

DIRECTORATE OF DISTANCE EDUCATION

UNIVERSITY OF NORTH BENGAL

MASTER OF ARTS-ENGLISH

SEMESTER -IV

LATIN AMERICAN LITERATURE

ELECTIVE 403

BLOCK-2

UNIVERSITY OF NORTH BENGAL

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FOREWORD

The Self-Learning Material (SLM) is written with the aim of providing simple and organized study content to all the learners. The SLMs are prepared on the framework of being mutually cohesive, internally consistent and structured as per the university's syllabi. It is a humble attempt to give glimpses of the various approaches and dimensions to the topic of study and to kindle the learner's interest to the subject

We have tried to put together information from various sources into this book that has been written in an engaging style with interesting and relevant examples. It introduces you to the insights of subject concepts and theories and presents them in a way that is easy to understand and comprehend.

We always believe in continuous improvement and would periodically update the content in the very interest of the learners. It may be added that despite enormous efforts and coordination, there is every possibility for some omission or inadequacy in few areas or topics, which would definitely be rectified in future.

We hope you enjoy learning from this book and the experience truly enrich your learning and help you to advance in your career and future endeavours.

LATIN AMERICAN LITERATURE

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BLOCK-2 LATIN AMERICAN LITERATURE

This paper helps to understand the various aspects of the Latin American Poetry. This module comprises of seven units related to Life and work of Jorge Borges. .It gives the understanding of non-factionary work of Jorge Borges. Unit provides insight of the Caribbean philosophy.

It gives analysis of 'Writing Violence on the Northern Frontier.

Unit-8 This unit help to know more about the life of Jorge Borges .Unit gives the insight about the personal life of life and career of Jorge Borges. Unit helps to know more about achievements received by him.

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Unit-14 This unit help to learn about the Caribbean Literature Philosophy. Unit helps to understand the ethnic and racial diversity in the Caribbean. Unit helps to know the Asian influence in Caribbean literature. Unit describes the realism in the works of Caribbean Literature.

UNIT: 8 JORGE BORGES – INTRODUCTION TO LIFE

STRUCTURE

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8.5 Later Personal Life

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8.0 OBJECTIVE

This unit help to know more about the life of Jorge Borges .Unit gives the insight about the personal life of life and career of Jorge Borges. Unit helps to know more about achievements received by him.

Unit helps to achieve following objective:

- **Life And Career**
- **International Renown**
- **Later Personal Life and Death**

8.1 INTRODUCTION

Argentine author Jorge Luis Borges exerted a strong influence on the direction of literary fiction through his genre-bending met fictions, essays, and poetry. Borges was a founder, and principal practitioner, of postmodernist literature, a movement in which literature distances itself from life situations in favour of reflection on the creative process and critical self-examination. Widely read and profoundly erudite, Borges was a polymath who could discourse on the great literature of Europe and America and who assisted his translators as they brought his work into different languages. He was influenced by the work of such fantasists as Edgar Allan Poe and Franz Kafka, but his own fiction "combines literary and extra literary genres in order to create a dynamic, electric genre," to quote Alberto Julian Pérez in the Dictionary of Literary Biography. Pérez also noted that Borges's work "constitutes, through his extreme linguistic conscience and a formal synthesis capable of representing the most varied ideas, an instance of supreme development in and renovation of narrative techniques. With his exemplary literary advances and the reflective sharpness of his met literature, he has effectively influenced the destiny of literature."

In his preface to *Labyrinths: Selected Stories and Other Writings*, French author André Maurois called Borges "a great writer." Maurois wrote that Borges "composed only little essays or short narratives. Yet they suffice for us to call him great because of their wonderful intelligence, their wealth of invention, and their tight, almost mathematical style. Argentine by birth and temperament, but nurtured on universal literature, Borges [had] no spiritual homeland."

Borges was nearly unknown in most of the world until 1961 when, in his early sixties, he was awarded the Prix Formentor, the International Publishers Prize, an honor he shared with Irish playwright Samuel Beckett. Prior to winning the award, according to Gene H. Bell-Villada in *Borges and His Fiction: A Guide to His Mind and Art*, "Borges had been writing in relative obscurity in Buenos Aires, his fiction and poetry read by his compatriots, who were slow in perceiving his worth or even knowing him." The award made Borges internationally famous: a collection of his short stories, *Ficciones*, was simultaneously published in six different countries, and he was invited by the University of Texas to

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come to the United States to lecture, the first of many international lecture tours.

Borges's international appeal was partly a result of his enormous erudition, which becomes immediately apparent in the multitude of literary allusions from cultures around the globe that are contained in his writing. "The work of Jorge Luis Borges," Anthony Kerrigan wrote in his introduction to the English translation of *Ficciones*, "is a species of international literary metaphor. He knowledgeably makes a transfer of inherited meanings from Spanish and English, French and German, and sums up a series of analogies, of confrontations, of oppositions in other nations' literatures. His Argentinians act out Parisian dramas, his Central European Jews are wise in the ways of the Amazon, his Babylonians are fluent in the paradigms of Babel." In the *National Review*, Peter Witonski commented: "Borges's grasp of world literature is one of the fundamental elements of his art."

The familiarity with world literature evident in Borges's work was initiated at an early age, nurtured by a love of reading. His paternal grandmother was English and, since she lived with the Borgeses, English and Spanish were both spoken in the family home. Jorge Guillermo Borges, Borges's father, had a large library of English and Spanish books, and his son, whose frail constitution made it impossible to participate in more strenuous activities, spent many hours reading. "If I were asked to name the chief event in my life, I should say my father's library," Borges stated, in "An Autobiographical Essay," which originally appeared in the *New Yorker* and was later included in *The Aleph and Other Stories*, 1933-1969.

Under his grandmother's tutelage, Borges learned to read English before he could read Spanish. Among the first English-language books he read were works by Mark Twain, Edgar Allan Poe, Henry Wadsworth Longfellow, Robert Louis Stevenson, and H. G. Wells. In Borges's autobiographical essay, he recalled reading even the great Spanish masterpiece, Cervantes's *Don Quixote*, in English before reading it in Spanish. Borges's father encouraged writing as well as reading: Borges wrote his first story at age seven and, at nine, saw his own Spanish translation of Oscar Wilde's "The Happy Prince" published in a Buenos

Aires newspaper. "From the time I was a boy," Borges noted, "it was tacitly understood that I had to fulfill the literary destiny that circumstances had denied my father. This was something that was taken for granted. . . . I was expected to be a writer."

Borges indeed became a writer, one with a unique style. Critics were forced to coin a new word—Borgesian—to capture the magical world invented by the Argentine author. Jaime Alazraki noted in *Jorge Luis Borges*: "As with Joyce, Kafka, or Faulkner, the name of Borges has become an accepted concept; his creations have generated a dimension that we designate 'Borgesian.'" In the *Atlantic*, Keith Botsford declared: "Borges is . . . an international phenomenon . . . a man of letters whose mode of writing and turn of mind are so distinctively his, yet so much a revealed part of our world, that 'Borgesian' has become as commonplace a neologism as the adjectives 'Sartrean' or 'Kafkaesque.'"

Once his work became known in the United States, Borges inspired many young writers there. "The impact of Borges on the United States writing scene may be almost as great as was his earlier influence on Latin America," commented Bell-Villada. "The Argentine reawakened for us the possibilities of farfetched fancy, of formal exploration, of parody, intellectuality, and wit." Bell-Villada specifically noted echoes of Borges in works by Robert Coover, Donald Barthelme, and John Gardner. Another American novelist, John Barth, confessed Borges's influence in his own fiction. Bell-Villada concluded that Borges's work paved the way "for numerous literary trends on both American continents, determining the shape of much fiction to come. By rejecting realism and naturalism, he . . . opened up to our Northern writers a virgin field, led them to a wealth of new subjects and procedures."

The foundation of Borges's literary future was laid in 1914 when the Borges family took an ill-timed trip to Europe. The outbreak of World War I stranded them temporarily in Switzerland, where Borges studied French and Latin in school, taught himself German, and began reading the works of German philosophers and expressionist poets. He also encountered the poetry of Walt Whitman in German translation and soon began writing poetry imitative of Whitman's style. "For some time,"

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Emir Rodriguez Monegal wrote in *Borges: A Reader*, "the young man believed Whitman was poetry itself."

After the war the Borges family settled in Spain for a few years. During this extended stay, Borges published reviews, articles, and poetry and became associated with a group of avant-garde poets called Ultraists (named after the magazine, *Ultra*, to which they contributed). Upon Borges's return to Argentina in 1921, he introduced the tenets of the movement—a belief, for example, in the supremacy of the metaphor—to the Argentine literary scene. His first collection of poems, *Fervor de Buenos Aires*, was written under the spell of this new poetic movement. Although in his autobiographical essay he expressed regret for his "early Ultraist excesses," and in later editions of *Fervor de Buenos Aires* eliminated more than a dozen poems from the text and considerably altered many of the remaining poems, Borges still saw some value in the work. In his autobiographical essay he noted, "I think I have never strayed beyond that book. I feel that all my subsequent writing has only developed themes first taken up there; I feel that all during my lifetime I have been rewriting that one book."

One poem from the volume, "El Truco" (named after a card game), seems to testify to the truth of Borges's statement. In the piece he introduced two themes that appear over and over again in his later writing: circular time and the idea that all people are but one person. "The permutations of the cards," Rodriguez Monegal observed in *Jorge Luis Borges: A Literary Biography*, "although innumerable in limited human experience, are not infinite: given enough time, they will come back again and again. Thus the cardplayers not only are repeating hands that have already come up in the past. In a sense, they are repeating the former players as well: they are the former players."

Although better known for his prose, Borges began his writing career as a poet and was known primarily for his poetry in Latin America particularly. In addition to writing his own original poetry, he translated important foreign poets for an Argentinian audience. He also authored numerous essays and gave whole series of lectures on poetry and various poets from Dante to Whitman. Observing that Borges "is one of the major Latin American poets of the twentieth century," Daniel Balderston

in the Dictionary of Literary Biography added that in Latin America, Borges's poetry "has had a wide impact: many verses have been used as titles for novels and other works, many poems have been set to music, and his variety of poetic voices have been important to many younger poets."

Illusion is an important part of Borges's fictional world. In *Borges: The Labyrinth Maker*, Ana Maria Barrenechea called it "his resplendent world of shadows." But illusion is present in his manner of writing as well as in the fictional world he describes. In *World Literature Today*, William Riggan quoted Icelandic author Sigurdur Magnusson's thoughts on this aspect of Borges's work. "With the possible exception of Kafka," Magnusson stated, "no other writer that I know manages, with such relentless logic, to turn language upon itself to reverse himself time after time with a sentence or a paragraph, and effortlessly, so it seems, come upon surprising yet inevitable conclusions."

Borges expertly blended the traditional boundaries between fact and fiction and between essay and short story, and was similarly adept at obliterating the border between other genres as well. In a tribute to Borges that appeared in the *New Yorker* after the author's death in 1986, Mexican poet and essayist Octavio Paz wrote: "He cultivated three genres: the essay, the poem, and the short story. The division is arbitrary. His essays read like stories, his stories are poems; and his poems make us think, as though they were essays." In *Review*, Ambrose Gordon, Jr. similarly noted, "His essays are like poems in their almost musical development of themes, his stories are remarkably like his essays, and his poems are often little stories." Borges's "Conjectural Poem," for example, is much like a short story in its account of the death of one of his ancestors, Francisco Narciso de Laprida. Another poem, "The Golem," is a short narrative relating how Rabbi Low of Prague created an artificial man.

To deal with the problem of actually determining to which genre a prose piece by Borges might belong, Martin S. Stabb proposed in *Jorge Luis Borges*, his book-length study of the author, that the usual manner of grouping all of Borges's short fiction as short stories was invalid. Stabb instead divided the Argentinian's prose fiction into three categories

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which took into account Borges's tendency to blur genres: "'essayistic' fiction," "difficult-to-classify 'intermediate' fiction," and those pieces deemed "conventional short stories." Other reviewers saw a comparable division in Borges's fiction but chose to emphasize the chronological development of his work, noting that his first stories grew out of his essays, his "middle period" stories were more realistic, while his later stories were marked by a return to fantastic themes.

"Funes the Memorious," listed in Richard Burgin's *Conversations with Jorge Luis Borges* as one of Borges's favorite stories, is about Ireneo Funes, a young man who cannot forget anything. His memory is so keen that he is surprised by how different he looks each time he sees himself in a mirror because, unlike the rest of us, he can see the subtle changes that have taken place in his body since the last time he saw his reflection. The story is filled with characteristic Borgesian detail. Funes's memory, for instance, becomes excessive as a result of an accidental fall from a horse. In Borges an accident is a reminder that people are unable to order existence because the world has a hidden order of its own. Alazraki saw this Borgesian theme as "the tragic contrast between a man who believes himself to be the master and maker of his fate and a text or divine plan in which his fortune has already been written." The deliberately vague quality of the adjectives Borges typically uses in his sparse descriptive passages is also apparent: Funes's features are never clearly distinguished because he lives in a darkened room; he was thrown from his horse on a dark "rainy afternoon"; and the horse itself is described as "blue-gray"—neither one color nor the other. "This dominant chiaroscuro imagery," commented Bell-Villada, "is further reinforced by Funes's name, a word strongly suggestive of certain Spanish words variously meaning 'funereal,' 'ill-fated,' and 'dark.'" The ambiguity of Borges's descriptions lends a subtle, otherworldly air to this and other examples of his fiction.

In "Partial Magic in the Quixote" (also translated as "Partial Enchantments of the Quixote") Borges describes several occasions in world literature when a character reads about himself or sees himself in a play, including episodes from Shakespeare's plays, an epic poem of India, Miguel de Cervantes's *Don Quixote*, and *The One Thousand and*

One Nights. "Why does it disquiet us to know," Borges asked in the essay, "that Don Quixote is a reader of the Quixote, and Hamlet is a spectator of Hamlet? I believe I have found the answer: those inversions suggest that if the characters in a story can be readers or spectators, then we, their readers, can be fictitious."

That analysis was Borges's own interpretation of what John Barth referred to in the *Atlantic* as "one of Borges's cardinal themes." Barrenechea explained Borges's technique, noting: "To readers and spectators who consider themselves real beings, these works suggest their possible existence as imaginary entities. In that context lies the key to Borges's work. Relentlessly pursued by a world that is too real and at the same time lacking meaning, he tries to free himself from its obsessions by creating a world of such coherent phantasmagorias that the reader doubts the very reality on which he leans." Pérez put it this way: "In his fiction Borges repeatedly utilizes two approaches that constitute his most permanent contributions to contemporary literature: the creation of stories whose principal objective is to deal with critical, literary, or aesthetic problems; and the development of plots that communicate elaborate and complex ideas that are transformed into the main thematic base of the story, provoking the action and relegating the characters—who appear as passive subjects in this inhuman, nightmarish world—to a secondary plane."

For example, in one of Borges's variations on "the work within a work," Jaromir Hladik, the protagonist of Borges's story "The Secret Miracle," appears in a footnote to another of Borges' stories, "Three Versions of Judas." The note refers the reader to the "Vindication of Eternity," a work said to be written by Hladik. In this instance, Borges used a fictional work written by one of his fictitious characters to lend an air of erudition to another fictional work about the works of another fictitious author.

These intrusions of reality on the fictional world are characteristic of Borges's work. He also uses a device, which he calls "the contamination of reality by dream," that produces the same effect of uneasiness in the reader as "the work within the work," but through directly opposite means. Two examples of stories using this technique are "Tlon, Uqbar,

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Orbis Tertius" and "The Circular Ruins." The first, which Stabb included in his "difficult-to-classify 'intermediate' fiction," is one of Borges's most discussed works. It tells the story, according to Barrenechea, "of an attempt of a group of men to create a world of their own until, by the sheer weight of concentration, the fantastic creation acquires consistency and some of its objects—a compass, a metallic cone—which are composed of strange matter begin to appear on earth." By the end of the story, the world as we know it is slowly turning into the invented world of Tlon. Stabb called the work "difficult-to-classify" because, he commented, "the excruciating amount of documentary detail (half real, half fictitious) . . . make[s] the piece seem more like an essay." There are, in addition, footnotes and a postscript to the story as well as an appearance by Borges himself and references to several other well-known Latin-American literary figures, including Borges's friend Bioy Casares.

"The Circular Ruins," which Stabb considered a "conventional short story," describes a very unconventional situation. (The story is conventional, however, in that there are no footnotes or real people intruding on the fictive nature of the piece.) In the story a man decides to dream about a son until the son becomes real. Later, after the man accomplishes his goal, much to his astonishment, he discovers that he in turn is being dreamt by someone else. "The Circular Ruins" includes several themes seen throughout Borges's work, including the vain attempt to establish order in a chaotic universe, the infinite regression, the symbol of the labyrinth, and the idea of all people being one.

The futility of any attempt to order the universe, seen in "Funes the Memorious" and in "The Circular Ruins," is also found in "The Library of Babel" where, according to Alazraki, "Borges presents the world as a library of chaotic books which its librarians cannot read but which they interpret incessantly." The library was one of Borges's favorite images, often repeated in his fiction, reflecting the time he spent working as a librarian himself. In another work, Borges uses the image of a chessboard to elaborate the same theme. In his poem "Chess," he speaks of the king, bishop, and queen, who "seek out and begin their armed campaign." But, just as the dreamer dreams a man and causes him to act in a certain way,

the campaign is actually being planned by someone other than the members of royalty. "They do not know it is the player's hand," the poem continues, "that dominates and guides their destiny." In the last stanza of the poem Borges uses the same images to suggest the infinite regression: "God moves the player, he in turn, the piece. / But what god beyond God begins the round / of dust and time and sleep and agonies?" Another poem, "The Golem," which tells the story of an artificial man created by a rabbi in Prague, ends in a similar fashion: "At the hour of anguish and vague light, / He would rest his eyes on his Golem. / Who can tell us what God felt, / As he gazed on His rabbi in Prague?" Just as there is a dreamer dreaming a man, and beyond that a dreamer dreaming the dreamer who dreamt the man, then, too, there must be another dreamer beyond that in an infinite succession of dreamers.

The title of the story, "The Circular Ruins," suggests a labyrinth. In another story, "The Babylon Lottery," Stabb explained that "an ironically detached narrator depicts life as a labyrinth through which man wanders under the absurd illusion of having understood a chaotic, meaningless world." Labyrinths or references to labyrinths are found in nearly all of Borges's fiction. The labyrinthine form is often present in his poems, too, especially in Borges's early poetry filled with remembrances of wandering the labyrinth-like streets of old Buenos Aires.

In "The Circular Ruins," Borges returns to another favorite theme: circular time. This theme embraces another device mentioned by Borges as typical of fantastic literature: time travel. Borges's characters, however, do not travel through time in machines; their travel is more on a metaphysical, mythical level. Circular time—a concept also favored by Nietzsche, one of the German philosophers Borges discovered as a boy—is apparent in many of Borges's stories, including "Three Versions of Judas," "The Garden of the Forking Paths," "Tlon, Uqbar, Orbis Tertius," "The Library of Babel," and "The Immortal." It is also found in another of Borges's favorite stories, "Death and the Compass," in which the reader encounters not only a labyrinth but a double as well. Stabb offered the story as a good example of Borges's "conventional short stories."

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"Death and the Compass" is a detective story. Erik Lonrot, the story's detective, commits the fatal error of believing there is an order in the universe that he can understand. When Marcel Yarmolinsky is murdered, Lonrot refuses to believe it was just an accident; he looks for clues to the murderer's identity in Yarmolinsky's library. Red Scharlach, whose brother Lonrot had sent to jail, reads about the detective's efforts to solve the murder in the local newspaper and contrives a plot to ambush him. The plan works because Lonrot, overlooking numerous clues, blindly follows the false trail Scharlach leaves for him.

The final sentences—in which Lonrot is murdered—change the whole meaning of the narrative, illustrate many of Borges's favorite themes, and crystalize Borges's thinking on the problem of time. Lonrot says to Scharlach: "I know of one Greek labyrinth which is a single straight line. Along that line so many philosophers have lost themselves that a mere detective might well do so, too. Scharlach, when in some other incarnation you hunt me, pretend to commit (or do commit) a crime at A, then a second crime at B. . . . then a third crime at C. . . . Wait for me afterwards at D. . . . Kill me at D as you now are going to kill me at Triste-le-Roy." "The next time I kill you," said Scharlach, "I promise you that labyrinth, consisting of a single line which is invisible and unceasing." He moved back a few steps. Then, very carefully, he fired.

"Death and the Compass" is in many ways a typical detective story, but this last paragraph takes the story far beyond that popular genre. Lonrot and Scharlach are doubles (Borges gives us a clue in their names: *rot* means red and *scharlach* means scarlet in German) caught in an infinite cycle of pursuing and being pursued. "Their antithetical natures, or inverted mirror images," George R. McMurray observed in his study *Jorge Luis Borges*, "are demonstrated by their roles as detective/criminal and pursuer/pursued, roles that become ironically reversed." Rodriguez Monegal concluded: "The concept of the eternal return . . . adds an extra dimension to the story. It changes Scharlach and Lonrot into characters in a myth: Abel and Cain endlessly performing the killing."

Doubles, which Bell-Villada defined as "any blurring or any seeming multiplication of character identity," are found in many of Borges's works, including "The Waiting," "The Theologians," "The South," "The

Shape of the Sword," "Three Versions of Judas," and "Story of the Warrior and the Captive." Borges's explanation of "The Theologians" (included in his collection, *The Aleph and Other Stories*, 1933-1969) reveals how a typical Borgesian plot involving doubles works. "In 'The Theologians' you have two enemies," Borges told Richard Burgin in an interview, "and one of them sends the other to the stake. And then they find out somehow they're the same man." In an essay in *Studies in Short Fiction*, Robert Magliola noticed that "almost every story in Dr. Brodie's Report is about two people fixed in some sort of dramatic opposition to each other." In two pieces, "Borges and I" (also translated as "Borges and Myself") and "The Other," Borges appears as a character along with his double. In the former, Borges, the retiring Argentine librarian, contemplates Borges, the world-famous writer. It concludes with one of Borges's most-analyzed sentences: "Which of us is writing this page, I don't know."

Some critics saw Borges's use of the double as an attempt to deal with the duality in his own personality: the struggle between his native Argentine roots and the strong European influence on his writing. They also pointed out what seemed to be an attempt by the author to reconcile through his fiction the reality of his sedentary life as an almost-blind scholar with the longed-for adventurous life of his dreams, like those of his famous ancestors who actively participated in Argentina's wars for independence. Bell-Villada pointed out that this tendency is especially evident in "The South," a largely autobiographical story about a library worker who, like Borges, "is painfully aware of the discordant strains in his ancestry."

