

## Borges A Life Edwin Williamson

**"The face of Borges most widely known is that of the blind, patrician man of letters in whose writings emotion is subjected to the play of ideas. Yet Borges, born in Buenos Aires in 1899, did not become virtually blind until the 1950s, and in the decades before this affliction and before his books were widely translated and internationally celebrated, he wrote, loved and engage in local polemics with adventurous passion." "In Jorge Luis Borges, Jason Wilson explores Borges' tumultuous early life in the streets and cafes of Buenos Aires and charts his literary friendships, love affairs and travels. Borges claimed never to have invented a character: 'It's always me, subtly disguised.' Illuminating the connections running between the biography and the fictions, Wilson reminds us that Borges was always a poet whose life was recreated in his work - but never in confessional ways - and restores his Argentine roots. This book will be an invaluable resource for all who treasure the modern master."--BOOK JACKET.**

**A collection of eleven stories stars characters who glean experience disorientation, including the story of a man who is playing hockey at Harvard in the sixties and decades later meets his lost girlfriend at a long-gone Harvard cafeteria.**

**Though David Foster Wallace is well known for declaring that "Fiction's about what it is to be a fucking human being," what he actually meant by the term "human being" has been quite forgotten. It is a truism in Wallace studies that Wallace was a posthumanist writer, and too theoretically sophisticated to write about characters as having some kind of essential interior self or soul. Though the contemporary, posthuman model of the embodied brain is central to Wallace's work, so is his critique of that model: the soul is as vital a part of Wallace's fiction as the bodies in which his souls are housed. Drawing on Wallace's reading in the science and philosophy of mind, this book gives a rigorous account of Wallace's dualism, and of his humanistic engagement with key postmodern concerns: authorship; the self and interiority; madness and mind doctors; and free will. If Wallace's fiction is about what it is to be a human being, this book is about the human 'I' at the heart of Wallace's work.**

**Focusing on work by Jorge Luis Borges, Samuel Beckett and J.M. Coetzee, Literary Cynics explores the relationship between literature and cynicism to consider what happens when authors write themselves into their art, against the rhetoric of authority. Rose takes as his starting point three moments of aesthetic crisis in the careers of these literary cynics: Borges's parables of the 1950s, Beckett's plays of the 1980s, and Coetzee's pedagogic novels of the 2000s. In their transition to 'late style', the works reflect their writers' abiding concern with particular conceptions of rhetoric and aesthetic form. Literary Cynics combines accounts of these 'late' works with classic, lesser known, and archival texts by the three writers, from Coetzee's *Disgrace* to Beckett's letters, as well as detailed analysis of cynicism, both ancient and modern, as a philosophical and political movement.**

**Borges, the Jew**

**The Penguin History of Latin America**

**Conversations**

**Argument and Artistry**

**The Penguin History Of Latin America**

**David Foster Wallace and World Literature**

Jorge Luis Borges (1899–1986) was one of the great writers of the twentieth century and the most influential author in the Spanish language of modern times. He had a seminal influence on Latin American literature and a lasting impact on literary fiction in many other languages.

However, Borges has been accessible in English only through a number of anthologies drawn mainly from his work of the 1940s and 1950s.

The primary aim of this Companion is to provide a more comprehensive account of Borges's oeuvre and the evolution of his writing. It offers critical assessments by leading scholars of the poetry of his youth and the later poetry and fiction, as well as of the 'canonical' volumes of the middle years. Other chapters focus on key themes and interests, and on his influence in literary theory and translation studies.

A Study Guide for Jorge Luis Borges's "Borges and I," excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.

Borges, a Life Viking Adult

Norah Borges (1901–98) was the sister of the celebrated Argentine writer Jorge Luis Borges. She first began producing art in Switzerland, where her family was trapped during the First World War, and travelled to Spain before returning to her native Argentina with her new styles of painting. In the 1920s, her work was published on the covers of important cultural magazines, but she is now largely forgotten. In her works, Borges created a world full of almost angelic figures – describing it as a smaller, more perfect world – mostly a serene space dominated by women. This book explores how Borges created that space and developed her own unique style of painting, studying the connections she made with the leading artists and writers of her time.

