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Vladimir Nabokov's self-translated LOLITA: revisiting the original poetic modes

The paper focuses on the complex phenomenon of self-translation on the basis of Vladimir Nabokov's self-translated Russian version of his original English novel *Lolita*.

Vladimir Nabokov (1899 – 1977) is one of the most complex Post-modernist writers. The writer employs parody, coincidence, patterning, allusion, alliteration, anagram and spoonerism as his major stylistic devices, the retention of which is often problematic for the ordinary translators. The research encompasses Nabokov's Russian translation of *Lolita*, its original text and the novel's translation into Lithuanian done from his Russian translation. The authors consider the translation of alliterations, allusions and the cases of parody by applying the comparative analytical instrumentarium and relying on the theoretical insights extended within the frame of the theory of literary translation. The analysis showed that the author-translator enjoys freedom to such a degree that any translator would never afford. In his translation Nabokov made innovative additions if compared to his original, or source text. Some of them serve as explicitations made in order to help his prospective audience reveal what he was playing on and some were inserted mainly because the Russian language allowed for creating new meanings and new stylistic manoeuvres. Nabokov managed to preserve a great proportion of alliterative patterns and sound orchestration. When he failed to render alliteration in one case he compensated with producing new alliterative patterns in the Russian translation where the original possessed none. The author-translator also retained a great number of allusions both self-referential, i. e. referring to the novel, and to the literary world in general. It should be noted that in many cases he translated allusions explicitly, for instance, by adding the writer's name, so that the Russian reading audience could easier recognize them. The comparative analysis of the original and the self-translated versions of *Lolita* demonstrated the development of the perspective and addition of meaning achieved by introducing novelties into the poetic horizon of the target language. The exploration of the three versions of the novel revealed that the complete *Lolita* may be appreciated by the readers only through the interactive reading of the original variant and the author's Russian translation since they both offer the two expressions of Nabokov's poetics. Unfortunately, an ordinary translation would never exert such an effect.