The idea that all humans are one, which Anderson-Imbert observed calls for the "obliteration of the I," is perhaps Borges's biggest step toward a literature devoid of realism. In this theme we see, according to Ronald Christ in *The Narrow Act: Borges' Art of Illusion*, "the direction in Borges's stories away from individual psychology toward a universal mythology." This explains why so few of Borges's characters show any psychological development; instead of being interested in his characters as individuals, Borges typically uses them only to further his philosophical beliefs.

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All of the characteristics of Borges's work, including the blending of genres and the confusion of the real and the fictive, seem to come together in one of his most quoted passages, the final paragraph of his essay "A New Refutation of Time." While in *Borges: A Reader* Rodriguez Monegal called the essay Borges's "most elaborate attempt to organize a personal system of metaphysics in which he denies time, space, and the individual 'I,'" Alazraki noted that it contains a summation of Borges's belief in "the heroic and tragic condition of man as dream and dreamer."

"Our destiny," wrote Borges in the essay, "is not horrible because of its unreality; it is horrible because it is irreversible and ironbound. Time is the substance I am made of. Time is a river that carries me away, but I am the river; it is a tiger that mangles me, but I am the tiger; it is a fire that consumes me, but I am the fire. The world, alas, is real; I, alas, am Borges."

Since his death from liver cancer in 1986, Borges's reputation has only grown in esteem. In honor of the centenary of his birth, Viking Press issued a trilogy of his translated works, beginning with *Collected Fictions*, in 1998. The set became the first major summation of Borges's work in English, and *Review of Contemporary Fiction* writer Irving Malin called the volume's debut "the most significant literary event of 1998." The collection includes "The Circular Ruins," "Tlon, Uqbar, Orbis Tertius," and the prose poem "Everything and Nothing," along with some of the Argentine writer's lesser-known works. "I admire the enduring chill of Borges," concluded Malin. "Despite his calm, understated style, he manages to make us unsure of our place in the world, of the value of language."

The second volume from Viking was *Selected Poems*, with Borges's original Spanish verse alongside English renditions from a number of translators. *Nation* critic Jay Parini commended editor Alexander Coleman's selections of poems from different periods of Borges's life, praised some of the English translations, and described Borges's work as timeless. "Borges stands alone, a planet unto himself, resisting categorization," Parini noted, adding, "Although literary fashions come

and go, he is always there, endlessly rereadable by those who admire him, awaiting rediscovery by new generations of readers."

Selected Non-Fictions, the third in the commemorative trilogy, brings together various topical articles from Borges. These include prologues for the books of others, including Virginia Woolf, and political opinion pieces, such as his excoriating condemnation of Nazi Germany as well as to the tacit support it received from some among the Argentine middle classes. Borges also writes about the dubbing of foreign films and the celebrated Dionne quintuplets, born in Canada in the 1930s. "One reads these," noted Richard Bernstein in the *New York Times*, "with amazement at their author's impetuous curiosity and penetrating intelligence." Review of Contemporary Fiction critic Ben Donnelly, like other critics, felt that all three volumes complemented each other, as Borges's own shifts between genres did: "The best essays here expose even grander paradoxes and erudite connections than in his stories," Donnelly noted.

In 2000, Harvard University Press issued *This Craft of Verse*, a series of lectures delivered by Borges at Harvard University in the late 1960s. They languished in an archive for some thirty years until the volume's editor, Calin-Andrei Mihailescu, found the tapes and transcribed them. Micaela Kramer, reviewing the work for the *New York Times*, commented that its pages show "Borges's ultimate gift" and, as she noted, "his unwavering belief in the world of dreams and ideas, the sense that life is 'made of poetry.'" In his essay on Borges, Pérez observed that the author "created his own type of post-avant-garde literature—which shows the process of critical self-examination that reveals the moment in which literature becomes a reflection of itself, distanced from life—in order to reveal the formal and intellectual density involved in writing."

8.2 LIFE AND CAREER

Early life and education

Jorge Francisco Isidoro Luis Borges Acevedo was born into an educated middle-class family on 24 August 1899. They were in comfortable circumstances but not wealthy enough to live in downtown Buenos Aires so the family resided in Palermo, then a poorer neighbourhood. Borges's

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mother, Leonor Acevedo Suárez, came from a traditional Uruguayan family of criollo (Spanish) origin. Her family had been much involved in the European settling of South America and the Argentine War of Independence, and she spoke often of their heroic actions.

His 1929 book, *Cuaderno San Martín*, includes the poem "Isidoro Acevedo", commemorating his grandfather, Isidoro de Acevedo Laprida, a soldier of the Buenos Aires Army. A descendant of the Argentine lawyer and politician Francisco Narciso de Laprida, de Acevedo Laprida fought in the battles of Cepeda in 1859, Pavón in 1861, and Los Corrales in 1880. De Acevedo Laprida died of pulmonary congestion in the house where his grandson Jorge Luis Borges was born.

Borges's own father, Jorge Guillermo Borges Haslam (24 February 1874 – 14 February 1938)[9] was a lawyer, and wrote a novel *El caudillo* in 1921. Borges Haslam was born in Entre Ríos of Spanish, Portuguese, and English descent, the son of Francisco Borges Lafinur, a colonel, and Frances Ann Haslam, an Englishwoman. Borges Haslam grew up speaking English at home. The family frequently traveled to Europe. Borges Haslam wed Leonor Acevedo Suarez in 1898 and their offspring also included the painter Norah Borges, sister of Jorge Luis Borges.

At age nine, Jorge Luis Borges translated Oscar Wilde's *The Happy Prince* into Spanish. It was published in a local journal, but Borges' friends thought the real author was his father.. Borges Haslam was a lawyer and psychology teacher who harboured literary aspirations. Borges said his father "tried to become a writer and failed in the attempt", despite the 1921 opus *El caudillo*. Jorge Luis Borges wrote, "as most of my people had been soldiers and I knew I would never be, I felt ashamed, quite early, to be a bookish kind of person and not a man of action."

Jorge Luis Borges was taught at home until the age of 11, was bilingual in Spanish and English, reading Shakespeare in the latter at the age of twelve.. The family lived in a large house with an English library of over one thousand volumes; Borges would later remark that "if I were asked to name the chief event in my life, I should say my father's library."

His father gave up practicing law due to the failing eyesight that would eventually afflict his son. In 1914, the family moved to Geneva,

Switzerland, and spent the next decade in Europe.. Borges Haslam was treated by a Geneva eye specialist, while Jorge Luis and his sister Norah attended school; there Jorge Luis learned French. He read Thomas Carlyle in English, and he began to read philosophy in German. In 1917, when he was eighteen, he met writer Maurice Abramowicz and began a literary friendship that would last for the remainder of his life.. He received his baccalauréat from the Collège de Genève in 1918. The Borges family decided that, due to political unrest in Argentina, they would remain in Switzerland during the war. After World War I, the family spent three years living in various cities: Lugano, Barcelona, Majorca, Seville, and Madrid.. They remained in Europe until 1921.

At that time, Borges discovered the writings of Arthur Schopenhauer and Gustav Meyrink's *The Golem* (1915) which became influential to his work. In Spain, Borges fell in with and became a member of the avant-garde, anti-ModernismoUltraist literary movement, inspired by Guillaume Apollinaire and Filippo Tommaso Marinetti, close to the Imagists. His first poem, "Hymn to the Sea," written in the style of Walt Whitman, was published in the magazine *Grecia*. While in Spain, he met such noted Spanish writers as Rafael CansinosAssens and Ramón Gómez de la Serna.

8.3 LATER CAREER

Borges's father died in 1938, shortly before his 64th birthday. On Christmas Eve that year, Borges suffered a severe head injury; during treatment, he nearly died of sepsis. While recovering from the accident, Borges began exploring a new style of writing for which he would become famous. His first story written after his accident, "Pierre Menard, Author of the Quixote," came out in May 1939. One of his most famous works, "Menard" examines the nature of authorship, as well as the relationship between an author and his historical context. His first collection of short stories, *El jardín de senderos que se bifurcan* (The Garden of Forking Paths), appeared in 1941, composed mostly of works previously published in *Sur*..

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The title story concerns a Chinese professor in England, Dr. Yu Tsun, who spies for Germany during World War I, in an attempt to prove to the authorities that an Asian person is able to obtain the information that they seek. A combination of book and maze, it can be read in many ways. Through it, Borges arguably invented the hypertext novel and went on to describe a theory of the universe based upon the structure of such a novel.

Composed of stories taking up over sixty pages, the book was generally well received, but *El jardín de senderos que se bifurcan* failed to garner for him the literary prizes many in his circle expected. Victoria Ocampo dedicated a large portion of the July 1942 issue of *Sur* to a "Reparation for Borges." Numerous leading writers and critics from Argentina and throughout the Spanish-speaking world contributed writings to the "reparation" project.

With his vision beginning to fade in his early thirties and unable to support himself as a writer, Borges began a new career as a public lecturer. He became an increasingly public figure, obtaining appointments as president of the Argentine Society of Writers and as professor of English and American Literature at the Argentine Association of English Culture. His short story "Emma Zunz" was made into a film (under the name of *Días de odio*, *Days of Hate*, directed in 1954 by Leopoldo Torre Nilsson). Around this time, Borges also began writing screenplays.

In 1955, he became director of the Argentine National Library. By the late 1950s he had become completely blind. Neither the coincidence nor the irony of his blindness as a writer escaped Borges:.

Nadie rebaje a lágrima o reproche

esta declaración de la maestría

de Dios, que con magnífica ironía

me dio a la vez los libros y la noche.

No one should read self-pity or reproach

Into this statement of the majesty

Of God; who with such splendid irony,

Granted me books and night at one touch.

His later collection of poetry, *Elogio de la Sombra* (In Praise of Darkness), develops this theme. In 1956 the University of Cuyo awarded

Borges the first of many honorary doctorates and the following year he received the National Prize for Literature .From 1956 to 1970, Borges also held a position as a professor of literature at the University of Buenos Aires and other temporary appointments at other universities.In the fall of 1967 and spring of 1968, he delivered the Charles Eliot Norton Lectures at Harvard University.

As his eyesight deteriorated, Borges relied increasingly on his mother's help.When he was not able to read and write anymore (he never learned to read Braille), his mother, to whom he had always been close, became his personal secretary.When Perón returned from exile and was re-elected president in 1973, Borges immediately resigned as director of the National Library.

CHECK YOUR PROGRESS I:

Q1. Write in brief about early life and career of Jorge Borges.

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Q2. Discuss few of the literary works of Jorge.

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8.4 INTERNATIONAL RENOWN

Eight of Borges's poems appear in the 1943 anthology of Spanish American Poets by H.R. Hays."The Garden of Forking Paths", one of the first Borges stories to be translated into English, appeared in the August 1948 issue of Ellery Queen's Mystery Magazine, translated by Anthony Boucher.Though several other Borges translations appeared in literary magazines and anthologies during the 1950s (and one story appeared in the science fiction magazine Fantastic Universe in 1960), his international fame dates from the early 1960s.

In 1961, Borges received the first Prix International, which he shared with Samuel Beckett. While Beckett had garnered a distinguished reputation in Europe and America, Borges had been largely unknown and

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untranslated in the English-speaking world and the prize stirred great interest in his work. The Italian government named Borges Commendatore and the University of Texas at Austin appointed him for one year to the Tinker Chair. This led to his first lecture tour in the United States. In 1962, two major anthologies of Borges's writings were published in English by New York presses: *Ficciones* and *Labyrinths*. In that year, Borges began lecture tours of Europe. Numerous honors were to accumulate over the years such as a Special Edgar Allan Poe Award from the Mystery Writers of America "for distinguished contribution to the mystery genre" (1976), the Balzan Prize (for Philology, Linguistics and literary Criticism) and the Prix mondial Cino Del Duca, the Cervantes Prize (all 1980), as well as the French Legion of Honour (1983) and the Diamond Konex Award for Literature Arts as the most important writer in the last decade in his country.

In 1967, Borges began a five-year period of collaboration with the American translator Norman Thomas di Giovanni, through whom he became better known in the English-speaking world. Di Giovanni contended that Borges' popularity was due to him writing with multiple languages in mind and deliberately using Latin words as a bridge from Spanish to English.

Borges continued to publish books, among them *El libro de los seres imaginarios* (Book of Imaginary Beings, 1967, co-written with Margarita Guerrero), *El informe de Brodie* (Dr. Brodie's Report, 1970), and *El libro de arena* (The Book of Sand, 1975). He lectured prolifically. Many of these lectures were anthologized in volumes such as *Sietenoches* (Seven Nights) and *Nueve ensayos dantescos* (Nine Dantesque Essays).

His presence in 1967 on campus at the University of Virginia (UVA) in the U.S. influenced a group of students among whom was Jared Loewenstein, who would later become founder and curator of the Jorge Luis Borges Collection at UVA, one of the largest repositories of documents and manuscripts pertaining to Borges's early works. In 1984, he travelled to Athens, Greece, and later to Rethymnon, Crete, where he was awarded an honorary doctorate from the School of Philosophy at the University of Crete.

8.5 LATER PERSONAL LIFE

In 1967, Borges married the recently widowed Elsa Astete Millán. Friends believed that his mother, who was 90 and anticipating her own death, wanted to find someone to care for her blind son. The marriage lasted less than three years. After a legal separation, Borges moved back in with his mother, with whom he lived until her death at age 99. Thereafter, he lived alone in the small flat he had shared with her, cared for by Fanny, their housekeeper of many decades.

From 1975 until the time of his death, Borges traveled internationally. He was often accompanied in these travels by his personal assistant María Kodama, an Argentine woman of Japanese and German ancestry. In April 1986, a few months before his death, he married her via an attorney in Paraguay, in what was then a common practice among Argentines wishing to circumvent the Argentine laws of the time regarding divorce. On his religious views, Borges declared himself an agnostic, clarifying: "Being an agnostic means all things are possible, even God, even the Holy Trinity. This world is so strange that anything may happen, or may not happen."

8.6 DEATH

During his final days in Geneva, Borges began brooding about the possibility of an afterlife. Although calm and collected about his own death, Borges began probing Kodama as to whether she inclined more towards the Shinto beliefs of her father or the Catholicism of her mother. Kodama "had always regarded Borges as an Agnostic, as she was herself", but given the insistence of his questioning, she offered to call someone more "qualified".. Borges responded, "You are asking me if I want a priest." He then instructed her to call two clergymen, a Catholic priest, in memory of his mother, and a Protestant minister, in memory of his English grandmother. He was visited first by Father Pierre Jacquet and by Pastor Edouard de Montmollin..

Borges died of liver cancer on 14 June 1986, aged 86, in Geneva. His burial was preceded by an ecumenical service at the Protestant Cathédrale de Saint Pierre on 18 June. With many Swiss and Argentine

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dignitaries present, Pastor de Montmollin read the First Chapter of St John's Gospel. He then preached that "Borges was a man who had unceasingly searched for the right word, the term that could sum up the whole, the final meaning of things." He explained, however, that no man can reach that word through his own efforts and in trying becomes lost in a labyrinth. Pastor de Montmollin concluded, "It is not man who discovers the word, it is the Word that comes to him."

Father Jacquet also preached, saying that, when visiting Borges before his death, he had found "a man full of love, who received from the Church the forgiveness of his sins". After the funeral, Borges was laid to rest in Geneva's Cimetière de Plainpalais. His grave, marked by a rough-hewn headstone, is adorned with carvings derived from Anglo-Saxon and Old Norse art and literature

CHECK YOUR PROGRESS II:

Q1. State how Jorge Borges was internationally renowned.

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Q2. Discuss the later life of Jorge Borges.

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8.7 LET'S SUM UP

Born in Buenos Aires, Borges later moved with his family to Switzerland in 1914, where he studied at the Collège de Genève. The family travelled widely in Europe, including Spain. On his return to Argentina in 1921, Borges began publishing his poems and essays in surrealist literary journals. He also worked as a librarian and public lecturer. In 1955, he was appointed director of the National Public Library and professor of English Literature at the University of Buenos Aires. He became completely blind by the age of 55. Scholars have suggested that his progressive blindness helped him to create innovative literary symbols

through imagination. By the 1960s, his work was translated and published widely in the United States and Europe. Borges himself was fluent in several languages.

In 1961, he came to international attention when he received the first Formentor prize (Prix International), which he shared with Samuel Beckett. In 1971, he won the Jerusalem Prize. His international reputation was consolidated in the 1960s, aided by his works being available in English, by the Latin American Boom and by the success of García Márquez's *One Hundred Years of Solitude*. He dedicated his final work, *The Conspirators*, to the city of Geneva, Switzerland. Writer and essayist J. M. Coetzee said of him: "He, more than anyone, renovated the language of fiction and thus opened the way to a remarkable generation of Spanish American novelists."

8.8 KEYWORDS

1. **Baruch Spinoza** was a Dutch philosopher of Portuguese Sephardi origin.
2. **Fantasy** is a genre of speculative fiction set in a fictional universe, often inspired by real world myth and folklore. Its roots are in oral traditions, which then became fantasy literature and drama.
3. **Argentine literature**, i.e. the set of literary works produced by writers who originated from Argentina, is one of the most prolific, relevant and influential in the whole Spanish speaking world.
4. **Hypertext** fiction is a genre of electronic literature, characterized by the use of hypertext links that provide a new context for non-linearity in literature and reader interaction.

8.9 QUESTIONS FOR REVIEW

- Highlight the family of Jorge Borges.
- What are the similarities and contrasts between Borges and Gabriel Garcia Marques?
- What was the political opinion in the work of Jorge.
- Discuss few of the literature work of Jorge.
- Discuss Jorge Luis Borges's legacy.

8.10 SUGGESTED READINGS AND REFERENCES

1. Jorge Luis Borges at the Encyclopædia Britannica
2. Jorge Luis Borges at Curlie
3. Works by Jorge Luis Borges at Open Library Edit this at Wikidata
4. Ronald Christ (Winter–Spring 1967). "Jorge Luis Borges, The Art of Fiction No. 39". Paris Review.
5. BBC Radio 4 discussion programme from In our time. (Audio 45 mins)
6. The Garden of Forking Paths Borges site from The Modern Word.
7. Borges Center, University of Pittsburgh.
8. The Friends of Jorge Luis Borges Worldwide Society & Associates
9. International Foundation Jorge Luis Borges
10. Jorge Luis Borges recorded at the Library of Congress for the Hispanic Division's audio literary archive on April 23, 1976.

8.11 ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress I :

Answer 1 : Check Section 8.2

Answer 2 : Check Section 8.3

Check Your Progress II :

Answer 1 : Check Section 8.4

Answer 2 : Check Section 8.5

UNIT: 9 JORGE BORGES – LITERARY WORK

STRUCTURE

- 9.0 Objective
- 9.1 Introduction
- 9.2 The Legacy Of Jorge
- 9.3 Influences
- 9.4 The Analysis Of Jorge Stories
- 9.5 Culture and Argentine Literature
- 9.6 The Garden Of Forking Paths
- 9.7 The Circular Ruins
- 9.8 Pierre Menard, Author Of The Quixote
- 9.9 The South
- 9.10 An Introduction to A Labyrinthine Imagination
- 9.11 Let's Sum Up
- 9.12 Keywords
- 9.13 Questions For Review
- 9.14 Suggested Readings And Reference
- 9.15 Answers To Check Your Progress

9.0 OBJECTIVE

This unit helps to know about the literary work of Jorge Borges. Unit helps to analyze short stories of Jorge. Units gives the introduction to some of the works of Jorge like The Garden of Forking Paths and Introduction to a Labrinthine Imagination.Units gives the insight that how Jorge work was influenced by Argentine Literature and culture.

Unit helps to achieve following objective:

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- **The Legacy Of Jorge**
- **Influences and Analysis Of Jorge Stories**
- **Effects of Culture and Argentine Literature**
- **An Introduction to A Labyrinthine Imagination, The Garden Of Forking Paths, The Circular Ruins**

9.1 INTRODUCTION

Jorge Francisco Isidoro Luis Borges Acevedo KBE (24 August 1899 – 14 June 1986) was an Argentine short-story writer, essayist, poet and translator, and a key figure in Spanish-language and universal literature. His best-known books, *Ficciones* (Fictions) and *El Aleph* (The Aleph), published in the 1940s, are compilations of short stories interconnected by common themes, including dreams, labyrinths, philosophy, libraries, mirrors, fictional writers, and mythology. Borges' works have contributed to philosophical literature and the fantasy genre, and have been considered by some critics to mark the beginning of the magic realist movement in 20th century Latin American literature. His late poems converse with such cultural figures as Spinoza, Camões, and Virgil.

Born in Buenos Aires, Borges later moved with his family to Switzerland in 1914, where he studied at the Collège de Genève. The family travelled widely in Europe, including Spain. On his return to Argentina in 1921, Borges began publishing his poems and essays in surrealist literary journals. He also worked as a librarian and public lecturer. In 1955, he was appointed director of the National Public Library and professor of English Literature at the University of Buenos Aires. He became completely blind by the age of 55. Scholars have suggested that his progressive blindness helped him to create innovative literary symbols through imagination. By the 1960s, his work was translated and published widely in the United States and Europe. Borges himself was fluent in several languages.

In 1961, he came to international attention when he received the first Formentor prize (Prix International), which he shared with Samuel Beckett. In 1971, he won the Jerusalem Prize. His international reputation was consolidated in the 1960s, aided by his works being

available in English, by the Latin American Boom and by the success of García Márquez's *One Hundred Years of Solitude*.^[4] He dedicated his final work, *The Conspirators*, to the city of Geneva, Switzerland. Writer and essayist J. M. Coetzee said of him: "He, more than anyone, renovated the language of fiction and thus opened the way to a remarkable generation of Spanish American novelists."

Jorge Luis Borges is one of the most important figures in Argentinian literature and Spanish narrative in general. Borges is also one of the most analysed authors in the history of literature.

Jorge Luis Borges most famous works include *Universal History of Infamy* (1935), *Ficciones* (1944), *The Aleph* (1949), and *The Book of Sand* (1975). All of them deal with fictional places and toy with the idea of infinity and mythical creatures that immerse the reader in magical worlds. The stories have been influenced by all genres of literature, from ancient Greece through the 20th-century avant-garde movements.