Cognition, Consciousness, and Dualism in David Foster Wallace's Fiction

A Study Guide for Jorge Luis Borges's "The Circular Ruins"

"A Smaller, More Perfect World"

Neoliberalism on the Ground

Old English Literature

In Search of the Sacred Book

Jorge Luis Borges (1899-1986) is Argentina's most celebrated author. This volume brings together for the first time contexts in which he lived and worked; from the history of the Borges family and that of modern Argentina, through wars, to events including the Cuban Revolution, military dictatorship, and the Falklands War. Borges' distinctive response to Western tradition, Cervantes and Shakespeare, Kafka, and the European avant garde are explored, along with his approach to Sarmiento, gauchesque literature and other strands of the Argentine cultural tradition. Borges' polemical stance on integralism in early twentieth-century Argentina is accounted for, whilst chapters on Buddhism, Judaism and landmark Persian literature illustrate Borges's engagement with the East. Finally, his legacy is visible in the literatures of the European countries such as Italy and Portugal, and in the novels of J. M. Coetzee, representing the Global South. Jorge Luis Borges is, undeniably, Argentina's best-known and most influential writer. In addition to scholarly studies, his emblematic figure continues to appear on book covers and carrier bags, in biographies, plaques and statues, photographs, interviews, as well as cartoons and city tours. *The Making of Jorge Luis Borges as an Argentine Cultural Icon* argues that the ideas and expectations that Argentine people have placed upon the author - thus constructing the icon - are also those that define their cultural identity. The book examines these intertwined processes by analysing the image of Borges in biographies, photographs, comic strips and urban spaces and the socio-political, historical and cultural contexts in which they were produced. The study seeks not to reveal a Borgesian essence but, rather, to expose the complexity of the ongoing mechanisms which construct Borges the icon. Despite the vast amount of biographical and critical work about the author that has been produced in Argentina and abroad, *The Making of Jorge Luis Borges as an Argentine Cultural Icon* is the first in-depth comprehensive examination of the construction of the author as an Argentine cultural icon.

David Foster Wallace is invariably seen as an emphatically American figure. Lucas Thompson challenges this consensus, arguing that Wallace's investments in various international literary traditions are central to both his artistic practice and his critique of US culture. Thompson shows how, time and again, Wallace's fiction draws on a diverse range of global texts, appropriating various forms of world literature in the attempt to craft fiction that critiques US culture from obliquely unexpected vantage points. Using a wide range of comparative case studies, and drawing on extensive archival research, Wallace reveals David Foster Wallace's substantial debts to such unexpected figures as Jamaica Kincaid, Julio Cortázar, E. V. Rieu, Rhys, Octavio Paz, Leo Tolstoy, Zbigniew Herbert, and Albert Camus, among many others. It also offers a more complete account of the key influences that Wallace scholars have already perceived, such as Fyodor Dostoevsky, Franz Kafka, and Manuel Puig. By reassessing Wallace's body of work in relation to five broadly construed geographic territories -- Latin America, Russia, Eastern Europe, France, and Africa -- the book reveals the mechanisms with which Wallace played particular literary traditions off one another, showing how he appropriated vastly different global texts within his own fiction. By exploring the geographic coordinates of Wallace's work in this way, *Global Wallace* reconceptualizes contemporary American fiction as embedded within a global exchange of texts and ideas.

A Study Guide for Jorge Luis Borges's "The Circular Ruins," excerpted from Gale's acclaimed *Short Stories for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; and much more. For any literature project, trust *Short Stories for Students* for all of your research needs.

