

Prof. Leona Toker

July 2023

Publications

BOOKS

1. *Nabokov: The Mystery of Literary Structures*. Ithaca, N. Y.: Cornell University Press, 1989. 243 pp.
2. *Eloquent Reticence: Withholding Information in Fictional Narrative*. Lexington: University Press of Kentucky, 1993. 225 pp.
3. *Return from the Archipelago: Narratives of Gulag Survivors*. Bloomington: Indiana University Press, 2000. 333 pages. [Listed among *Choice's* Outstanding Academic Titles – Humanities]
4. *Towards the Ethics of Form in Fiction: Narratives of Cultural Remission*. Columbus: Ohio State University Press, 2010. 240 pp.
5. *Gulag Literature and the Literature of Nazi Camps: An Intercontextual Reading*. Bloomington: Indiana University Press, 2019. 281 pp.

EDITED PUBLICATIONS

1. *Commitment in Reflection: Essays in Literature and Moral Philosophy*. New York: Garland, 1994, 295 pp.
2. *Partial Answers: Journal of Literature and the History of Ideas*. Semiannual. Sponsored by School of Literatures, The Hebrew University of Jerusalem. First issue published in January 2003 by Magnes Press. Since January 2007 published by the Johns Hopkins University Press.
3. Guest edited special issue of *East European Holocaust Studies*, on Anatoly Kuznetsov, author of *Babi Yar: A Document in the Form of the Novel*.

CO-EDITED VOLUMES

1. *Rereading Texts / Rethinking Critical Presuppositions: Essays in Honour of H.M. Daleski*. Co-edited with Shlomith Rimmon-Kenan and Shuli Barzilai. Frankfurt: Peter Lang, 1996, 350 pp.
2. *Knowledge and Pain*. Co-edited with Esther Cohen, Manuela Consonni, and Otniel E. Dror. Amsterdam: Rodopi, 2012.

JOURNAL ARTICLES

1. "Emma: The Handling of a Surprise Gap," in the special issue of *Hebrew University Studies in Literature* in honour of A. A. Mendilow, Jerusalem, 1982, pp. 57–74.
2. "Pnin: A Story of Creative Imagination," *Delta* (The Paul Valéry University of Montpellier, France) 17 (October 1983): 61–74.
3. "A Nabokovian Character in Conrad's *Nostromo*," *Revue de littérature comparée* (January-March 1985): 15–29.
4. "Ganin in *Mary-Land*: A Retrospect on Nabokov's First Novel," *Canadian-American Slavic Studies* 19 (1985): 306–13.
5. "Self-Conscious Paralepsis in Vladimir Nabokov's 'Recruiting' and *Pnin*," *Poetics Today* 7 (1986): 459–69.
6. "Between Allusion and Coincidence: Nabokov, Dickens, and Others," *HSLA (Hebrew University Studies in Literature and the Arts)* 12 (1984): 175–98.
7. "Nabokov's *Glory*: 'One Example of How Metaphysics Can Fool You,'" *Russian Literature* 21 (1987): 293–312.
8. "Nabokov and the Hawthorne Tradition," *Scripta Hierosolymitana* 32 (1987): 323–49.
9. "Ted Hughes's 'Thrushes' and the Devils of Hieronymus Bosch," *HSLA* 15 (1987): 151–64.
10. "Diffusion of Information in *The Sound and the Fury*," *College Literature* 15 (1988): 111–35.
11. "Nabokov's 'Torpido Smoke,'" *Studies in Twentieth Century Literature* 12 (1988): 239–48.
12. "Fact and Fiction in Vladimir Nabokov's Biography of Abram Gannibal," *Mosaic* 22 (1989): 43–56. Russian version in *Pushkinskii iubileinyi* (Pushkin's Jubilee), ed. S. Shwarzband. Jerusalem: Praedicta, 1999, pp. 149–60.
13. "Gamesman's Sketches (Found in a Bottle): A Reading of Sasha Sokolov's *Between Dog and Wolf*," *Canadian-American Slavic Studies* 21 (1987): 347–67.
14. "Tsvetaeva's NOVOGODNEE," *The Explicator* 47 (1988): 31–33.
15. "Stories from Kolyma: The Sense of History," *HSLA (Hebrew University Studies in Literature and the Arts)*, 17 (1989): 189–220.
16. "Parallel Experience in Conrad's *Nostromo*," *Conradiana* 21 (1989): 183–202.
17. "Philosophers as Poets: Reading Nabokov with Schopenhauer and Bergson," *Russian Literature Triquarterly* 24 (1991), 185–96.