One of the most famous Jorge Luis Borges excerpts is:

The universe (which others call the Library) is composed of an indefinite and perhaps the infinite number of hexagonal galleries, with vast air shafts between, surrounded by very low railings. From any of the hexagons, one can see, interminably, the upper and lower floors. The distribution of the galleries is invariable. Twenty shelves, five long shelves per side, cover all the sides except two; their height, which is the distance from the floor to ceiling, scarcely exceeds that of a normal bookcase.....

Jorge Luis Borges, *The Library of Babel* (1941)

Many consider the text a prophesy about the creation of Internet: a global library in which all texts are related and interlinked. According to Borges, the finite library represented the universe before mankind, although it would appear infinite to the human eye.

His stories, always full of detailed quotes, create logical syllogisms in the mind that make even the impossible seem possible. The words transform into bold images that make it seem like part of the real world.

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Jorge Luis Borges was born in Buenos Aires on August 24th, 1899. He was the son of an Argentinian lawyer, Jorge Guillermo Borges, and his mother, Leonor Acevedo Suárez, was from Uruguay. At their sophisticated family home, both Spanish and English were spoken. Borges was exposed to literature very early on, and by age four he could already read and write.

At 9 years old, the writer was first published in the *El País* newspaper when he translated *The Happy Prince* by Oscar Wilde from English to Spanish. This is the only time that the author ever signed his name as simply “Jorge Borges.” During his childhood years, Jorge Luis Borges had a rough time and was constantly made fun of and humiliated by his classmates at his school in the Palermo neighbourhood of Buenos Aires.

The Borges family moved to Europe when Jorge’s father was forced to retire from his position as a professor due to a blindness disease that would greatly influence his son. They settled in the city of Geneva, where Jorge Luis Borges would study French and teach himself German.

In 1919 the family moved to Barcelona and later to Palma de Mallorca, marking the beginning of Jorge Luis Borges’ professional literary career. In Madrid and Seville, he participated in the Ultraist movement and later became the leading force of the movement in Argentina. There, Borges associated with other important Spanish writers of the time: Rafael Cansinos Assens, Gómez de la Serna, Valle Inclán, and Gerardo Diego.

In 1921 Jorge Luis Borges returned to his native Buenos Aires. The rediscovery of his homeland greatly impacted him and led him to mystify its suburbs, the tango, and even the neighborhood hoodlums. He befriended both Leopoldo Lugones and Ricardo Güiraldes, with whom he founded a new literary magazine.

When Juan Perón took power in Argentina, Borges, an anti-Peronist, abandoned his regular position and dedicated himself to giving lectures throughout the Argentinian provinces.

By the age of 50, Jorge Luis Borges had finally gained the recognition that he deserved both inside and outside of Argentina. He eventually became the president of the Argentine Society of Writers and, with the fall of Perón in 1955, was named the president of the National Library.

In 1986 Jorge Luis Borges returned to Geneva, a city he dearly loved, where he passed away from liver cancer on June 14th of the same year.

9.2 THE LEGACY OF JROGE

The work of Jorge Luis Borges has inspired countless writers while remaining unsurpassed; this accomplishment speaks to his distinct and important legacy. Borges is sometimes compared to Samuel Beckett, with whom he shared the first Prix International, an award which was instrumental to bringing fame and wide translation to the Argentinian author and his work. Borges was recognized for his collection *Ficciones* (1944), and Beckett for his *Molloy Trilogy* - works that are similarly influential and inimitable.

Short fiction writers tend to call their work "stories" or, like Edgar Allan Poe, "tales." That Borges' collection is entitled *Ficciones* ("Fictions") rather than *Cuentos* ("Stories") reveals the significance of his art. Borges was a devout writer of metafiction. To call a piece a fiction is a subtle acknowledgement that our prejudices and expectatons for a story are going to be challenged. One preoccupation of his work is a complete minimization, if not elimination, of narrative. The fiction "The Approach to Al-Mu'tasim" is framed as an imaginary review of an imaginary book written by an imaginary critic. While still engaging and interesting, the reader will have difficulty saying that there's a conventional plot. Borges omits traditional narrative staples such as sequence, causation, and character relationships and thus challenges what our expectations of a story, and thereby fiction, ought to be.

While metafiction can be fun and insightful trickery, an author's work needs to transcend merely artistic concerns to become great. While maintaining a largely consistent interrogation of the fictional form, Borges directs his gaze to a number of philosophical issues. His story, "The Library of Babel" is about a infinite library of hexagonal rooms which represents a disheartening search for meaning in a perplexing universe. Borges' work is endowed with remarkable imagination, and some critics have posited that his creative capacity was aided by his failing eyesight. Borges was blind by age 55, making him, like Joyce, a

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tremendously gifted writer whose career was cut short by visual pain and difficulty.

Umberto Eco, in his novel *The Name of the Rose*, presents a labyrinthine monastery library with many puzzling turns and traps, much like that found in Borges' short stories "The Library of Babel" and "The Garden of Forking Paths." If Borges' influence isn't apparent enough, *The Name of the Rose* has a character named Jorge of Burgos, who, like Borges himself, is a wise, Spanish-speaking blind man. Eco, drawing from Borges' memorable symbolism, unites the search for existential meaning with that of literary meaning.

One motif of Borges' work is the unreliable narrator who distorts, omits, and contradicts. Borges in real life sometimes mirrored this persona. Borges, in one story, condemns a character for being "incapable of resisting the basest of art's temptations: the temptation to be a genius." Yet, one of the author's considerable laments of his career was that the Nobel Prize Committee never acknowledged his own artistic genius with their award. It is certainly not the first time an author has gone against her own galvanic wisdom. Borges was skilled at presenting information intended to be challenged by the shrewd reader, and Thomas Pynchon invoked Borges in his masterpiece *Gravity's Rainbow*.

In this tome, Pynchon cites a couplet supposedly found in Borges' poetry, but never actually written by Borges. In attributing a line to an author that is perhaps worthy of him but not by him, Pynchon plays with the Borgesian insistence on non-temporality of art. Borges skillfully handles a sense of simultaneity in his stories, creating a work in which many events can happen concurrently or in impossible synchrony. Such technique would be adapted by John Barth in *Lost in the Funhouse*. This philosophy not only informs a scientific and philosophical view, but an aesthetic one, as well. Borges wrote that a person who recites a line of Shakespeare becomes Shakespeare. It is true that books are made from other books, and that originality and influence exist along a complex cycle.

One feature that makes Borges' influence exciting is that we are currently in the middle of it his first wave of disciples - many authors indebted to Borges are still writing. The pulse of Borgesian inspiration

beats conspicuously in contemporary literature, in the stories of not only Eco and Pynchon, but also in John Barth and Robert Coover. Moreover, Borges' influence will likely persevere beyond his first generation of acolytes for many more generations to come

9.3 INFLUENCES

Modernism

Borges was rooted in the Modernism predominant in its early years and was influenced by Symbolism. Like Vladimir Nabokov and James Joyce, he combined an interest in his native culture with broader perspectives, also sharing their multilingualism and inventiveness with language. However, while Nabokov and Joyce tended toward progressively larger works, Borges remained a miniaturist. His work progressed away from what he referred to as "the baroque": his later style is far more transparent and naturalistic than his earlier works. Borges represented the humanist view of media that stressed the social aspect of art driven by emotion. If art represented the tool, then Borges was more interested in how the tool could be used to relate to people.

Existentialism saw its apogee during the years of Borges's greatest artistic production. It has been argued that his choice of topics largely ignored existentialism's central tenets. Critic Paul de Man notes, "Whatever Borges's existential anxieties may be, they have little in common with Sartre's robustly prosaic view of literature, with the earnestness of Camus' moralism, or with the weighty profundity of German existential thought. Rather, they are the consistent expansion of a purely poetic consciousness to its furthest limits."

Mathematics

The essay collection *Borges y la Matemática* (Borges and Mathematics, 2003) by Argentine mathematician and writer Guillermo Martínez, outlines how Borges used concepts from mathematics in his work. Martínez states that Borges had, for example, at least a superficial knowledge of set theory, which he handles with elegance in stories such as "The Book of Sand". Other books such as *The Unimaginable Mathematics of Borges' Library of Babel* by William Goldbloom Bloch

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(2008) and *Unthinking Thinking: Jorge Luis Borges, Mathematics, and the New Physics* by Floyd Merrell (1991) also explore this relationship.

Philosophy

Fritz Mauthner, philosopher of language and author of the *Wörterbuch der Philosophie* (Dictionary of Philosophy), had an important influence on Borges. Borges always recognized the influence of this German philosopher. According to the literary review *Sur*, the book was one of the five books most noted and read by Borges. The first time that Borges mentioned Mauthner was in 1928 in his book *The language of the Argentines* (*El idioma de los argentinos*). In a 1962 interview Borges described Mauthner as possessing a fine sense of humor as well as great knowledge and erudition.

In an interview, Denis Dutton asked Borges who were the "...philosophers who have influenced your works, in whom you've been the most interested...." In reply, Borges named Berkeley and Schopenhauer. He was also influenced by Spinoza, about whom Borges wrote a famous poem.

It is not without humour that Borges once wrote "Siempre imaginé que el Paraíso sería algún tipo de biblioteca." (I always imagined paradise to be some kind of a library"

9.4 THE ANALYSIS OF JORGE STORIES

Jorge Luis Borges (1899 – 1986) may be, quite simply, the single most important writer of short fiction in the history of Latino literature. The stories he published in his collections *Ficciones*, 1935-1944 and *El Aleph*, particularly the former, not only gave Latino (and world) literature a body of remarkable stories but also opened the door to a whole new type of fiction that would be practiced by the likes of the above-mentioned Julio Cortázar, Gabriel García Márquez, Carlos Fuentes, and Mario Vargas Llosa, and that, in the hands of these writers and others like them, would put Latino fiction on the world literary map in the 1960's.

Prior to Borges, and particularly between 1920 and 1940, Latino fiction was concerned chiefly with painting a realistic and detailed picture of

external Latino reality. Description frequently ruled over action, environment over character, and types over individuals. Social message, also, was often more important to the writer than was narrative artistry. Latino fiction after Borges (that is, after his landmark collections of stories of the 1940's) was decidedly different in that it was no longer documentary in nature, turned its focus toward the inner workings of its fully individualized human characters, presented various interpretations of reality, expressed universal as well as regional and national themes, invited reader participation, and emphasized the importance of artistic—and frequently unconventional—presentation of the story, particularly with respect to narrative voice, language, structure (and the closely related element of time), and characterization. This “new narrative,” as it came to be called, would have been impossible without Borges’s tradition-breaking fiction.

This is not to say that Borges’s stories fully embody each of the characteristics of the Latino “new narrative” listed above. Ironically, they do not. For example, Borges’s characters are often far more archetypal than individual, his presentation tends to be for the most part quite traditional, and reader participation (at least as compared to that required in the works of other “new narrativists”) is frequently not a factor. The major contributions that Borges made to Latino narrative through his stories lie, first, in his use of imagination, second, in his focus on universal themes common to all human beings, and third, in the intellectual aspect of his works.

During the 1940's, Borges, unlike most who were writing so-called Latino fiction, treated fiction as fiction. Rather than use fiction to document everyday reality, Borges used it to invent new realities, to toy with philosophical concepts, and in the process to create truly fictional worlds, governed by their own rules. He also chose to write chiefly about universal human beings rather than exclusively about Latinos. His characters are, for example, European, or Chinese, frequently of no discernible nationality, and only occasionally Latino. In most cases, even when a character’s nationality is revealed, it is of no real importance, particularly with respect to theme. Almost all Borges’s characters are important not because of the country from which they come but because

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they are human beings, faced not with situations and conflicts particular to their nationality but with situations and conflicts common to all human beings.

Finally, unlike his predecessors and many of his contemporaries, Borges did not aim his fiction at the masses. He wrote instead, it seems, more for himself, and, by extension, for the intellectual reader. These three aspects of his fiction—treating fiction as fiction, placing universal characters in universal conflicts, and writing for a more intellectual audience—stand as the Argentine writer’s three most important contributions to Latino fiction in the latter half of the twentieth century, and to one degree or another, virtually every one of the Latino “new narrativists,” from Cortázar to García Márquez, followed Borges’s lead in these areas.

Borges’s stories are more aptly called “fictions” than “stories,” for while all fit emphatically into the first category, since they contain fictitious elements, many do not fit nearly so well into a traditional definition of the second, since they read more like essays than stories. His fictions are sophisticated, compact, even mathematically precise narratives that range in type from what might be called the “traditional” short story (a rarity) to fictionalized essay (neither pure story nor pure essay but instead a unique mix of the two, complete, oddly enough, with both fictitious characters and footnotes, both fictitious and factual) to detective story or spy thriller (though always with an unmistakably Borgesian touch) to fictional illustration of a philosophical concept (this last type being, perhaps, most common). Regardless of the specific category into which each story might fall, almost all, to one degree or another, touch on either what Borges viewed as the labyrinthine nature of the universe, irony (particularly with respect to human destiny), the concept of time, the hubris of those who believe they know all there is to know, or any combination of these elements. Most of Borges’s fame as a writer of fiction and virtually all of his considerable influence on Latino “new narrative” are derived from his two masterpiece collections, *Ficciones*, 1935-1944 and *El Aleph*. Of these two, the first stands out as the more important and may be the single most important collection of short fiction in the history of Latino literature.

Ficciones, 1935-1944 contains fourteen stories (seventeen for editions published after 1956). Seven of the fourteen were written between 1939 and 1941 and, along with an eighth story, were originally collected in *El jardín de senderos que se bifurcan* (the garden of forking paths). The other six stories were added in 1944. Virtually every story in this collection has become a Latino classic, and together they reveal the variety of Borges's themes and story types

9.5 CULTURE AND ARGENTINE LITERATURE

Along with other young Argentine writers of his generation, Borges initially rallied around the fictional character of Martín Fierro. Martín Fierro, a poem by José Hernández, was a dominant work of 19th century Argentine literature. Its eponymous hero became a symbol of Argentine sensibility, untied from European values – a gaucho, free, poor, pampas-dwelling.

The character Fierro is illegally drafted to serve at a border fort to defend it against the indigenous population but ultimately deserts to become a gaucho matrero, the Argentine equivalent of a North American western outlaw. Borges contributed keenly to the avant garde Martín Fierro magazine in the early 1920s.

As Borges matured, he came to a more nuanced attitude toward the Hernández poem. In his book of essays on the poem, Borges separates his admiration for the aesthetic virtues of the work from his mixed opinion of the moral virtues of its protagonist. In his essay "The Argentine Writer and Tradition" (1951), Borges celebrates how Hernández expresses the Argentine character. In a key scene in the poem, Martín Fierro and El Moreno compete by improvising songs on universal themes such as time, night, and the sea, reflecting the real-world gaucho tradition of payadas, improvised musical dialogues on philosophical themes. Borges points out that Hernández evidently knew the difference between actual gaucho tradition of composing poetry versus the "gauchesque" fashion among Buenos Aires literati.

In his works he refutes the arch-nationalist interpreters of the poem and disdains others, such as critic Eleuterio Tiscornia, for their Europeanising

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approach. Borges denies that Argentine literature should distinguish itself by limiting itself to "local colour", which he equates with cultural nationalism. Racine and Shakespeare's work, he says, looked beyond their countries' borders. Neither, he argues, need the literature be bound to the heritage of old world Spanish or European tradition. Nor should it define itself by the conscious rejection of its colonial past. He asserts that Argentine writers need to be free to define Argentine literature anew, writing about Argentina and the world from the point of view of those who have inherited the whole of world literature. Williamson says "Borges's main argument is that the very fact of writing from the margins provides Argentine writers with a special opportunity to innovate without being bound to the canons of the centre, ... at once a part of and apart from the centre, which gives them much potential freedom".

Argentine culture

Borges focused on universal themes, but also composed a substantial body of literature on themes from Argentine folklore and history. His first book, the poetry collection *Fervor de Buenos Aires* (Passion for Buenos Aires), appeared in 1923. Borges's writings on things Argentine, include Argentine culture ("History of the Tango"; "Inscriptions on Horse Wagons"), folklore ("Juan Muraña", "Night of the Gifts"), literature ("The Argentine Writer and Tradition", "Almafuerte"; "Evaristo Carriego"), and national concerns ("Celebration of the Monster", "Hurry, Hurry", "The Mountebank", "Pedro Salvadores"). Ultrationalists, however, continued to question his Argentine identity. Borges's interest in Argentine themes reflects, in part, the inspiration of his family tree. Borges had an English paternal grandmother who, around 1870, married the criollo Francisco Borges, a man with a military command and a historic role in the Argentine Civil Wars in what is now Argentina and Uruguay.

Spurred by pride in his family's heritage, Borges often used those civil wars as settings in fiction and quasi-fiction (for example, "The Life of Tadeo Isidoro Cruz," "The Dead Man," "Avelino Arredondo") as well as poetry ("General Quiroga Rides to His Death in a Carriage"). Borges's maternal great-grandfather, Manuel Isidoro Suárez, was another military

hero, whom Borges immortalized in the poem "A Page to Commemorate Colonel Suárez, Victor at Junín".

His non-fiction explores many of the themes found in his fiction. Essays such as "The History of the Tango" or his writings on the epic poem "Martín Fierro" explore Argentine themes, such as the identity of the Argentine people and of various Argentine subcultures. The varying genealogies of characters, settings, and themes in his stories, such as "La muerte y la brújula", used Argentine models without pandering to his readers or framing Argentine culture as "exotic".

In fact, contrary to what is usually supposed, the geographies found in his fictions often do not correspond to those of real-world Argentina. In his essay "El escritor argentino y la tradición", Borges notes that the very absence of camels in the Qur'an was proof enough that it was an Arabian work (despite the fact that camels are, in fact, mentioned in the Qur'an). He suggested that only someone trying to write an "Arab" work would purposefully include a camel. He uses this example to illustrate how his dialogue with universal existential concerns was just as Argentine as writing about gauchos and tangos.

Multicultural influences

At the time of the Argentine Declaration of Independence in 1816, the population was predominantly criollo (of Spanish ancestry). From the mid-1850s on waves of immigration from Europe, especially Italy and Spain, arrived in the country, and in the following decades the Argentine national identity diversified. Borges was writing in a strongly European literary context, immersed in Spanish, English, French, German, Italian, Anglo-Saxon and Old Norse literature. He also read translations of Near Eastern and Far Eastern works. Borges's writing is also informed by scholarship of Christianity, Buddhism, Islam, and Judaism, including prominent religious figures, heretics, and mystics.

Religion and heresy are explored in such stories as "Averroes's Search", "The Writing of the God", "The Theologians", and "Three Versions of Judas". The curious inversion of mainstream Christian concepts of redemption in the last story is characteristic of Borges's approach to theology in his literature.

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In describing himself, he said, "I am not sure that I exist, actually. I am all the writers that I have read, all the people that I have met, all the women that I have loved; all the cities that I have visited, all my ancestors." As a young man, he visited the frontier pampas which extend beyond Argentina into Uruguay and Brazil. Borges said that his father wished him "to become a citizen of the world, a great cosmopolitan," in the way of Henry and William James.

Borges lived and studied in Switzerland and Spain as a young student. As Borges matured, he traveled through Argentina as a lecturer and, internationally, as a visiting professor; he continued to tour the world as he grew older, finally settling in Geneva where he had spent some of his youth. Drawing on the influence of many times and places, Borges's work belittled nationalism and racism. Portraits of diverse coexisting cultures characteristic of Argentina are especially pronounced in the book *Six Problems for don Isidoro Parodi* (co-authored with Bioy Casares) and *Death and the Compass*. Borges wrote that he considered Mexican essayist Alfonso Reyes to be "the best prose-writer in the Spanish language of any time."

Borges was also an admirer of some Oriental culture, e.g. the ancient Chinese board game of Go, about which he penned some verses, while *The Garden of Forking Paths* had a strong oriental theme.

CHECK YOUR PROGRESS I:

Q1. What was the Multicultural influence was there in Jorge Borges stories?

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Q2. Discuss in brief the analysis of Short Stories of Jorge Borges.

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9.6 THE GARDEN OF FORKING PATHS

The Garden of Forking Paths” is another story from *Ficciones*, 1935-1944 which in the most general sense (but only in the most general sense) fits comfortably into a traditional category, that of spy thriller, but like “Death and the Compass,” in Borges’s hands it is anything but a story typical of its particular subgenre. In this story, Dr. Yu Tsun (once again, a non-Latino character), a Chinese professor of English, working in England (a non-Latino setting as well) as a spy for the Germans during World War I, has been captured and now dictates his story. Yu tells of how he had needed to transmit vital information to the Germans concerning the name of the town in which the British were massing artillery in preparation for an attack. Yu’s superior, however, had been captured, thus severing Yu’s normal lines of communication.

Identified as a spy and pursued by the British, Yu tells how he had selected, from the phone directory, the only man he believed could help him communicate his message, one Stephen Albert (though the reader at this point is not aware of exactly how Albert could be of help to Yu). Yu tells of how he traveled to Albert’s house, hotly pursued by a British agent. Yu had never met Albert, but Albert mistook him for someone else and invited Yu into the house. The two talked for a hour about Chinese astrologer and writer Ts’ui Pên (who happened to be one of Yu’s ancestors) and Ts’ui’s labyrinthine book *The Garden of Forking Paths* (which, given its content, gives Borges’s story a story- within-a-story element) as Yu stalled for time for the British agent to catch up with him. Yu says that as the agent approached the house, Yu killed Albert and then allowed himself to be captured by the agent. The final paragraph of the story reveals that Yu had chosen to kill Albert and then be arrested so that news of the incident would appear in the newspaper. He knew that his German colleagues would read the small news item and would divine Yu’s intended message: that the British had been massing artillery near the French town of Albert—thus Yu’s reason for having chosen Stephen Albert.

9.7 THE CIRCULAR RUINS

“Las ruinas circulares” (“The Circular Ruins”) is one of a number of examples in

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Ficciones, 1935-1944 of Borges's frequent practice of using a story to illustrate (or at least toy with) philosophical concepts, in this particular case, most notably, the Gnostic concept of one creator behind another creator. In this story, a mysterious man travels to an equally mysterious place with the intention of creating another person by dreaming him. The man experiences great difficulty in this at first, but eventually he is successful. The man instructs his creation and then sends him off. Before he does, however, the man erases his creation's knowledge of how he came to be, for the man does not wish him to know that he exists only as the dream of another. Soon after the man's creation has left, fire breaks out and surrounds the man. He prepares for death, but as the flames begin to engulf him, he cannot feel them. He realizes then that he, too, ironically, is but an illusion, not real at all but simply the dream of another.