The Man in the Mirror of the Book

Journeys and Essays

Tell Borges If You See Him

Architecture and Transformation from the 1960s to the Present

Borges, Beckett, Coetzee

Borges and Kafka

*Best known as Jorge Luis Borges's right-hand man, Adolfo Bioy Casares (1914–1999) was, in his own right, an inventive writer of considerable skill. His works, often dismissed summarily as fantastic fiction, are now ripe for reassessment. This volume looks at Bioy's extensive oeuvre which offers many surprising reflections on the twentieth century's cultural, social and political transformations, both in Argentina and farther afield. Topics covered include Bioy's meditations on isolation and logic, and his enduring fascination with the impact of photography on all artistic representation.*

*Explores Borges's infatuation with Jewish history and culture. In this volume, award-winning cultural critic and controversial public intellectual Ilan Stavans focuses his attention on Jorge Luis Borges's fascination with Jewish culture. Despite not being Jewish himself, Borges wrote essays, poems, and stories dealing with various aspects of Jewish history and culture—from the Holocaust to Kabbalah and from Franz Kafka to the creation of the State of Israel. In periods when anti-Semitism in Argentina was on the rise, Borges was clear in his refutation of such xenophobia, and when Jewish writers were hardly available in Spanish, he was among the first to translate them. Throughout Stavans's discussion of these topics he weaves in personal anecdotes on reading Borges for the first time, hearing him read in Mexico, and looking for him in Buenos Aires. No fan of Borges's classic oeuvre will ever see his legacy in the same way after reading this book. "At long last, our magisterial Jorge Luis Borges is given his full due as Jewish creator. With a prose that sings, Stavans invites us on a spectacular intellectual odyssey into the mind of Borges as honorary Jew—as outsider whose poetry, prose, and philosophical mediation has swept so many of us to the very edges of reason, the self, culture, and the world." — Frederick Luis Aldama, author of *Why the Humanities Matter: A Commonsense Approach* "This deeply personal, playful, and unexpected meditation on the Jewishness of Jorge Luis Borges illuminates not just Borges's Jewish sensibilities but also Ilan Stavans's somewhat contrary approach to his own Jewishness. It is also an affectionate love letter to a literary lion whose love for Jewish ideas, literature, and culture was not always returned. Imagining Borges as the*

luminary writer imagined himself opens a wonderful new window onto Borges's rich and beautiful soul. Can a non-Jewish writer like Borges write Jewish literature? In this case, as Stavans suggests so convincingly, the answer is a resounding, 'Si!' — James E. Young, University of Massachusetts Amherst

Patrick Iber tells the story of left-wing Latin American artists, writers, and scholars who worked as diplomats, advised rulers, opposed dictators, and even led nations during the Cold War. Ultimately, they could not break free from the era's rigid binaries, and found little room to promote their social democratic ideals without compromising them.

*In Search of the Sacred Book* studies the artistic incorporation of religious concepts such as prophecy, eternity, and the afterlife in the contemporary Latin American novel. It departs from sociopolitical readings by noting the continued relevance of religion in Latin American life and culture, despite modernity's powerful secularizing influence. Analyzing Jorge Luis Borges's secularized "narrative theology" in his essays and short stories, the book follows the development of the Latin American novel from the early twentieth century until today by examining the attempts of major novelists, from María Luisa Bombal, Alejo Carpentier, and Juan Rulfo, to Julio Cortázar, Gabriel García Márquez, and José Lezama Lima, to "sacralize" the novel by incorporating traits present in the sacred texts of many religions. It concludes with a view of the "desacralization" of the novel by more recent authors, from Elena Poniatowska and Fernando Vallejo to Roberto Bolaño.