18. "Varlam Shalamov," *Efes Shtaim* 1 (Spring, 1992): 37–42 (in Hebrew).
19. "A Tale Untold: Varlam Shalamov's 'A Day Off,'" *Studies in Short Fiction* 28 (Winter 1991): 1–8.
20. "'Who Was Becoming Seasick? Cincinnatus': Some Aspects of Nabokov's Treatment of the Communist Regime," *Cycnos* (Nice University) 10 (1993): 81–90.
21. "Rhetoric and Ethical Ambiguities in 'That Evening Sun.'" *Women's Studies* 22 (1993): 429–39. Reprinted in *Short Story Criticism: Criticism of the Works of Short Fiction Writers* 92, ed. Jelena Krstović. Farmington Hills: Thomson Gale, 2006, pp. 74–79.
22. "Liberal Ironists and the 'Gaudily Painted Savage': On Richard Rorty's Reading of Vladimir Nabokov," *Nabokov Studies* 1 (1994): 195–206.
23. "L'éthique du camouflage narratif," trans. Hélène Fiamma. *Europe: revue littéraire mensuelle* # 791 (the Nabokov issue, March 1995): 71–80. Dutch translation, by Gerard de Vries, of a revised version: "Vorm en ethiek: Nabokovs romans en het scholen van de ontvankelijkheid" ("Form and Ethics: Nabokov's Fiction and the Education of Sensibilities") *De Tweede Ronde* (Amsterdam), Winter 1998/99: 191–200. Russian-language version: "Nabokov i etika kamufliazha," in *Vladimir Nabokov: Pro et Contra*, ed. B. V. Averin. St. Petersburg: Russian Christian Institute for the Humanities, 2001 II: 377–86.
24. "If Everything Else Fails, Read the Instructions: Further Echoes of the Reception-Theory Debate," *Connotations: A Journal for Critical Debate* 4 (1994/95): 151–64.
25. "The Fragmentation of Experience in Nabokov's Fiction," *Cycnos* 12 (1995): 125–34.
26. "Awaiting Translation: Lev Konson's Gulag Stories," *Judaism: A Quarterly Journal of Jewish Life and Thought* 45 (1996): 119–27.
27. "Hard Times and a Critique of Utopia: A Typological Study," *Narrative* 4 (1996): 218–34. Reprinted in Charles Dickens, *Hard Times*. A Norton Critical Edition. Ed. Fred Kaplan and Sylvère Monod. Third Edition. New York: Norton, 2001, pp. 465–75.
28. "Towards a Poetics of Documentary Prose — from the Perspective of Gulag Testimonies," *Poetics Today* 18.2 (1997): 187–222.
29. "Contra Schopenhauer: Varlam Shalamov and the *Principium Individuationis*," *REAL* (Germany) 13 (1997): 257–69.
30. "Wordsworth's 'Tintern Abbey': From Self-Consciousness to Sympathy," *Connotations* 7.2 (1997/1998): 181–93.
31. "Veblen, Dickens, and Martin Chuzzlewit's America," *Dickens Quarterly* 15.3 (1998): 147–57.

32. "W. B. Yeats's 'A Prayer for My Daughter': Ironies of the Patriarchal Stance," *Connotations* 9.1 (1999–2000): 100–110.
33. "The Reversal of the Public and the Private in Tertz/Siniavsky's *Goodnight!*" in *Slavic Almanach: The South African Yearbook for Slavic, Central and East European Studies* 6 (2000): 84–97.
34. "The Private Domain and the Domain of Limited Access in Nabokov's Autobiography" (in Russian). *Révue des Études Slaves* 72.3–4 (2000): 415–21.
35. "Conspicuous Leisure and Invidious Sexuality in Jane Austen's *Mansfield Park*." *Connotations* 11.2–3 (2001–2002): 222–40.
36. "Camp Literature and its Reader" (in Russian), *Slavic Almanach: The South African Yearbook for Slavic, Central and East European Studies* 8 (2002): 119–34.
37. "Love, That Four-Letter Word: A Response to Amanpal Garcha." *Connotations* 13.1–2 (2003–2004): 105–110.
38. "Vocation and Sympathy in *Daniel Deronda*: The Self and the Larger Whole." *Victorian Literature and Culture* 32.2 (2004): 565–74.
39. "Target Audience, Hurdle Audience, and the General Reader: Varlam Shalamov's Art of Testimony." *Poetics Today* 26.2 (2005): 281–303.
40. "Narrative Enthymeme – the Examples of Sterne and Joyce." *Partial Answers* 4.2 (2006): 163–74.
41. "Introduction." Tribute to Shlomith Rimmon-Kenan. *Literature and Medicine* 25.1 (2006): 93–94.
42. "*Nicholas Nickleby* and the Discourse of Lent." *Dickens Studies Annual: Essays on Victorian Fiction* 38 (2007): 19–33.
43. "Decadence and Regeneration in Dickens's *Our Mutual Friend*." *Connotations* 16.1–3 (2006–2007): 47–59.
44. with Daniel Chertoff. "Reader Response and the Recycling of Topoi in Kazuo Ishiguro's *Never Let Me Go*." *Partial Answers* 6/1 (2008): 163–80.
45. "Samizdat and the Problem of Authorial Control: The Case of Varlam Shalamov." *Poetics Today* 29.4 (2008): 735–58.
46. "The Semiological Model in the Teaching of Literature: Discussing the Title of Austen's *Mansfield Park*." *Literatūra* (Vilnius University) 50.5 (2008): 91–97.
47. Eduard Waysband and Leona Toker. "A Text within a Text: Fyodor Tumansky's 'Bird' in Varlam Shalamov's Story 'Handwriting'" (in Russian). *Slavic Almanac* 14.2 (2008): 138–51.
48. "Introduction: An Eyewitness, a Pier." Special issue "Eyewitness Narratives." *Partial Answers* 7.2 (2009): 163–67.

