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FOLKLOR AKADEMİ DERGİSİ

SÜRGÜNDEKİ RUS ENTELEKTÜELİ: VLADİMİR NABOKOV'UN PNİN ROMANI ÜZERİNE BİR ÇALIŞMA

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Öz

Bu çalışma Bolşevizme ve Sovyet ideolojisine muhalif sürgündeki birinci dalga Rus göçmen edebiyatçı ve Rus entelektüellerinin deneyimlerini gözler önüne sermektedir. Sayısız binlerce Rus entelektüel, ülkelerinin totaliter liderlerinin yürüttüğü politikalardan dolayı ülkelerini, vatanlarını terk etmek zorunda kalmışlardır. Komünist öğretilerden farklı görüşlere sahip olan bu entelektüeller için Leninist Rusya tehlikeli bir yer, hatta bir hapishane anlamı taşımıştır. Vladimir Vladimirovich Nabokov, *Pnin* adlı eserinde birinci dalga Rus entelektüellerinin sürgündeki yaşamlarını ve verdikleri tepkileri ele almaktadır. Nabokov, ana karakter Profesör Timofey Pavlovich Pnin aracılığıyla okurlarına birçok Rus sürgün kişisinin anavatanlarından uzak ülkelerde izlediği yolu göstermeye çalışmıştır. Yazar, Timofey Pnin gibi sürgündeki entelektüellerin yeni ülke, yeni vatanlarındaki yalnızlık ve yabancılaşmanın üstesinden gelebilmek adına bir sosyal topluluğun parçası olmak ve aidiyet duygularını güçlendirmek için sarf ettikleri çabaları da göstermeyi amaçlamıştır. Ayrıca yazar beyaz göçmenlerin yeni ülkelerinde özellikle dil, kültür, uyum ve kültürleşme konularında nasıl zorluklar yaşadığını anlatmıştır. Nabokov, Profesör Pnin ve ilk dalganın diğer temsilcilerinin anavatanları olan devrim öncesi Rusya'sına yönelik besledikleri *toska* duygusunun, Amerika Birleşik Devletleri'nde zorluklarla karşılaştıklarında ve çalışma alanlarında diğer meslektaşları arasında kendilerini ezilmiş hissettiklerinde ne kadar da yoğun hale geldiğini gözler önüne sermektedir. Profesör Pnin gibi diğer Rus sürgün entelektüeller, anavatanları Rusya'yı tüm kısıtlamaları ve rejimleriyle birlikte kalplerinde, akıllarında ve ruhlarında muhafaza etmektedirler. Onlar, aslında Devrim öncesi Rusya'ya ve o mutlu çocukluluk dönemlerine ait olduklarına inanmaktadırlar. Bu çalışma, Profesör Timofey Pnin gibi sürgündeki Rus entelektüellerin, vatanları olan devrim öncesi Rusya'sına yönelik *toska* duygularını kaleme alarak bunu kısmen telafi edebildiklerini ortaya koymaktadır. Bunu yaparak, kendilerini gerçekleştirmek için motive olabildikleri ve sürgünü zenginleştirici bir deneyime dönüştürebildiklerini göstermektedir. Üstelik yazar, vatanı Rusya'dan uzakta olmanın, Pnin'in siyasi ve toplumsal meselelere artıları ve eksileriyle birlikte çift yönlü bakmasına olanak sağladığını ifade etmiştir. Dolayısıyla, ana vatanından uzak olma durumu ana karaktere çift yönlü bir bakış açısı sağladığı tespit edilmiştir.

Bunula birlikte bu çalışma Vladimir Nabokov'un kahramanı Profesör Timofey Pnin'in sürgün deneyimini ve tepkisini incelemeyi amaçlamış ve Nabokov'un ana karakteri aracılığıyla, Profesör Timofey gibi Rus entelektüeller için vatanlarından uzakta olmanın acısına rağmen, farkında olmadan yaptıkları sürgün seçiminin olumlu taraflarının olduğunu göstermeyi hedeflemiştir.

Anahtar Kelimeler: Nabokov, Pnin, Sürgün, Rus Entelektüeller, Yerinden Edilme.

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EXILE AND RUSSIAN INTELLECTUAL RESPONSE: A STUDY OF VLADIMIR NABOKOV'S *PNIN*

Abstract

Russian first-wave exile literature portrays the experiences of Russian exiled intellectuals who were opponents of the ideology of Leninized Russia, or the Russia of Bolshevism and Bolsheviks. Numerous thousands of Russian intellectuals were forced to leave as a result of their country's totalitarian leaders. For these intellectuals, Leninized Russia has become a dangerous place, even a prison. In *Pnin*, Vladimir Vladimirovich Nabokov shows the lives of first-wave Russian intellectuals in exile and their responses. Through the main character, Professor Timofey Pavlovich Pnin, Nabokov tries to illustrate to his readers the path taken by many Russian exiles. He also intends to show how intellectuals in exile like Timofey Pnin wish to be a part of a social community and strengthen their sense of belonging in order to overcome loneliness and alienation in the new country. The author also shows how white exiles had difficulties in their new nations, particularly with regard to language, culture, adaption, and acculturation. Professor Pnin and other representatives of the first wave's feeling of *toska* towards their homeland, pre-Revolutionary Russia, became stronger when they faced difficulties in the United States of America and when they felt inferior among other colleagues. They keep Russia, with its constraints and regimes, in their hearts and souls. They belong to pre-Revolutionary Russia, where they had a happy childhood in which their *toska* never ended. The study reveals that Russian intellectuals in exile like Professor Timofey Pnin may partially compensate their feelings of *toska* towards their home, pre-Revolutionary Russia, through writing. By doing this, they may motivate themselves to achieve peak experience and transform exile into an enriching experience. Moreover, the author demonstrates that being far away from his native land, Russia, allows Pnin to see political and social matters from a double perspective, with their pros and cons. Therefore, it has been determined that being away from his homeland provides the main character with a double perspective.

Thus, the purpose of this study is to examine Vladimir Nabokov's protagonist, Professor Timofey Pnin's exile experience and his response. The paper intends to show that Nabokov, through his main character, displays the fact that, despite the pain of being far from their homeland, for Russian intellectuals like Professor Timofey, the unwitting choice of exile becomes the right decision.

Keywords: Nabokov, Pnin, Exile, Russian Intellectuals, Displacement.

