual subject, Nabokov has not raised the same subject matter about the slave state of America then the novel has almost carried out the same type of subject matter because of Humbert's nature and Lolita's plight. Even through Lolita does not want to stay with him through Humbert, he forces and threatens her to stay with him through the novel, it becomes clearer. How Lolita is slave. Many intellectuals and critics claim that it is the novel of seduction. It is the with the novel subject of psychosexual disorder. Similarly many sexologists claim that Lolita as normally developing female experiencing with her sexuality.

Humbert has kept Lolita in dark. Humbert does not tell Lolita that her mother is dead. Lolita is unknown to Humbert who plots conspiracy to kill her mother. Her mother is killed in an accident. Though Lolita's mother is not killed by Humbert, but she has to stay uninformed. She is deprived from her rights to know. After many days staying with Humbert, she likes to talk to her

mother. She asks Humbert to call her mother. But Humbert does not allow her to call. It is really master's behavior, what ever master does is all right. Finally it is revealed when Lolita insists a lot. It is clear from the words in the given below:

I want to call mother in that hospital. What's the number? "Get in "I said. "You can't call that number." "Why?" "Get in and slam the door" She got in and slammed the door. The old garage man beamed at her. I swung on to the highway "Why can't I call my mother if I want to?" "Because" I answered, "your mother is dead."(141)

Humbert is middle-aged man and he is aware with the act and result. So theme of the novel, Lolita does not go to mythical perspective. The novel is about exploitation, the exploitation up on innocence; the exploitation up on Lolita; the exploitation upon child and exploitation up all the Lolitas who are like vulnerable creature. Lolita has become such a creature because she is very innocent. Humbert is a master, booker, or who is intoxicated with lust so he exploits the young girl Dolores Lolita Haze. Not only Lolita is suffered from Humbert's exploitation her mother also is suffered from him. Humbert pretends her mother that he loves her very much but his bad eyes are upon Lolita so he is making this pretending of loving and marrying Charlotte Haze as the path to acquire Lolita. It's extremely ridiculous that he has sex with the girl who is as the daughter after marring charlotte Haze. This character or nature of Humbert shows the feudalism nature. In feudalism state how the feudalists behave the lower class. What they do in their family; All these are hidden truth.

Actually after accidental death of Charlotte Haze, Humbert should be the sole guardian of Lolita, protector but becomes destroyer. Because he makes blunder that he does not say her mother is killed. It has proved that his nature is of master, exploiter and feudalism who thinks

superior himself and never think other as human being like him Humbert has thought Lolita as a thing. She has really become his slave.

On the other hand, Clare Quilty vulturable character also is a predator of Lolita. He is found toying to prey Lolita in many ways. He also pretends that he loves her. And he also takes benefit of this. Quilty is a dramatist and he welcomes her in the drama group. Quilty forces her to play in child pornography. When Lolita rejects to do that he threatens. So it is proved that Lolita is vulnerable and turns to be slave and prey of such people, Humbert and Quilty.

When Humbert gets married to Lolita's mother Mrs Charlotte Haze, Dolly Haze (Lolita) is really his daughter though she is not with blood relation to him. Here is a very big controversy why Humbert the matured man, guardian (as he protects) father does not stop doing the scandalous act. So there is suspicion in his nature. Lolita wants to be free from his enclosure. She sometimes tries to scape, too. But Humbert threatens her of orphanage. It means Lolita will be orphan if she runs away from Humbert's life. On the other hand Humbert Humbert does not allow Lolita to socialize. She has not been given freedom to talk to the other boys. She has to move under control of Humbert. Because of all these reasons. Humbert has not been protecting and guiding, in reality and he has just made subject or as a slave. Humbert is really a modern form of feudalist or a modern form of master.

It is clearly seen and understood the revolt of Lolita and threatens of Humbert from the following lines. The lines as Nabokov writes.

What happens if you complain to the police of my having kidnapped and raped you? Let us suppose they believe you. A minor female, who allows a person over twenty one to know her carnally, involves her victim into statutory rape, or second degree sodomy, depending on the techniques and the maximum penalty in ten years. So I go to jail.

Okay. I go to jail. But what happens to you my orphan? Well you're luckier. You become the ward of the department of public welfare-which I am a afraid sounds a little black.