Wallace and I

A Literary Biography

Essays

Neither Peace nor Freedom

Religion and the Contemporary Latin American Novel

Now fully updated to 2009, this acclaimed history of Latin America tells its turbulent story from Columbus to Chavez. Beginning with the Spanish and Portugese conquests of the New World, it takes in centuries of upheaval, revolution and modernization up to the present day, looking in detail at Argentina, Mexico, Brazil, Chile and Cuba, and gives an overview of the cultural developments that have made Latin America a source of fascination for the world. 'A first-rate work of history ... His cool, scholarly gaze and synthesizing intelligence demystify a part of the world peculiarly prone to myth-making ... This book covers an enormous amount of ground, geographically and culturally' Tony Gould, *Independent on Sunday*

This review of the critical reception of Old English literature from 1900 to the present moves beyond a focus on individual literary texts so as to survey the different schools, methods, and assumptions that have shaped the discipline. Examines the notable works and authors from the period, including *Beowulf*, the Venerable Bede, heroic poems, and devotional literature Reinforces key perspectives with excerpts from ten critical studies Addresses questions of medieval literacy, textuality, and orality, as well as style, gender, genre, and theme Embraces the interdisciplinary nature of the field with reference to historical studies, religious studies, anthropology, art history, and more

Jorge Luis Borges, Argentina's master fabulist, was also an extraordinary conversationalist. There's not a subject he doesn't throw surprising new light on, whether it's to do with Kipling or tango. In fact, there's an impish element in his thinking. In these dialogues with a receptive Osvaldo Ferrari, he covers Buddhism, love, Henry James, Dante and much more as he circles round and digresses at whim. One cannot be sure where the 84-year-old blind man's wit will lead him, except that it's his form of freedom. Even if he's covered the subject before, this time round there's a new flash of insight. He's an optimist. There's always more to say. As with his written work as a whole, these dialogues configure a loose autobiography of a subtle, teasing mind. Looking back on his long life, it's no surprise that time and dreaming become topics, but these dialogues are not a memoir for all time is now. As in his tale *The Other*, where two Borges meet up on a bench beside the river Charles, we have a dialogue between a young poet and the elder teller of tales where all experience floats in a frightening miracle that defies linear time."

Borges once stated that he had never created a character: 'It's always me, subtly disguised'. This book focuses on the ways in which Borges uses events and experiences from his own life, in order to demonstrate how they become the principal structuring motifs of his work. It aims to show how these experiences, despite being 'heavily disguised', are crucial components of some of Borges's most canonical short stories, particularly from the famous collections *Ficciones* and *El Aleph*. Exploring the rich tapestry of symmetries, doubles and allusions and the roles played by translation and the figure of the creator, the book provides new readings of these stories, revealing their hidden personal, emotional and spiritual dimensions. These insights shed fresh light on Borges's supreme literary craftsmanship and the intimate puzzles of his fictions.

Borges and Joyce

An Encounter

A Guide to Criticism with Selected Readings

Writers & Their Families

Borges, Fiction and Art

The Unimaginable Mathematics of Borges' Library of Babel

**"The Library of Babel" is arguably Jorge Luis Borges' best known story--memorialized along with Borges on an Argentine postage stamp. Now, in The Unimaginable Mathematics of Borges' Library of Babel, William Goldbloom Bloch takes readers on a fascinating tour of the mathematical ideas hidden within one of the classic works of modern literature. Written in the vein of Douglas R. Hofstadter's Pulitzer Prize-winning *Gödel, Escher, Bach*, this original and imaginative book sheds light on one of Borges' most complex, richly layered works. Bloch begins each chapter with a mathematical idea--combinatorics, topology, geometry, information theory--followed by examples and illustrations**

that put flesh on the theoretical bones. In this way, he provides many fascinating insights into Borges' Library. He explains, for instance, a straightforward way to calculate how many books are in the Library--an easily notated but literally unimaginable number--and also shows that, if each book were the size of a grain of sand, the entire universe could only hold a fraction of the books in the Library. Indeed, if each book were the size of a proton, our universe would still not be big enough to hold anywhere near all the books. Given Borges' well-known affection for mathematics, this exploration of the story through the eyes of a humanistic mathematician makes a unique and important contribution to the body of Borgesian criticism. Bloch not only illuminates one of the great short stories of modern literature but also exposes the reader--including those more inclined to the literary world--to many intriguing and entrancing mathematical ideas.