49. "Introduction: Uneasy Pleasures." *Partial Answers* 9.2 (2011; Special Issue on Charles Dickens): 211–17.
50. "Intermental Units from the Perspective of the Semiological Model." *Style* 45.2 (2011): 344–48.
51. "Thickening the Description: A Response to John J. Reed and Efraim Sicher." *Connotations* 21.1 (2011/2012): 46–54.
52. "Between Dystopia and Allohistory: The Ending of Roth's *The Plot Against America*." *Philip Roth Studies* 9.1 (2013): 41–50.
53. "On the Eve of the Moratorium: The Representation of the Holocaust in Ilya Ehrenburg's Novel *The Storm*." In *Search and Research: Yad Vashem Lectures and Papers* 19 (2013): 37–56.
54. "On Robert Chandler's Translations of Shalamov's Poetry." *Toronto Slavic Quarterly* 47 (Winter 2014): 368–77. Russian version, trans. Sergei Agishev, on <http://shalamov.ru/research/251/>.
55. "Love Conquers All: Introduction" (forum "The Novel and Theories of Love"). *Partial Answers* 12.2 (2014): 251–54.
56. "'Khaki Hamlets Don't Hesitate': A Semiological Reading of References to the Boer War and Concentration Camps in Joyce's *Ulysses*." *Journal of Modern Literature* 38.2 (2015): 45–58.
57. "Hypallage and the Literalization of Metaphors in a Dickens Text." *Style* 49.2 (2015): 113–25.
58. "Périodisation et contextualisation de la littérature soviétique sur la Shoah." *Fabula: La recherche en littérature*. October 29, 2015. <http://www.fabula.org/colloques/document2867.php>
59. "Representation of Forced Labor in Shalamov's 'Wheelbarrow I' and 'Wheelbarrow II.'" *Mémoires en jeu / Memories at Stake* 1 (September 2016): 77–85.
60. "Playgrounds." *Style* 50.4 (2016): 489–92.
61. "Literary Reflections of Elitocide: Georgy Demidov and Precursors." *Verbeia* 3 (2019): 83–105.
62. With Jeremy Hawthorn, "Literature as Time's Witness: Special Issue in Honor of Jakob Lothe. Introduction." *Partial Answers* 17.2 (2020): 195–200.
63. "Testimony and Fictionality in Georgy Demidov's Gulag Stories." *Partial Answers* 17.2 (2020): 299–318.

64. “‘Bruised Fists’: A Shift of Values in Nabokov's Fiction in the Late 1930s.” *Krug: Journal of the Vladimir Nabokov Society of Japan* 12 (2020): 1–20.
65. “Literary Stereography: Nabokov Drawing and Reading Maps.” *Partial Answers* 19/ 2 (2021): 361–69.
66. “Paralipsis and Intention(ality).” *Neohelicon* 49 (2022): 13–23. Doi 10.1007/s11059-021-00588-9; <http://link.springer.com/article/10.1007/s11059-021-00588-9>.
67. “Success Is a Private Matter: Nabokov’s Christmas Stories.” *Neophilologus* 106 (2022): 349–361. <https://rdcu.be/cEy2h> ; <https://doi.org/10.1007/s11061-021-09712-7>
68. “*Partial Answers* is 20 Years Old.” *Partial Answers* 20.2 (2022): 187–90.
69. “Direct Speech in Conrad’s *A Personal Record*.” *The Conradian: Journal of the Joseph Conrad Society (UK)* 47.2 (2022): 67–81.
70. “Anatoly Kuznetsov, Author of *Babi Yar*: The History of the Book and the Fate of the Author.” *Eastern European Holocaust Studies* 1 (2023). <https://www.degruyter.com/document/doi/10.1515/eehs-2023-0020/html>
71. “The Necessary Dead: A New Literary Topos.” Forthcoming in *Parallax*.

ESSAYS IN COLLECTIONS

1. “Ambiguities in Vladimir Nabokov’s *Invitation to a Beheading*,” in Hans P. Braendlin, ed., *Ambiguities in Literature and Film*. Tallahassee: University Presses of Florida, 1988, pp. 95–103.
2. “Some Features of the Narrative Method in Solzhenitsyn’s *One Day in the Life of Ivan Denisovich*” in *In Honour of Professor Victor Levin: Russian Philology and History*, ed. W. Moskvich, J. Frankel, I. Serman, and S. Shvarzband. Jerusalem: Praedicta, 1992, pp. 270–82.
3. “‘Signs and Symbols’ in and out of Contexts,” in *A Small Alpine Form: Studies in Nabokov’s Short Fiction*, ed. Charles Nicol and Gennady Barabtarlo. New York: Garland, 1993, pp. 167–80. Reprinted in *Anatomy of a Short Story*, ed. Yuri Leving. London: Continuum, 2012, pp. 217–29.
4. “Varlam Shalamov’s *Kolyma*,” in *Between Heaven and Hell: The Myth of Siberia in Russian Culture*, ed. Galya Diment and Yuri Slezkine. New York: St. Martin’s Press, 1993, pp. 151–69.
5. “Introduction,” in *Commitment in Reflection: Essays in Literature and Moral Philosophy*, ed. Leona Toker (see above), pp. xi–xxxii.