(150-51)

Economic Crisis in Lolita's life:

In ups-downs of life, economy plays vital role in human life. Similarly it can be evaluated that economic crisis has caused Lolita's tragic life. She is a fatherless child who is under care of her mother. Lolita's mother Charlotte Haze is a middle-class woman who does not have enough money some times as a capitalist so that she can't fulfill the needs of her daughter. Lolita does not have good schooling, reading and leaching. After her mother's death in an accident she comes into the care of her step father, Humbert. What ever she needs is fulfilled by Humbert but she must be like a subject with him. We can go through her protest and revolt against Humbert's grip but Humbert has power of money she can do nothing. He is a writer a professor and a good critic too. Lolita falls sick and she needs treatment. Therefore she is admitted in hospital. From the hospital Lolita is lost. Humbert feels that Lolita has been kidnapped by someone else.

Actually we must be clear here, Lolita has not been kidnapped and she has escaped from there. After two years Humbert receives a letter. Through that letter, a lot of thing is revealed Lolita is married, pregnant and she deadly needs money. On passing time she has suffered a lot of crisis. It is known through the letter that she has married a man named Dick Schiller who is jobless. They have not enough money to pay debts and get rid of tension. Dick is promised a big job in Alaska in his very specialized corner of the mechanical field. All this Lolita writes.

DEAR DAD

How in everything? I'm married. I'm going to have a baby I guess he's going to be a big one I guess he'll come right for Christmas. This is hard letter to write. I'm going nuts

because we don't have enough to pay our debts and get out of here. Dick is promised a big job (.....) Please do send in a check, Dad. We could manage with three or four hundred or even less, any thing is welcome, you might sell my old things, because once we get there the dough will just start rolling in. Write, please. I have gone through much sadness and hard ship.

Yours expecting

Dolly (Mrs Richard f spiller 266) [260]

In the letter, Lolita expresses her economic condition we also come to know that she has a great economic crisis in her married life. She expects that she will have a big baby during the next Christmas. But her hope becomes meaningless because finally it is learnt about her tragic death while giving birth to baby in child bed during the Christmas.

Tragic End of the Characters:

Like the sweat lust and guilt, the sweat of death trickles through Lolita. Almost all characters die. Their brief obituaries are expressed in Editor's fore word.

'Mana Dahal is a student in parish' 'Rita has recently married the proprietor of a hotel in Florida'. Mrs Richard Chiller died in childbed, giving birth to still born girl on Christmas Day 1952 in Gray Star, a settlement in the remotest Northwest. (4)

Lolita is already for the same reason as Humbert exploits the innocent Lolita and due to his great fault in his character and the crime of his conduct. The tragedy is the loss of Lolita's liberty and her identity-Dolly_Dolores Lolita Haze - Lolita Humbert? Humbert is able to take advantage of her and subjects her because of her lack of stand point.

Then the book begins to express Humbert's childhood lover Annabel dies at thirteen and his wife Valeria dies Humbert's second wife is killed in a bad accident and Charlotte's friend

Jean Farlow dies of cancer at thirty three. Lolita's young seducer Charlie dies and his old seducer Quilty is killed by Humbert. And Then Humbert dies; Then Lolita dies and then her daughter dies.

Lolita is really a book about cruelty and sexual exploitation. Never the less Nabokov is the laureate of cruelty. Humbert is of course very cruel to Lolita in the ruthless subjugation. Humbert's growing in sanity has provoked him to murder. This may be signifying psychologically the plight of Humbert's want of sex slave back.

Thus *Lolita* is a literary exploration of sex turning to the unnatural and deeply disturbing realm of sexual slavery. The work could be viewed as a work of literary art combined with not only a psychological exploration of a man with serious mental problem but with the exploration of a girl with serious social problem. Undoubtely, Humbert is a bad human being but one of the great tactics of the novel is its method of forcing the reader to understand Humbert through a beautiful manipulating of language. This is the novel of vulgar also. The book has something for everyone and it is certain to say that it is fully understood by no one. It remains however, Nabokov's crowing achievement and will likely be the work for which he is the best remembered.