Introduction

The issues of exile that have impacted the lives of both Russian and non-Russian populations are frequently discussed in Russian history, culture, and literature. The 'mighty and fair' Russia imposed restrictions on the freedom and independence of people from many nations and ethnic backgrounds, affecting their political, social, and economic lives. They lost their homes, families, friends, and everything else tied to their history as a result of the exile phenomenon that took place in their lives. They were forced to flee their home countries for other countries as a result of numerous social, political, religious, and financial issues. Those who could not escape were exiled to Siberia. Sending people to death in exile in Siberia was part of the Russian imperial penal system. In Siberia, there was a prison labour camp named *Katorga*, which was an imperial project and was an important instrument of punishment not only in the imperial period but also in the Soviet period. To the *Katorga* or Siberian death labour camps, people who are opposed to the authority have been sent. The reasons for their exile include various aspects, such as political dichotomies, religious discrimination, ideological oppression, and personal issues.

From the Tsarist era to the present, the idea of exile has played a significant role in the lives of those who formerly had to live in Russia. In this context, Russian scholars argue that there have been different periods of exile in the histiography of Russia.

According to Lykova (2007), there are four distinct phases of exile, including the Pre-Peter the Great, Peter the Great, Soviet, and Modern periods. The process of leaving the country and entering alien lands during the Pre-Peter the Great era was incredibly rigid and tight, and departure was only permitted during times of peace and with the Russian Tsar's consent. During that time, anyone who left Russia without the Tsar's personal consent was subject to questioning and, in cases of infidelity, the death penalty. It's interesting to note that the loss of peasants and serving people, who had been considered a source of revenue for Russia, is the rationale behind such stringent regulations. The second reason was a dread of comparisons between Russia and Europe because of how differently each of them viewed freedom. The Russian government denied its citizens the ability to understand and appreciate the distinctions and opportunities provided by the West. But after Peter the Great came to power, there was a notable change in the way people interacted with the West, moved freely to other nations, and received European education. Peter the Great and his reforms encouraged many young people to study at European schools, which has resulted in an increase in the practice of receiving an education abroad (Naumova, 1996). However, the young generation of the time who were acquainted with a culture that was completely different from their own or Western reality felt disenchanted with their own country, Russia, which led to their self-imposed exile in Europe (Lykova, 2007).

In fact, the limitations and restrictions that prepared the way for an increase in the number of involuntary exiles, who preferred foreign Western places over local Russian territory were the foundation of the entire structure of Russian despotism. Iontsev, Ryazantsev, and Iontseva (2016) claim that political exile to Western nations are becoming more widespread and obvious, particularly throughout the XVIII–XIX centuries. More than one million people, including liberal thinkers, revolutionaries, some ethnic communities like the Doukhobors, Jews, and those who were opposed to the autocratic power, as well as exiled writers like Turgenev and Boborykin, Nabokov, and others, left Russia and settled abroad during the pre-October Revolution in 1917 and the Russian Civil War period.

The extensive departure processes caused by the Revolution and the Civil War, and later the subsequent centrifugal flows that regularly repeated throughout the Soviet period, took their place and became one of the most significant phenomena in the historiography of Russia. The departure from the country was realised in the form of waves such as the first wave, also called the white exile wave, which symbolised the mass exile from Russia in the 1917–20s to Western countries. White Russian exiles were opponents of Bolshevism and the Bolsheviks, who had won the Civil War that followed the Great October Revolution of 1917. The second wave of Russian exile was associated with the history of the Second World War, Stalin's GULAG, and repression. This group of exiles was also called невозвращенцы (nevozvrashentsi), 'non-returnees' and DP (displaced persons) who lived in DP camps in Germany

(Mlechko, 2013). The last one, the third wave of exile, occurred between the 1960s and 1970s, when Khrushchev's Thaw Хрущевская оттепель (Khrushchevskaya ottepel) began to lose strength throughout the Soviet Union while authoritarian forces gained power.

Thus, this research will focus on the oeuvre of the first-wave intellectual, Vladimir Nabokov, and his fourth English-language novel, *Pnin*, which describes the life of an intellectual exile who was the representative of the first-wave exiles. Furthermore, it will also discuss how exile may turn a painful, unfavourable, or even catastrophic and traumatic experience into one that is enriching. It also aims to demonstrate how Vladimir Nabokov's novel *Pnin* reflects the fact that, in spite of the suffering and pain of fleeing from motherland, Russia, first-wave exile intellectuals like Timofey Pnin could partially compensate their feeling of *toska*, and the unintentional decision to leave their country for exile ends up being the right one. As a last remark, the paper will rely on the ideas and thoughts of critics and scholars like Edward Said, Abraham Maslow, Peter J. Burke, and Jan E. Stets.

Russian Exile Vladimir Nabokov and His Oeuvre

Vladimir Nabokov a key figure in the First Wave of exile that occurred in Russia following the 1917 revolution, serves as a compelling case study for understanding the transformative power of displacement on artistic expression. He was born in 1899 in Saint Petersburg into a wealthy, old-noble, and aristocratic Russian family. Nabokov's father, Vladimir Dmitrievich, came from a well-known family that had been in the service of the Russian Tsar for many years, and his mother, Elena Rukavishnikova, had been born into a rich gold-mining family. Furthermore, the Nabokovs were known as a hospitable, high-cultured, and well-educated family that provided a multilingual environment and atmosphere for their children. For this reason, the Nabokov family knew and spoke Russian, English, and French in their household. Therefore, it is significant to indicate the fact that Vladimir Nabokov was trilingual from an early age; yet this privileged condition played a considerable role in his future career as a writer who could create masterpieces both in the Russian and English languages.

The image of a 'lost paradise' is one of the significant literary tools in the oeuvre of the writer. Notably, the Russian-language literary works of Nabokov are based on this image, and banishment from paradise forms a pre-fabulous basis for them (Yerofeyev, 1988). In addition to this, I. Tolstoy (1993) asserts that for a young exiled Russian writer, Vladimir, a meeting with the homeland of his childhood became more and more impossible, even mythical. However, he could solve the return issues through metaphors, which later on became felicitous literary devices in his oeuvre. In particular, due to this solution making for a really hopeless situation, Nabokov became an exceptionally strong writer with his nostalgic knowledge of life. His strong bonds with beloved pre-revolutionary Russia and, notably, Saint Petersburg aesthetically, have been portrayed in his earlier poems, which were composed in Paris and later self-translated from Russian into English. His nostalgia, longing, the pain of his exile from the mother country, and being alone in an alien land are felt in every line of *The Russian Poems from Poems and Problems (1969).*

The life of exile did not tear Vladimir away from his love for literature; on the contrary, he became more attached to it. Vladimir Nabokov used the pen name Sirin throughout his writing life in Europe as a Russian-exiled writer. At this point, it is crucial to note that Nabokov's main goal in creating the pseudonym Sirin was to distinguish himself from his father, Vladimir, whose name and reputation were familiar to the exiled literary community of the time. Under the pseudonym Sirin, he created almost all of his Russian literary works, such as *Mary* (1926), *King, Queen, Knave* (1928), *The Defense* (1930), and *The Gift* (1963), in which the characters were exiles who faced the problem of adaptation to their new environment and 'home' outside the homeland.