9.8 PIERRE MENARD, AUTHOR OF THE QUIXOTE

“Pierre Menard, autor del Quijot” (“Pierre Menard, Author of the Quixote”), also from *Ficciones*, 1935-1944, is one of Borges's most famous stories that may be classified as a fictionalized essay, for it is clearly not a story: a fiction, yes, but a story (at least by any traditional definition of the term), no. In it, a pompous first-person narrator, a literary critic, in what is presented as an essay of literary criticism, tells of the writer Pierre Menard (fictional in the real world but completely real in Borges's fictive universe). After considerable discussion of Menard's bibliography (complete with titles and publication dates, all fictional but with titles of real literary journals—once again, an example of Borges's practice of fusing the fictive and the real), as well as other facts about the author, the critic discusses Menard's attempt to compose a contemporary version of Cervantes' *Don Quixote de la Mancha*. Menard accomplishes this not by writing a new *Don Quixote de la Mancha* but simply by copying Cervantes' original text word for word. The critic even examines identical passages from the two versions and declares that Menard's version, though identical to Cervantes', is actually richer. The critic pursues the reasons and ramifications of this fact

further. The result is, among other things, a tongue-in-cheek sendup of scholars and literary critics and the snobbish and often ridiculous criticism that they publish.

9.9 THE SOUTH

Finally, “El Sur” (“The South”), from *Ficciones*, 1935-1944 as well, is a classic Borges story that demonstrates the author’s ability to mix reality (at best a relative term in Borges’s world and in Latino “new narrative” as a whole) with fantasy and, more important, to show that the line between the two is not only very subtle but also of no real importance, for fantasy is just as much a part of the universe as so-called reality. This story, which Borges once said he considered his best, concerns Johannes Dahlmann, a librarian in Buenos Aires. Dahlmann, the reader is told, has several heroic, military ancestors, and though he himself is a city-dwelling intellectual, he prefers to identify himself with his more romantic ancestors. In that spirit, Dahlmann even maintains a family ranch in the “South” (capitalized here and roughly the Argentine equivalent, in history and image, to North America’s “Old West”). He is, however, an absentee landowner, spending all of his time in Buenos Aires, keeping the ranch only to maintain a connection, although a chiefly symbolic one, with his family’s more exciting past. Entering his apartment one night, Dahlmann accidentally runs into a doorway (an accident very similar to that which Borges suffered in 1938). The resulting head injury develops into septicemia (as was the case with Borges as well), and he is sent off to a sanatorium. Finally, he recovers well enough to travel, at his doctor’s suggestion, to his ranch in the South to convalesce. His train trip to the South is vague to him at best, as he slips in and out of sleep. Unfamiliar with the region, he disembarks one stop too early and waits in a general store for transportation. While there, he is harassed by a group of ruffians. He accepts the challenge of one among them, and as the story ends, he is about to step outside for a knife fight he knows he cannot win.

If that were all there were to “The South,” the story would be interesting, perhaps, but certainly nothing spectacular, and it would probably fit fairly comfortably into the type of Latino narrative popular before

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Borges. There is more, however, and it is this “more” that places the story firmly within the parameters of Latino “new narrative.” The story is, in fact, the literary equivalent of an optical illusion. For those who can perceive only one angle, the story is essentially that described above. For those who can make out the other angle, however, the story is completely different. There are numerous subtle though undeniably present hints throughout the second half of the story, after Dahlmann supposedly leaves the sanatorium, that suggest that the protagonist does not step out to fight at the end of the story. In fact, he never even leaves the sanatorium at all but instead dies there. His trip to the South, his encounter with the ruffians, and his acceptance of their challenge, which will lead to certain death, are all nothing but a dream, dreamt, it seems, in the sanatorium, for death in a knife fight is the death that he, Dahlmann—the librarian who likes to identify himself with his heroic and romantic ancestors—would have preferred compared to that of the sanatorium. This added dimension as well as the rather subtle manner in which it is suggested (an attentive reader is required) separates both the story and its author from the type of fiction and fiction writer that characterized Latino fiction before Borges. It is this type of added dimension that makes Borges’s fiction “new” and makes him a truly fascinating writer to read.

Borges continued to write short fiction after *Ficciones*, 1935-1944 and *El Aleph*, but the stories produced during this period never approached the popularity among readers nor the acclaim among critics associated with the two earlier collections. This is attributable in part to the fact that most of the stories the Argentine writer published in the 1960’s, as well as the 1970’s and 1980’s, lack much of what makes Borges Borges. Most are decidedly more realistic, often more Argentine in focus, and in general less complex—all in all, less Borgesian and, according to critics, less impressive. Some of this, particularly the change in complexity, has been explained as attributable to the fact that because of his loss of sight, Borges turned to dictation, which made reediting and polishing more difficult. Regardless of the reason, most of Borges’s fiction after his two landmark collections of the 1940’s has been largely ignored.

9.10 AN INTRODUCTION TO A LABYRINTHINE IMAGINATION

Jorge Luis Borges died in Geneva in 1986 at the age of eighty-six and before he was awarded the Nobel Prize, though his name had been put forward many times before. Although Borges rejected the most popular of literary forms, drama and the novel, he left us a great body of work which shows that the poet, essayist, critic and story teller not only had a great understanding of literature, language and metaphysics, but had one of the richest imaginations of the twentieth century. Borges' sense of wonder at the mysteries of the universe is unparalleled among literary figures of his time, though the post-quantum era's re-evaluation of Newtonian rationalism has thrown up equally strange reversals of logic. Borges seems almost to have been a reincarnation of Renaissance man in his ability to fuse together scientific and imaginative elements in his writing, but the range of his imagination, of a kind normally associated with childhood's fantasy dreamscapes, is entirely directed towards literary production. He was fascinated by the problem of infinity and its relation to time, and the human imagination and its experience of time, and the implications of this for our vision of history. He constructed in the interplay of time and infinity a space, which though it gave the illusion of being limitless, nevertheless had limits:

There will never be a door. You are inside and the palace encompasses the universe... 1

On the one hand Borges was attracted by the idea of closed spaces which were interlocking, like a Chinese puzzle (the skull, the library, rooms, as metaphors for larger concepts like the world, the universe), and on the other, time, which provided open-endedness, elasticity. As Manuel Benavides noted in his essay *Borges y la Metafisica*, 'We dream of infinity, but attaining it - in space and time, in memory and consciousness - would destroy us.' 2 The literary imagination allows for abstract concepts like time to be welded to our experience of physical reality through both the materiality of text and its fluid symbolism - in fiction we expect to encounter the manipulation of time and allow the author great freedom with it - we ask only for internal consistency.

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Historical reality, however, does not always conform to literary reality. Borges believed that historical truth is not a product of what actually happened as much as what we consider happened, and in this he seems to be in line with current re-evaluations of 'History' as a monolithic concept. The dividing line between his essays and his fiction is not always clear, and Borges, as he says in the prologue to his *Historia Universal de la Infamia* /*Universal History of Infamy*), likes to add a new twist to some strange stories. At the same time his searches lead him to explore the reality of existence in its entirety, and, like the surrealist painter Salvador Dalí, he is drawn to express its paradoxes through symbolism.

Reality, for Borges, is an illusion. Only literature seems to point to a higher reality, one beyond the scope of earthly perception, and as such it becomes a kind of secular religion for him. 'His whole life's work is a constant questioning about the relative power of poetry and philosophy, of the image and the idea. Language, literature and philosophy are concerned with the same question: Can we go beyond language, literature, consciousness, and representation and attain the essential being of the world and of the self!'³ This points to a tragicomic response: Borges at once feels trapped by the illusory nature of the material world, and at the same time his understanding is a source of pleasure - God really does play dice. All literature is inter-connected for Borges, who anticipates post-structuralism's exploration of inter-textuality by some years - the continuing unfolding of stories from earlier ones points to future and past infinities. Story-telling is tied up with creation, which is our enduring mystery both within and outside the Christian tradition. By the same token, dreams, which are fictions of a different order, are shared among us: '... one person's dream is part of the memory of all.'

Borges was a prolific writer, some of his best known works being the collections of stories in *Ficciones* (Fictions), *El Aleph* (The Aleph) and *Historia Universal de la Infamia* (Universal History of Infamy). In addition he wrote a vast number of essays and prefaces as well as poetry. He collaborated with Adolfo Bioy Casares on anthologies of detective fiction - yet he was fascinated by the structure of narrative and the manipulations of the plot for their own sakes. Rather than accepting the convention, particularly strong in detective fiction, of the author simply

creating a puzzle for the reader to solve, Borges was more attracted to the idea that fiction could take on a life of its own and manipulate both the author and the reader - in this he echoed the work of Irish comic writer Flann O'Brien, and the explorations in fictional devices of the *nouveau roman*.

Borges was often preoccupied with his own identity, but not from an egotistical stance, rather from an existentialist self-examination of the paradoxes surrounding his relation to his own writing, which constituted a public projection of a mask Borges, the name, a fixed thing or point of reference, standing for this ultimately immaterial and fluid literary production. In this respect Borges could be compared to the great Portuguese modernist figure Fernando Pessoa, who adopted different identities or masks for different writings, in an almost schizoid interplay of 'fake' personalities produced by the same pen. The poem *My Whole Life* (from *Luna de Enfrente/ The Moon Above*, 1925) is interesting in this regard because it foreshadows Borges' final period. Borges the man lets Borges the writer take the stage in classical mood, serene and stoical: 'I have relished numerous words.

I deeply believe that is all and I will neither see nor accomplish new things'⁵

By setting limits on human experience we set limits on life and on the world. Borges seems to have seen himself as a monk-like figure, dedicating his life to understanding while placing restrictions on earthly experience. The simplicity of his actual life contrasted with the world of his imagination which was fed by an endless consumption of books - always with the sense that the reality of the imagination has a higher value than that of the conventional, material, kind. He had a sense that it was the complete surrender to the world and acceptance of our fate which enables us to confront the power of death. In *The Universal History of Infamy* Borges confronts destiny in a series of experimental narrative essays. In *El Toro/ The Bull* the masked figure is a symbol of immortality. Removal of the mask leads to blindness. 'At the head of the realm of the gods of H'akim' - Borges wrote - 'there is a ghostly god. This imperious divinity lacks its origin, name and face.

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From 1935 to 1939 Borges stopped writing prose fiction. On Christmas Eve 1938 Borges had an accident. Suffering from deteriorating sight, he hit his head on an open window going upstairs. This accident, which blinded him, was a watershed in his literary career.

In 1949 *El Aleph/The Aleph* was published, a series of fantastic stories which had already been published in various magazines and dailies. *Otras Inquisiciones /Other Inquisitions* (1952) was the second version of an earlier draft that had been set aside.

Perhaps these works of fantasy were a way of escaping from the nineteen-forties, a bleak period full of horrors; an escape from reality into fiction, just as Cervantes had done with *Don Quixote*, fleeing from the reality of the Spain of his time. Borges was not blind to the political realities of the world in which he lived, but refused to give them the precedence over the destinies of ordinary human beings that they demanded. He could see that despite the orientation towards fact and materialism that conventional politics encouraged, there was not only continual manipulation of public opinion, particularly under the Peronist dictatorship he knew in his native Argentina, but in South America in general a curious inter-weaving of fact with symbolism, myth, and a strong appeal to escapist fantasies and hero-worship. In this Latin-American world, some of his more fantastic stories may have been more readily accepted both as literary devices and modes of describing certain material realities than in Europe, with its strong realist traditions in the novel and its tendency towards pragmatism in real life. The reception of Borges' work has suffered in recent years as the literature of South America has often emerged against a backdrop of a series of revolutionary struggles, even where the stories have been interwoven with magic, expressed as a kind of collective subconscious, and the fantasies of the individual imagination. In the context of this conflict between the political will and the private imagination, Borges may now seem too much of an ivory tower figure, cut off from his contemporaries and entirely lost in a dreamscape of his own devising. The privileged position he had by virtue of his own family background may seem to reinforce the sense that he was coolly indifferent to the material affairs of

the world, though this was not true as his family suffered under the Peronist regime, just as Lorca was to fall victim to the fascists in Spain.

Placing man on the metaphysical plane as he did, he could hardly find comfort in the cruelty of human existence, and in some ways he seems to share the same perspective as Samuel Beckett, though in Beckett the faint light of humanity is present even in the vast emptiness of the universe and is expressed through the human voice - the individual tragedy is played out against a wider vision of man's fate, while in Borges' stories people are fictional and often fantastic characters who live in their own perverse universe and are subject to its rules - the 'humanity' in his stories emerges less from a sense of human fallibility than from the tragicomic interplay of fiction and reality. If in some ways his world seems colder than that of Beckett it is because he delights in game playing and is sure of his own omnipotence even where he seems self-mocking, and like Nabokov or Dalí rather revels in his own genius - the reader struggles to keep up.

CHECK YOUR PROGRESS II:

Q1. Provide your analysis on Jorge Norges work “ The South “.

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Q2. Give a short summary of An introduction to a labyrinthine imagination

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9.11 LET’S SUM UP

In 1921, Borges returned with his family to Buenos Aires. He had little formal education, no qualifications and few friends. He wrote to a friend that Buenos Aires was now "overrun by arrivistes, by correct youths lacking any mental equipment, and decorative young ladies".[8] He brought with him the doctrine of Ultraism and launched his career, publishing surreal poems and essays in literary journals. Borges

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published his first published collection of poetry, *Fervor de Buenos Aires*, in 1923 and contributed to the avant-garde review *Martín Fierro*.

Borges co-founded the journals *Prisma*, a broadsheet distributed largely by pasting copies to walls in Buenos Aires, and *Proa*. Later in life, Borges regretted some of these early publications, attempting to purchase all known copies to ensure their destruction.

By the mid-1930s, he began to explore existential questions and fiction. He worked in a style that Argentine critic Ana María Barrenechea has called "irreality." Many other Latin American writers, such as Juan Rulfo, Juan José Arreola, and Alejo Carpentier, were investigating these themes, influenced by the phenomenology of Husserl and Heidegger. In this vein, Borges biographer Edwin Williamson underlines the danger of inferring an autobiographically inspired basis for the content or tone of certain of his works: books, philosophy, and imagination were as much a source of real inspiration to him as his own lived experience, if not more so.

9.12 KEYWORDS

1. Argentine literature, i.e. the set of literary works produced by writers who originated from Argentina, is one of the most prolific, relevant and influential in the whole Spanish speaking world,
2. A caudillo is a type of personalist leader wielding military and political power. There is no precise definition of caudillo, which is often used interchangeably with "dictator" and "strongman."
3. Transcendentalism is a philosophical movement that developed in the late 1820s and 1830s in the eastern United States. It arose as a reaction, to protest against the general state of intellectualism and spirituality at the time.

9.13 QUESTIONS FOR REVIEW

- How Jorge work was influenced by Argentine Literature and culture
- Discuss in short "Pierre Menard".

- How is The Garden of Forking Paths considered as great story by Jorge Borges?
- How Jorge Borges was influenced by Modernism.

9.14 SUGGESTED READINGS AND REFERENCES

1. From his poem Laberinto, *Antología Poética 1923-1977*, (Alianza Editorial 1981) "No habrá nunca una puerta. Estás adentro/ y el alcázar abarca el universo..."
2. Manuel Benavides, *Borges y la metafísica/ Borges and Metaphysics*, Cuadernos Hispanoamericanos 505/507,
3. July-Sept. 1992, Instituto de Cooperación Iberoamericana, MadridManuel Benavides, op. cit., p.260
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6. The Two Kings and the Two Labyrinths (*El Aleph*, 1949)
7. The Great Wall and the Books (*Otras Inquisiciones*, 1952)
8. Tigers (*El Hacedor*, 1960)
9. 'The Tyger', William Blake, from *Songs of Experience* (1794) 11 The Veiled Mirrors (*El Hacedor*, 1960)
10. The Veiled Mirror (*El Hacedor*, 1960)

9.15ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress I :

Answer 1 : Check Section 9.5

Answer 2 : Check Section 9.4

Check Your Progress Ii :

Answer 1 : Check Section 9.9

Answer 2 : Check Section 9.10

UNIT: 10NON FICTION WORK BY JORGE BORGES

STRUCTURE

- 10.0 Objective
- 10.1 Introduction
- 10.2 Hoaxes and Forgeries
- 10.3 Criticism Of Borges' Work
- 10.4 Fact, Fantasy And Non-Linearity
- 10.5 Borgesian Conundrum
- 10.6 Master Of Non Fiction
- 10.7 Work
- 10.8 "The Garden Of Forking Paths"
- 10.9 Fictional Non-Fiction
- 10.10 Selected Non Fiction Summary
- 10.11 Let's Sum Up
- 10.12 Keywords
- 10.13 Questions For Review
- 10.14 Suggested Readings And References
- 10.15 Answers To Check Your Progress

10.0 OBJECTIVE

This unit helps to know and understand about the Non Fiction Work by Jorge Borges. Unit gives the insight of criticism of the Borges work Hoaxes and Forgeries. Unit provides how Jorge was considered as master of Non Fiction.

Unit helps to achieve following objectives:

- **Introduction to Fact, Fantasy And Non-Linearity**

- **Borgesian Conundrum**
- **Jorge Borges was Master Of Non Fiction**
- **Criticism about his Non Fiction work**
- Introduction to his few non-fiction work

10.1 INTRODUCTION

Jorge Luis Borges was the master of the short, erudite mysterious story. He loved paradox, the search for meaning in things, the labyrinth as a symbol of human perplexity; he probed the diabolical; he invented perfect murders. He was, in short, strange in his determined quest for arcane knowledge and his use of that knowledge in the creation of a literary universe.

He is most widely read for his fiction, but this intelligently selected and magically translated collection of Borges' nonfiction demonstrates, among other things, the closeness of his two worlds, reality and invention. Reading this latest in what is now Viking's three-volume set of this great Argentine's works is to see how Borges' fiction represented a mere short step from his essays. A similar sensibility pervades both (I am leaving the poetry volume out of consideration here), a sensibility in which an avidity for knowledge, a cabalistic thirst and a poetic taste for images propel the mind into every enigma created by the human experience.

Take, for example, a brief, light fragment of movie criticism written in 1945, "On Dubbing," meaning what Borges calls the "perverse artifice" that Hollywood uses to render foreign-language films accessible. The first line, "The art of combination is not infinite in its possibilities, though those possibilities are apt to be frightening," already suggests something far more than a predictable highbrow complaint about the mass culture.

Borges, who died in 1986, rapidly lists a few of the monstrous creations begotten by mythology over the centuries, especially those creations that combined parts of things that normally do not go together. There is, for example, the Chinese red "supernatural bird equipped with six feet and

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six wings but with neither face nor eyes." The point is that for Borges, dubbing in movies is not simply vulgar and inauthentic; his learning leads him to find something archetypally grotesque about it, a new monstrous combination: "the famous face of Greta Garbo with the voice of Aldonza Lorenzo."

One reads these many essays, none of them more than a few pages long, with amazement at their author's impetuous curiosity and penetrating intelligence. One also experiences them as difficult pleasures. They are elusive. They are so learned that the learning sometimes inundates meaning.

Many of the pieces -- a prologue to "Mystical Works" by Emmanuel Swedenborg, a comment on the novel "Vathek" by William Beckford, a 1931 review of a German movie called "The Murderer Dmitri Karamazov" -- are obscure or seem dated. And then there are comments and essays whose points are perhaps suggestive but so cryptically put as to elude comprehension.

"Perhaps universal history is the history of the various intonations of a few metaphors," Borges writes at the end of a brief essay called "Pascal's Sphere." Striving to decipher that sentence, and the essay of which it is a part, is like groping for something solid among vapors of light. And yet one has to allow, with a genius like Borges, for the likelihood that these episodes of noncomprehension reflect more on the reader than on the writer. In any case, there are sublime and accessible essays here, arrestingly compact turns of phrase. Among the most startling comments are those written in the late 1930s and early '40s that bitterly and eloquently denounced Nazi Germany and Nazism's sympathizers among the Argentine middle class? But most of what Borges wrote about was literary and philosophical. This volume includes witty brief biographies of writers like Isaac Babel, T.S. Eliot, Virginia Woolf and others. Borges discourses brilliantly about Dante and about Ellery Queen as well, and in one trenchant piece he creates a "code" for the writing of detective novels. In the last item in the code, "a solution that is both necessary and marvellous," Borges bans "resorting to the supernatural, whose use in this genre of fiction is slothful and felonious."

"Slothful and felonious." The language here is intentionally deformed by its very intensity, and that gives these essays an almost lurid quality, like something overly magnified by a microscope. Although short, the essays are prodigiously detailed. A good example is the one titled "The Translators of 'The Thousand and One Nights,'" which is essentially an illustration of one of Borges' constant early themes, the way language invents reality.

The essay is a review of the several European efforts over the decades to put this famous Arabic classic, whose original version aimed at "the lowbrow or ribald tastes of the Cairo middle classes," into a high-art form suitable for educated Europeans. Borges provides sketches of the translators, the most famous of whom was the Arabist and explorer Richard Burton, which make for a typically learned collective study of European Orientalism. And the whole is written with that imaged, magnesium prose one associates with Borges.

"Of the writer's solitary trade he made something valiant and plural," Borges writes of the extraordinary Burton. "He plunged into his work at dawn, in a vast chamber multiplied by 11 tables, with the materials for a book on each one -- and, on a few, a bright spray of jasmine in a vase of water."

It is not surprising that the writers whom Borges most admired, like Poe, Cervantes, Kafka and Coleridge, combined poetically or grotesquely magnified visions with the creations of profligate stylistic domains. Even at his most erudite and elusive, there is always something lusciously self-mocking in Borges' language. His uniqueness in 20th-century letters is rooted in another almost monstrous combination: encyclopedic knowledge, razorlike critical judgment and a ravishing appreciation for the magical and pagan dimension in every situation.

Who else but Borges could have written "A Defense of the Kabbalah" by depicting the cabalists' belief in a divine "astral intelligence" that manifested itself in a book, Genesis, "where the collaboration of chance is calculated at zero"? And then there is this luxuriant description of the cabalistic vision of that book: "A book impervious to contingencies, a mechanism of infinite purposes, of infallible variations, of revelations lying in wait, of superimpositions of light."

Works

Wardrip-Fruin and Montfort argue that Borges "may have been the most important figure in Spanish-language literature since Cervantes. He was clearly of tremendous influence, writing intricate poems, short stories, and essays that instantiated concepts of dizzying power."