This volume is an introduction to the relationship between psychoanalysis and literature. Jean-Michel Rabaté takes Sigmund Freud as his point of departure, studying in detail Freud's integration of literature in the training of psychoanalysts and how literature provided crucial terms for his myriad theories, such as the Oedipus complex. Rabaté subsequently surveys other theoreticians such as Wilfred Bion, Marie Bonaparte, Carl Jung, Jacques Lacan, and Slavoj Žižek. This Introduction is organized thematically, examining in detail important terms like deferred action, fantasy, hysteria, paranoia, sublimation, the uncanny, trauma, and perversion. Using examples from Miguel de Cervantes and William Shakespeare to Sophie Calle and Yann Martel, Rabaté demonstrates that the psychoanalytic approach to literature, despite its erstwhile controversy, has recently reemerged as a dynamic method of interpretation.

A comprehensive account of Borges's life and work, including his early and late poetry, and his hugely influential short stories.

The first sustained critical examination of the work of Dominican-American writer Junot Díaz, this interdisciplinary collection considers how Díaz's writing illuminates the world of Latino cultural expression and trans-American and diasporic literary history. Interested in conceptualizing Díaz's decolonial imagination and his radically re-envisioned world, the contributors show how his aesthetic and activist practice reflect a significant shift in American letters toward a hemispheric and planetary culture. They examine the intersections of race, Afro-Latinidad, gender, sexuality, disability, poverty, and power in Díaz's work. Essays in the volume explore issues of narration, language, and humor in *The Brief Wondrous Life of Oscar Wao*, the racialized constructions of gender and sexuality in *Drown* and *This Is How You Lose Her*, and the role of the zombie in the short story "Monstro." Collectively, they situate Díaz's writing in relation to American and Latin American literary practices and reveal the author's activist investments. The volume concludes with Paula Moya's interview with Díaz.

Contributors: Glenda R. Carpio, Arlene Dávila, Lyn Di Iorio, Junot Díaz, Monica Hanna, Jennifer Harford Vargas, Ylce Irizarry, Claudia Milian, Julie Avril Minich, Paula M. L. Moya, Sarah Quesada, José David Saldívar, Ramón Saldívar, Silvio Torres-Saillant, Deborah R. Vargas

Jorge Luis Borges

**The Cambridge Companion to Jorge Luis Borges**

**Borges, a Life**

**Borges and Me**

**Literary Cynics**

**Global Wallace**

Brilliant, dazzling, never-before-collected nonfiction writings by "one of America's most daring and talented writers" (Los Angeles Times Book Review): Both *Flesh and Not* gathers fifteen of Wallace's seminal essays, all published in book form for the first time. Never has Wallace's seemingly endless curiosity been more evident than in this compilation of work spanning nearly 20 years of writing. Here, Wallace turns his critical eye with equal enthusiasm toward Roger Federer and Jorge Luis Borges; *Terminator 2* and *The Best of the Prose Poem*; the nature of being a fiction writer and the quandary of defining the essay; the best underappreciated novels and the English language's most irksome misused words; and much more. Both *Flesh and Not* restores Wallace's essays as originally written, and it includes a selection from his personal vocabulary list, an assembly of unusual words and definitions.

He read and wrote with the greatest of passions. And Jorge Luis Borges, the greatest of Argentine writers, created, through a 60-year-long career, one of the significant and enduring literary legacies of any writer of the 20th century. The reach of his poetry, his stories, and his essays was global.