A few years later, Europe, like post-revolutionary Russia, became enormously dangerous for the Nabokov family since Vladimir's wife Vera was a Russian of Jewish origin who had to move from Russia to Germany. The family had to relocate to Paris, where Vladimir started to work on his first novel in English, *The Real Life of Sebastian Knight* (1941). In fact, the creation of this novel can be seen as a watershed moment in Vladimir Nabokov's career because it forced him to abandon Russian and begin writing in English. He continued creating masterpieces at his next accommodation, which was in the United States of

America, where he gave up the pseudonym V. Sirin and became a Russian-born American writer, Vladimir Nabokov. Moreover, the United States of America offered him a position as a lecturer at various universities, where he taught literature and at the same time continued to work on new literary works. Vladimir Nabokov finished and published his well-known works such as *The Real Life of Sebastian Knight* (1941), *Bend Sinister* (1947), *Conclusive Evidence: A Memoir* (1951), *Lolita* (1955), and *Pnin* (1957).

An Overview of the Novel *Pnin*

In the period between 1950 and 1951, Vladimir Vladimirovich began writing *Pnin* while he was still working on *Lolita*, which would subsequently be deemed an immoral work. *Pnin* is a completely different piece of work compared to *Lolita* and other narratives. The author explicitly and definitely asserts that *Pnin* was a "brief, sunny escape" from "*Lolita*'s intolerable spell" (Diment, 1997: 44), which is the cause for this.

Initially written as a series, the novel was independently released in *The New Yorker*. When he first published the story in *The New Yorker* in the summer of 1953, Vladimir Nabokov described the main character, Timofey Pnin, as "not a very nice person but... fun" (Boyd, 1991: 225). In essence, Nabokov's perception of his own protagonist went against not only the assessments of the critics at the time but also later perceptions of the author. Russian and foreign reviewers have put out a variety of theories and hypotheses in relation to the protagonist's name and the novel's title. In this regard, Diment (1997) asserts that both the title of the literary work and the protagonist's last name, Pnin, may have various meanings and interpretations. To illustrate, one of the English versions of *Pnin*'s interpretations may be associated with 'pain, which Brian Boyd clarifies as "the book's... name... almost spells like pain" (1991: 272). Accordingly, it may be inferred from the spelling of Pnin, which is 'pain', that Nabokov purposely picked the word to characterise the narrative of exile, which produces suffering. The life of a Russian exile who is forced to leave his 'home' is, in fact, an excruciating process that "is strangely compelling to think about but terrible to experience" (Said, 2001: 174). In this regard, Edward Said argues in his book *Reflections on Exile* (2001) that exile is not a new phenomenon, has existed for a very long time, and has played a vital role in people's lives. Hence, it began in ancient times and even continues in a new era. He puts forward that exiles in the past and present shared "similar cross-cultural and transnational visions, suffered the same frustrations and miseries" (2001: 174).

In his writings on exile, Edward Said claims that exiles from ancient and modern times are not the same. There are distinctions between them. According to him, "the difference between earlier exiles and those of our own time is, it bears stressing, scale: our age-with its modern warfare, imperialism, and the quasi-theological ambitions of totalitarian rulers-is indeed the age of refugees, the displaced person, and mass immigration" (2001: 174). In light of this viewpoint, it would be important to point out that Timofey Pnin, the protagonist in Nabokov's novel, is not by himself. Numerous thousands of Russian intellectuals are forced to leave as a result of their country's totalitarian leaders. At this point, it is worth mentioning that the October Revolution (Great October Socialist Revolution, October Coup) was a watershed event in Russian history that overthrew the Provisional Government and brought to power the Bolshevik party, the Russian Social Democratic Labour Party (Bolsheviks), initially in alliance with anarchists and left-wing SRs. Moreover, it is one of the key events of the 20th century, which had a tremendous impact on the development of Russia and the whole world. It was a national catastrophe that resulted in significant casualties and the establishment of a totalitarian system in the entrenched Russian Empire. After the Bolsheviks came to power in 1917, the Russian Civil War began. Conflicts began between different political, ethnic, and social groups and state entities in the territory of the former Russian Empire. The main reason for the confrontation that developed was the Bolsheviks' desire to hold on to the seized power by any means without considering the opinions of a large number of dissenters or those who thought the exact opposite. Those who thought differently were opposed to the policies of the Bolsheviks and did not accept them. Therefore, their only recourse was to leave the country and preserve their memories of the pre-Revolutionary and pre-civil war periods. The first wave of Russian intellectual exiles is the best example of this.

Pnin and other Russian intellectuals detested the Bolsheviks' totalitarian, communist rule and the policies that denied them the opportunity to live in their own 'home,' pre-Revolutionary Russia. In fact, via

Professor Pnin, Nabokov tells of the difficulties endured by the hundreds of Russian intellectuals who were compelled to live in exile and how they overcame them and even turned them into fruitful, valuable experiences. For these Russian intellectuals, choosing to live in exile unintentionally turns out to be the right choice, despite the sorrow of being away from their country of origin. In fact, by composing the poem *No Matter How* (1944), Vladimir Nabokov proves the choice of the Russian intellectuals to live in exile rather than resigning to the Soviet authorities or living as slaves who must keep their silence. He argues that life in exile, no matter how hard it may be, can help them be heard. The world will hear their voices.

> No matter how the Soviet tinsel glitters upon the canvas of a battle piece; no matter how the soul dissolves in pity, I will not bend, I will not cease loathing the filth, brutality, and boredom of silent servitude. No, no, I shout, my spirit is still quick, still exile-hungry, I'm still a poet, count me out! (Nabokov, 1970: 1-8).