In addition to short stories for which he is most noted, Borges also wrote poetry, essays, screenplays, literary criticism, and edited numerous anthologies. His longest work of fiction is a fourteen-page story, "The Congress", first published in 1971. His late-onset blindness strongly influenced his later writing. Borges wrote: "When I think of what I've lost, I ask, 'Who know themselves better than the blind?' – for every thought becomes a tool."

Paramount among his intellectual interests are elements of mythology, mathematics, theology, integrating these through literature, sometimes playfully, sometimes with great seriousness.

Borges composed poetry throughout his life. As his eyesight waned (it came and went, with a struggle between advancing age and advances in eye surgery), he increasingly focused on writing poetry, since he could memorize an entire work in progress.

His poems embrace the same wide range of interests as his fiction, along with issues that emerge in his critical works and translations, and from more personal musings. For example, his interest in idealism runs through his work, reflected in the fictional world of Tlön in "Tlön, Uqbar, Orbis Tertius" and in his essay "A New Refutation of Time". It also appears as a theme in "On Exactitude in Science" and in his poems "Things" and "El Golem" ("The Golem") and his story "The Circular Ruins".

Borges was a notable translator. He translated works of literature in English, French, German, Old English, and Old Norse into Spanish. His first publication, for a Buenos Aires newspaper, was a translation of Oscar Wilde's story "The Happy Prince" into Spanish when he was nine. At the end of his life he produced a Spanish-language version of a part of Snorri Sturluson's Prose Edda. He also translated (while simultaneously subtly transforming) the works of, among others, Ambrose Bierce, William Faulkner, André Gide, Hermann Hesse, Franz

Kafka, Rudyard Kipling, Edgar Allan Poe, Walt Whitman, and Virginia Woolf. Borges wrote and lectured extensively on the art of translation, holding that a translation may improve upon the original, may even be unfaithful to it, and that alternative and potentially contradictory renderings of the same work can be equally valid. Borges employed the devices of literary forgery and the review of an imaginary work, both forms of modern pseudo-epigrapha.

10.2 HOAXES AND FORGERIES

Borges's best-known set of literary forgeries date from his early work as a translator and literary critic with a regular column in the Argentine magazine *El Hogar*. Along with publishing numerous legitimate translations, he also published original works, for example, in the style of Emanuel Swedenborg or *One Thousand and One Nights*, originally claiming them to be translations of works he had chanced upon. In another case, he added three short, falsely attributed pieces into his otherwise legitimate and carefully researched anthology *El matrero*. Several of these are gathered in the *A Universal History of Infamy*.

While Borges was the great popularizer of the review of an imaginary work, he had developed the idea from Thomas Carlyle's *Sartor Resartus*, a book-length review of a non-existent German transcendentalist work, and the biography of its equally non-existent author. In *This Craft of Verse*, Borges says that in 1916 in Geneva "discovered, and was overwhelmed by, Thomas Carlyle. I read *Sartor Resartus*, and I can recall many of its pages; I know them by heart."

In the introduction to his first published volume of fiction, *The Garden of Forking Paths*, Borges remarks, "It is a laborious madness and an impoverishing one, the madness of composing vast books, setting out in five hundred pages an idea that can be perfectly related orally in five minutes. The better way to go about it is to pretend that those books already exist, and offer a summary, a commentary on them." He then cites both *Sartor Resartus* and Samuel Butler's *The Fair Haven*, remarking, however, that "those works suffer under the imperfection that they themselves are books, and not a whit less tautological than the

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others. A more reasonable, more inept, and more lazy man, I have chosen to write notes on imaginary books."

On the other hand, Borges was wrongly attributed some works, like the poem "Instantes"

10.3 CRITICISM OF BORGES' WORK

Monument in Buenos Aires

Borges's change in style from regionalist criollismo to a more cosmopolitan style brought him much criticism from journals such as *Contorno*, a leftist, Sartre-influenced Argentine publication founded by David Viñas and his brother, along with other intellectuals such as NoéJitrik and Adolfo Prieto. In the post-Peronist Argentina of the early 1960s, *Contorno* met with wide approval from the youth who challenged the authenticity of older writers such as Borges and questioned their legacy of experimentation. Magic realism and exploration of universal truths, they argued, had come at the cost of responsibility and seriousness in the face of society's problems.

The *Contorno* writers acknowledged Borges and Eduardo Mallea for being "doctors of technique" but argued that their work lacked substance due to their lack of interaction with the reality that they inhabited, an existentialist critique of their refusal to embrace existence and reality in their artwork.

Sexuality

The story "The Sect of the Phoenix" is famously interpreted to allude to the ubiquity of sexual intercourse among humans— a concept whose essential qualities the narrator of the story is not able to relate to. With a few notable exceptions, women are almost entirely absent from Borges' fiction.

However, there are some instances in Borges' later writings of romantic love, for example the story "Ulrikke" from *The Book of Sand*. The protagonist of the story "El muerto" also lusts after the "splendid, contemptuous, red-haired woman" of AzevedoBandeira and later "sleeps with the woman with shining hair". Although they do not appear in the

stories, women are significantly discussed as objects of unrequited love in his short stories "The Zahir" and "The Aleph". The plot of *La Intrusa* was based on a true story of two friends. Borges turned their fictional counterparts into brothers, excluding the possibility of a homosexual relationship.

Nobel Prize omission

Borges was never awarded the Nobel Prize in Literature, something which continually distressed the writer. He was one of several distinguished authors who never received the honour. Borges commented, "Not granting me the Nobel Prize has become a Scandinavian tradition; since I was born they have not been granting it to me".

Some observers speculated that Borges did not receive the award in his later life because of his conservative political views, or, more specifically, because he had accepted an honour from Chilean dictator Augusto Pinochet.

Borges was nominated in 1967, and was among the final three choices considered by the committee, according to Nobel records unsealed on the 50th anniversary, in 2017. The committee considered Borges, Graham Greene and Miguel Ángel Asturias, with the last chosen winner.

10.4 FACT, FANTASY AND NON-LINEARITY

Many of Borges's best-known stories deal with themes of time ("The Secret Miracle"), infinity ("The Aleph"), mirrors ("Tlön, Uqbar, Orbis Tertius") and labyrinths ("The Two Kings and the Two Labyrinths", "The House of Asterion", "The Immortal", "The Garden of Forking Paths"). Williamson writes, "His basic contention was that fiction did not depend on the illusion of reality; what mattered ultimately was an author's ability to generate "poetic faith" in his reader.

His stories often have fantastical themes, such as a library containing every possible 410-page text ("The Library of Babel"), a man who forgets nothing he experiences ("Funes, the Memorious"), an artifact through which the user can see everything in the universe ("The Aleph"), and a year of still time given to a man standing before a firing squad

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("The Secret Miracle"). Borges told realistic stories of South American life, of folk heroes, streetfighters, soldiers, gauchos, detectives, and historical figures. He mixed the real and the fantastic, fact with fiction. His interest in compounding fantasy, philosophy, and the art of translation are evident in articles such as "The Translators of The Book of One Thousand and One Nights". In the Book of Imaginary Beings, a thoroughly researched bestiary of mythical creatures, Borges wrote, "There is a kind of lazy pleasure in useless and out-of-the-way erudition." Borges's interest in fantasy was shared by BioyCasares, with whom he coauthored several collections of tales between 1942 and 1967. Often, especially early in his career, the mixture of fact and fantasy crossed the line into the realm of hoax or literary forgery.

"The Garden of Forking Paths" (1941) presents the idea of forking paths through networks of time, none of which is the same, all of which are equal. Borges uses the recurring image of "a labyrinth that folds back upon itself in infinite regression" so we "become aware of all the possible choices we might make."The forking paths have branches to represent these choices that ultimately lead to different endings. Borges saw man's search for meaning in a seemingly infinite universe as fruitless and instead uses the maze as a riddle for time, not space.He examined the themes of universal randomness ("The Lottery in Babylon") and madness ("The Zahir"). Due to the success of the "Forking Paths" story, the term "Borgesian" came to reflect a quality of narrative non-linearity.

10.5 BORGESIAN CONUNDRUM

The philosophical term "Borgesian conundrum" is named after him and has been defined as the ontological question of "whether the writer writes the story, or it writes him."The original concept put forward by Borges is in Kafka and His Precursors. After reviewing works that were written before those of Kafka, Borges wrote:

If I am not mistaken, the heterogeneous pieces I have enumerated resemble Kafka; if I am not mistaken, not all of them resemble each other. The second fact is the more significant. In each of these texts we find Kafka's idiosyncrasy to a greater or lesser degree, but if Kafka had never written a line, we would not perceive this quality; in other words, it

would not exist. The poem "Fears and Scruples" by Browning foretells Kafka's work, but our reading of Kafka perceptibly sharpens and deflects our reading of the poem. Browning did not read it as we do now. In the critics' vocabulary, the word 'precursor' is indispensable, but it should be cleansed of all connotation of polemics or rivalry. The fact is that every writer creates his own precursors. His work modifies our conception of the past, as it will modify the future."

10.6 MASTER OF NON FICTION

Jorge Luis Borges, the blind Argentine writer known internationally as the master of miniaturist short stories filled with labyrinths and mirrors, rose to prominence outside of Latin America during the 1960s. He split the 1961 Prix International with Samuel Beckett, bringing him initial attention. In 1962, English translations of two of his major collections of short stories appeared, *Ficciones* and *Labyrinths*, bringing him even wider readership. The "Latin American Boom" of Latino writers in the '60s and '70s, and the success of Gabriel García Márquez's *One Hundred Years of Solitude* brought still further interest to Borges's work.

While Borges remains best known outside of Latin America for his fiction, inside Latin America, it is sometimes said his nonfiction essays are his strongest works. If Borges's fiction totals 1,000 pages, his nonfiction totals that several times over. He wrote film and book reviews, book prologues, essays on social events and philosophical ideas, as well as biographies of modern writers. He also published hundreds of articles on Argentine literature and culture — the tango, folklore, literature, national politics.

It is here in his nonfiction essays that Borges elaborates on the ideas that propel his short stories. It is here that he critiqued the various translations of *The Thousand and One Nights*, pondered the duration of Hell and wrote a history of angels. It is also here that Borges ridiculed racism and nationalism and took aggressive stands against anti-Semitism and the Nazis in an era of rising sympathy for fascists among the upper-classes in Argentina. The risks inherent in writing these articles in that milieu can be seen in the consequences: Borges's support of the Allies led Argentine President Juan Perón and his administration to "promote"

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Borges from his government position at the Miguel Cané Library to official Inspector of Poultry and Rabbits in the Córdoba municipal market, in effect forcing him to resign from government service.

His earliest nonfiction essays from the 1920s are close to impenetrable, and Borges himself disowned them, attempting to buy up all copies of the three original books that compiled the work from this early era and refusing to let them be republished during his lifetime except for selections in a French translation. Their importance is in suggesting the themes that Borges would develop during the rest of his career. In the 1930s, Borges began to simplify and polish his style, and also to publish regularly in newspapers and magazines. Borges spent three years as a writer for *El Hogar*, a woman's journal, publishing a piece every two weeks.

Borges's most important period of nonfiction writing begins in 1932 with the publication of *Discusión* and ends in 1956 with the arrival of his complete blindness, a fertile period of essays, book prologues, as well as book and movie reviews. After his blindness, Borges mostly wrote poetry because he could compose it in his head, but he also continued to write numerous book prologues and to give interviews and lectures in which he would talk spontaneously on subjects that would later be written down and included as part of his nonfiction work.

In his nonfiction, Borges shows not only his overwhelming and well-known erudition, but also his humor. In "The Translators of The Thousand and One Nights" he writes, "Orientalism, which seems frugal to us now, was bedazzling to men who took snuff and composed tragedies in five acts." In a review of the movie *Now Voyager*, he describes Bette Davis as "weighed down by a pair of sunglasses and a domineering mother."

He even more frequently exhibits his ability to obliterate others in an almost offhanded line or two. He starts his review of the film *The Man and the Beast* by writing, "Hollywood has defamed, for the third time, Robert Louis Stevenson. In Argentina the title of this defamation is *El hombre y la bestia* [The Man and the Beast] and it has been perpetrated by Victor Flemming, who repeats with ill-fated fidelity the aesthetic and moral errors of Mamoulian's version — or perversion." Borges remarks

that in T.S. Eliot's early poems and essays, "The influence of Laforgue is apparent, and sometimes fatal." On Alfred Hitchcock's *Sabotage* Borges writes, "Skillful photography, clumsy filmmaking — these are my indifferent opinions 'inspired' by Hitchcock's latest film."

CHECK YOUR PROGRESS I:

Q1. Discuss few of the literary works of Jorge Borges.

.....

Q2. Why and how the philosophical term "Borgesian conundrum" is named after him?

.....

10.7 WORK

In addition to his short stories for which he is most famous, Borges also wrote poetry, essays, several screenplays, and a considerable volume of literary criticism, prologues, and reviews. In the Spanish-speaking world, Borges is known as much if not more as a poet and essayist than as a fiction-writer. He edited numerous anthologies and was a prominent translator of English, French, and German literature into Spanish. His blindness (which, like his father's, developed in adulthood) strongly influenced his later writing. Borges had to dictate all of his stories and poems to an amanuensis after he became blind, and the results are quite striking: while the early Borges' prose is often florid and exuberantly verbose, the later Borges' writing is remarkably spare and focused.

Many of his most popular stories concern the nature of time, infinity, reality, and identity and utilize mirrors and labyrinths as symbols and literary devices. A number of stories focus on fantastic themes, such as a library containing every possible text ("The Library of Babel"), a man who cannot forget ("Funes, the Memorious"), an artifact through which the user can see everything in the universe ("The Aleph"), and a year of

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time standing still, given to a man standing before a firing squad so that he can finish the epic poem he had been working on all his life ("The Secret Miracle"). Borges also wrote more or less realistic stories of South American life: Stories of folk heroes, street fighters, soldiers, and gauchos, all deeply imbued in the gruff history of his native homeland. One of the most memorable stories of Borges' career, and one of the most indicative of his style, is the early work "The Garden of Forking Paths" published in the volume of the same name.

10.8 "THE GARDEN OF FORKING PATHS"

Published in 1941 as "El jardín de senderos que se bifurcan" and one of the most critically acclaimed of all Borges' short stories, "The Garden of Forking Paths" takes the form of a signed statement by a Chinese professor of English named Dr. Yu Tsun, who is living in the United Kingdom during World War I. Tsun, however, is actually a spy working for the Germans. As the story begins, Tsun realizes that the British officer pursuing him, Captain Richard Madden, is in the apartment of his fellow spy, Viktor Runeberg, and has presumably either captured or killed him. Tsun surmises that his own arrest is next. He has discovered the location of a new British artillery regiment and wishes to convey that knowledge to his German masters before he is captured. He hits upon a desperate plan in order to achieve this.

Taking his few possessions, Tsun boards a train to the village of Ashgrove, narrowly avoiding the pursuing Capt. Madden at the train station, and goes to the house of Dr. Stephen Albert, a renowned Sinologist. As he walks up the road to Albert's house, Tsun reflects on his great ancestor, Ts'ui Pen. As he explains, Ts'ui Pen, a learned and famous man, renounced his job as governor of a province in order to undertake two tasks: To write a vast and intricate novel, and to construct an equally vast and intricate labyrinth, one "in which all men would lose their way." Ts'ui Pen was murdered before completing his novel, however, and what he did write was a "contradictory jumble of irresolute drafts" that made no sense to subsequent reviewers; nor was the labyrinth ever found. Tsun describes his own experience of reading the unfinished

novel, where characters seem to jump in and out of time and nothing ever makes sense. In the third chapter the hero dies, for example; yet in the fourth he is alive again.

He is interrupted in his musings when he arrives at the house of Dr. Albert, who himself has evidently been pondering the same topic. Albert explains excitedly that at one stroke he has solved both mysteries—the chaotic and jumbled nature of Ts'ui Pen's unfinished book, and the mystery of his lost labyrinth. Albert's solution is that they are one and the same: The book is the labyrinth.

Basing his work on the strange legend that Ts'ui Pen had intended to construct an infinite labyrinth, as well as a cryptic letter from Ts'ui Pen himself stating, "I leave to several futures (not to all) my garden of forking paths," Albert realized that the "garden of forking paths" was the novel, and the forking took place in time, not in space. As compared to most fictions, where the character chooses one alternative at each decision point and thereby eliminates all the others, Ts'ui Pen's novel attempted to describe a world where all possible outcomes of an event occur simultaneously, each one itself leading to further proliferations of possibilities. (This idea is remarkably similar to the many-worlds interpretation of quantum mechanics, which was not proposed until over a decade after the writing of this story.) Albert further explains that these constantly diverging paths do sometimes converge again, though as the result of a different chain of causes; for example, he says, in one possible past Dr. Tsun has come to his house as an enemy, in another as a friend.

Though trembling with gratitude at Albert's revelation and in awe of his ancestor's literary genius, Tsun glances up the path to see Capt. Madden approaching the house. He asks Albert if he can see Ts'ui Pen's letter again. Albert turns to retrieve it, and Tsun shoots him in the back, killing him instantly.

Although Tsun is arrested and sentenced to death, he claims to have "most abhorrently triumphed," as he has successfully communicated to the Germans the name of the city they were to attack, and indeed that city is bombed as Tsun goes on trial. The name of that city was Albert, and Tsun realized that the only way to convey that information was to kill a person of that name, so that the news of the murder would appear in

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British newspapers and subsequently be communicated to the German army.

Poetry

Borges composed poetry throughout his life and, whenever asked, always replied that he considered himself a poet more than anything else. As his eyesight waned, Borges increasingly focused on writing poetry, because he could memorize an entire work in progress. As a poet, Borges' style is remarkably traditional: Most of his poems fit into traditional forms such as the sonnet and follow the formal rules of rhyme and meter, although he does take occasional liberties. He cited Shakespeare, Whitman, the Anglo-Saxon and Icelandic poets of the ancient world, and Jose Hernandez, author of the Argentine folk epic *Martin Fierro*, as his own favorite poets. As one would expect from such a list of influences, Borges' poetry expresses a degree of classical measure as well as a preoccupation with the local—the countryside of Argentina, and the legends of its people. His poems embrace the same wide range of intellectual interests as his fiction, along with issues that emerge in his critical works and translations: Many poems are concerned with the task of writing poetry, or else are written to honor numerous poets from the past. Most striking about Borges' poetry, however, are the personal tinges—the human notes of doubt and sorrow—that are often absent from his highly analytical prose. Consider this moving elegy, entitled "To a Minor Poet of a Greek Anthology," included in one of Borges' earlier volumes:

10.9 FICTIONAL NON-FICTION

Borges is also famous for pioneering the field of "creative non-fiction," works that take the form of non-fiction (reportage, book reviews, and so on) to tell a fictional story. At times, when he was confronted with an idea for a work that would take an extensive amount of time to write about, Borges chose to write a review of a nonexistent work, writing as though the work had already been created by some other person. The most famous example of this is "Pierre Menard, author of the *Quixote*," which imagines a twentieth-century Frenchman who so immerses

himself in the world of sixteenth-century Spain that he can sit down and create a large portion of Miguel de Cervantes's *Don Quixote* verbatim, not by having memorized Cervantes's work, but as an "original" work of his own mind. Borges's "review" of the work of the fictional Menard effectively discusses the resonances that *Don Quixote* has picked up over the centuries since it was written, by way of overtly discussing how much richer Menard's work is than Cervantes's (verbatim identical) work. While Borges was certainly the great popularizer of the review of an imaginary work, it was not his own invention. It is likely that he first encountered the idea in Thomas Carlyle's *Sartor Resartus*, a book-length review of a non-existent German transcendentalist philosophical work and biography of its equally non-existent author. In 1916 in Geneva Borges reveals that he "discovered—and was overwhelmed by—Thomas Carlyle. I read *Sartor Resartus*, and I can recall many of its pages; I know them by heart." [2] In the introduction to his first published volume of fiction, *The Garden of Forking Paths*, Borges remarks, "It is a laborious madness and an impoverishing one, the madness of composing vast books—setting out in five hundred pages an idea that can be perfectly related orally in five minutes. The better way to go about it is to pretend that those books already exist, and offer a summary, a commentary on them." He then cites both *Sartor Resartus* and Samuel Butler's *The Fair Haven*, remarking, however, that "those works suffer under the imperfection that they themselves are books, and not a whit less tautological than the others. A more reasonable, more inept, and lazier man, I have chosen to write notes on imaginary books."

10.10 SELECTED NON FICTION SUMMARY

In disc world--a world of many small and great gods--the unexpected can be expected brutha, a young novice priest who cannot read or write, is content tending his melon patch he is selected, however, as the chosen one by the bossy om, a small god who appears as a tortoise 1992. Familiar essays and lectures by the great argentine fantasist, plus many hitherto uncollected pieces borges (1899—1986) first appeared on the American scene in 1962, when his fictions abruptly made it plain that a

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major foreign writer had escaped our attention for quite a while since then,. Borges in his non-fictions is like virgil in the divine comedy that he writes so much about, a guide, though of literature and philosophy instead of heaven and hell in a way, he was for me with literature what bertrandrussell was with philosophy, a lucid voice that has a knack for seeing the heart of any problem and explaining it in clear terms.

Although selected non-fictions has a few puzzling omissions, such as “partial magic in the quixote,” “a note on (toward) bernardshaw,” and borges’ “autobiographical essay,” the collection could be twice as long and still barely scratch the surface this is an essential book, and will please not just admirers of borges, but anyone who delights in literature, journalism, metaphysics, and paradox. On the nabokovian resonance of the proustian theme in a letter from keats to benjamin bailey article in english text construction 2(2) january 2009 with 19 reads. How anything can leap across the infinitudes separating all things from everything else mystifies me, and how we can imagine infinity without beginning or without end leaves me without words.

The history of angels was written, borges implies, to marvel at the “survival” of the angel: the human imagination has pictured a horde of monsters (tritons, hippogriffs, chimeras, sea serpents, unicorns, devils, dragons, werewolves, cyclopes, fauns, basilisks, demigods, leviathans and a. The executive summary goes near the beginning of the plan but is written last it should provide a short, concise and optimistic overview of your business that captures the reader's attention and gives them an interest in learning more about it.Despite a few significant omissions (borges and i and partial magic in the quixote are curiously absent), selected non-fictions represents a remarkable achievement, offering the general reader and borges aficionados alike a rapturous glimpse into one of literature's most fertile and original minds reading his nonfiction casts new light on the man, his fiction and his contribution to 20th century. The book of sand is one of the best short-stories Jorge luis borges wrote but it's also an example of how the master's life was an exercise in returning to and perfecting the way of expressing the same favorite themes.

