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REFLECTIONS OF LOLITA IN MODERN SOCIETY: AN EPIGRAMMATIC STUDY

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ABSTRACT

The expressed aim of surrealism was a revolt against restraints on free creativity, including coherent cause, standard ethics, community and imaginative conventions and norms, and all organize over imaginative procedure by consideration and aim. To provoke a negative sculpture in addition to prose, that would demolish the fake morals of contemporary bourgeois the social order. Postmodernism involves not only extension, occasionally conceded to tremendous, on the oppose traditional experiments of modernization, but also different attempts to rupture away from modernist forms which had, inevitably, become in their conventional, as well as to overthrow the elitism of modernist "elevated sculpture "by an alternative to the models of "accumulation civilization "in silver screen, small screen, news bulletin comic strips, and fashionable tune. Existentialism in border sense is centered upon the analysis of existence and on the way humans find themselves existing in the world. Existentialism is a method of existence. Troubled with finding personality and the sense of existence through free will, choice and individual accountability the loyalty is that people are piercing to discover out whom and what they are during life as they build choices based on their experiences, way of life, and point of view and individual choices become unique without the requirement of an object form of fact. An Existentialism believes that a human being should be mandatory to choose and answerable without the help of laws, cultural rules, or ethnicity. All over the past, structuralism philosophers contain used this hypothesis to construct ideas about all aspects of soul existence, human being interconnected, and that these interconnected forms a formation with regulations and variances that stream together to make an entire out of a sequence of parts. Within fictional hypothesis, structuralism states that each solitary form of fictional manuscript obligation form various types of a formation with regulations that necessity be followed, and that even manuscript that aim to challenge the customary structure is in fact just structures in and of them; they survive only as inversions of the representative formation. The relations connecting opposites are input to considerate the association of all, including civilization, verbal communication, and serious view.

Key Words: Surrealism, Bourgeois, Postmodernism, civilization, Existentialism, Structuralism.

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INTRODUCTION

Vladimir Nabokov persistently insists, during his intact life, that his illusory magnum opus *Lolita* was not estimated to be amusing, symbolic, or if truth be told anything further than simply a chronicle that he required obtaining off his chest. *Lolita* undoubtedly seems to reverse this up, as Nabokov claims that he got the design for the tale he wrote an epigrammatic sketch, then later turning it into a complete tale a decade later. Furthermore, within the Nabokov dismisses all possible alternate readings of the tale, disapproving critical reviewers as "flippers" and pronouncing his own hatred of "secret speech and allegories," thus intensification his stance that *Lolita* exists exclusively as a tale to be told, without a great deal greater sense to take from it. On the other hand, although Nabokov's target was not to write a figurative novel, the tale he shaped unintentionally finished up as an envoy of a digit of different philosophical, sociological and psychoanalytical truths, specified in collaboration his center matter and his different script manner. The mainstream observable characteristic of *Lolita* and the main cause for its staying authority is Humbert's dazzling, thorny, and wonderful text. Nabokov's main stimulus for script so delightfully is to thrust the book lover addicted to a state of "visual paradise." *Lolita* is as heartwarming and understanding incident as any work of fiction, moreover on behalf of what is actually an unknown tale; it's hassle a rereading mostly on top of the origin of its gorgeous script. Humbert's verbal communication is fascinating, and the trimming of charm and elf tale runs the whole time the work of fiction indeed, Nabokov supposed with the intention of every tale must look like elf tales, also the narrator must be a type of the enchanter. As well to this delightful fascination, the words of *Lolita* have a number of the additional personal property. Inherent in this artistic happiness is a freezing chronological. When Humbert describes *Lolita* in performance tennis in little aspect, he succeeds during lock her addicted to everlasting nymphet hood. All occasions he revisits her within a script chic, she attains the specificity of her picture in his reminiscence. Humbert too diverts the book lover from his repulsive actions with his handsome expressions. But he goes further than simple loveliness; his regular jousting and spoken sports event force us to give attention to on words rather than on him. Nabokov also subverts the vagueness genus by using verbal communication as the major dispenser of a clue, to a certain extent than deed. While some spoken acrobatics is merely for amusement, the flood of allusions often reveals a clue to Quality's and Humberto's character the supremacy and loveliness of words.