Postcolonial Borges is the first systematic account of geo-political and postcolonial themes in a range of writings by Borges, from the poetry and essays of the 1920s, through the prose and poetry of the middle years (the 40s, 50s, and 60s), to the stories of *El informe de Brodie* and the poems of *La cifra* and other later collections. Robin Fiddian analyses the development of a postcolonial sensibility in works such as 'Mythical Founding of Buenos Aires', 'Tlön, Uqbar, Orbis Tertius', 'Theme of the Traitor and the Hero', and 'Brodie's Report'. He examines Borges's treatment of national and regional identity, and of East-West relations, in several essays and poems, contained, for example, in *Other Inquisitions* and *Seven Nights*. The theoretical concepts of 'coloniality' and 'Occidentalism' shed new light on several works by Borges, who acquires a sharper political profile than previously acknowledged. Fiddian pays special attention to Oriental subjects in Borges's works of the 70s and 80s, where their treatment is bound up with a critique of Occidental values and assumptions. Classified by some commentators over the years as a precursor of post-colonialism, Borges in fact emerges as a prototype of the postcolonial intellectual exemplified by James Joyce, Aimé Césaire (for example), and Edward Said. From a regional perspective, his repertoire of geopolitical and historical concerns resonates with those of Leopoldo Zea, Enrique Dussel, Eduardo Galeano, and Joaquín Torres García, who illustrate different strands and kinds of Latin American post-colonialism(s) of the twentieth century. At the same time, manifest differences in respect of political and artistic temperament mark Borges out as a postcolonial intellectual and creative writer who is *sui generis*.

Born and brought up in Poland bilingually in French and Polish but living for most of his professional life in England and writing in English, Joseph Conrad was, from the start, as much a European writer as he was a British one and his work – from his earliest fictions through *Heart of Darkness*, *Nostromo* and *The Secret Agent* to his later novels – has repeatedly been the focal point of discussions about key issues of the modern age. With chapters written by leading international scholars, this book provides a wide-ranging survey of the reception, translation and publication history of Conrad's works across Europe. Covering reviews and critical discussion, and with some attention to adaptations in

other media, these chapters situate Conrad's works in their social and political context. The book also includes bibliographies of key translations in each of the European countries covered and a timeline of Conrad's reception throughout the continent.

An Infinite Conversation

Junot Díaz and the Decolonial Imagination

New Makers of Modern Culture

Tales of Contemporary Somnambulism

With Borges

The Cambridge Introduction to Literature and Psychoanalysis

"Borges and Joyce stand as two of the most revolutionary writers of the twentieth-century. Both are renowned for their polyglot abilities, prodigious memories, cyclical conception of time, labyrinthine creations, and for their shared condition as European emigres and blind bards of Dublin and Buenos Aires. Yet at the same time, Borges and Joyce differ in relation to the central aesthetic of their creative projects: the epic scale of the Irishman contrasts with the compressed fictions of the Argentine. In this comprehensive and engaging study, Patricia Novillo-Corvalan demonstrates that Borges created a version of Joyce refracted through the prism of his art, thus encapsulating the colossal magnitude of *Ulysses* and *Finnegans Wake* within the confines of a nutshell. Separate chapters triangulate Borges and Joyce with the canonical legacy of Homer, Dante, and Shakespeare using as a point of departure Walter Benjamin's notion of the afterlife of a text. This ambitious, interdisciplinary study offers a model for Comparative Literature in the twenty-first century."

An introduction to one of Latin America's most important authors.

In this evocative work of what the author in his afterword calls "a kind of novelistic memoir," Jay Parini takes us back fifty years, when he fled the United States for Scotland--in flight from the Vietnam War and desperately in search of his adult life. There, through unlikely circumstances, he meets the famed Argentinian author Jorge Luis Borges. Borges--visiting his translator in Scotland--is in his seventies, blind and frail. When Borges hears that Parini owns a 1957 Morris Minor, he declares a long-held wish to visit the Highlands, where he hopes to meet a man in Inverness who is interested in Anglo-Saxon riddles. As they travel, stopping at various sites of historical interest, the charmingly garrulous Borges takes Parini on a grand tour of Western literature and ideas, while promising to teach him about love and poetry. As Borges's idiosyncratic world of labyrinths, mirrors, and doubles shimmers into being, their escapades take a surreal turn. *Borges and Me* is a classic road novel, based on true events. It's also a magical mystery tour of an era, like our own, in which uncertainties abound, and when--as ever--it's the young and the old who hear voices and dream dreams.