Selected non-fictions gillespie, john t &naden, corinne j teenplots a booktalk guide to use with readers ages 12-18 zhanghenshui and popular chinese fiction, 1919-1949. Death of the author until recently, an author was an unproblematic concept an author was someone who wrote a book rolandbarthes' landmark essay, the death of author, however, demonstrates that an author is not simply a person but a socially and historically constituted subject. Le morted'arthur tells the story of king arthur and his knights at the round table arthur, who is son of king uther pendragon but was raised by another family, takes his rightful place as king when, as a boy, he is able to pull the sword called excalibur from the stone. He more than anyone renovated the language of fiction and thus opened the way to a remarkable generation of spanish-american novelists Gabriel garcía márquez, carlos fuentes, josé donoso, and mariovar gasllosa have all. Eliot weinberger is an essayist, poet, editor, and translator who won the national book critics circle award for criticism for his edition of Jorge luis borges's selected non-fictions.

CHECK YOUR PROGRESS II:

Q1. Discuss few of the works of Jorge Borges.

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Q2. Give summary of The Garden of Forking Paths.

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10.11 LET’S SUM UP

One of the twentieth century's greatest writers, Jorge Luis Borges (1899-1986) published numerous collections of poems, essays, and fiction, Director of the National Library of Buenos Aires from 1955 to 1973, Borges was awarded the degree of Doctor of Letters, honoris causa, from both Columbia and Oxford. He received various literary awards over the

course of his career, including the International Publisher's Prize (which he shared with Samuel Beckett in 1961), the Jerusalem Prize, and the Alfonso Reyes Prize.

10.12 KEYWORDS

1. **Proletarianization** is the social process whereby people move from being either an employer, unemployed or self-employed, to being employed as wage labor by an employer
2. A **missionary** is a member of a religious group sent into an area to promote their faith or perform ministries of service, such as education, literacy, social justice, health care, and economic development.
3. **Catchcry**. : a distinctive word or expression (as a catchword or slogan) serving to attract attention or rally support.
4. A **protagonist** is the main character of a story.

10.13 QUESTIONS FOR REVIEW

- a) Why Jorge was called master of Non Fiction work ?
- b) State Jorge few nonfiction works.
- c) Provide insight of poetry work of Jorge.

10.14 SUGGESTED READINGS AND REFERENCES

1. Jorge Luis Borges at the Encyclopædia Britannica
2. Jorge Luis Borges at Curlie
3. Works by Jorge Luis Borges at Open Library Edit this at Wikidata
4. Ronald Christ (Winter–Spring 1967). "Jorge Luis Borges, The Art of Fiction No. 39". Paris Review.
5. BBC Radio 4 discussion programme from In our time. (Audio 45 mins)
6. The Garden of Forking Paths Borges site from The Modern Word.
7. Borges Center, University of Pittsburgh.
8. The Friends of Jorge Luis Borges Worldwide Society & Associates
9. International Foundation Jorge Luis Borges

10. Jorge Luis Borges recorded at the Library of Congress for the Hispanic Division's audio literary archive on April 23, 1976.

10.15 ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress I :

Answer 1 : Check Section 10.1

Answer 2 : Check Section 10.5

Check Your Progress II :

Answer 1 : Check Section 10.7

Answer 2 : Check Section 10.8

UNIT: 11 WRITING VIOLENCE ON THE NORTHERN FRONTIER

STRUCTURE

- 11.0 Objective
- 11.1 Introduction
- 11.2 Summary
- 11.3 Significance
- 11.4 History of New Mexico And Florida
- 11.5 Let's Sum Up
- 11.6 Keywords
- 11.7 Questions for Review
- 11.8 Suggested Readings and References
- 11.9 Answers To Check Your Progress

11.0 OBJECTIVE

This unit help to learn about the paper Writing Violence on the Northern Frontier. It helps to understand the Spanish view on violence on Northern frontier. Unit provides the significance and summary of the same. Unit helps to examine the conjunction between writing and violence that defined the sixteenth-century Spanish conquest of the Americas.

11.1 INTRODUCTION

“[I]t is Rabasa’s willful engagement with postcolonial theory (as a perspective that neither privileges European culture as its referential framework nor accepts the idea that colonization carried civilization) that makes this text so useful to historians, especially U.S. historians who often avoid the postcolonial question. Furthermore, Rabasa’s critique of the various legalistic supports for conquest and the representation of conquest in what is now New Mexico and Florida are invaluable for historians of those regions. Instead of being at the far outer edges of the

Spanish empire, both regions are at the center of, and critical in, the Spanish colonial project. It is on the violent edges of empire that the workings of colonialism and its various neocolonial forms of today, can best, if brutally, be seen. On writing violence: An introduction Reading Cabeza de Vaca, or how we perpetuate the culture of conquest The mediation of the law in the New Mexico corpus, 1539-1609 Aesthetics of colonial violence: The massacre of Acoma in Gaspar de Villagra's *Historia de la Nueva Mexico* Violence in de Soto Narratives: Moralistic terrorism in Oviedo's *Historia general "Porque soy indio"*: Subjectivity in Garcilaso's *La Florida del Inca* Of massacre and representation: Painting hatred and ceremonies of possession in Protestant anti-Spanish pamphleteering Epilogue: Before history.

José Rabasa, professor of Latin American literature and culture, reviewed modern interpretations of Spanish rule in *Writing Violence on the Northern Frontier*. Published in 2000, it revealed the terminology of “peaceful conquest” used in academic circles reflected that colonial law legislated against violence unless such violence was considered justified. Rabasa considered this concept an oxymoron, but saw it used in modern literature and film. The author considered that what Spain was enacting was already done by other European powers in India, Africa, and the Middle East. He wrote, “In the course of history, the northern frontier emerges as a space populated by a plurality of ethnic groups often in conflict with each other and having different experiences and perspectives on the evolving structures of power through which the colonizers eventually become the colonized, in the transitions from the Spanish empire to the Mexican republic and to the American annexation.”³⁷⁸ This might indicate that we need to view events in context of the times and place to see how perceptions of Hispanic culture are being shaped today.

Historian John Kessell provided “a firm base for the management and interpretation of Pecos National Monument”³⁷⁹ in *Kiva, Cross, and Crown: The Pecos Indians and New Mexico, 1540–1840*.

The book, authored in 1979, was “a beginning, an historical documentary of the eastern fortress-pueblo from earliest Spanish contact in 1540, to abandonment three hundred years later.”³⁸⁰ Kessell accessed original

documents in Spain and Mexico whenever possible. He was familiar with the Pecos site, thus he was able to correct some earlier translations, such as the claim that a stockade existed when the structure was really just a low mud wall around the settlement.

11.2 SUMMARY

In "Writing Violence on the Northern Frontier", Jose Rabasa examines the conjunction between writing and violence that defined the sixteenth-century Spanish conquest of the Americas (particularly North America) and in doing so, he reveals why this conjunction remains relevant and influential today. Rabasa elaborates a critique of Spanish legislation that prescribed forms of converting Indians to Christianity and subjecting them to Spanish rule, which was referred to by some as 'peaceful conquest'. He argues that the oxymoronic nature of this term demands an oppositional mode of inquiry based on an understanding of violence that expands beyond acts of war to include symbolism, interpretation, legislation, and other speech acts that he refers to as the 'force of law'. To advance his argument Rabasa analyses visual and verbal representations, colonialist programs, and the theories of colonisation that informed the historiography of sixteenth-century New Mexico and Florida, which includes the territory from the Pacific coast to Kansas, and from present-day Florida to Tennessee and Arkansas. Using little-known materials from the northern borderlands of Spanish imperial expansion, Rabasa works to complicate notions of violence and their relationship to writing. Understood in juxtaposition with modern texts on postcolonial theory, his description of the dual function of these colonial texts - to represent material acts of violence and to act as violence itself - also emphasises the lingering effects of this phenomenon in contemporary intellectual work and everyday life. In this way "Writing Violence on the Northern Frontier" serves not only as an explanation of what colonialist texts do but also instigates new ways of thinking about colonial discourse. This book will interest scholars of colonial studies and early North American history, as well as a broader audience interested in interdisciplinary perspectives on the topic of racial, ethnic, and literary violences.

11.3 SIGNIFICANCE

Persistent interethnic violence has affected some global regions for centuries. Recent research reveals that major outbreaks are often prevented or limited by creative social action. In the prehispanic Northern Frontier of Mesoamerica, approximately 500–900 C.E., people of different ethnic backgrounds struggled for standing in a shifting sociopolitical landscape. Evidence is consistent with long-term social violence, but also with the use of the dead to communicate a range of symbolic messages. Complex arrays of human skeletal material commemorated past physical conflicts, possibly discouraging their repetition, while also connecting the living symbolically with a metaphysical realm inhabited by ancestors and deities. This article highlights the postmortem agency of the dead and illustrates their roles in structuring social relations.. *Nepantla: Views from South* 2.3 (2001) 573-577 *Writing Violence on the Northern Frontier* is an important attempt to rethink a series of moments in the unfolding of European colonialism in North America during the sixteenth and seventeenth centuries. Through studies of various historical accounts of colonizing expeditions, José Rabasa engages in a serious reappraisal of modern historiography's understanding of the practices and institutional structures that framed Spanish and French actions in the frontier areas of New Spain, particularly in New Mexico and Florida. Specifically, Rabasa questions the convention of seeing writing and violence as discrete terms by analyzing discursive representations of the use of force within the dynamics of colonialism. In his first chapter Rabasa discusses the figure of Alvar Núñez Cabeza de Vaca and critiques the idealist practice that predominates in modern readings of his writings. He carefully analyzes the *Naufragios* as a text constructed pragmatically to present Cabeza de Vaca's own actions in the ill-fated expedition led by Pánfilo de Narváez to the Florida coast as conforming with the norms laid down in the 1596 *Ordenanzas sobre el buen tratamiento de los indios* (31–43). Considering the text in the light of this framing and Cabeza de Vaca's subsequent official appointment to the post of adelantado in Paraguay, Rabasa effectively unravels the assumptions of scholars (in particular, Rolena Adorno), a filmmaker (Nicolás Echevarría), and writers (Haniel Long,

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Guillermo Sheridan) who have cited Cabeza de Vaca's text as a less rapacious and violent model of conquest (31–38, 59–62). Forcefully demonstrating the merits of analyzing the convergences between reports like the *Naufragios* and the legal norms that framed their language and thought, Rabasa illustrates how Cabeza de Vaca's rendering of ethnographic knowledge fits into an unfolding, more refined colonialist practice developed by the Council of the Indies (64–83). Chapter 2 of *Writing Violence* further develops the reflection on the discursive relations between the law, violence, and reports of colonizing expeditions, specifically those pertaining to the attempt, during the period 1539–1610, to control and settle the lands that came to be known as New Mexico. Through analysis of accounts written by the viceroy Pedro de Castañeda and by Vicente de Zaldívar, synthesized with careful discussion of the principles formulated and refined through the successive stages of legislation of the *Ordenanzas* of 1527, the *Nuevas leyes* of 1542, and the *Ordenanzas* of 1573, Rabasa tracks how the written descriptions of leadership decisions and encounters with native peoples were shaped by the writers' consciousness of the legal framework established for such enterprises, particularly as a result of the contributions by Francisco de Vitoria, Domingo de Soto, Melchor Cano, Bartolomé de Las Casas, and Ginés de Sepúlveda to the intellectual debate about Spain's actions in the Indies (94, 102–3). Rabasa argues that the practices in the field were shaped less by the laws drawn up as imperial policy than by the documentation that would be accumulated to justify the use of violence against native peoples, the establishment of settlements, and the drafting of contracts and requests for grants from the Crown. Rabasa thus demonstrates how the oxymoron of "peaceful conquest" unfolds as a discursive resolution of the contradictions of imperial policy, a means to rationalize the recourse to force as a material and symbolic tool of domination. Rabasa shifts his focus in chapter 3 to the place of epic poetry in Spanish expansion in New Mexico.

11.4 HISTORY OF NEW MEXICO AND FLORIDA

Spanish exploration and colonization

José Rafael Aragón, Crucifix, ca. 1795–1862, Brooklyn Museum, From about 1750, Catholic churches in Spanish New Mexico were increasingly decorated with the work of native craftspeople rather than with paintings, sculpture, and furniture imported from Europe. This small santo (saint's image) is typical of the locally produced objects. It is made of indigenous pine and painted with water-based pigments used by native artisans.

Francisco Vázquez de Coronado assembled an enormous expedition at Compostela, Mexico in 1540–1542 to explore and find the mythical Seven Golden Cities of Cibola, as described by Álvar Núñez Cabeza de Vaca, who had just arrived from his eight-year ordeal of survival. He traveled mostly overland from Florida to Mexico. Cabeza de Vaca and three companions were the only survivors of the Pánfilo de Narváez expedition of June 17, 1527 to Florida, losing 80 horses and several hundred explorers. These four survivors had spent eight arduous years getting to Sinaloa, Mexico on the Pacific coast and had visited many Indian tribes.

Coronado and his supporters sank a fortune in this ill-fated enterprise. They took 1300 horses and mules for riding and packing, and hundreds of head of sheep and cattle as a portable food supply. Coronado's men found several adobe pueblos (towns) in 1541 but no rich cities of gold. Further widespread expeditions found no fabulous cities anywhere in the Southwest or Great Plains. A dispirited and now poor Coronado and his men began their journey back to Mexico, leaving New Mexico behind. It is likely that some of Coronado's horses escaped, to be captured and adopted for use by Plains Indians. Over the next two centuries, they made horses at the center of their nomadic cultures. Only two of Coronado's horses were mares.[11]

More than 50 years after Coronado, Juan de Oñate came north from the Valley of Mexico with 500 Spanish settlers and soldiers and 7,000 head of livestock, founding the first Spanish settlement in New Mexico on July 11, 1598.[12] The governor named the settlement San Juan de los Caballeros. This means "Saint John of the Knights". San Juan was in a small valley. Nearby the Chama River flows into the Rio Grande. Oñate pioneered El Camino Real de Tierra Adentro, "The Royal Road of the Interior Land," a 700-mile (1,100 km) trail from the rest of New Spain to

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his remote colony. Oñate was appointed as the first governor of the new province of Santa Fe de Nuevo México. Although he Intended to achieve the total subjugation of the Natives, Oñate noted in 1599 that the Pueblo "live very much the same as [the Spanish] do, in houses with two and three terraces."

The Native Americans at Acoma revolted against this Spanish encroachment but faced severe suppression. In battles with the Acomas, Oñate lost 11 soldiers and two servants, killed hundreds of Indians, and punished every man over 25 years of age by the amputation of their left foot. The Franciscans found the pueblo people increasingly unwilling to consent to baptism by newcomers who continued to demand food, clothing and labor. Acoma is also known as the oldest continually inhabited city in the United States.

Oñate's capital of San Juan proved to be vulnerable to "Apache" (probably Navajo) attacks. Governor Pedro de Peralta moved the capital and established the settlement of Santa Fe in 1610 at the foot of the Sangre de Cristo Mountains. Santa Fe is the oldest capital city in the United States. Peralta built the Palace of the Governors in 1610. Although the colony failed to prosper, some Catholic missions survived. Spanish settlers arrived at the site of Albuquerque in the mid-17th century. Missionaries attempted to convert the natives to Christianity, but had little success.

Contemporary scholars believe that the objective of Spanish rule of New Mexico (and all other northern lands) was the full exploitation of the native population and resources. As Frank McNitt writes, Governors were a greedy and rapacious lot whose single-minded interest was to wring as much personal wealth from the province as their terms allowed. They exploited Indian labor for transport, sold Indian slaves in New Spain, and sold Indian products ... and other goods manufactured by Indian slave labor.

The exploitative nature of Spanish rule resulted in their conducting nearly continuous raids and reprisals against the nomadic Indian tribes on the borders, especially the Apache, Navajo, and Comanche.

Franciscan missionaries accompanied Oñate to New Mexico; afterward there was a continuing struggle between secular and religious authorities.

Both colonists and the Franciscans depended upon Indian labor, mostly the Pueblo, and competed with each other to control a decreasing Indian population. They suffered high mortality because of infectious European diseases, to which they had no acquired immunity, and exploitation that disrupted their societies. The struggle between the Franciscans and the civil government came to a head in the late 1650s. Governor Bernardo Lopez de Mendizabal and his subordinate Nicolas de Aguilar forbade the Franciscans to punish Indians or employ them without pay. They granted the Pueblo permission to practice their traditional dances and religious ceremonies. After the Franciscans protested, Lopez and Aguilar were arrested, turned over to the Inquisition, and tried in Mexico City. Thereafter, the Franciscans reigned supreme in the province. Pueblo dissatisfaction with the rule of the clerics was the main cause of the Pueblo revolt.

The Spanish in New Mexico were never able to gain dominance over the Indian peoples, who lived among and surrounded them. The isolated colony of New Mexico was characterized by "elaborate webs of ethnic tension, friendship, conflict, and kinship" among Indian groups and Spanish colonists. Because of the weakness of New Mexico, "rank-and-file settlers in outlying areas had to learn to coexist with Indian neighbors without being able to keep them subordinate."The Pueblo Indians were the first group to challenge Spanish rule significantly. Later the nomadic Indians, especially the Comanche, mounted attacks that weakened the Spanish

First Spanish rule (1513–1763)

Juan Ponce de León (Santervás de Campos, Valladolid, Spain). He was one of the first Europeans to set foot in the current U.S.; he led the first European expedition to Florida, which he named.

A depiction of what might be Florida from the 1502 Cantino map, Timucua Indians at a column erected by the French in 1562. A 1527 map by Vesconte Maggiolo showing the east coast of North America with "Tera Florida" at the top and "Lavoradore" at the bottom.

A 1591 map of Florida by Jacques le Moyne de Morgues.

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Juan Ponce de León, a famous Spanish conqueror and explorer, is usually given credit for being the first European to sight Florida, but he probably had predecessors. Florida and much of the nearby coast is depicted in the Cantino planisphere, an early world map which was surreptitiously copied in 1502 from the most current Portuguese sailing charts and smuggled into Italy a full decade before Ponce sailed north from Puerto Rico on his voyage of exploration. Ponce de León may not have even been the first Spaniard to go ashore in Florida; slave traders may have secretly raided native villages before Ponce arrived, as he encountered at least one indigenous tribesman who spoke Spanish. However, Ponce's 1513 expedition to Florida was the first open and official one. He also gave Florida its name, which means "full of flowers." Another dubious legend states that Ponce de León was searching for the Fountain of Youth on the island of Bimini, based on information from natives.

On March 3, 1513, Juan Ponce de León organized and equipped three ships for an expedition departing from "Punta Aguada", Puerto Rico. The expedition included 200 people, including women and free blacks.

Although it is often stated that he sighted the peninsula for the first time on March 27, 1513 and thought it was an island, he probably saw one of the Bahamas at that time. He went ashore on Florida's east coast during the Spanish Easter feast, Pascua Florida, on April 7 and named the land La Pascua de la Florida. After briefly exploring the land south of present-day St. Augustine, the expedition sailed south to the bottom of the Florida peninsula, through the Florida Keys, and up the west coast as far north as Charlotte Harbor, where they briefly skirmished with the Calusa before heading back to Puerto Rico. From 1513 onward, the land became known as La Florida. After 1630, and throughout the 18th century, Tegesta (after the Tequesta tribe) was an alternate name of choice for the Florida peninsula following publication of a map by the Dutch cartographer Hessel Gerritsz in Joannes de Laet's History of the New World.

Further Spanish attempts to explore and colonize Florida were disastrous. Ponce de León returned to the Charlotte Harbor area in 1521 with equipment and settlers to start a colony, but was soon driven off by hostile Calusa, and de León died in Cuba from wounds received in the

fighting. Pánfilo de Narváez's expedition explored Florida's west coast in 1528, but his violent demands for gold and food led to hostile relations with the Tocobaga and other native groups. Facing starvation and unable to find his support ships, Narváez attempted return to Mexico via rafts, but all were lost at sea and only four members of the expedition survived. Hernando de Soto landed in Florida in 1539 and began a multi-year trek through what is now the southeastern United States in which he found no gold but lost his life. In 1559 Tristán de Luna y Arellano established the first settlement in Pensacola but, after a violent hurricane destroyed the area, it was abandoned in 1561.

The horse, which the natives had hunted to extinction 10,000 years ago, was reintroduced into North America by the European explorers, and into Florida in 1538. As the animals were lost or stolen, they began to become feral.

In 1564, René Goulaine de Laudonnière founded Fort Caroline in what is now Jacksonville, as a haven for Huguenot Protestant refugees from religious persecution in France. Further down the coast, in 1565 Pedro Menéndez de Avilés founded San Agustín (St. Augustine) which is the oldest continuously inhabited European settlement in any U.S. state. It is second oldest only to San Juan, Puerto Rico, in the United States' current territory. From this base of operations, the Spanish began building Catholic missions.

All colonial cities were founded near the mouths of rivers. St. Augustine was founded where the Matanzas Inlet permitted access to the Matanzas River. Other cities were founded on the sea with similar inlets: Jacksonville, West Palm Beach, Fort Lauderdale, Miami, Pensacola, Tampa, Fort Myers, and others.

On September 20, 1565, Menéndez de Avilés attacked Fort Caroline, killing most of the French Huguenot defenders. Two years later, Dominique de Gourgue recaptured the settlement for France, this time slaughtering the Spanish defenders.

St. Augustine became the most important settlement in Florida. Little more than a fort, it was frequently attacked and burned, with most residents killed or fled. It was notably devastated in 1586, when English sea captain and sometime pirate Sir Francis Drake plundered and burned

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the city. Catholic missionaries used St. Augustine as a base of operations to establish over 100 far-flung missions throughout Florida. They converted 26,000 natives by 1655, but a revolt in 1656 and an epidemic in 1659 proved devastating. Pirate attacks and British raids were unrelenting, and the town was burned to the ground several times until Spain fortified it with the Castillo de San Marcos (1672) and Fort Matanzas (1742).

Throughout the 17th century, English settlers in Virginia and the Carolinas gradually pushed the boundaries of Spanish territory south, while the French settlements along the Mississippi River encroached on the western borders of the Spanish claim. In 1702, English colonel James Moore and allied Yamasee and Creek Indians attacked and razed the town of St. Augustine, but they could not gain control of the fort. In 1704, Moore and his soldiers began burning Spanish missions in north Florida and executing Indians friendly with the Spanish. The collapse of the Spanish mission system and the defeat of the Spanish-allied Apalachee Indians (the Apalachee massacre) opened Florida up to slave raids, which reached to the Florida Keys and decimated the native population. The Yamasee War of 1715–1717 in the Carolinas resulted in numerous Indian refugees, such as the Yamasee, moving south to Florida. In 1719, the French captured the Spanish settlement at Pensacola.