ELECTRA COMPLEX WITH ILLUSTRATIONS: According to Sigmund Freud, during female psychosexual development a young girl is initially attached to her mother. When she discovers that she does not have a penis, she becomes attached to her father and begins to resent her mother who she blames for her "castration." As a result, Freud believed that the girl then begins to identify with and emulate her mother out of fear of losing her love. From age three to about age six the primary erogenous zone is the genitals. It is called the phallic stage because of Freud's conviction that the penis is the most important organ for both male and female development. Freud believed that children begin to notice and touch their genitals at this stage.

Describe: The Electra complex, named by Carl Jung for the Greek myth of Electra, is an extension of Sigmund Freud's Oedipus Theory and attempts to explain female psychosexual development. In the Greek Myth, Electra wanted her brother to kill their mother. In the Jung's theory (based on Freud's work), a girl learns that her father has a penis and she does not develop "penis envy" a sexual attachment to her father, and a sense of romantic love for him. She also begins to see her mother as an obstacle or rival for the father, and may even blame her mother for her lack of a penis. Over time, the girl starts to internalize these feelings toward her mother and they start to form healthier relationship

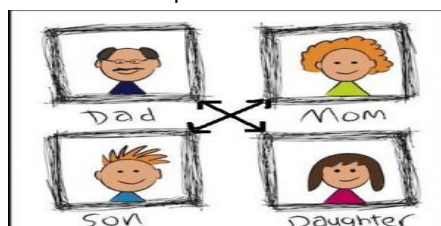


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I. Mourning Becomes Electra: (Lavinia Mannon Character)

Early in his composition of *Mourning Becomes Electra*, Eugene O'Neill stated his goal and problem: to create a "modern psychological drama using one of the old legend plots of Greek tragedy for its basic theme," asking "Is it possible to get [a] modern psychological approximation of the Greek sense of fate into such a play, which an intelligent audience of today, possessed of no belief in gods or supernatural retribution, could accept and be moved by." O'Neill also wanted to present a play with a uniquely American sensibility, and so he set the play in post-Civil War New England because it evoked the "Puritan conviction of a man born to sin and punishment." While O'Neill generally succeeded in his goal of adapting from an ancient Greek to a modern American viewpoint, in the process, he changed the plays' character motivations, the ethical model, and the tragic ending. These changes have far-reaching thematic, psychological, and cultural implications.

II. Daddy: (Sylvia Plath Narrator)

"Daddy" has an ironically affectionate title, for this poem is a violent, discordant attack on the dead parent. One of the poems Plath wrote in the feverishly active last six months of her life, "Daddy" is a reworking of the evil father theme so prominent in her poems. Because her father died when he still had a mythic power to the child, the woman must deflate and exorcise the father figure somehow. She must go through a symbolic killing of the powerful ghost in order to be free. In contrast to the subtle rhythms of her earlier work, this poem's movement is direct and obvious. It uses harsh, insistent rhyme to hammer its message home. It's banging, jangling rhythms unnerve the reader and lodge in the mind. It relies on one repeated rhyme, an "oo" sound that becomes a cry of pain. Read aloud, the poem sounds like a chant, a ritual chant of exorcism and purification. In this poem and some others, Plath seems to be using words for their Apostrophic value—as charms to ward off evil.

III. Rebecca:

"Last night I dreamt I went to Manderley again"

This quotation is the opening sentence of *Rebecca* has become one of its most often – quoted lines. Told in the first person, this work of fiction reveals the influential emotional pressures on a very youthful, innocent lady who lives in the darkness of her husband's dead first spouse, the dazzling and complicated Rebecca. When the adolescent lady earliest meets Maxim de Winter in Monte Carlo, she is functioning as a salaried buddy to an intolerable, noisy, and naughty American socialite. Approximately with no living being conscious of it, the youthful lady drifts into a relation with de Winter, marries him, and returns with him to his sumptuous estate, Manderley, on the Cornish coast.