6. "Documentary Prose and the Role of the Reader: Some Stories of Varlam Shalamov," *ibid.*, pp. 169–93.
7. "The Gulag in the Memoirs of Jewish Survivors," in *Proceedings of the Eleventh World Congress of Jewish Studies*. Jerusalem: World Union of Jewish Studies, 1994, Division C, III: 69–76.
8. "Nabokov and Bergson," in *The Garland Companion to Nabokov*, ed. V. Alexandrov. New York: Garland, 1995, pp. 367–73.
9. "Représentation de la crise dans l'oeuvre de Nathaniel Hawthorne: Le Mode Carnavalesque" ("Representation of Crisis in Nathaniel Hawthorne's Fiction: The Carnavalesque Mode"), trans. Christine Raguét-Bouvard. *Éclats de voix: Crises en représentation dans la littérature nord-américaine*. Ed. Christine Raguét-Bouvard. La Rochelle: Rumeur des Ages, 1995, pp. 97–109.
10. "Versions of Job: Some Jewish Characters in the Stories of Varlam Shalamov," in *Jews and Slavs*, ed. W. Moskovich, S. Shwarzband, and A. Alekseev. Jerusalem: FPL, 1995, vol. 4, pp. 253–66.
11. "The Adventures of Jenny Jones: Fielding's 'Fine Old Moralism' Reconsidered," in *Rereading Texts / Rethinking Critical Presuppositions: Essays in Honour of H.M. Daleski* (see under CO-EDITED above), pp. 149–61.
12. "Maule's Well and Its Metaphoric Echoes in Hawthorne's *The House of the Seven Gables*," in *Sounding the Depths: Water as Metaphor in North-American Literatures*. Ed. Christine Raguét-Bouvard and Gayle Wurst. Liege: University of Liege Press, 1998, pp. 35–44.
13. "Testimony as Art: Varlam Shalamov's 'Condensed Milk.'" In *Critical Ethics: Text, Theory and Responsibility*. Ed. Dominic Rainsford and Tim Woods. Basingstoke: Macmillan 1999, pp. 241-56. Reprinted in *The Russian Twentieth Century Short Story: A Critical Companion*. Ed. Lyudmila Parts (Brighton, MA: Academic Studies Press, 2010, pp. 185–200).
14. "'The Dead Are Good Mixers': Nabokov's Version of Individualism," in *Nabokov and His Fiction: New Perspectives*. Ed. Julian Connolly. Cambridge: Cambridge University Press, 1999, pp. 92–108.
15. "Kafka's 'The Hunger Artist' and Shalamov's 'The Artist of the Spade': The Discourse of Lent," in *Cold Fusion: Aspects of the German Cultural Presence in Russia*, ed. G. Barabtarlo. New York: Berghahn Books, 2000, pp. 277–91. Revised version in *Towards the Ethics of Form in Fiction: Narratives of Cultural Remission* (Columbus: Ohio State University Press, 2010), pp. 191–201. Russian version, trans. by D. Subbotin, "Кафка и Шаламов," in *Шаламовский сборник 5*, ed. V. Esipov (Vologda/Novosibirsk: Common Place, 2017), pp. 385–402.
16. "A Brief History of Ekwilism," in *Critical Interfaces: Contributions in Philosophy, Literature and Culture in Honour of Herbert Grabes*, ed. Gordon Collier, Klaus Schwank and Franz Wieselhuber. Trier: Wissenschaftlicher Verlag Trier, 2001, pp. 333–41.

17. "Nabokov and Bergson on Duration and Reflexivity." In *Nabokov's World*, ed. Jane Grayson, Arnold McMillin and Priscilla Meyer. Basingstoke: Palgrave, 2002, I: 132–40.
18. "Nabokov's *Nikolai Gogol*: Doing Things in Style." In *Nabokov at Cornell*, ed. G. Shapiro. Cornell University Press, 2003, pp. 136–47.
19. "On the Legitimacy of Comparisons: The Gulag 'Goner' and the Auschwitz Muselmann." In *Jews and Slavs* vol. 14: Festschrift for Professor Ilya Serman. Jerusalem: Gesharim / Moscow: Mosty kultury, 2004, pp. 325–30 (in Russian).
20. "Fear and the Crowd: A Reconsideration of Some Motifs of Gulag Literature" (in Russian). In *Semiotika Strakha (The Semiotics of Fear)*, ed. Nora Buhks and Francis Conte. Moscow: Russkii Institut/"Evropa," 2005, pp. 320–28. Reprinted in *K stoletiu so dnia rozhdenia Varlama Shalamova* (Proceedings of the Shalamov Centennial Conference). Moscow, 2007, pp. 114–24.
21. "Les mémoires tardifs du Goulag ou l'amendement de contextes historiques." Trans. Peter Henninger et Marielle Silhouette. In *Mémoires du Goulag: Déportés politiques européens en URSS*, ed. Anne-Marie Pailhès. Paris: Le Manuscrit, 2004, pp. 97–129. A revised and updated English version: "Belated Gulag Memoirs: Amending Contexts." *Gulag Studies* 1 (2008): 1–26.
22. "Nabokov's Worldview." In *The Cambridge Companion to Nabokov*, ed. Julian W. Connolly. Cambridge: Cambridge University Press, 2005, pp. 232–47.
23. "Testimony and Doubt: Varlam Shalamov's 'How It Began' and 'Handwriting,'" in *Real Stories: Imagined Realities: Fictionality and Non-fictionality in Literary Constructs and Historical Contexts*, ed. Markku Lehtimäki, Simo Leisti and Marja Rytönen. Tampere: Tampere University Press, 2007, pp. 51–67.
24. "Nabokov's Style: Some Tools for Analysis." In *Nabokov: Un'eredità letteraria*, ed. Alide Cagidemetro and Daniela Rizzi. Venice: Ca' Foscari University, 2007, pp. 37–48.
25. "Nuances of Judgment in the Stories of Shalamov" (in Russian). In *K stoletiu so dnia rozhdenia Varlama Shalamova* (Proceedings of the Shalamov Centennial Conference). Moscow, 2007, pp. 109–113.
26. "Being Read by *Lolita*." In *Approaches to Teaching Nabokov's Lolita*, ed. Zoran Kuzmanovich and Galia Diment. New York: The Modern Language Association of America, 2008, pp. 152–57.
27. "Varlam Shalamov's Signs and Symbols" (in Russian). In *Paths in Art: Symbolism and European Culture in the 20th Century*, ed. D. M. Segal and N. M. Segal (Rudnik). Moscow: Vodolei Publishers, 2008, pp. 380–90.
28. "Making the Unthinkable Thinkable: Language Microhistory of Politburo Meetings." In *The Lost Politburo Transcripts: From Collective Rule to Stalin's Dictatorship*, ed. Paul R. Gregory and Norman Naimark. New Haven: Yale University Press, 2008, pp. 135–64.