The Russian intellectuals life in exile was anything but simple and ideal; on the contrary, it was challenging on a material, moral, and psychological level. And each of them tried to find a way to overcome the difficulties. Through the main character, Professor Pnin, Nabokov tries to illustrate to his readers the path taken by many Russian exiles. Timofey Pavlovich Pnin, like his brilliant creator Vladimir Vladimirovich Nabokov, is a dual exiled intellectual who tries to assimilate and acculturate "in the heady atmosphere of the New World" (Nabokov, 1959: 8). Timofey Pnin and Vladimir Nabokov have some parallels in terms of being college professors of the Russian language and literature, living in Europe, and later fleeing from there to save both the lives of their family members and their own lives. In the United States of America, "the land of liberty with pure hearts" (Nabokov, 1959: 50), they had an opportunity to teach the Russian language, literature, and culture to students from diverse multicultural backgrounds. Timofey worked "at Waindell College, a somewhat provincial institution" (Nabokov, 1959: 9), whereas Nabokov taught at different universities but was famous primarily at Cornell, where he had taught for eleven years. In this case, it would be appropriate to assert that Pnin and Nabokov, in spite of having experienced feelings of estrangement, loss, and sorrow because of exile, they, as Edward Said puts it, could transform it into an "enriching motif" (2001: 173). Their enriching experience of exile was also appreciated and admired by their academic colleagues.

Professor of Russian language and literature Timofey Pnin like his creator Professor Nabokov first lives as an external exiled intellectual in "the squalid apartment house in the Sixteenth Arrondissement of Paris... after escaping from Leninized Russia" (Nabokov, 1959: 8) and later moves to Berlin, which he is forced to leave because of the Holocaust. In fact, Vladimir Vladimirovich Nabokov, through the Russian protagonist Pnin, illustrates the Russian exiled intellectuals who have to leave the 'Great Homeland,' Russia, and move to Europe due to oppositional ideas and thoughts that are entirely contrary to the ideology of Leninized Russia or the Russia of Bolshevism and Bolsheviks. For these intellectuals, Leninized Russia has become a dangerous place, even a prison. In this respect, Edward Said states that "borders and barriers, which enclose us within the safety of familiar territory, can also become a prison, and are often defended beyond reason or necessity. Exiles cross borders, break barriers..." (2001: 185). Therefore, they have to leave Russia, which becomes a prison for them, and move to Europe to achieve "freedom and justice" (Said, 1994: 12). Given this clarification, it is accurate to state that Europe, especially Berlin and Paris, serve as the primary hubs of exile for Russians escaping the Bolshevik regime:

> Formed compact colonies, with a coefficient of culture that greatly surpassed the cultural mean of the necessarily more diluted foreign communities among which they were placed. Within those colonies they kept to themselves. I have in view, of course, Russian intellectuals, mostly belonging to democratic groups, and not the flashier kind of person who "was, you know, adviser to the Tsar … that American clubwomen immediately think of whenever White Russians are mentioned[…] these Russian "*intelligenti*" had neither time nor reason to seekties beyond their own circle (Nabokov, 1989: 277).

The following lines from Nabokov's *Speak, Memory* autobiographical memoir clearly display how white Russians, or 'white exiles,' who are mostly of noble birth, do not want to assimilate, adapt, and fit into the culturally new environment but, in contrast, prefer to stay in compact order within their own Russian circle. In essence, white Russians who are forced to relocate from their homeland to alien lands consider their condition as temporary, since Leninized Russia or Communist Russia would not be under the control

of the Bolsheviks for a long time. However, as time passes, these exiled intellectuals grasp that Soviet Russia is getting more and more powerful, and the Communists will proceed to rule over the country. Correspondingly, white Russians have been obliged to adapt and fit into the lives of host countries, where they face cultural and linguistic issues and barriers. Nabokov's Timofey Pavlovich Pnin, as a member of the white Russian community who works in an academic area, also faces cultural and linguistic barriers in host countries, particularly in the United States of America, where his "special danger area ... was the English language. [...] he had no English at all at the time he left France for the States" (Nabokov, 1959: 14). As a result, Pnin is not only physically displaced, but also linguistically displaced. Therefore, as a white exile who does not have any chance to return to his 'home,' Russia, which "is out of the question" (Said, 2001: 179) and to whom "repatriation is impossible" (2001: xxxv), the only way out is to break the barriers of language and culture. Professor Pnin "stubbornly sat down to the task of learning the language of Fenimore Cooper, Edgar Poe, Edison, and 31 presidents [...] by 1950 his English was still full of flaws" (Nabokov, 1959: 14). However, his attempts to use English words correctly in terms of pronunciation fail every time.

His colleagues and other members of American society regard him as an exile and an outsider who is separate from them in terms of language, culture, tradition, and way of life. Timofey Pavlovich feels like an alienated and unequal individual who is different from his American academic colleagues. It can be thought that Vladimir Nabokov most probably tries to show Professor Pnin's outsiderness and exiled identity via derogatory expressions and epithets such as 'joke,' 'freak,' 'pathetic savant,' 'cracked ping-pong ball,' 'Russian,' and 'the foreign gentleman,' which are used by his American acquaintances, friends, and academic colleagues. In this respect, in *Reflections on Exile*, Edward Said utters, "No matter how well they may do, exiles are always eccentrics who feel their difference... as a kind of orphanhood" (2001: 182). This way, the protagonist is like an orphan among the natives, who consider themselves more intelligent, wiser, and superior to Timofey, who "is not fit even to loiter in the vicinity of an American college" (Nabokov, 1959: 140). According to Cohen (1983), Timofey Pnin, like his author, is a Russian exiled intellectual and artist who is 'eccentric,' 'aloof' and 'nostalgic.' He is a true external and internal exile with horrific and painful nostalgic memories that cover his homeland, pre-Revolutionary Russia; the death of his ex-wife, Mira Belochkin, during the Holocaust; and his divorce from Liza Bogolepov.

The retrospective nature of the nostalgic memories permits Timofey to reenter the world, where dead people from his family and native country exist. To illustrate, Timofey Pavlovich Pnin, a Russian language and literature professor, is invited to the Cremona Women's Club in order to deliver an "important lecture" (Nabokov, 1959: 16). However, due to using a five-year-old timetable, he takes the wrong train, misses the bus, and finds himself "in the park of Whitchurch" (1959: 20), which resembles a kind of cemetery. In this park, Pnin has a mild heart seizure. This event evokes his earliest memories regarding childhood:

> And suddenly Pnin (was he dying?) found himself sliding back into his own childhood. This sensation had the sharpness of retrospective detail that is said to be the dramatic privilege of drowning individuals, especially in the former Russian Navy (Nabokov, 1959: 21).