IV. Lolita: Lolita Character

Literature's most controversial protagonists and narrators – Lolita's Humbert, a character who seduces the person who reads with verbal communication, to such a point that many readers have erroneously read him as a mouthpiece for Vladimir Nabokov and *Lolita* as an apologia for pedophilia. Why would Nabokov choose such an incendiary subject for his novel, and what purpose is served by compelling the reader to vision the proceedings through the eyes of an ethically revolting narrator?

Russian sin: Anna Karenina, Crime and Punishment, Lolita: The supreme fictional masterpieces of the 19th and 20th centuries: Leo Tolstoy's *Anna Karenina*, Fyodor Dostoevsky's *Crime and Punishment*, and Vladimir Nabokov's *Lolita*. Whereas allowing for the thematic, structural, and hypothetical concerns that are relevant to each work of fiction autonomously, we will also ponder the question of why these three Russian authors, all chose to create in their most revered works a central character who commits a serious honest contravention, which then becomes the central, compulsive anxiety of the work of fiction.

Mock Society: Clarification writers of 18th century Alexander Pope and Jonathan Swift used a special medium of burlesque, special types of sensations, and different targets of ridicule in order to shine a light on separate aspects of British civilization, providing much-needed criticism of the profuse moral corruption of a society that sometimes seemed to forget the true ideals of its age. These two works of satire express their authors' profound dissatisfaction with their society. Literature that pushes for reform of any kind, social or political, acts, along with entrenched tradition itself, as a dialectic force; it is the synthesis of that which is and that

which is wanting that nudge society to a certain direction. Both Pope and Swift used their considerable literary talents to illuminate contemporary society, forcing them to acknowledge the shortcomings of the neoclassical period. Through *The Rape of the Lock* and *A Modest Proposal*, Pope and Swift respectively aspired to influence the British mindset of their age and inspire it to move forward into a new era of true enlightenment with regards to social and political morality. Vladimir Nabokov also introduced mock society view in 19th century psychological and romantic era of *Lolita*.

About Lolita: The fiction of *Lolita*, based on the Russian tale *Crime and Punishment*, In *Crime and Punishment*, Dostoevsky treats the crisis of sin and the immoral attitude. He is not interested in the communal aspects of illicit manners, and there is petite said in the work of fiction about the legalities of sin. Dostoevsky has an internal view of criminality, an assurance that sin and its unavoidable penalty are deeply seated aspects of the soul character.

Nabokov explains about *Lolita* Childhood, Youth, and also Humbert's Middle Age, Each presents a monolog detailing the characteristics of the era, the benefits, the drawbacks, and the associated physical afflictions. *Lolita* conceived in mourning and crime. In near the beginning youth, she tricks about, performing juvenile and humorous. Her character is restricted surrounded by her body and she gives its no pay attention to. This virtuousness is helpful since she is free from greed, superiority, and the concerns of wealth. She does not think about wickedness in the direction of others; she does not vote or harm others. Her innocence is his "protect." She fears no storms or drought, and she does not waste time dreaming of the outlook.

Readers merely are acquainted with *Lolita* from side to side Humbert in much the similar manner, these women are only known through the men around them. *Lolita* is together a "naughty insensible mix" and without a friend in the world orphaned girl—and for the duration of the work of fiction she lives in total defenselessness and dependence. While immensely special in a lot of customs, these women are in a lot the parallel circumstances as this twelve-year-old imaginary youngster.