29. “О торможении скандала в «Египетской марке» Мандельштама” (“On Subdued Scandal Scenes in Mandelstam’s *The Egyptian Stamp*,” in *Семиотика скандала (The Semiotics of Scandal)*, ed. Nora Buhks. Moscow: Evropa, 2008, pp. 334–44 (in Russian).
30. “Textes littéraires et documents d’archives: entre élision et allusion.” In *Le Goulag en heritage: Pour une anthropologie de la trace*. Ed. Elisabeth Anstett and Luba Jurgenson. Paris: Éditions Pétra, 2009, pp. 89–99. An expanded and updated English version: “Literary Texts and Archival Documents: Between Elision and Allusion.” *Gulag Studies* 2–3 (2009–2010): 55–67. A slightly revised Russian version: “Literatura i dokument: Opyt vzaimoprochtenia” (“Literature and a Document: Reciprocal Commentary,” in *Varlam Shalamov v kontekste mirovoi literatury i Sovetskoi istorii (Varlam Shalamov in the context of world literature and Soviet history)*, ed. S. M. Soloviev. Moscow: Litera, 2013, pp. 103–110.
31. “Syntactics — Semantics — Pragmatics (Still Having One’s Cake?).” In *Teaching Theory*, ed. Richard Bradford. Basingstoke: Palgrave Macmillan, 2011, pp. 63–77.
32. “Within the Anti-Fascist Community: Ambivalences in Auden’s ‘Spain.’” In *Literary Community-Making*, ed. Roger D. Sell. Amsterdam: John Benjamins, 2012, pp. 185–200.
33. “Name Change and Author Avatars in Primo Levi and Varlam Shalamov.” In *Narrative, Interrupted: The Plotless, the Disturbing and the Trivial in Literature*. Ed. Markku Lehtimäki, Laura Karttunen, and Maria Mäkelä. Berlin: Walter de Gruyter, 2012, pp. 227–37.
34. with Esther Cohen. “Introduction: In Despite.” In *Knowledge and Pain*, ed. Esther Cohen, Leona Toker, Manuela Consonni, and Otniel E. Dror. Amsterdam: Rodopi, 2012, pp. vii–xviii.
35. “Folk Theodicy in Concentration Camps: Literary Representations.” In *Knowledge and Pain*, ed. Esther Cohen, Leona Toker, Manuela Consonni, and Otniel E. Dror. Amsterdam: Rodopi, 2012, pp. 211–29.
36. “*The Kindly Ones* and the ‘Scorched-Earth’ Principle.” In *Writing the Holocaust Today: Critical Perspectives on Jonathan Littell’s The Kindly Ones*, ed. Aurélie Barjonet and Liran Razinsky. Amsterdam: Rodopi, 2012, pp. 153–63.
37. “Minds Meeting: Bergson, Joyce, Nabokov, and the Aesthetics of the Subliminal.” In *Understanding Bergson, Understanding Modernism*, ed. Paul Ardoin, S. E. Gontarski, and Laci Mattison. New York: Bloomsbury Academic, 2013, pp. 194–212.
38. “Literary Pragmatics: The Addressivity of W.H. Auden’s ‘Spain.’” In *H.M. Daleski – In Memoriam*, ed. Ruth Nevo. Jerusalem: The Israel Academy of Sciences and Humanities, 2013, pp. 26–37.
39. “The Holocaust in Russian Literature.” In *The Literature of the Holocaust*, ed. Alan Rosen. Cambridge: Cambridge University Press, 2013, pp. 118–30.