According to Adler (1965), early childhood memories indicate the psychological way of life that individuals live, and for this reason, these memories are always worthy of attention as they reveal important information about them. Therefore, the retrospective detail from Pnin's own childhood is associated with the serious illness of "a poor cocooned pupa, Timosha (Tim) lay under a mass of additional blankets... the branching chill that crept up his ribs" (Nabokov, 1959: 22), who tries to defeat the disease and regain his health. The attempt to be healthy and strong again is realized on the part of a small Timosha and an adult Timofey, who feel that they are alive, and it is satisfactory for both of them. In addition to this, Vladimir Nabokov throughout the novel portrays Timofey's other mild heart seizures, which lead to strong emotions and nostalgic memories regarding his native land, family members, acquaintances, and relatives whom he left behind. Timofey Pnin's nostalgic memories about his family, relatives, and friends, in fact, may remind readers of Clay Roudledge's ideas on nostalgia. According to Roudledge et al, one of the functions of nostalgia has existential meaning. They explain that "nostalgia, by bringing to mind treasured life experiences, bolsters perceptions of meaning in life" (2013:812). Depending on this, it would be appropriate to say that memories concerning these dead people help Pnin keep living in an alien land and overcome a

sense of non-belonging to the new country and new social surroundings.

However, on the other hand, the retrospective details from Pnin's memories concerning dead relatives intensify his orphanhood feelings in the foreign country; he embodies the 'external exile,' as an outsider who is perpetually struggling with a sense of belonging, as Said states it: "The exile's world is that of displacement and dislocation: non-exiles belong in their surroundings [...] whereas an exile is always out of place" (2001: 180). Pnin perceives himself at Waindell College among his American academic colleagues as a dual exile who is out of place and does not belong to their world. It is clearly evident in the episode when Timofey and Joan Clements, who is the wife of Laurence G. Clements, a professor of Philosophy at Waindell College, talk about American magazines and "look at some pictures" (Nabokov, 1959: 59) of American advertisements, which Pnin cannot perceive or distinguish from each other. Therefore, he avows his inability to "understand what is an advertisement and what is not an advertisement" (1959: 60). Another significant admission that Pnin makes to Joan Clements lies in his deficiency regarding grasping American anecdotes and humorous situations. Timofey Pavlovich Pnin says that "I cannot understand American humor even when I am happy" (1959: 61). This, in fact, attests to his divergent mental identity a Russian identity, which is completely different from the American one.

At this point, it is significant to indicate that Vladimir Nabokov presents the fact that Timofey feels problems with belonging not only to the host country, its society, and cultural values, but also to the Russia of Bolshevism and Bolsheviks. In fact, before the October Revolution, Timofey and other representatives of the first wave of exiles considered themselves part of their society since their thoughts, ideas, and political attitudes were in accordance with the ruling system. However, with the beginning of the October Revolution, everything turned upside down, and these intellectuals, including Professor Pnin, found themselves on the opposite side of the regime. Before the revolution, they were in the group of intellectuals whom Edward Said entitled "yea-sayers," who "belong fully to the society as it is, who flourish in it without an overwhelming sense of dissonance or dissent" (1994: 52), but during the revolution, they became "the nay-sayers." According to Edward Said (1994), this group of intellectuals is at odds with their own society and, for this reason, is classified as an outsider. Correspondingly, it would be appropriate to attribute Timofey Pnin to 'the nay-sayers,' a group of intellectuals whom society and the totalitarian regime of the Bolsheviks accepted as outsiders. For this reason, Pnin revisits his imagination and memories of his childhood, which took place before the October Revolution and the regime of the Bolsheviks, when dead people and pre-Revolutionary Russia existed. He feels like a part of pre-Revolutionary Russian society, with whom he shared common values, thoughts, and ideas.

As a matter of fact, the author makes several references to the dead relatives of Pnin and his native pre-Revolutionary city, St. Petersburg, which occur in his imagination. In this respect, Laurie Clancy (1984) asserts that Nabokov's protagonist Timofey's imagination is a crucial element in his life since he cannot separate the imagination from "the real-life which surrounds him" (117) and, for him, the past can exist in a parallel way with the present. When he is searching for information for his book in the library at Waindell College, suddenly, Pnin starts travelling to the past, in which his "father, Dr. Pavel Pnin, an eye specialist of considerable repute [...] and his mother,... the daughter of the once-famous revolutionary Umov" (Nabokov, 1959: 21) were sitting in their living room that was located in his native city, Saint Petersburg, with its landscape and romantic, free, the beloved radiance of a great field unmowed by the time" (1959: 82). His travelling to the past of his native country reveals his inner world of agony, love, and longing that is associated with his emotional attitude towards his 'lost paradise' from where he is exiled forever. With regards to love and bonds to his 'lost paradise,' pre-Revolutionary Russia, Edward Said considers that "exile is predicated on the existence of, love for, and bond with, one's native place; what is true for all exile is not that home and love of home are lost, but that loss is inherent in the very existence of both" (2001: 185). Thus, it is obviously depicted in the episode when Pnin is finally able to have his own home in the United States of America. He burbled back into the memories from the window of his new home:

> Lilacs – those Russian garden graces, to whose springtime splendor, all honey and hum, my poor Pnin greatly looked forward –crowded in sapless ranks along one wall. … Anda tall deciduous tree, which Pnin, a birch-lime-willow-aspen-poplar-oak man, wasunable to identify, cast its large, heart-shaped, rust-

> colored leaves and Indian summershadows upon the wooden steps of the open porch (Nabokov, 1959: 144).

In this respect, the preceding lines clearly show Timofey Pavlovich Pnin's *toska* (тоскa) for his 'lost paradise,' which banishes intellectuals like Timofey to the alien lands, where they face problems of adaptation and belongingness. As a matter of fact, the word *toska* can be translated from Russian into English as longing, sadness, misery, or melancholia. However, as Vladimir Nabokov discusses in his notes to his translation of *Eugene Onegin*, "No single word in English renders all the shades of *toska.* At its deepest and most painful, it is a sensation of great spiritual anguish, often without any specific cause. [...] it is a dull ache of the soul, a longing with nothing to long for, a sick pining, a vague restlessness, mental throes, yearning. [...] desire for somebody of something specific, nostalgia, lovesickness" (Kounine and Ostling, 2016: 125). In this context, Said (2001) utters, "Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted" (137). Correspondingly, in the light of the Saidian philosophy of exile, it can be said that Timofey's *toska*, or sadness for the lost home, Russia, of his childhood, from where he is banished, can never be surmounted. However, on the other hand, Timofey Pnin's Russia of childhood is a safe and happy paradise, or heaven, from which he could withdraw retrospective details of memories from that time whenever he faces the hard conditions of the adaptation and accommodation process to the New World.