The border between the British colony of Georgia and Spanish Florida was never clearly defined, and was the subject of constant small- and larger-scale harassment in both directions, until it was ceded by Spain to the U.S. in 1821. Spanish Florida, so as to undermine the stability of the British slave-based plantation economy, encouraged the escape of slaves and offered them freedom and refuge if they converted to Catholicism. This was well known through word of mouth in the colonies of Georgia and South Carolina, and hundreds of slaves escaped. This predecessor of the Underground Railway ran south. They settled in a buffer community north of St. Augustine, called Gracia Real de Santa Teresa de Mosé, the first settlement made of free blacks in North America.

This angered the British colonists. The British and their colonies made war repeatedly against the Spanish, especially in 1702 and again in 1740, when a large force under James Oglethorpe sailed south from Georgia and besieged St. Augustine but were unable to take the Castillo de San Marcos. Creek and Seminole Native Americans, who had established buffer settlements in Florida at the invitation of the Spanish government, also welcomed many of those slaves. In 1771, Governor John Moultrie wrote to the English Board of Trade that "It has been a practice for a good while past, for negroes to run away from their Masters, and get into the Indian towns, from whence it proved very difficult to get them back." When British government officials pressed the Seminole to return runaway slaves, they replied that they had "merely given hungry people food, and invited the slaveholders to catch the runaways themselves."

CHECK YOUR PROGRESS I:

Q1. Write a note on First Spanish rule (1513–1763)

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Q2. Give the summary of the “Writing violence on the Northern Frontier”.

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11.5 LET’S SUM UP

In Writing Violence on the Northern Frontier José Rabasa examines the conjunction between writing and violence that defined the sixteenth-century Spanish conquest of the Americas (particularly North America) and in doing so, he reveals why this conjunction remains relevant and influential today. Rabasa elaborates a critique of Spanish legislation that prescribed forms of converting Indians to Christianity and subjecting them to Spanish rule, which was referred to by some as “peaceful conquest.” He argues that the oxymoronic nature of this term demands an

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oppositional mode of inquiry based on an understanding of violence that expands beyond acts of war to include symbolism, interpretation, legislation, and other speech acts that he refers to as the “force of law.”

To advance his argument Rabasa analyzes visual and verbal representations, colonialist programs, and the theories of colonization that informed the historiography of sixteenth-century New Mexico and Florida, which includes the territory from the Pacific coast to Kansas, and from present-day Florida to Tennessee and Arkansas. Using little-known materials from the northern borderlands of Spanish imperial expansion, Rabasa works to complicate notions of violence and their relationship to writing. Understood in juxtaposition with modern texts on postcolonial theory, his description of the dual function of these colonial texts—to represent material acts of violence and to act as violence itself—also emphasizes the lingering effects of this phenomenon in contemporary intellectual work and everyday life. In this way *Writing Violence on the Northern Frontier* serves not only as an explanation of what colonialist texts do but also instigates new ways of thinking about colonial discourse.

This book will interest scholars of colonial studies and early North American history, as well as a broader audience interested in interdisciplinary perspectives on the topic of racial, ethnic, and literary violences. “The theoretical breath and historiographical scope of *Writing Violence* reaches far beyond the Northern Frontier of Spanish colonial expansion in America. This book should thus have wide and important repercussions across the human sciences. But it will be of necessary importance to students of empire and coloniality as present and ongoing enterprises.” Rabasa provides a compelling understanding of the cultural worlds of the Spanish conquerors as they collided violently with Native Americans in the contact zones--in Florida, California, Texas, Chile, and Argentina. In so doing he devastates the rationales underlying violence in sixteenth century Spanish history and fiction, and thus challenges the readers to reconsider the rationales by which English and American settlers inhabited the West, and which they called 'frontier violence.

11.6 KEYWORDS

- **Colonial** : relating to or characteristic of a colony or colonies, a native or inhabitant of a colony.
- **Interdisciplinary** relating to more than one branch of knowledge.
- **Acoma**: is also known as the oldest continually inhabited city in the United States.
- **Juxtaposition** the fact of two things being seen or placed close together with contrasting effect.
- **Conquest** the subjugation and assumption of control of a place or people by military force.
- **Critique** a detailed analysis and assessment of something, especially a literary, philosophical, or political theory.

11.7 QUESTIONS FOR REVIEW

- Discuss Spanish view on “Writing violence on Northern frontier”.
- How well it describes the “Writing violence on the northern frontier”.
- Give the critical analysis to the “writing violence on the northern frontier”.

11.8 SUGGESTED READINGS AND REFERENCES

- Writing Violence on the Northern Frontier - Google Books
- <https://academic.oup.com/ahr/article-abstract/107/4/1180/134010?redirectedFrom=fulltext>
www.dukeupress.edu › writing-violence-on-the-northern-frontier<https://www.scribd.com/document/305956404/Rabasa-Writing-Violence-on-the-Northern-Frontier>
- https://www.researchgate.net/publication/236702669_Writing_Violence_on_the_Northern_Frontier_The_Historiography_of_Sixteenth_Century_New_Mexico_and_Florida_and_the_Legacy_of_Conquest_review
- Writing Violence on the Northern Frontier - ResearchGate

11.9 ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress I :

Answer 1 : Check Section 11.4

Answer 2 : Check Section 11.2

UNIT: 12 THE CARIBBEAN IN THE AGE OF ENLIGHTENMENT, 1788-1848

STRUCTURE

- 12.0 Objective
- 12.1 Introduction
- 12.2 Significant People And Publications
- 12.3 Philosophy
- 12.4 Politics
- 12.5 French Revolution
- 12.6 National Variations
- 12.7 Historiography
- 12.8 Society And Culture
- 12.9 Scientific And Literary Journals
- 12.10 Let's Sum Up
- 12.11 Keywords
- 12.12 Questions For Review
- 12.13 Suggested Readings And References
- 12.14 Answers To Check Your Progress

12.0 OBJECTIVE

This unit help to learn about the The Caribbean : age of enlightenment . Unit helps to understand the philosophy and politics around that time. Units provide the knowledge the French Revolution and in that era. Unit gives information about scientific and Literary Journals.

Unit helps to understand the following aspects:

- Philosophy & Politics
- French Revolution

Notes

- National Variations
- Scientific And Literary Journals

12.1 INTRODUCTION

The Age of Enlightenment (also known as the Age of Reason or simply the Enlightenment) was an intellectual and philosophical movement that dominated the world of ideas in Europe during the 17th to 19th century. The Enlightenment emerged out of a European intellectual and scholarly movement known as Renaissance humanism. Some consider the publication of Isaac Newton's *Principia Mathematica* (1687) as the first major enlightenment work. French historians traditionally date the Enlightenment from 1715 to 1789, from the death of Louis XIV of France until the outbreak of the French Revolution that ended the Ancien Regime. Most end it with the beginning of the 19th century. Philosophers and scientists of the period widely circulated their ideas through meetings at scientific academies, Masonic lodges, literary salons, coffeehouses and in printed books, journals, and pamphlets. The ideas of the Enlightenment undermined the authority of the monarchy and the Church and paved the way for the political revolutions of the 18th and 19th centuries. A variety of 19th-century movements, including liberalism and neoclassicism, trace their intellectual heritage to the Enlightenment.

12.2 SIGNIFICANT PEOPLE AND PUBLICATIONS

The Age of Enlightenment was preceded by and closely associated with the scientific revolution. Earlier philosophers whose work influenced the Enlightenment included Bacon and Descartes. The major figures of the Enlightenment included Beccaria, Baruch Spinoza, Diderot, Kant, Hume, Rousseau and Adam Smith. Some European rulers, including Catherine II of Russia, Joseph II of Austria and Frederick II of Prussia, tried to apply Enlightenment thought on religious and political tolerance, which became known as enlightened absolutism.

Many of the main political and intellectual figures behind the American Revolution associated themselves closely with the Enlightenment: Benjamin Franklin visited Europe repeatedly and contributed actively to the scientific and political debates there and brought the newest ideas back to Philadelphia; Thomas Jefferson closely followed European ideas and later incorporated some of the ideals of the Enlightenment into the Declaration of Independence; and James Madison incorporated these ideals into the United States Constitution during its framing in 1787.

The most influential publication of the Enlightenment was the *Encyclopédie* (*Encyclopaedia*). Published between 1751 and 1772 in thirty-five volumes, it was compiled by Diderot, d'Alembert (until 1759) and a team of 150 scientists and philosophers. It helped spread the ideas of the Enlightenment across Europe and beyond. Other landmark publications were Voltaire's *Dictionnaire philosophique* (*Philosophical Dictionary*; 1764) and *Letters on the English* (1733); Rousseau's *Discourse on Inequality* (1754) and *The Social Contract* (1762); Adam Smith's *The Theory of Moral Sentiments* (1759) and *The Wealth of Nations* (1776); and Montesquieu's *The Spirit of the Laws* (1748). The ideas of the Enlightenment played a major role in inspiring the French Revolution, which began in 1789. After the Revolution, the Enlightenment was followed by the intellectual movement known as Romanticism.

12.3 PHILOSOPHY

René Descartes' rationalist philosophy laid the foundation for enlightenment thinking. His attempt to construct the sciences on a secure metaphysical foundation was not as successful as his method of doubt applied in philosophic areas leading to a dualistic doctrine of mind and matter. His skepticism was refined by John Locke's *Essay Concerning Human Understanding* (1690) and David Hume's writings in the 1740s. His dualism was challenged by Spinoza's uncompromising assertion of the unity of matter in his *Tractatus* (1670) and *Ethics* (1677).

According to Jonathan Israel, these laid down two distinct lines of Enlightenment thought: first, the moderate variety, following Descartes, Locke and Christian Wolff, which sought accommodation between

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reform and the traditional systems of power and faith, and second, the radical enlightenment, inspired by the philosophy of Spinoza, advocating democracy, individual liberty, freedom of expression and eradication of religious authority. The moderate variety tended to be deistic, whereas the radical tendency separated the basis of morality entirely from theology. Both lines of thought were eventually opposed by a conservative Counter-Enlightenment, which sought a return to faith.

In the mid-18th century, Paris became the center of an explosion of philosophic and scientific activity challenging traditional doctrines and dogmas. The philosophical movement was led by Voltaire and Jean-Jacques Rousseau, who argued for a society based upon reason as in ancient Greece rather than faith and Catholic doctrine, for a new civil order based on natural law, and for science based on experiments and observation. The political philosopher Montesquieu introduced the idea of a separation of powers in a government, a concept which was enthusiastically adopted by the authors of the United States Constitution. While the Philosophes of the French Enlightenment were not revolutionaries and many were members of the nobility, their ideas played an important part in undermining the legitimacy of the Old Regime and shaping the French Revolution.

Francis Hutcheson, a moral philosopher, described the utilitarian and consequentialist principle that virtue is that which provides, in his words, "the greatest happiness for the greatest numbers". Much of what is incorporated in the scientific method (the nature of knowledge, evidence, experience and causation) and some modern attitudes towards the relationship between science and religion were developed by his protégés David Hume and Adam Smith. Hume became a major figure in the skeptical philosophical and empiricist traditions of philosophy.

Immanuel Kant (1724–1804) tried to reconcile rationalism and religious belief, individual freedom and political authority, as well as map out a view of the public sphere through private and public reason. Kant's work continued to shape German thought and indeed all of European philosophy, well into the 20th century.

Mary Wollstonecraft was one of England's earliest feminist philosophers. She argued for a society based on reason and that women as well as men should be treated as rational beings. She is best known for her work *A Vindication of the Rights of Woman* (1791)

12.4 POLITICS

The Enlightenment has long been hailed as the foundation of modern Western political and intellectual culture. The Enlightenment brought political modernization to the West, in terms of introducing democratic values and institutions and the creation of modern, liberal democracies. This thesis has been widely accepted by Anglophone scholars and has been reinforced by the large-scale studies by Robert Darnton, Roy Porter and most recently by Jonathan Israel.

Theories of government

John Locke, one of the most influential Enlightenment thinkers, based his governance philosophy in social contract theory, a subject that permeated Enlightenment political thought. The English philosopher Thomas Hobbes ushered in this new debate with his work *Leviathan* in 1651. Hobbes also developed some of the fundamentals of European liberal thought: the right of the individual; the natural equality of all men; the artificial character of the political order (which led to the later distinction between civil society and the state); the view that all legitimate political power must be "representative" and based on the consent of the people; and a liberal interpretation of law which leaves people free to do whatever the law does not explicitly forbid.

Like other Enlightenment philosophers, Rousseau was critical of the Atlantic slave trade[49]

Both Locke and Rousseau developed social contract theories in *Two Treatises of Government* and *Discourse on Inequality*, respectively. While quite different works, Locke, Hobbes and Rousseau agreed that a social contract, in which the government's authority lies in the consent of the governed, is necessary for man to live in civil society. Locke defines the state of nature as a condition in which humans are rational and follow natural law, in which all men are born equal and with the right to life,

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liberty and property. However, when one citizen breaks the Law of Nature both the transgressor and the victim enter into a state of war, from which it is virtually impossible to break free. Therefore, Locke said that individuals enter into civil society to protect their natural rights via an "unbiased judge" or common authority, such as courts, to appeal to. Contrastingly, Rousseau's conception relies on the supposition that "civil man" is corrupted, while "natural man" has no want he cannot fulfill himself. Natural man is only taken out of the state of nature when the inequality associated with private property is established. Rousseau said that people join into civil society via the social contract to achieve unity while preserving individual freedom. This is embodied in the sovereignty of the general will, the moral and collective legislative body constituted by citizens.

Locke is known for his statement that individuals have a right to "Life, Liberty and Property" and his belief that the natural right to property is derived from labor. Tutored by Locke, Anthony Ashley-Cooper, 3rd Earl of Shaftesbury wrote in 1706: "There is a mighty Light which spreads its self over the world especially in those two free Nations of England and Holland; on whom the Affairs of Europe now turn". Locke's theory of natural rights has influenced many political documents, including the United States Declaration of Independence and the French National Constituent Assembly's Declaration of the Rights of Man and of the Citizen.

The philosophes argued that the establishment of a contractual basis of rights would lead to the market mechanism and capitalism, the scientific method, religious tolerance and the organization of states into self-governing republics through democratic means. In this view, the tendency of the philosophes in particular to apply rationality to every problem is considered the essential change.

Although much of Enlightenment political thought was dominated by social contract theorists, both David Hume and Adam Ferguson criticized this camp. Hume's essay *Of the Original Contract* argues that governments derived from consent are rarely seen and civil government is grounded in a ruler's habitual authority and force. It is precisely because of the ruler's authority over-and-against the subject, that the

subject tacitly consents and Hume says that the subjects would "never imagine that their consent made him sovereign", rather the authority did so. Similarly, Ferguson did not believe citizens built the state, rather politics grew out of social development. In his 1767 *An Essay on the History of Civil Society*, Ferguson uses the four stages of progress, a theory that was very popular in Scotland at the time, to explain how humans advance from a hunting and gathering society to a commercial and civil society without "signing" a social contract.

Both Rousseau and Locke's social contract theories rest on the presupposition of natural rights, which are not a result of law or custom, but are things that all men have in pre-political societies and are therefore universal and inalienable. The most famous natural right formulation comes from John Locke in his *Second Treatise*, when he introduces the state of nature. For Locke, the law of nature is grounded on mutual security or the idea that one cannot infringe on another's natural rights, as every man is equal and has the same inalienable rights. These natural rights include perfect equality and freedom, as well as the right to preserve life and property. Locke also argued against slavery on the basis that enslaving oneself goes against the law of nature because one cannot surrender one's own rights: one's freedom is absolute and no-one can take it away. Additionally, Locke argues that one person cannot enslave another because it is morally reprehensible, although he introduces a caveat by saying that enslavement of a lawful captive in time of war would not go against one's natural rights.

As a spillover of the Enlightenment, nonsecular beliefs expressed first by Quakers and then by Protestant evangelicals in Britain and the United States emerged. To these groups, slavery became "repugnant to our religion" and a "crime in the sight of God." These ideas added to those expressed by Enlightenment thinkers, leading many in Britain to believe that slavery was "not only morally wrong and economically inefficient, but also politically unwise." As these notions gained more adherents, Britain was forced to end its participation in the slave trade.

Enlightened absolutism

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The Marquis of Pombal, as the head of the government of Portugal, implemented sweeping socio-economic reforms (abolished slavery, significantly weakened the Inquisition, created the basis for secular public schools and restructured the tax system), effectively ruling as a powerful, progressive dictator.

The leaders of the Enlightenment were not especially democratic, as they more often look to absolute monarchs as the key to imposing reforms designed by the intellectuals. Voltaire despised democracy and said the absolute monarch must be enlightened and must act as dictated by reason and justice – in other words, be a "philosopher-king".

Denmark's minister Johann Struensee, a social reformer, was publicly executed in 1772.

In several nations, rulers welcomed leaders of the Enlightenment at court and asked them to help design laws and programs to reform the system, typically to build stronger states. These rulers are called "enlightened despots" by historians. They included Frederick the Great of Prussia, Catherine the Great of Russia, Leopold II of Tuscany and Joseph II of Austria. Joseph was over-enthusiastic, announcing many reforms that had little support so that revolts broke out and his regime became a comedy of errors and nearly all his programs were reversed. Senior ministers Pombal in Portugal and Johann Friedrich Struensee in Denmark also governed according to Enlightenment ideals. In Poland, the model constitution of 1791 expressed Enlightenment ideals, but was in effect for only one year before the nation was partitioned among its neighbors. More enduring were the cultural achievements, which created a nationalist spirit in Poland.

Frederick the Great, the king of Prussia from 1740 to 1786, saw himself as a leader of the Enlightenment and patronized philosophers and scientists at his court in Berlin. Voltaire, who had been imprisoned and maltreated by the French government, was eager to accept Frederick's invitation to live at his palace. Frederick explained: "My principal occupation is to combat ignorance and prejudice ... to enlighten minds, cultivate morality, and to make people as happy as it suits human nature, and as the means at my disposal permit".

12.5 FRENCH REVOLUTION

The Enlightenment has been frequently linked to the French Revolution of 1789. One view of the political changes that occurred during the Enlightenment is that the "consent of the governed" philosophy as delineated by Locke in *Two Treatises of Government* (1689) represented a paradigm shift from the old governance paradigm under feudalism known as the "divine right of kings". In this view, the revolutions of the late 1700s and early 1800s were caused by the fact that this governance paradigm shift often could not be resolved peacefully and therefore violent revolution was the result. Clearly a governance philosophy where the king was never wrong was in direct conflict with one whereby citizens by natural law had to consent to the acts and rulings of their government.

Alexis de Tocqueville proposed the French Revolution as the inevitable result of the radical opposition created in the 18th century between the monarchy and the men of letters of the Enlightenment. These men of letters constituted a sort of "substitute aristocracy that was both all-powerful and without real power". This illusory power came from the rise of "public opinion", born when absolutist centralization removed the nobility and the bourgeoisie from the political sphere. The "literary politics" that resulted promoted a discourse of equality and was hence in fundamental opposition to the monarchical regime. De Tocqueville "clearly designates ... the cultural effects of transformation in the forms of the exercise of power".

CHECK YOUR PROGRESS II:

Q1. What were the Significant people and publications in The Age of Enlightenment?

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Q2. What is Enlightened absolutism?

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12.6 NATIONAL VARIATIONS

The Enlightenment took hold in most European countries, often with a specific local emphasis. For example, in France it became associated with anti-government and anti-Church radicalism, while in Germany it reached deep into the middle classes, where it expressed a spiritualistic and nationalistic tone without threatening governments or established churches. Government responses varied widely. In France, the government was hostile, and the philosophes fought against its censorship, sometimes being imprisoned or hounded into exile. The British government, for the most part, ignored the Enlightenment's leaders in England and Scotland, although it did give Isaac Newton a knighthood and a very lucrative government office.

Great Britain

The very existence of an English Enlightenment has been hotly debated by scholars. The majority of textbooks on British history make little or no mention of an English Enlightenment. Some surveys of the entire Enlightenment include England and others ignore it, although they do include coverage of such major intellectuals as Joseph Addison, Edward Gibbon, John Locke, Isaac Newton, Alexander Pope, Joshua Reynolds and Jonathan Swift. Roy Porter argues that the reasons for this neglect were the assumptions that the movement was primarily French-inspired, that it was largely a-religious or anti-clerical, and that it stood in outspoken defiance to the established order. Porter admits that, after the 1720s, England could claim thinkers to equal Diderot, Voltaire or Rousseau. However, its leading intellectuals such as Edward Gibbon, Edmund Burke and Samuel Johnson were all quite conservative and supportive of the standing order. Porter says the reason was that Enlightenment had come early to England and had succeeded so that the culture had accepted political liberalism, philosophical empiricism, and religious toleration of the sort that intellectuals on the continent had to fight for against powerful odds. Furthermore, England rejected the collectivism of the continent and emphasized the improvement of individuals as the main goal of enlightenment.

Scotland

In the Scottish Enlightenment, Scotland's major cities created an intellectual infrastructure of mutually supporting institutions such as universities, reading societies, libraries, periodicals, museums and masonic lodges. The Scottish network was "predominantly liberal Calvinist, Newtonian, and 'design' oriented in character which played a major role in the further development of the transatlantic Enlightenment". In France, Voltaire said that "we look to Scotland for all our ideas of civilization". The focus of the Scottish Enlightenment ranged from intellectual and economic matters to the specifically scientific as in the work of William Cullen, physician and chemist; James Anderson, an agronomist; Joseph Black, physicist and chemist; and James Hutton, the first modern geologist.

American colonies

John Trumbull's Declaration of Independence shows the drafting committee presenting its work to the Congress

Several Americans, especially Benjamin Franklin and Thomas Jefferson, played a major role in bringing Enlightenment ideas to the New World and in influencing British and French thinkers. Franklin was influential for his political activism and for his advances in physics. The cultural exchange during the Age of Enlightenment ran in both directions across the Atlantic. Thinkers such as Paine, Locke and Rousseau all take Native American cultural practices as examples of natural freedom. The Americans closely followed English and Scottish political ideas, as well as some French thinkers such as Montesquieu.[100] As deists, they were influenced by ideas of John Toland (1670–1722) and Matthew Tindal (1656–1733). During the Enlightenment there was a great emphasis upon liberty, republicanism and religious tolerance. There was no respect for monarchy or inherited political power. Deists reconciled science and religion by rejecting prophecies, miracles and Biblical theology. Leading deists included Thomas Paine in *The Age of Reason* and by Thomas Jefferson in his short *Jefferson Bible* – from which all supernatural aspects were removed.