40. "Bernard Harrison on the English Novel." In *Reality and Culture: Essays on the Philosophy of Bernard Harrison*, ed. Patricia Hanna. Amsterdam: Rodopi, 2014, pp. 81–96.
41. "Narrative and Talk-Back: Joseph Conrad's 'Falk.'" In *Literature as Dialogue: Invitations Offered and Negotiated*, ed. Roger D. Sell. Amsterdam: John Benjamins, 2014, pp. 115–34.
42. "Rereading Varlam Shalamov's 'June' and 'May': Four Kinds of Knowledge." In *(Hi)stories of the Gulag: Fiction and Reality*, ed. Felicitas Fischer von Weikersthal and Karoline Thaidigsmann. Heidelberg: Universitätsverlag Winter, 2016, pp. 193–203.
43. "Bergson and the Modernist Novel: Joyce and Beyond." In *1914: Ruptures et continuités*, ed. Caroline Bérenger and Álvaro Fleites Marcos. Paris: L'Harmattan, 2016, pp. 125–37.
44. "Below on Israel: *To Jerusalem and Back*." In *The Cambridge Companion to Saul Bellow*, ed. Victoria Aarons. Cambridge: Cambridge University Press, 2017, pp. 134–45.
45. "The Sample Convention, or, When Fictionalized Narratives Can Double as Historical Testimony." In *Narration as Argument*, ed. Paula Olmos. Heidelberg: Springer, 2017, pp. 123–40.
46. "Varlam Shalamov's *Sketches of the Criminal World*." In *Born to Be Criminal: The Discourse on Criminality and the Practice of Punishment in Late Imperial Russia and Early Soviet Union. Interdisciplinary Approaches*, ed. Riccardo Nicolosi and Anne Hartmann. Bielefeld: Transcript, 2017, pp. 233–45.
47. "Слово о голодном воздержании. «Голодарь» Кафки и «Артист лопаты» Шаламова." *Shalamovskii Sbornik* 5, ed. V. V. Esipov. Vologda: Common place, 2017, pp. 378–95. An updated translation, by D. Subbotin, of ch. 10, "Discourse of Lent: Kafka's 'A Hunger Artist' and Shalamov's 'The Artist of the Spade'" of L. Toker, *Towards the Ethics of Form in Fiction: Narratives of Cultural Remission* (Columbus: Ohio State University Press, 2010).
48. "Пересмотр понятия «героизм» в рассказах Шаламова [A Reconsideration of the Concept of Heroism in Shalamov's Stories]." «Закон сопротивления распаду». *Особенности прозы и поэзии Варлама Шаламова и их восприятие в начале XXI века*. Ed. Lukasz Babka, Sergey Soloviev, Valery Esipov, and Ian Makhonin. Prague: Národní knihovna České republiky, 2017, pp. 69–78.
49. "Towards a Literary History of Concentration Camps: Comparative or 'Entangled'?" In *Narratives of Annihilation, Confinement, and Survival*, ed. Anja Tippner and Anna Artwińska. Berlin: Walter de Gruyter, 2019, pp. 13–29.
50. "Nabokov's Factography." In *Vladimir Nabokov and the Fictions of Memory*, ed. Irena Księżopolska and Mikołaj Wiśniewski. Warsaw: Fundacja Augusta hr. Cieszkowskiego, 2019, pp. 21–50.

51. "Urban Intelligentsia in *A Tale of Two Cities*." In *Critical Insights: A Tale of Two Cities*, ed. Robert C. Evans. Ipswich, MA: Salem House, 2021, pp. 79–92.
52. "Israel." In *Philip Roth in Context*, ed. Maggie McKinley. Cambridge: Cambridge University Press, 2021, pp. 150–59.
53. "The Issue of 'Softening' and the Problem of Addressivity in Solzhenitsyn and Shalamov." In *The Gulag in Writings of Solzhenitsyn and Shalamov: Fact, Document, Fiction*, ed. Fabian Heffermehl and Irina Karlsohn. Leiden: Brill, 2021, pp. 271–88.
54. "Not Typical but Typifying: Varlam Shalamov's 'A Piece of Meat.'" Forthcoming in *Witnessing the Witness after 1945: War Crimes, Mass Murder and Genocide*, ed. Manuela Consonni and Philip Nord. Berlin: de Gruyter, forthcoming.
55. "צופן: אדמע כרומן מודרניסטי" [*Shivitti* as a Modernist Novel]. Forthcoming in a collection of essays on Ka-Tzetnik, ed. Yochai Ataria and Dina Porat.

REVIEWS

1. "Joseph Brodsky, *Less Than One*." *Southern Humanities Review* 22 (1988): 65–67.
2. "D. B. Johnson, *Worlds in Regression: Some Novels of Vladimir Nabokov*." *Poetics Today* 11 (1990): 703–706.
3. "Vladimir Alexandrov, *Nabokov's Otherworld*." *American Literature* (March 1992): 186–87.
4. "*Journal of Anglo-Italian Studies*, vol. 1 (1991)." *Mediterranean Language Review* 6–7 (1993): 280-83.
5. "Memory of Love Dressed up as Pasture (Review of *The Russian Dozen*, thirteen stories by Vladimir Nabokov in the Hebrew translation by Nili Mirsky)." *Haaretz*, August 3, 1994: Books 7 (in Hebrew).
6. "Julian Connolly, *Nabokov's Early Fiction*." *Nabokov Studies* 1 (1994): 224-26.
7. "A Book that Nabokov Was Proud of: Review of Peter Kriksunov's Hebrew translation of *Invitation to a Beheading*." *Haaretz* December 21, 1995: Books 7 (in Hebrew).
8. "The Whole Story of the Oak and the Calf: Review of *The Solzhenitsyn Files*, ed. M. Scammell, and of A. Solzhenitsyn, *Invisible Allies*. *Haaretz* September 18, 1996: Books 10, 14 (in Hebrew).
9. "John Burt Foster, Jr., *Nabokov's Art of Memory and European Modernism*." *Canadian Review of Comparative Literature* 23.2 (1996): 606-609.
10. "The Evil of Banality: Review of the Hebrew translation of Vladimir Nabokov's *Nikolai Gogol*." *Haaretz* July 9, 1997: Books 6, 14 (in Hebrew).