Notably, in the first years of his stay in the United States of America, Professor Pnin has problems with the adaptation to the new country, language, culture, and society, which are absolutely different from his homeland, Russia. To illustrate, after a short period of Pnin's arrival in the United States, he is greatly confused by the ease with whose names are exchanged in America since he used to call his close friends and colleagues, with whom he has taken education and worked for many years, "never called anything but Vadim Vadimich, Ivan Hristoforovich, or Samuil Izrailevich, as the case might be, and who called him by his name and patronymic with the same effusive sympathy" (Nabokov, 1959: 104). In essence, on the one hand, the usage of patronymics among Russians symbolizes the cultural value of this nation and "identifies a sign of Russianness" (Norman and Rajnochova, 2020: 334). On the other hand, people address each other using patronymics to demonstrate their respect, age, and status. Correspondingly, the Russian-exiled Professor Pnin finds it awkward and disrespectful to refer to academic colleagues who are older or of higher status than him by name alone. This contradicts his Russian identity.

However, as the years pass, Timofey's way of thinking concerning addressing people with their patronymic has changed, and he has to accept the phenomenon of the absence of patronymic in American society. In fact, his changing thoughts about the New World and its linguistic, cultural, and traditional values have happened due to his efforts to survive in an alien land, where he is considered an exiled intellectual with a Russian background. At last, Timofey could succeed in transforming the severe side of the exile into "a positive mission, whose success would be a cultural act of great importance" (Said, 1983: 7). In essence, Professor Pnin, with time, begins to understand the difference between Russian and American culture and identity. This is vividly portrayed in the episode when Timofey Pnin, for the first time, meets his stepson, whose name is Viktor. To whom he explains his decision not to use a patronym in the United States of America:

> My name is Timofey, said Pnin… Second syllable pronounced as'muff' ahksent on last syllable(…) 'Timofey Pavlovich Pnin', which means 'Timothy the son of Paul'…I have a long time debated with myself-and have concluded that you must call me simply Mr. Tim or, even shorter, Tim, as do my exteremely sympathetic collegues (Nabokov, 1959: 103).

In this context, the preceding lines evidently manifest how Pnin's 'fixed and stable' Russian identity has partially changed due to interactions with American society. On this basis, in their work *Identity Theory* (2009), Peter J. Burke and Jan E. Stets affirm that "Identities characterize individuals according to their many positions in society ... both the individual and society are linked in the concept of identity (...) it is always to be remembered that the individual exists within the context of the social structure" (3). At this point, Nabokov draws attention to the effect of a social environment on an individual's identity, which can be

changed according to a certain situation. Thus, to adapt and be a part of his "new country, the wonderful America, which sometimes surprises... but always provokes respect" (Nabokov, 1959: 103), it demands efforts from Professor Pnin. For this reason, he tries to get more information and knowledge about the country and society.

Furthermore, his endeavor to learn about the country helps him overcome his exile status. His efforts to turn the negative sides of his status into positive and even enriching experiences show his success in the adaptation process to his new 'home.' Thus, it can be true to claim that Timofey, in fact, succeeds in "deriving some positive things from exile" (Said, 1994: 59). For this reason, Pnin forces himself to be aware of all general cultural and state rituals, which also include national holidays celebrated in the United States. To illustrate, Pnin expects to get a permanent position at Waindell College "at the hundredth anniversary of the Liberation of Serfs" (Nabokov, 1959: 166). Furthermore, Timofey tries to change his external image via trendy dress, accessories, and driving a car to look like a "veritable American" (Nabokov, 1959: 120). In this regard, Peter J. Burke and Jan E. Stets (2009) state that the identity of the individual can be changed "throughout the life cycle," or "it may occur unexpectedly" (45). Depending upon Peter J. Burke and Jan E. Stets' view of identity change, it can be said that Pnin's Russian identity has partially begun changing into the American one in an unexpected and sharp way. Regarding this, Vinogradova and Balanovsky (2018) state that Timofey Pnin's integration into American cultural identity differs from the European one since, while living as an external exile in Europe, Pnin keeps his cultural identity.

However, during the American period, he sharply changed his Russian appearance "in the heady atmosphere of the New World. [...] at fifty-two, he was crazy about sun-bathing, wore sports shorts and slacks, and when crossing his legs would carefully, deliberately, brazenly display a tremendous stretch of bare shin" (Nabokov, 1959: 8). As a matter of fact, Pnin's efforts to become a part of the New World by learning English and dressing in an American style can be admirable. However, his academic colleagues at Waindell College ignore Pnin's incredible efforts and treat him as a subject of amusement, even accepting him as a non-existing being. For academicians from Waindell College, Professor Timofey, with his "wonderful personality" (1959: 160), is not significant. The New World does not want him; it "wants a machine, not a Timofey" (1959: 160). This situation shows that Pnin, like other exiled intellectuals who, as Edward Said declares, find themselves in "the perilous territory of not-belonging," where "immense aggregates of humanity loiter as refugees and displaced persons" (2001: 177).

Although Timofey comes from a "respectable, fairly well-to-do St. Petersburg family" (Nabokov, 1959: 21), which helped him to be a respectful and well-educated scholar who is completely absorbed in his field, "a linguist (...) completed university education in Prague… was connected with various scientific institutions" (33). More importantly, he takes "every opportunity to guide his students on literary and historical tours" (67), becoming insignificant and meaningless in the United States of America at Waindell College, where he attempts to adapt, acculturate, and build a sense of belonging. Abraham Maslow (1971), in his hierarchy of needs, pinpoints the critical importance of the belongingness need for the individual, for whom being a part of the social structure is one of the most fundamental human motivations. Furthermore, for Maslow, the sense of belongingness could be to any object, community, ethnic group, or certain place (1971). However, all his attempts to develop ties with American society, notably with professors from Waindell College, result in failure, and his misadventures turn him into a clown, whose intellectual, cultural, and well-educated background is not well-regarded among American academic colleagues.