For all its propaganda as a sexual work of fiction, *Lolita* is less concerned with substance, and more with oral, eroticism. Nabokov maintained that "femininity as an organization" bored him, and the salacious reader in the family way a crassly graphic tale is in for a disappointment; Humbert's overwhelming, turgid lust for *Lolita* soon turn into an overwhelming, tragic love. Limning all his desires is Nabokov's exquisite prose, making *Lolita* arguably one of the most beautiful books in the English verbal communication. Nabokov made his mark on English in other ways, introducing two neologisms to English: "nymphet," to describe the young girls Humbert adores, and of course "*Lolita*," the paragon of this breed. *Lolita* is the object of Humbert's love, a juvenile teenager who epitomizes the seductive qualities of the nymphet. Though she seems to like Humbert at first, over time she grows irritated with him and defies his authority. Gorgeous, she is also naughty, crude, and attached to popular civilization

Critical Analysis of Lolita: *Lolita* is the major object of the chronicle all through which every other character's event narrate, her relationships with the central character and the opponent provide a most important model of the idea of dual conflict, as well as fictional mirroring, concerned with the central character opponent association. *Lolita* efficiently burlesques now on the subject of each solitary feature of a customary narrative, which has been one of the most important reasons for fictional critics to think it's a person in the command instance of deconstruction. However, what is missing with this psychoanalysis is the input thought that total insurrection of an entity is an entity in and of itself; through the insurrection of the whole thing that an archetypal story would be, *Lolita*, in fact, creates a composition for itself. This composition exists at the opposite of all and one would aim to discover in a work of fiction with all of the varieties of the essentials of burlesque the organization of consistent mechanisms that form the composition.

Europe v/s United States: While Nabokov denied his novel was in any way an allegory of the culture clash between Old Europe (represented by Humbert) and Young America (represented by *Lolita*), the reader can extract much about America from their relationship. Haze can be viewed as a symbol of bourgeois America; hopelessly striving toward European elegance, she is instead stuck in American middle-class kitsch. *Lolita*, too, is entrenched in American popular culture. Her attraction to lowbrow film, especially, draws Humbert's

attention. In a sense, Lolita's emphasis on praise and subjective vision is a reaction to the objective, visual language of film, and renders itself virtually (although two respected versions of Lolita have been filmed). Humbert's European ear also revises American idiom to humorous or even logical effect (consider his phrase "west-door neighbor").

Humbert the male protagonist of the tale, does additional injury to the major passionate interest than the bad character does (observe the previous "broke my feeling/broke my existence" quote); The older, wiser, more grown-up adult in the chronicle is seen as the exact opposite of pleasant appearance by the adult gentleman, while her daughter serves as the major loving curiosity; another time, this inverts characteristic tale formation. It is also uncharacteristic of customary stories for a deep care to be felt for an adolescence of the opposite masculinity, but an immodest, sexual attraction only to be felt after the personality matures; another time, Lolita subverts this energetic, by having Humbert envy after the youthful Lolita but since a significant link to only after she ages.

An Erogenous and Motifs: Desmond Morris explains about an erotic elegance, human being sexuality is intricately connected by thinking of good quality and reticence. In exacting, compared to males, females lean to be beneath the additional passionate communal inspection concerning immoral manners. Evolutionary psychology suggests that this degree of difference relevance of sexual ethics may be an evolutionary variation connected to the parental asset. In the majority societies, female betrayal is commonly seen as a greater ethical violation than is male betrayal. The Human Zoo explains the nature of cultured humanity, particularly in the cities Desmond Morris compares the human being population of a city to the monster population of a zoo. Which have their continued existence requirements provided for, but at the price tag of existing in not natural surroundings? Humans in their cities, and creatures in their zoos, together have foodstuff and protection provided for them, and have significant free era on their hands. But they have to live in an not natural surroundings, and are both likely to have trouble in rising vigorous communal communication, both are responsible for bearing from loneliness and dullness. And both survive in a restricted sum of the physical gap.