11. "Julian W. Connolly, ed., *Nabokov's "Invitation to a Beheading": A Critical Companion*, and Gavriel Shapiro, *Delicate Markers: Subtexts in Vladimir Nabokov's Invitation to a Beheading*." *Russian Review* 58.4 (1999): 691–93.
12. "Galya Diment, *Pniniad: Vladimir Nabokov and Marc Sceptel*." *ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews* 13 (2000): 69–71.
13. "Adam Weiner, *By Authors Possessed: The Demonic Novel in Russia*." *Slavic Review* 59.1 (2000): 241–42.
14. "Discourse of Testimony: Review of *Conversations with Ka-Tsetnik* by Yehiel Szeintuch." *Haarets* March 19, 2003, Sfarim 1, 7 (in Hebrew).
15. "Richard Freadman, *Threads of Life: Autobiography and the Will*." *Partial Answers* 1.2 (June 2003): 168–72.
16. Donald T. Critchlow and Agnieszka Critchlow, eds. *Enemies of the State: Personal Stories from the Gulag*; Janusz Bardach and Kathleen Gleeson, *Surviving Freedom: After the Gulag*. *Russian Review* 63.2 (2004): 354.
17. "Anne Appelbaum, *Gulag: A History*." *HaAretz* April 13, 2005: Sfarim 1, 4 (in Hebrew). English translation: *Haaretz* April 15, 2005, B8.
18. "Leont'ev, Ia and M. Iunge, comps. *Vsesoiuznoe obshchestvo politkatorzhan i ssyl' nopoulosentsev: Obrazovanie, razvitie, likvidatsiia, 1921–1935*." *Russian Review* 64.4 (2005): 706–707.
19. "S-21: The Khmer Rouge Killing Machine." Directed by Rithy Panh. *American Historical Review* 111.5 (December 2005): 1508–1509.
20. "*The Ethics of Life-Writing*, ed. Paul John Eakin." *Partial Answers* 4.1 (January 2006): 205–208.
21. "Three on Autobiography: *The Self in Moral Space: Life Narrative and the Good*, by David Parker; *Living Autobiographically: How We Create Identity in Narrative*, by Paul John Eakin; *This Crazy Thing a Life: Australian Jewish Autobiography*, by Richard Freadman." *Partial Answers* 7.2 (2009): 343–48.
22. Leland de la Durantaye, *Style Is Matter: The Moral Art of Vladimir Nabokov*. *The Slavonic and East European Review (SEER)* 87.3 (July 2009): 535–37.
23. Colin Jones, Josephine McDonagh and Jon Mee, eds., *Charles Dickens, A Tale of Two Cities and the French Revolution*. *Dickens Quarterly* 27.2 (June 2010): 154–57.
24. Gene A. Plunka, *Holocaust Drama: The Theater of Atrocity*. *Recherche Littéraire/Literary Research* 26 (Summer 2010): 102–104.
25. Barbara Wyllie, *Vladimir Nabokov*. *SEER (Slavonic and East European Review)* 89/4 (October 2011): 726–29.

26. Thomas Karshan, *Vladimir Nabokov and the Art of Play*. *NOJ (Nabokov On-Line Journal)* 6 (2012).
27. Jehanne M. Gheith and Katherine R. Jolluck, eds. *Gulag Voices: Oral Histories of Soviet Incarceration and Exile*. *Gulag Studies* 4 (2011): 133–38.
28. David Herman, Brian McHale, and James Phelan, eds. *Teaching Narrative Theory*. *symplokē* 19.1–2 (2011): 397–99.
29. Charles Dickens, *Bleak House*, trans. into Hebrew by Amatsia Porat. *Haaretz* February 7 (2014), Tarbut v-sifrut 2 (in Hebrew).
30. Alvin H. Rosenfeld, ed., *Resurgent Antisemitism: Global Perspectives*. *Modern Judaism* 2014; doi: 10.1093/mj/kju004 .
31. Annie Epelboin and Assia Kovriguina. *La littérature des ravins: Écrire sur la Shoah en URSS*. *Slavic Review* 72.2 (2014): 433–34.
32. Julius Margolin, *Journey into the Land of the Ze-Ka*, Hebrew translation by Idit Shaked. *Haaretz* June 6, 2014, Tarbut v-sifrut 4 (in Hebrew). Web version: <http://www.haaretz.co.il/literature/book-week/.premium-1.2340603>
33. Anna Colin Lebedev, *Le coeur politique des meres: Analyse du mouvement des meres de soldats en Russie*. *Slavic Review* 74.1 (2015): 201–202.
34. Christa Schönfelder, *Wounds and Words: Childhood and Family Trauma in Romantic and Postmodern Fiction*. *Style* 49.2 (2015): 240–43.
35. Julie Hansen and Andrei Rogachevskii, eds., *Punishment as a Crime? Perspectives on Prison Experience in Russian Culture*. *Slavic Review* 75.2 (2016): 529–30.
36. Priscilla Meyer, *Nabokov and Indeterminacy: The Case of the Real Life of Sebastian Knight*. *Partial Answers* 18.1 (2020): 182–85.
37. Solzhenitsyn, Aleksandr. *The Red Wheel. Node II: March 1917, Book 2*. *The Russian Review* 79.3 (July 2020): 487–88.
38. Elena Mikhailik, *Nezakonnaia kometa. Varlam Shalamov: Opyt medlennoto chteniya*. *Slavic Review* 79.2 (2020): 485–86.
39. Irina Astashkevich, *Gendered Violence: Jewish Women in the Pogroms of 1917 to 1921*. *Antisemitism Studies* 4.2 (2020): 403–407.
40. Richard Tempest, *Overwriting Chaos: Aleksandr Solzhenitsyn's Fictive Worlds*. *The Russian Review* 79.4 (2020): 665–66.
41. Monika Fludernik, *Metaphors of Confinement: The Prison in Fact, Fiction, and Fantasy*. *Partial Answers* 19.1 (2021): 192–96.