In fact, Timofey wishes to be part of a social community and strengthen his sense of belonging in order to overcome loneliness and alienation in the New World. On this basis, Maslow (1987) claims that in order to satisfy belongingness needs, the individual needs to interact with others. In his *Motivation and Personality* (1954), Abraham Maslow utters that "there is nothing necessarily bad in wanting and needing... belongingness and love, social approval and self-approval, self-actualization. On the contrary, most people in most cultures would consider these, in one local form or another, to be desirable and praiseworthy wishes" (1954: 117). In essence, Professor Timofey Pavlovich Pnin, like any person, wishes to be part of a social community and satisfy his belonging needs, but he could not realize this within the New World community, which accepts him as an exile and an outsider. Furthermore, Pnin's "unpredictable America" (Nabokov,

1959:13) regards him as an inferior individual whose physical appearance, intellect, and cultural and linguistic barriers make him an object of amusement. Thus, it would be appropriate to comment that Pnin's colleagues from Waindell College, who are part of the New World, hinder Timofey's ability to fulfill his needs of belonging, which he longs to satisfy. Their treatment of Pnin as a clown weakens his ties with New World society, which in turn makes him feel like an exile. According to Edward Said (2001), a person has a sense of not belonging if he or she has no ties to their traditions, family, or community.

Interestingly, on the other hand, Timofey's own Russian exile community regards him as an academic with a high intellect who knows deeply and in detail Russian culture and literature. Professor Pnin even knows the day when Leo Tolstoy wrote his literary work, *Anna Karenina* "It seems to be Friday because that is the day the clock man comes to wind up the clocks in the Oblonski house, but it is also Thursday, as mentioned in the conversation at the skating rink between Lyovin and Kitty's mother" (Nabokov, 1959: 121). Furthermore, compared to American academic fellows from Waindell College, who do not accept Pnin's appearance and do not appreciate his struggle to be a part of American society, Russian exiled intellectuals at Kukolnikov's home see Timofey's efforts concerning acculturation and accommodation in the New World as commendable. It is clearly evident when Timofey Pnin gets his driver's license and learns how to drive a car on the roads of "unpredictable America" and arrives at Al Cook's place, where Varvara Bolotov, who is the wife of Bolotov, a professor of the History of Philosophy, exclaims, "Avtomobyl, kostyum-nu pryamo amerikanets (a veritable American), pryamo Ayzenhauer!" (Nabokov, 1959: 120). Varvara Bolotov's statement can be translated as: "This car, this suit—you are like an American (a veritable American); you are like Eisenhower!"

As a matter of fact, this statement reveals the fact that the exiled community of the First Wave does not accept Timofey Pnin as a purely Russian who has problems with adaptation and accommodation. On the contrary, for them, Timofey, with his physical appearance and cultural and linguistic intellect, successfully adapted to the society of the New World. It seems that the Russian exile community's admiration and respect for Pnin's knowledge of several languages and his vast knowledge of Russian culture, history, and literature help to achieve higher needs such as esteem. Thus, attaining esteem needs to, in fact, open the way for Pnin's self-actualization. To whom gaining respect and reputation is of considerable importance, because he has never had a good reputation among his American colleagues but rather is the subject of entertainment. In this context, Abraham Maslow (1956, 1970), in his works on the needs of the individual, classifies esteem needs into two categories: self-esteem and reputation. The first one is the self-esteem need, which includes a person's own feelings of worth, importance, and assurance, whereas the reputation need is a sense of respect, dignity, and renown that a person achieves in the eyes of other people in a community. In this case, it would be appropriate to comment that Pnin, by gathering and discussing with the Russian exile community, achieved a sense of respect, reputation, and dignity in the eyes of his own community.

Professor Pnin's well-educated and vast knowledge influences "emigres, Russians-liberals, and intellectuals who had left Russia around 1920" (Nabokov, 1959: 116), who gather every year in the summer months. In a meeting held at The Pines, which was hosted by Al Cook, who "was a son of Piotr Kukolnikov, a wealthy Moscow merchant" (1959: 114), exiled from Russia, Timofey Pnin could show his salient identity as a scholar of Russian literature. In this regard, in their work *Identity Theory* (2009), Peter J. Burke and Jan E. Stets assert that a "salient identity is one that has a higher probability of being activated across different situations" (2009: 46). This way, the positive, warm, and accepting atmosphere of the Russian exile community in the New World facilitates, develops, and activates Timofey Pavlovich Pnin's salient identity as an intellectual of Russian literature. With the activation of his identity, he becomes more comfortable, confident, and well-recognized among Russian intellectuals. Nobody from the Russian exile community laughs at him, and he is not an object of amusement. He identifies with exiled Russian intellectuals who, like him, are forced to flee their pre-Revolutionary Russia. Pnin shares the same historical and cultural background as them. In this respect, Brian Boyd, in his work *Nabokov: The American Years* (1991), clarifies the common past of Professor Pnin and the Russian exile community. In addition, his worth in their eyes is as follows:

> Among those who share his background, his precise knowledge of Russian culture. . . suddenly seems of the highest value. His language becomes graceful, dignified, and witty, and thepedantry he shares here with his peers no longerseems misplaced fussiness but rather the index of a well-stocked mind with a passion for accuracy (1991: 275).

All of them are representatives of the First Wave of exile who once hoped to return to their homeland, but with the strengthening of the Bolshevik government, their hopes are dashed. For this reason, the only way to continue their lives in an "unpredictable America" (Nabokov, 1959: 120) lay in adaptation and owning their own home. Vladimir Nabokov demonstrates Pnin's quest to have his own home in an alien land throughout the novel. Almost every semester, "he had changed his lodgings" (Nabokov, 1959: 62) by 'pninizing' each rented room to provide a sense of belongingness; however, for one or another reason, he has to move from one rented room to the other. Regarding the protagonist's changing lodgings, Brian Boyd (1991) classifies Timofey Pavlovich Pnin's external exile in the United States of America as a "series of rented rooms in other people's homes" (275). During this period, Pnin could not find a home in which he could physically and spiritually satisfy his need for belonging. However, at the end of the novel, after a long time of "thirty-five years of homelessness," Timofey Pnin finds a home that is "angelic, rural, and perfectly secure" (Nabokov, 1959: 143), in which every detail reminds him of his homeland, pre-Revolutionary Russia. He identifies his American home with his home in Russia and "thought that had there been no Russian Revolution, no exodus, no expatriation in France, Timofey would have been much the same: a professorship in Kharkiv or Kazan, a suburban house such as this, old books within" (Nabokov, 1959: 143).