Infatuated Requirements: Far less and anonymity than a feel affection chronicle, Lolita concerns itself with Humbert's infatuated force for masculinity, in Part One, and violent behavior, in Part Two. The two passions are against each other, as a sexual characteristic creates existence and violent behavior brings it to an end. They are not exclusive to the first and second part, of course; Humbert frequently wants to kill Haze in Part One, as he wanted to kill his first wife Valeria and his lust does not diminish in Part Two. Humbert usually gets what he wants - he beds Lolita, Haze dies, and he kills Quilty. However, some of his desires are impossible to achieve, namely his wish for nymphets never to grow up. Inevitably, he loses his hold on Lolita as she ages and develops independent desires (among them, as he finds out later, love for Quilty). Madness often ensues, a condition Humbert has a history of, as when Valeria cheated on him. He occasionally concedes his insanity and calls himself a "madman." Humbert also releases these unsatisfied desires through other forms; he cries several times in the novel in Lolita's presence, and even does so during communication.

Conflict between Western and Indian (Lolita and Gora): Vladimir Nabokov Lolita is a murderer for a fancy text chic, Lolita (12years old) and Humbert (36-to – 37years)relationship shows daughter and stepfather relation and it's elegance of discourse of Lolita and her stepfather, in the work of fiction it has lot of debates ,their relation totally sin in the western civilization but Rabindranath Tagore adapted the same western thought as an Indian version (Gora).Its religious conflict of the time between Hinduism Brahmanism, colonial British rule in India and it reaction, a condition of women in society –all these depicted in by Tagore in the novel. Tagore in his own experienced life of work fiction (Gora) because of when he got married 22 years old and his wife was only 10/11 years old, it shows a marriage between husband and wife. Gora is not like a Lolita because in India marriage has a significant and respectable role so India is the role model of culture, traditions, and customs to the entire world

Paradise Lost In Lolita: The panorama on Humbert's stage parodies the Garden of Eden chronicle. Lolita, as Eve, devours the crimson apple, up till now she what's left impolite of the calculated internal designs and external fondling of Humbert-as-Adam. Maybe additional more significant than the Biblical relations to

Nabokov is the physical name of the apple - a red delicious. Satan disguises himself as a serpent and convinces Eve to the fruit of knowledge. She does so and convinces Adam to do the same. Because they have disobeyed God, they are cast out of Paradise Humbert's description of his frenzied passion - which appears to include ejaculation - achieves its orgasmic build-up through an extended piece of elegant writing style. Humbert's pedophilia act, of course, offsets the beauty of the prose.

Lolita Cross Culture: As almost immediately as Lolita has isolated Humbert and is at the present completely his, Quilty loses attention in her and Sees her as a not reusable entity of joy, one more youthful actor to perform in his lascivious home- movie theater. But for Humbert, the European expatriate, Lolita is now an enjoyable body, still extra a mere sign of her parental homeland. In her insolence and overexcitement, she is the spirit of a nation he cannot snatch, which eludes him as dishonestly as the supernatural of the nymphets. By first refusing Lolita's civilization, Humbert placed her in a monarchy everlastingly out of his reach. Lolita became, therefore, more fascinating than a simple fly youngster, which is what other teenage girls had been to Humbert in anticipation of then. Without her exact civilization, Lolita would have been a sufferer to Humbert's greedy impulses. Her American character, however, she kept her otherness untouched in Humbert's baffled eyes. Lolita shone on, not as a simple "aged mistress."

Conclusion

Love, like growing up, is woven with the most visceral matters. Since Nabokov believes fiction should not be moral, but only aesthetic, he mocks our tendency to make moral judgments by am Humbert addressing his readers as jury members and judges. However, this explanation obscures a complicated investigation into morality, fate, and free will. Humbert attempts to remove moral responsibility for his actions by subscribing to a philosophy of fate; if he is not in charge of events, then he cannot be held liable for them. By the end of the novel, however, he admits he exercised free will in his abuse of Lolita and deserves some kind of punishment. Still, he does not believe in capital punishment or even jail serves up the degree of suffering he has inflicted upon himself by losing Lolita. Nabokov uses stream of conscious in work of fiction Lolita it's adapted from James Joyce Ulysses.

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