Architecture and urbanism have contributed to one of the most sweeping transformations of our times. Over the past four decades, neoliberalism has been not only a dominant paradigm in politics but a process of bricks and mortar in everyday life. Rather than to ask what a neoliberal architecture looks like, or how architecture represents neoliberalism, this volume examines the multivalent role of architecture and urbanism in geographically variable yet interconnected processes of neoliberal transformation across scales—from China, Turkey, South Africa, Argentina, Mexico, the United States, Britain, Sweden, and Czechoslovakia. Analyzing how buildings and urban projects in different regions since the 1960s have served in the implementation of concrete policies such as privatization, fiscal reform, deregulation, state restructuring, and the expansion of free trade, contributors reveal neoliberalism as a process marked by historical contingency. Neoliberalism on the Ground fundamentally reframes accepted narratives of both neoliberalism and postmodernism by demonstrating how architecture has articulated changing relationships between state, society, and economy since the 1960s.

Sons and Writers

New Ways to Kill Your Mother

A Companion to Jorge Luis Borges

The Making of Jorge Luis Borges as an Argentine Cultural Icon

The Reception of Joseph Conrad in Europe

Mirrors, Doubles, and Intimate Puzzles

*A longtime friend of the famed Argentinian writer links Borges's personal history with his literary production, tracing the unfolding and fruition of a creative genius.*

*In this fascinating, informative, and entertaining collection, internationally acclaimed, award-winning author Colm Tóibín turns his attention to the intricacies of family relationships in literature and writing. In pieces that range from the importance of aunts (and the death of parents) in the English nineteenth-century novel to the relationship between fathers and sons in the writing of James Baldwin and Barack Obama, Colm Tóibín illuminates not only the intimate connections between writers and their families but also, with wit and rare tenderness, articulates the great joy of reading their work. In the piece on the Notebooks of Tennessee Williams, Tóibín reveals an artist "alone and deeply fearful and unusually selfish" and one profoundly tormented by his sister's mental illness. Through the relationship between W.B. Yeats and his father, or Thomas Mann and his children, or J.M. Synge and his mother, Tóibín examines a world of family relations, richly comic or savage in its implications. In Roddy Doyle's writing on his parents we see an Ireland reinvented. From the dreams and nightmares of John Cheever's journals Tóibín makes flesh this darkly comic misanthrope and his relationship to his wife and his children. The majority of these pieces were previously published in the *Londron Review of Books*, the *New York Review Review of Books*, and the *Dublin Review*. Three of the thirteen pieces have never appeared before.*

*A portrait of the Latin-American writer and poet draws on interviews and previously unavailable sources to cover such topics as Borges's ancestry in Argentina, the passions and challenges that marked his life, and the evolution of his political ideas. 25,000 first printing.*

*New Makers of Modern Culture is the successor to the classic reference works *Makers of Modern Culture* and *Makers of Nineteenth-Century Culture*, published by Routledge in the early 1980s. The set was extremely successful and continues to be used to this day, due to the high quality of the writing, the distinguished contributors, and the cultural sensitivity shown in the selection of those individuals included. *New Makers of Modern Culture* takes into full account the rise and fall of reputation and influence over the last twenty-five years and the epochal changes that have occurred: the demise of Marxism and the collapse of the Soviet Union; the rise and fall of postmodernism; the eruption of Islamic fundamentalism; the triumph of the Internet. Containing over eight hundred essay-style entries, and covering the period from 1850 to the present, *New Makers of Modern Culture* includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview. Next to Karl Marx is Bob Marley, next to John Ruskin is Salman Rushdie, alongside Darwin is Luigi Dallapiccola, Deng Xiaoping runs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin. Once again, Wintle has enlisted the services of many distinguished writers and leading academics, such as Sam Beer, Bernard Crick, Edward Seidensticker and Paul Preston. In a few cases, for example Michael Holroyd and Philip Larkin, contributors are themselves the subject of entries. With its global reach, *New Makers of Modern Culture* provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing. There is*

an index of names and key terms.