Chapter-IV

Humbert's Exploitation: A Cause of Lolita's Tragedy

Lolita is really a post modern text in the regard to style and the subject matter. Every page of the novel has been written in very beautiful, gorgeous, tricky and delightful language. The power of language, word play and verbal games have shaken the mind of the readers and critics to find the absolute conclusion but it has been tried to find through critical analysis.

Lolita as a story of tyranny told from the point of view of tyrant. Obviously, it can be claimed that the novel can be observed through Marxist point of view. The novel mainly focuses the relation of Humbert with Annabel (childhood love), Valeria (first wife) Charlotte Haze (Humbert's second wife as well as Lolita's mother) and finally Lolita (an innocent girl of twelve years). Humbert the middle aged man is frequently found exploiting Lolita. During the Lolita's journey from the world of immaturity to the world of maturity. She has to face a lot of problems. Her relation with Charlie, Quilty and Humbert seems to be scandalous and obscenity. This has happened because she is immature and she is not well cultured. She is looked after by her mother and she has not got father's love affectionate and guidance. On the other hand her step father also keeps his sinful eye on her instead of showing responsibility of the father. Lolita has been victimized by all males who pretend to love her.

When Lolita becomes well matured she revolts against Humbert but it goes in vain. She is not interested to keep relationship with Humbert but she is obliged. She does not have other way. She has to come across on the path of thorns. She is really a victim of fate because she misses her father. She is exploited by her step father and utilized by Quilty in the name of love. Lolita is really ignorant so she does not understand the intention of Humbert. That he pretends to be the guide as well as the protector and of Clare Quilty who pretends her to love and uses her.

He (Quilty) forces her to play in child pornography. Because of this, they both Humbert and Clare Quilty are exploiters who always run after Lolita for their own accord.

The second phase of Lolita's life is considered as the matured one because she revolts and becomes able to escape from the claws of Humbert. But she is surrounded by economic crisis. Even though she escapes from the sex-slavery, she cannot escape from the social and economic facts because she has to marry a man named Dick Schiller and becomes pregnant. She is rooted by economic problems in the married life and has to ask for the help to the feudalist natured man, Humbert. Lolita has expressed her optimistic mind that her husband will get better job in the future though he is jobless.

Lolita is obliged to ask for the money with the same person who has exploited her a lot and from whom she had run away to get rid of. It really has happened due to her bad economic condition. Therefore it is very clear that economic crisis can be seen the clear theme. When she was a child she also was deprived of all necessities. For example, when once she demanded ice-cream but her mother couldn't fulfill it.

Lolita's tragic death signifies the result of ignorance. Her mother is from the declined bourgeois family. She does not know that. She is ignorant to sustain in the family. She is ignorant about behavior of Humbert. She has been kept ignorant while her mother Charlotte Haze is killed in an accident. Therefore it can be clearly said that Lolita is always ignorant. In the novel, Lolita's death is not mentioned in detail. There is something hidden reality like inexperience of labour pain, no regular health checkup and proper diet. Not only Lolita is dead her newly born baby also dies.

Lolita on the other hand is on process of ageing and getting maturity in terms of sexual development. It is considered as biological process too. Many persons like Humbert who gets

benefit a lot from her. During her childhood she has got sexual intercourse with Charlie Holms in summer camp. This has happened due to lack of supervision of her mother she has come under Humbert's control, Humbert has made her as slave for the fulfillment of sexual desire. She is totally fed up by him in the absence of her mother. Meanwhile Clare Quilty gets entry into life of Lolita. He also loves her and wants to marry her. But all in vain when she discovers Quilty is trying to get benefit from them by involving to play in child pornography. Finally she is met by right person Mr.Schiller who understands her and guides her in a better path. In this aspect, Lolita can be interpreted as the journey from ignorance to awareness. If it is so then why is there tragic end of the characters? It is an obsession of controlling human being that results negatively. It has happened due to and economic crisis, too. Humbert and Quilty are always in search of weakness of Lolita and her family. They behave as feudalists as well as cruelty. They make Lolita as a thing. Humbert plays dirty games to achieve Lolita. His all these acts can be compared to the feudalists. So the prominent novelist, Vladimir Nabokov's *Lolita* concerns itself with Humbert's motive and his intention and behavior towards Lolita, which is really unproductive, infertile, irrational and aberrant rather than giving life.

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