

## ACKNOWLEDGMENTS

Where does a book begin and where does it end?

This one probably begins in high school when I first attempted *Ulysses* on my own, but stumbled by the time Leopold Bloom's cat starts talking. It was my initial lesson in Joyce's art and in the experience of writing this book: both were more rewarding in the company of others.

And so, my list of interlocutors is long, and to each of them I am deeply grateful.

David Bethea provided guidance and careful readings, particularly in the early stages of this project's development. I found in him an exceptional mentor and advocate. The suggestions offered by Irina Shevelenko, Andrew Reynolds, and Alexander Dolinin also helped improve my analysis in innumerable ways. To Richard Begam I am appreciative for allowing me to write the paper on Olesha and Joyce in his fascinating Joyce and Beckett seminar that would blossom into so much more beyond the class. David Danaher's advice during the writing and revision of this book has proved invaluable.

For their friendship, support, and ongoing conversations, I thank Jesse Stavis, Thomas Tabatowski, Sarah Kapp, and Zach Rewinski. Sarah and her family deserve special gratitude for hosting me and for providing Georgian food during my research trip to Moscow. S.A. Karpukhin has been a wonderful friend, one to whom I turn with seemingly endless questions and from whom I always receive welcome recommendations. Anna Borovskaya-Ellis likewise helped me think through parts of this project in two languages.

Sibelan Forrester has been an exemplary colleague. From reading drafts to supporting my wilder ideas, she has both enriched this book and made teaching at Swarthmore a true pleasure. I was happy to be paired with Tim Harte for the Tri-College Private Peer Review of Works in Progress program; he was most generous with his time and detailed feedback on drafts. Grace Sewell provided instrumental editorial help while I was preparing the final manuscript.

In an independent study on Russian and Irish Modernism, Tim Langen offered a far more productive experience tackling *Ulysses* in what turned out to be the second in a series of transformative encounters with Joyce that led to

this book. Much more recently, his comments on the conclusion and his encouragement to challenge the expected helped give it finer shape. Nicole Monnier solidified my love of all things Russian, and I thank her for years of friendship and counsel. I am terribly sorry that Gennady Barabtarlo is not around to see this book's publication; I remain inspired by Gene's loyalty to former students and to Russian letters alike.

I am glad to count Eliot Borenstein and Galya Diment among my book's first readers. They helped me see things that I had written in a new light and sharpened my arguments. Thank you very much to Amy Farranto for championing this project and for making the publication process as smooth as possible. There were a number of interlocutors at conferences whose comments allowed me to take unexpected turns and to clarify exactly what I wanted to say. Among others, I thank Eric Naiman, Meghan Vicks, Ann Komaromi, Rebecca Stanton, Ron Meyer, and Kevin Platt.

The full scope of this book could not have been realized without the participation of the numerous interview subjects featured in its conclusion: Andrei Babikov, Ksenia Buksha, Dmitry Bykov, Anna Glazova, Alexander Ilianen, Alexander Ilichevsky, Ilya Kukulin, Dmitry Ragozin, Lev Rubinstein, Aleksei Salnikov, Alexander Skidan, Grigory Sluzhittel, Ivan Sokolov, Sergei Solovov, Marina Stepnova, Zinovy Zinik, and the Moscow Joyce reading group. I thank them for their willingness to talk Joyce with me. To Mikhail Shishkin, as well as his family, I extend sincere gratitude for his generosity, candor, and hospitality.

To the students spread across three schools and two correctional facilities whom I encountered in the process of writing, thank you for your attention and inspiring conversations. I am particularly indebted to those in my seminar at the University of Missouri, whom I tormented with the five strange, difficult novels I explore here.

I thank the Provost's Office of Swarthmore College for funding my archival research trips to the Department of Special Research Collections at the University of California, Santa Barbara, in May 2018 and to the Russian State Archive of Literature and Art in May–June 2019. The staff at both institutions were tremendously helpful. I am also grateful to the Friends of the Zürich James Joyce Foundation for funding a five-week research fellowship. There, at what became my Swiss Pushkin House, I benefited greatly from the expertise and warm welcome of Fritz Senn, Ursula Zeller, Ruth Frehner, and Frances Ilmberger. I offer special thanks to Fritz for his unparalleled insights and his willingness to share knowledge and anecdote alike.

An earlier version of chapter 1 and portions of chapters 4 and 5 were previously published as "Kavalerov and Dedalus as Rebellious Sons and Artists: Yury Olesha's Dialogue with *Ulysses* in *Envy*," *Slavic and East European Journal*

58, no. 4 (2014): 606–25; “The Embodied Language of Sasha Sokolov’s *A School for Fools*,” *Slavonic and East European Review* 97, no. 3 (2019): 426–50; and “‘Return That Which Does Not Belong to You’: Mikhail Shishkin’s Borrowings in *Maidenhair*,” *Russian Review* 78, no. 2 (2019): 300–321. I thank these journals for allowing me to include revised versions of my materials and their editors (Irene Masing-Delic, Yana Hashamova, Barbara Wyllie, Michael Gorham, and Kurt Schultz) and my anonymous readers for their suggestions along the way.

In this book of fathers, I am so appreciative of my mother’s sacrifices and support.

The gratitude I feel for Jenny, my wife, truly exceeds what I might express here. She has been a constant source of encouragement, inspiration, and love, as well as a devoted reader, and this project owes much to her. From Moscow to Dublin and beyond, the answer will always be a Joycean “Yes.” Finally, I thank Lucia and Paz for the opportunity to continue this book’s exploration of what fatherhood means. Its conclusion remains open because of you.

