

# List of Contents

<b>Abstract</b>	<b>2</b>
<b>List of Contents</b>	<b>3</b>
<b>Acknowledgements</b>	<b>5</b>
<b>Declaration</b>	<b>9</b>
<b>Introduction: Reconstructing the Concept of Literary Authorship – Why and How</b>	<b>10</b>
‘Death’ and ‘Resurrection’? A Brief History of Ideas of Authorship in Modern Literary Theories (ca. 1900 – the Present)	11
Main Issues About the Concept	19
<i>Authorial Agency and Creativity</i>	19
<i>Authorial Intention and Authority</i>	21
<i>Authorship and Narrative Fiction</i>	26
<i>The Implied Author, Biographical Subject, and Selfhood</i>	28
Why Authorship Matters	31
Potential Methods, and Design of Current Project	32
<b>Part One: Ideas of Authorship in Nabokov’s Critical Writings</b>	<b>43</b>
<b>Chapter I “A Sonorous Void”: Authorship and Literary Communication</b>	<b>43</b>
1.1. <i>Wrestling and Climbing: Writing and Reading as Analogous Activities</i>	45
1.2. <i>Chess Problems and Riddles: Authorial Communication Foregrounded</i>	50
1.3. <i>Mirrors and Masks: Literary Interpretation and Authorial Intention</i>	53
1.4. <i>Inspirations Channelled: Discursive Impulses and Authorial Agency</i>	61
<b>Chapter II The Art of Re-Creation: Authorship and Narrative Fiction</b>	<b>66</b>
2.1. <i>Nabokov’s Notions of Reality</i>	66
2.2. <i>Beyond ‘Fictional Worlds’</i>	72
<b>Chapter III “The Proximity of Work and Life”: Author as (Auto)Biographical Subject</b>	<b>80</b>
3.1. <i>Memories: Representational Source, Communicative Intention, Discursive Impulse</i>	81
3.2. <i>Stained Glass and Incomplete Painting: The Limitations of Autobiography</i>	85

<b>Part Two: Ideas and Practices of Authorship in Nabokov's Novels</b>	<b>93</b>
<b>Chapter IV 'Fictional Worlds' Disrupted: Author as Communicative Agent</b>	<b>93</b>
4.1. <i>Precarious 'Worlds', Puzzling Texts, Creative Author</i>	94
4.2. <i>Nabokov's Quasi-Metafiction: A Communicative Gesture</i>	105
<b>Chapter V Memories Recreated: Fiction Writing as Self-Transformation</b>	<b>112</b>
5.1. <i>Look at the Harlequins!: The Interpenetration of Memory and Imagination</i>	113
5.2. <i>The Real Life of Sebastian Knight: How (Not) to Read Autobiographical Allusions</i>	119
5.3. <i>Nabokov's Autobiographical Allusions: Seeing One's Past in Different Lights</i>	125
<b>Part Three: Ideas of Authorship in Sebald's Critical Remarks</b>	<b>133</b>
<b>Chapter VI Author's Roles and Challenges: Purposes and Process of Writing</b>	<b>133</b>
6.1. <i>Noble Pursuit or Questionable Business? Purposes and Scruples of Writing</i>	136
6.2. <i>Author as Bricoleur and Artificer: Agency and Contingencies in the Creative Process</i>	143
<b>Chapter VII Fictive Communication and Self-Exploration: Two Dimensions of Authorship</b>	<b>151</b>
7.1. <i>Understanding Sebald's Overdetermined Fiction: Fictionality as Communicative Orientation</i>	153
7.2. <i>Self-Analysis by Proxy: Narrative and the Author's Sense of Self</i>	164
<b>Part Four: Ideas and Practices of Authorship in Sebald's Prose Fiction</b>	<b>176</b>
<b>Chapter VIII Writers as Silk Weavers: Self-Conscious Discussions of Authorship in Sebald's Works</b>	<b>176</b>
8.1. <i>Seclusion, Compulsion, Purposes, and Scruples: Complexities in the Creative Process</i>	179
8.2. <i>Details and Patterns: Literary Works as (More Than) Artefacts</i>	183
<b>Chapter IX Rewriting the Self, Rewriting Others: Narrative as Self-Analysis and Fictionality as Communicative Orientation</b>	<b>192</b>
9.1. <i>Beyond Autobiography: Narrative Writing as Self-Analysis and Self-Transformation</i>	192
9.2. <i>Narrating Subject Foregrounded: Confabulation, Speculation, and Fictionality</i>	203
<b>Conclusion: In Defence of Theories of Authorship</b>	<b>214</b>
<b>Bibliography (List of Works Cited)</b>	<b>220</b>