OTHER PUBLICATIONS

1. "Vladimir Nabokov," in *Benét's Reader's Encyclopedia of American Literature*, ed. George Perkins, Barbara Perkins, and Philip Leininger. New York: Harper-Collins, 1991, pp. 747–50.
2. Five entries, about 1000 words each, in *Reference Guide to Short Fiction*. Detroit: St. James Press, 1994: (a) "Billy Budd, Sailor' by Herman Melville," (b) "Signs and Symbols' by Vladimir Nabokov," (c) "One Day in the Life of Ivan Denisovich' by Aleksandr Solzhenistyn," (d) "Varlam Shalamov," and (e) "The Snake Charmer' by Varlam Shalamov," pp. 647–48, 897–98, 833, 484–85, 901–902.
3. "K iubileiu V. V. Nabokova" ("The Centennial of V. V. Nabokov"), *Vesti* (April 27, 1999): 7 (in Russian).
4. "Afterword" to Ruth Blumert's Hebrew translation of "The Rhyme of the Ancient Mariner" by S. T. Coleridge. Tel Aviv: Keshev Publishing House, 2001, pp. 51–59 (in Hebrew).
5. "From the Editor." *Partial Answers* 1.1 (January 2003), vii–viii; 1.2 (June 2003): vii; 2.1 (January 2004): vii–ix; 2.2 (June 2004): vii–viii; 3.1 (January 2005): vii–viii; 3.2 (June 2005): vii–viii; 4.1 (January 2006): vii–viii; 4.2 (June 2006): ix–xiv.
6. "Anatolii Kuznetsov." *Dictionary of Literary Biography*, vol. 299: *Holocaust Novelists*. Detroit: Brucoli Clark Layman (Gale), 2004: 195–200.
7. "Afterword: On Limitations." In Vladimir Nabokov, *Laura — HaMakor [The Original of Laura]*, trans. Ronen Sonis. Tel Aviv: Yediot Aharonot, 2010, pp. 277–81 (in Hebrew).
8. "Ilia Zakharovich Serman (1913–2010)." *Toronto Slavic Quarterly* #33 (Summer 2010): 534–36.
9. "Afterword" (in Hebrew). In Charlotte Brontë, *Villette*. Trans. Sigal Adler. Jerusalem: Carmel, 2011, pp. 484–91.
10. "Afterword," in Thomas Hardy, *The Mayor of Casterbridge*, Hebrew translation by Oded Peled. Jerusalem: Carmel, 2012, pp. 313–20 (in Hebrew).
11. "Afterword: The Artist of the Pen, the Hunger Artist, the Artist of the Spade," in Varlam Shalamov, *Oman et haHafira (Artist of the Spade)*, trans. Liza Chudnovski. Jerusalem: Carmel, 2013, pp. 305–12 (in Hebrew).
12. "Foreword: The Art of Documentation," in Varlam Shalamov, *HaGada haSmalit (The Left Bank)*, trans. Liza Chudnovski. Jerusalem: Carmel, 2013, pp. 7–16 (in Hebrew).
13. "Afterword." In Elizabeth Gaskell, *North and South*, trans. into Hebrew Edith Soror. Tel Aviv: The Armchair Publishing House/Modan, 2016, pp. 517–28 (in Hebrew).

14. "Afterword." In Charles Dickens, *The Posthumous Papers of the Pickwick Club*, trans. Daphna Rosenbluth. Jerusalem: Carmel, 2017, pp. 777–787 (in Hebrew).
15. "On Two of the Lolitas." Afterword to Dorothy Parker, "Lolita," trans. Aviad Stir. *Dokhak* 9 (September 2018): 191–96 (in Hebrew).
16. "Aleksandr Solzhenitsyn: Revealing the Gulag." Bridget Kendle, Daniel Mahoney, Elisa Kriza, and Leona Toker. BBC World Service Broadcast, December 13, 2018. <https://www.bbc.co.uk/programmes/w3cswpt2> .
17. "Student Years, 1968–1973" [a memoir]. In *Anglų kalbos slėpinių pavilioti: Prisiminimų kaleidoskopas*, ed. Inesa Šeškauskienė and Jonė Grigaliūnienė. Vilnius: Vilnius University Press, 2019, pp. 271–92.
18. Lan Yun & Leona Toker, "Cultural Remission, Factographic Literature and Ethical Criticism: An Interview with Leona Toker." *Interdisciplinary Studies of Literature* 4.1 (March 2020): 1–18.
19. "Afterword." In the Hebrew translation, by Daphna Rosenbluth, of Nabokov's *Ada or Ardor: A Family Chronicle*. Jerusalem: Carmel, 2022, pp. 547–55 (in Hebrew).
20. "О ценностях и о цене." In Георгий Демидов, *Любовь за колючей проволокой (Собрание сочинений в 6-ти томах, т. 3)*. Moscow: Gulag History Museum/Ivan Limbach, 2022, pp. 10–16 ("On Values and on Price," Preface to the 3rd volume of Demidov's Collected Works in 6 volumes).