Along with having the desire to own a new 'home' in the United States of America, Timofey Pavlovich wishes to write a book that will be "a Petite Histoire of Russian Culture, in which a choice of Russian Curiosities, Customs, and Literary Anecdotes" will be introduced in the form of a "miniature la Grande Histoire-Major Concatenations of Events" (Nabokov, 1959: 76). For this reason, Timofey spends a long time in the library conducting research on this subject during his free time between lectures. This research, in fact, enhances his self-actualization process. In this regard, Abraham Maslow, in his book *Motivation and Personality* (1954), states that every individual has a strong feeling for realizing self-actualization or self-fulfillment and has "the desire to become more and more what one idiosyncratically is, to become everything that one is capable of becoming" (1954: 46). Thus, Pnin tries to do his best to bring this work to life. He wishes to record the materials regarding the culture and literature of Russia to deliver them not only to those who are interested in them but also to the new generation, the children of the Russian exiled community. At this point, it is significant to indicate that Vladimir Vladimirovich Nabokov, as an external exile, attempts to draw attention to the fact that children of the Russian exiled community do not have any interest in the culture, language, and history of their parents; they are "entirely different from that of their parents" (Nabokov, 1959: 117). In this case, it would not be incorrect to say that, notably, in exile, Pnin, like his creator Nabokov, becomes aware of the new generation's condition, which is distant from their ancestors' roots and background.

On the other hand, Professor Pnin's joy and pleasure at having his own home does not last long. As Tischleder (2014) indicates, Professor Pnin desires to find stability and habitat by owning a home on alien land. However, his fate did not put a stop to his involuntary exile. Interestingly, Pnin, after long years of changing lodgings, finally finds hope to have his own home but loses his much-desired dream during his house party, where he learns from Professor Hagen that Waindell College will fire him due to "political trends in America... discouraging interest in things Russian" (Nabokov, 1959: 168).

Although Professor Pnin is exiled from different countries, his longing is for his pre-Revolutionary homeland, his paradise, which is lost when he becomes an exile, forced to change places from one country to another. He keeps Russia, with its constraints and regimes, in his heart and soul. He belongs to pre-Revolutionary Russia, where he had a happy childhood in which his *toska* never ended. While being in an external exile, Pnin succeeds in scrutinising issues from a double perspective; that is, he is able to grasp his situation and those of others in his community from a "much wider picture" (Said, 1994: 60). In this regard, Edward Said, in his well-known book, *Representations of the Intellectual* (1994), argues that the individual who is in a state of exile can understand and analyze nuances and issues concerning his home and homeland

from a double perspective. According to Said, exiled individuals, compared to those who do not experience the state of exile, do not see things in isolation. They have the chance to consider both what has been left behind and what is actually happening right now (1994: 60). Therefore, the state of being outside of their homeland grants them a double perspective. For this reason, it can be argued that being far away from his native land, Russia, allows Pnin to see political and social matters from a double perspective, with their pros and cons.

Conclusion

In *Pnin*, Vladimir Vladimirovich Nabokov intends to show the reader what happens to first-wave Russian intellectuals in alien lands and how they respond to the exile phenomenon. Narrating the story of Russian intellectual Professor Timofey Pavlovich Pnin, Nabokov focuses on cultural and linguistic barriers as well as adaptation, acculturation, and belonging issues. The novel shows what happened to white Russians who have oppositional ideas and thoughts that are entirely contrary to the ideology of Leninized Russia, or the Russia of Bolshevism and Bolsheviks. Because of Bolshevik policy, Timofey Pavlovich Pnin has to flee to Europe, where he lives as an external exile. He must flee pre-Revolutionary Russia for France and then Germany, like the rest of the first wave of exiles. Due to the Holocaust, Pnin chose to go into self-imposed exile in the United States of America. In the United States of America, at Waindell College, among his American colleagues, he feels like a dual exile who is out of place and does not belong to their world. Because of language barriers, Timofey Pavlovich Pnin finds himself in clownish and comic situations, which makes him an object of amusement not only among students but also among American colleagues. Despite the fact that Pnin is a member of the 'White Russians,' who are considered an elite stratum of pre-Revolutionary Russia and mainly of noble birth, his extremely terrible mastery of the English language makes him feel inferior and like a second-class person.

Through Pnin's dialogues with American colleagues and neighbours, Vladimir Vladimirovich Nabokov depicts the actual situation in which Russian exiled intellectuals found themselves in their 'new home,' which is completely different from their homeland, Russia. However, as a white exile who does not have any chance to return to his 'home,' Russia, which is out of the question, the only way out is to break the barriers of language and culture, which Pnin succeeds in doing. Moreover, being far away from his native land, Russia, allows Pnin to see political and social matters from a double perspective, with their pros and cons.

Another finding, which is detected in the novel, is that Timofey Pavlovich Pnin's *toska* towards his home, pre-Revolutionary Russia, which he accepts as 'lost paradise' and where he spends the majority of his happiest days, is, in fact, strengthened by being in the same circle with his new American friends at his 'new home.' The study reveals that Professor Pnin does not have a sense of belonging to Soviet Russia. Through his childhood memories, it is understood that he has strong ties with pre-Revolutionary Russia, where his parents, relatives, and friends are alive. He cannot develop a sense of belonging to his new 'home,' the United States of America, and his new American friends; however, he succeeds in feeling like a part of the Russian exile intellectual community in the United States of America. The Russian exile community values Pnin as a dedicated scholar with a highly intellectual background. Although Pnin loses his much-desired dream of owning his own home, he succeeds in transforming exile into an enriching experience. He does not abandon his desire to write a book about a *Petite Histoire of Russian Culture*, which motivates him to achieve his peak experience. To write a book about a *Petite Histoire of Russian Culture* may partially compensate his feeling of *toska* towards his home, pre-Revolutionary Russia.

All in all, the analysis of Vladimir Nabokov's fourth English-language novel, *Pnin*, shows readers how Russian exiled intellectual Professor Timofey Pavlovich Pnin copes with issues like language, adaptation, acculturation, belonging, and identity during the exiled period. It portrays how, after long struggles, adversities, and troubles, Professor Pnin attempts to turn the traumatic and pantiful sides of exile into productive and creative ones, finding alternative ways to discover himself, understand his potential, and reach peak experience. Thus, this study is probably one of the rare ones that focuses on the positive sides of exile, which is mainly accepted as negative, suffering, traumatic, and catastrophic. So it is hoped that this study will contribute to other future studies in the field of exile literature.

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