*The Borges Enigma*

*Jorge Luis Borges in Context*

*A Study Guide for Jorge Luis Borges's "Borges and I"*

*Adolfo Bioy Casares*

*Norah Borges*

*A Life of Jorge Luis Borges*

**"In Buenos Aires, 1964, a blind writer approaches a sixteen-year-old bookstore clerk asking if he would be interested in a part-time job reading aloud." "The writer was Jorge Luis Borges, one of the world's finest literary minds; the boy was Alberto Manguel, who was later to become an internationally acclaimed author and bibliophile." "The young Manguel spent several years reading aloud and transcribing for the enigmatic Borges. Here he recalls this time with integrity and warmth, offering us an intimate and moving portrait of one of the great literary luminaries."--BOOK JACKET.**

**"I did not, I wish to state, become a journalist because there was no other 'profession' that would have me. I became a journalist because I did not want to rely on newspapers for information." *Love, Poverty and War: Journeys and Essays* showcases America's leading polemicist's rejection of consensus and cliché, whether he's reporting from abroad in Indonesia, Kurdistan, Iraq, North Korea, or Cuba, or when his pen is targeted mercilessly at the likes of William Clinton, Mother Theresa ("a fanatic, a fundamentalist and a fraud"), the Dalai Lama, Noam Chomsky, Mel Gibson and Michael Bloomberg. Hitchens began the nineties as a "darling of the left" but has become more of an "unaffiliated radical" whose targets include those on the "left," who he accuses of "fudging" the issue of military intervention in the Balkans, Afghanistan and Iraq. Yet, as Hitchens shows in his reportage, cultural and literary criticism, and opinion essays from the last decade, he has not jumped ship and joined the right but is faithful to the internationalist, contrarian and democratic ideals that have always informed his work.**

**Sarah Roger investigates Jorge Luis Borges's development as an author in light of Franz Kafka's influence, and in consideration of Borges's relationship with his father, Jorge Guillermo Borges (Borges pere, a failed author). Borges believed that much of Kafka's writing derived from his personal experiences, particularly his relationship with his father. This book looks at how reading Kafka helped Borges mediate and make productive use of his own relationship with his father, and it offers a thorough analysis of Borges pere's writing, which is supplemented by an appendix that reprints Borges pere's poetry for the first time. *Borges and Kafka* also provides extensive analysis of Kafka's presence in Borges's critical writing, his translations, and the stories that he modelled on Kafka. Particular attention is paid to the concepts that Borges identified as Kafka's obsessions: subordination, infinity, and hierarchical relationships, which Borges referred to as the "patria potestad." Roger's analysis is accompanied by an annotated bibliography documenting every mention of Kafka in Borges's writing and a list of every Kafka text Borges read. Kafka's influence is especially evident in the stories where Borges was openly imitating Kafka--"La loteria en Babilonia" (1941), "La biblioteca de Babel" (1941), and "El Congreso" (1971)--but it features throughout *Ficciones*. Reading Borges's writing in light of his interest in Kafka demonstrates his focus not just on the individual's subordinate place in an infinite hierarchy but also on the repercussions these circumstances had for a struggling author like Borges, who was seeking to define himself through his writing.**

***The Cultural Cold War in Latin America***

***Love, Poverty, and War***

***New Edition***

***Both Flesh and Not***

***Postcolonial Borges***