In this paper, I will explore the convergence of three apparently disparate questions: how do Nabokov and Dickens incorporate the fairy tale into their novels? How does Nabokov engage Bleak House in Ada? To what extent might Nabokov arguably be engaging contemporary Soviet literary trends in his most Americo-Russian novel? I will contend that placing these three interpretive approaches to Ada in “trialogue” yields a richer reading of Nabokov through multiple, perhaps unexpected contexts.

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