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German states

Prussia took the lead among the German states in sponsoring the political reforms that Enlightenment thinkers urged absolute rulers to adopt. There were important movements as well in the smaller states of Bavaria, Saxony, Hanover and the Palatinate. In each case, Enlightenment values became accepted and led to significant political and administrative reforms that laid the groundwork for the creation of modern states. The princes of Saxony, for example, carried out an impressive series of fundamental fiscal, administrative, judicial, educational, cultural and general economic reforms. The reforms were aided by the country's strong urban structure and influential commercial groups and modernized pre-1789 Saxony along the lines of classic Enlightenment principles.

Weimar's Courtyard of the Muses, a tribute to The Enlightenment and the Weimar Classicism depicting German poets Schiller, Wieland, Herder and Goethe Before 1750, the German upper classes looked to France for intellectual, cultural and architectural leadership, as French was the language of high society. By the mid-18th century, the Aufklärung (The Enlightenment) had transformed German high culture in music, philosophy, science and literature. Christian Wolff (1679–1754) was the pioneer as a writer who expounded the Enlightenment to German readers and legitimized German as a philosophic language.

Johann Gottfried von Herder (1744–1803) broke new ground in philosophy and poetry, as a leader of the Sturm und Drang movement of proto-Romanticism. Weimar Classicism (WeimarerKlassik) was a cultural and literary movement based in Weimar that sought to establish a new humanism by synthesizing Romantic, classical and Enlightenment ideas. The movement (from 1772 until 1805) involved Herder as well as polymath Johann Wolfgang von Goethe (1749–1832) and Friedrich Schiller (1759–1805), a poet and historian. Herder argued that every folk had its own particular identity, which was expressed in its language and culture. This legitimized the promotion of German language and culture and helped shape the development of German nationalism. Schiller's plays expressed the restless spirit of his generation, depicting the hero's struggle against social pressures and the force of destiny.

German music, sponsored by the upper classes, came of age under composers Johann Sebastian Bach (1685–1750), Joseph Haydn (1732–1809) and Wolfgang Amadeus Mozart (1756–1791).

In remote Königsberg, philosopher Immanuel Kant (1724–1804) tried to reconcile rationalism and religious belief, individual freedom and political authority. Kant's work contained basic tensions that would continue to shape German thought – and indeed all of European philosophy – well into the 20th century.

The German Enlightenment won the support of princes, aristocrats and the middle classes and it permanently reshaped the culture. However, there was conservatism among the elites that warned against going too far.

In the 1780s, Lutheran ministers Johann Heinrich Schulz and Karl Wilhelm Brumbey got in trouble with their preaching as they were attacked and ridiculed by Immanuel Kant, Wilhelm Abraham Teller and others. In 1788, Prussia issued an "Edict on Religion" that forbade preaching any sermon that undermined popular belief in the Holy Trinity and the Bible. The goal was to avoid skepticism, deism and theological disputes that might impinge on domestic tranquility. Men who doubted the value of Enlightenment favoured the measure, but so too did many supporters. German universities had created a closed elite that could debate controversial issues among themselves, but spreading them to the public was seen as too risky. This intellectual elite was favoured by the state, but that might be reversed if the process of the Enlightenment proved politically or socially destabilizing.

Italy

The Enlightenment played a distinctive, if small, role in the history of Italy. Although most of Italy was controlled by conservative Habsburgs or the pope, Tuscany had some opportunities for reform. Leopold II of Tuscany abolished the death penalty in Tuscany and reduced censorship. From Naples, Antonio Genovesi (1713–1769) influenced a generation of southern Italian intellectuals and university students. His textbook "Dicosina, o SiadellaFilosofia del Giusto e dell'Onesto" (1766) was a controversial attempt to mediate between the history of moral philosophy

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on the one hand and the specific problems encountered by 18th-century commercial society on the other. It contained the greater part of Genovesi's political, philosophical and economic thought – guidebook for Neapolitan economic and social development. Science flourished as Alessandro Volta and Luigi Galvani made break-through discoveries in electricity. Pietro Verri was a leading economist in Lombardy. Historian Joseph Schumpeter states he was "the most important pre-Smithian authority on Cheapness-and-Plenty". The most influential scholar on the Italian Enlightenment has been Franco Venturi. Italy also produced some of the Enlightenment's greatest legal theorists, including Cesare Beccaria, Giambattista Vico and Francesco Mario Pagano. Beccaria in particular is now considered one of the fathers of classical criminal theory as well as modern penology. Beccaria is famous for his masterpiece *On Crimes and Punishments* (1764), a treatise (later translated into 22 languages) that served as one of the earliest prominent condemnations of torture and the death penalty and thus a landmark work in anti-death penalty philosophy.

Russia

In Russia, the government began to actively encourage the proliferation of arts and sciences in the mid-18th century. This era produced the first Russian university, library, theatre, public museum and independent press. Like other enlightened despots, Catherine the Great played a key role in fostering the arts, sciences and education. She used her own interpretation of Enlightenment ideals, assisted by notable international experts such as Voltaire (by correspondence) and in residence world class scientists such as Leonhard Euler and Peter Simon Pallas. The national Enlightenment differed from its Western European counterpart in that it promoted further modernization of all aspects of Russian life and was concerned with attacking the institution of serfdom in Russia. The Russian enlightenment centered on the individual instead of societal enlightenment and encouraged the living of an enlightened life. A powerful element was *prosveshchenie* which combined religious piety, erudition and commitment to the spread of learning. However, it lacked the skeptical and critical spirit of the Western European Enlightenment.

Portugal

The enlightenment in Portugal (iluminismo) was marked by the rule of the Prime Minister Marquis of Pombal under King Joseph I of Portugal from 1756 to 1777. Following the 1755 Lisbon earthquake which destroyed great part of Lisbon, the Marquis of Pombal implemented important economic policies to regulate commercial activity (in particular with Brazil and England), and to standardise quality throughout the country (for example by introducing the first integrated industries in Portugal). His reconstruction of Lisbon's riverside district in straight and perpendicular streets, methodically organized to facilitate commerce and exchange (for example by assigning to each street a different product or service), can be seen as a direct application of the Enlightenment ideas to governance and urbanism. His urbanistic ideas, also being the first large-scale example of earthquake engineering, became collectively known as Pombaline style, and were implemented throughout the kingdom during his stay in office. His governance was as enlightened as ruthless, see for example the Távora affair.

In literature, the first Enlightenment ideas in Portugal can be traced back to the diplomat, philosopher, and writer António Vieira (1608-1697)[citation needed], who spent a considerable amount of his life in colonial Brazil denouncing discriminations against New Christians and the Indigenous peoples in Brazil. His works remain today as one of the best pieces of Portuguese literature[citation needed]. During the 18th century, enlightened literary movements such as the Arcádia Lusitana (lasting from 1756 until 1776, then replaced by the Nova Arcádia in 1790 until 1794) surfaced in the academic medium, in particular involving former students of the University of Coimbra. A distinct member of this group was the poet Manuel Maria Barbosa du Bocage.

The ideas of the enlightenment also influenced various economists and anti-colonial intellectuals throughout the Portuguese Empire, such as José de Azeredo Coutinho, José da Silva Lisboa, Cláudio Manoel da Costa, and Tomás de António Gonzaga.

Poland

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Enlightenment ideas (oświecenie) emerged late in Poland, as the Polish middle class was weaker and szlachta (nobility) culture (Sarmatism) together with the Polish-Lithuanian Commonwealth political system (Golden Liberty) were in deep crisis. The political system was built on republicanism, but was unable to defend itself against powerful neighbors Russia, Prussia and Austria as they repeatedly sliced off regions until nothing was left of independent Poland. The period of Polish Enlightenment began in the 1730s–1740s and especially in theatre and the arts peaked in the reign of King Stanisław August Poniatowski (second half of the 18th century). Warsaw was a main centre after 1750, with an expansion of schools and educational institutions and the arts patronage held at the Royal Castle. Leaders promoted tolerance and more education. They included King Stanisław II Poniatowski and reformers Piotr Switkowski, Antoni Poplawski, Josef Niemcewicz and Józef Pawlinkowski, as well as Baudouin de Cortenay, a Polonized dramatist. Opponents included Florian Jaroszewicz, Gracjan Piotrowski, Karol Wyrwicz and Wojciech Skarszewski.

The movement went into decline with the Third Partition of Poland (1795) – a national tragedy inspiring a short period of sentimental writing – and ended in 1822, replaced by Romanticism.

12.7 HISTORIOGRAPHY

The Enlightenment has always been contested territory. According to Keith Thomas, its supporters "hail it as the source of everything that is progressive about the modern world. For them, it stands for freedom of thought, rational inquiry, critical thinking, religious tolerance, political liberty, scientific achievement, the pursuit of happiness, and hope for the future." Thomas adds that its detractors accuse it of shallow rationalism, naïve optimism, unrealistic universalism and moral darkness. From the start, conservative and clerical defenders of traditional religion attacked materialism and skepticism as evil forces that encouraged immorality. By 1794, they pointed to the Terror during the French Revolution as confirmation of their predictions. As the Enlightenment was ending, Romantic philosophers argued that excessive dependence on reason was a mistake perpetuated by the Enlightenment because it disregarded the

bonds of history, myth, faith, and tradition that were necessary to hold society together.

Definition

The term "Enlightenment" emerged in English in the later part of the 19th century, with particular reference to French philosophy, as the equivalent of the French term *Lumières* (used first by Dubos in 1733 and already well established by 1751). From Immanuel Kant's 1784 essay "Beantwortung der Frage: Was ist Aufklärung?" ("Answering the Question: What is Enlightenment?"), the German term became *Aufklärung* (*aufklären* = to illuminate; *sich aufklären* = to clear up). However, scholars have never agreed on a definition of the Enlightenment, or on its chronological or geographical extent. Terms like *les Lumières* (French), *illuminismo* (Italian), *ilustración* (Spanish) and *Aufklärung* (German) referred to partly overlapping movements. Not until the late nineteenth century did English scholars agree they were talking about "the Enlightenment".

If there is something you know, communicate it. If there is something you don't know, search for it.

— An engraving from the 1772 edition of the *Encyclopédie*; Truth, in the top center, is surrounded by light and unveiled by the figures to the right, Philosophy and Reason

Enlightenment historiography began in the period itself, from what Enlightenment figures said about their work. A dominant element was the intellectual angle they took. D'Alembert's Preliminary Discourse of *l'Encyclopédie* provides a history of the Enlightenment which comprises a chronological list of developments in the realm of knowledge – of which the *Encyclopédie* forms the pinnacle. In 1783, Jewish philosopher Moses Mendelssohn referred to Enlightenment as a process by which man was educated in the use of reason. Immanuel Kant called Enlightenment "man's release from his self-incurred tutelage", tutelage being "man's inability to make use of his understanding without direction from another". "For Kant, Enlightenment was mankind's final coming of age, the emancipation of the human consciousness from an immature state of ignorance". The German scholar Ernst Cassirer called the

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Enlightenment "a part and a special phase of that whole intellectual development through which modern philosophic thought gained its characteristic self-confidence and self-consciousness".According to historian Roy Porter, the liberation of the human mind from a dogmatic state of ignorance, is the epitome of what the Age of Enlightenment was trying to capture.

Bertrand Russell saw the Enlightenment as a phase in a progressive development which began in antiquity and that reason and challenges to the established order were constant ideals throughout that time.Russell said that the Enlightenment was ultimately born out of the Protestant reaction against the Catholic counter-reformation and that philosophical views such as affinity for democracy against monarchy originated among 16th-century Protestants to justify their desire to break away from the Catholic Church. Although many of these philosophical ideals were picked up by Catholics, Russell argues that by the 18th century the Enlightenment was the principal manifestation of the schism that began with Martin Luther.

Jonathan Israel rejects the attempts of postmodern and Marxian historians to understand the revolutionary ideas of the period purely as by-products of social and economic transformations.He instead focuses on the history of ideas in the period from 1650 to the end of the 18th century and claims that it was the ideas themselves that caused the change that eventually led to the revolutions of the latter half of the 18th century and the early 19th century. Israel argues that until the 1650s Western civilization "was based on a largely shared core of faith, tradition and authority".

Time span

There is little consensus on the precise beginning of the Age of Enlightenment, though several historians and philosophers argue that it was marked by Descartes' 1637 philosophy of Cogito, ergo sum ("I think, therefore I Am"), which shifted the epistemological basis from external authority to internal certainty.In France, many cited the publication of Isaac Newton's Principia Mathematica (1687).The middle of the 17th century (1650) or the beginning of the 18th century (1701) are often used

as epochs.[citation needed] French historians usually place the *Siècle des Lumières* ("Century of Enlightenment") between 1715 and 1789: from the beginning of the reign of Louis XV until the French Revolution. Most scholars use the last years of the century, often choosing the French Revolution of 1789 or the beginning of the Napoleonic Wars (1804–1815) as a convenient point in time with which to date the end of the Enlightenment.

12.8 SOCIETY AND CULTURE

In contrast to the intellectual historiographical approach of the Enlightenment, which examines the various currents or discourses of intellectual thought within the European context during the 17th and 18th centuries, the cultural (or social) approach examines the changes that occurred in European society and culture. This approach studies the process of changing sociabilities and cultural practices during the Enlightenment.

One of the primary elements of the culture of the Enlightenment was the rise of the public sphere, a "realm of communication marked by new arenas of debate, more open and accessible forms of urban public space and sociability, and an explosion of print culture", in the late 17th century and 18th century. Elements of the public sphere included that it was egalitarian, that it discussed the domain of "common concern," and that argument was founded on reason. Habermas uses the term "common concern" to describe those areas of political/social knowledge and discussion that were previously the exclusive territory of the state and religious authorities, now open to critical examination by the public sphere. The values of this bourgeois public sphere included holding reason to be supreme, considering everything to be open to criticism (the public sphere is critical), and the opposition of secrecy of all sorts.

German explorer Alexander von Humboldt showed his disgust for slavery and often criticized the colonial policies—he always acted out of a deeply humanistic conviction, borne by the ideas of the Enlightenment.

The creation of the public sphere has been associated with two long-term historical trends: the rise of the modern nation state and the rise of capitalism. The modern nation state, in its consolidation of public power,

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created by counterpoint a private realm of society independent of the state, which allowed for the public sphere. Capitalism also increased society's autonomy and self-awareness, as well as an increasing need for the exchange of information. As the nascent public sphere expanded, it embraced a large variety of institutions and the most commonly cited were coffee houses and cafés, salons and the literary public sphere, figuratively localized in the Republic of Letters. In France, the creation of the public sphere was helped by the aristocracy's move from the King's palace at Versailles to Paris in about 1720, since their rich spending stimulated the trade in luxuries and artistic creations, especially fine paintings.

The context for the rise of the public sphere was the economic and social change commonly associated with the Industrial Revolution: "Economic expansion, increasing urbanization, rising population and improving communications in comparison to the stagnation of the previous century". Rising efficiency in production techniques and communication lowered the prices of consumer goods and increased the amount and variety of goods available to consumers (including the literature essential to the public sphere). Meanwhile, the colonial experience (most European states had colonial empires in the 18th century) began to expose European society to extremely heterogeneous cultures, leading to the breaking down of "barriers between cultural systems, religious divides, gender differences and geographical areas".

The word "public" implies the highest level of inclusivity – the public sphere by definition should be open to all. However, this sphere was only public to relative degrees. Enlightenment thinkers frequently contrasted their conception of the "public" with that of the people: Condorcet contrasted "opinion" with populace, Marmontel "the opinion of men of letters" with "the opinion of the multitude" and d'Alembert the "truly enlightened public" with "the blind and noisy multitude". Additionally, most institutions of the public sphere excluded both women and the lower classes. Cross-class influences occurred through noble and lower class participation in areas such as the coffeehouses and the Masonic lodges.

Social and cultural implications in the arts

Because of the focus on reason over superstition, the Enlightenment cultivated the arts. Emphasis on learning, art and music became more widespread, especially with the growing middle class. Areas of study such as literature, philosophy, science, and the fine arts increasingly explored subject matter to which the general public, in addition to the previously more segregated professionals and patrons, could relate.

George Frideric Handel

As musicians depended more and more on public support, public concerts became increasingly popular and helped supplement performers' and composers' incomes. The concerts also helped them to reach a wider audience. Handel, for example, epitomized this with his highly public musical activities in London. He gained considerable fame there with performances of his operas and oratorios. The music of Haydn and Mozart, with their Viennese Classical styles, are usually regarded as being the most in line with the Enlightenment ideals.

The desire to explore, record and systematize knowledge had a meaningful impact on music publications. Jean-Jacques Rousseau's *Dictionnaire de musique* (published 1767 in Geneva and 1768 in Paris) was a leading text in the late 18th century. This widely available dictionary gave short definitions of words like genius and taste and was clearly influenced by the Enlightenment movement. Another text influenced by Enlightenment values was Charles Burney's *A General History of Music: From the Earliest Ages to the Present Period* (1776), which was a historical survey and an attempt to rationalize elements in music systematically over time. Recently, musicologists have shown renewed interest in the ideas and consequences of the Enlightenment. For example, Rose Rosengard Subotnik's *Deconstructive Variations* (subtitled *Music and Reason in Western Society*) compares Mozart's *Die Zauberflöte* (1791) using the Enlightenment and Romantic perspectives and concludes that the work is "an ideal musical representation of the Enlightenment".

As the economy and the middle class expanded, there was an increasing number of amateur musicians. One manifestation of this involved

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women, who became more involved with music on a social level. Women were already engaged in professional roles as singers and increased their presence in the amateur performers' scene, especially with keyboard music. Music publishers begin to print music that amateurs could understand and play. The majority of the works that were published were for keyboard, voice and keyboard and chamber ensemble. After these initial genres were popularized, from the mid-century on, amateur groups sang choral music, which then became a new trend for publishers to capitalize on. The increasing study of the fine arts, as well as access to amateur-friendly published works, led to more people becoming interested in reading and discussing music. Music magazines, reviews and critical works which suited amateurs as well as connoisseurs began to surface.

12.9 SCIENTIFIC AND LITERARY JOURNALS

The first scientific and literary journals were established during the Enlightenment. The first journal, the Parisian Journal des Sçavans, appeared in 1665. However, it was not until 1682 that periodicals began to be more widely produced. French and Latin were the dominant languages of publication, but there was also a steady demand for material in German and Dutch. There was generally low demand for English publications on the Continent, which was echoed by England's similar lack of desire for French works. Languages commanding less of an international market—such as Danish, Spanish and Portuguese—found journal success more difficult and more often than not a more international language was used instead. French slowly took over Latin's status as the lingua franca of learned circles. This in turn gave precedence to the publishing industry in Holland, where the vast majority of these French language periodicals were produced.

Jonathan Israel called the journals the most influential cultural innovation of European intellectual culture. They shifted the attention of the "cultivated public" away from established authorities to novelty and innovation and instead promoted the "enlightened" ideals of toleration and intellectual objectivity. Being a source of knowledge derived from

science and reason, they were an implicit critique of existing notions of universal truth monopolized by monarchies, parliaments and religious authorities. They also advanced Christian enlightenment that upheld "the legitimacy of God-ordained authority"—the Bible—in which there had to be agreement between the biblical and natural theories.

Encyclopedias and dictionaries

First page of the *Encyclopedie*, published between 1751 and 1766

Although the existence of dictionaries and encyclopedias spanned into ancient times, the texts changed from simply defining words in a long running list to far more detailed discussions of those words in 18th-century encyclopedic dictionaries. The works were part of an Enlightenment movement to systematize knowledge and provide education to a wider audience than the elite. As the 18th century progressed, the content of encyclopedias also changed according to readers' tastes. Volumes tended to focus more strongly on secular affairs, particularly science and technology, rather than matters of theology.

Along with secular matters, readers also favoured an alphabetical ordering scheme over cumbersome works arranged along thematic lines. Commenting on alphabetization, the historian Charles Porset has said that "as the zero degree of taxonomy, alphabetical order authorizes all reading strategies; in this respect it could be considered an emblem of the Enlightenment". For Porset, the avoidance of thematic and hierarchical systems thus allows free interpretation of the works and becomes an example of egalitarianism. Encyclopedias and dictionaries also became more popular during the Age of Enlightenment as the number of educated consumers who could afford such texts began to multiply.^[195] In the later half of the 18th century, the number of dictionaries and encyclopedias published by decade increased from 63 between 1760 and 1769 to approximately 148 in the decade proceeding the French Revolution (1780–1789). Along with growth in numbers, dictionaries and encyclopedias also grew in length, often having multiple print runs that sometimes included in supplemented editions.

The first technical dictionary was drafted by John Harris and entitled *Lexicon Technicum: Or, An Universal English Dictionary of Arts and Sciences*. Harris' book avoided theological and biographical entries and

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instead it concentrated on science and technology. Published in 1704, the *Lexicon technicum* was the first book to be written in English that took a methodical approach to describing mathematics and commercial arithmetic along with the physical sciences and navigation. Other technical dictionaries followed Harris' model, including Ephraim Chambers' *Cyclopaedia* (1728), which included five editions and was a substantially larger work than Harris'. The folio edition of the work even included foldout engravings. The *Cyclopaedia* emphasized Newtonian theories, Lockean philosophy and contained thorough examinations of technologies, such as engraving, brewing and dyeing.

"Figurative system of human knowledge", the structure that the *Encyclopédie* organised knowledge into—it had three main branches: memory, reason and imagination

In Germany, practical reference works intended for the uneducated majority became popular in the 18th century. The *Marperger Curieuses Natur-, Kunst-, Berg-, Gewerkund Handlungs-Lexicon* (1712) explained terms that usefully described the trades and scientific and commercial education. *Jablonksi Allgemeines Lexicon* (1721) was better known than the *Handlungs-Lexicon* and underscored technical subjects rather than scientific theory. For example, over five columns of text were dedicated to wine while geometry and logic were allocated only twenty-two and seventeen lines, respectively. The first edition of the *Encyclopædia Britannica* (1771) was modelled along the same lines as the German lexicons.

However, the prime example of reference works that systematized scientific knowledge in the age of Enlightenment were universal encyclopedias rather than technical dictionaries. It was the goal of universal encyclopedias to record all human knowledge in a comprehensive reference work. The most well-known of these works is Denis Diderot and Jean le Rond d'Alembert's *Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers*. The work, which began publication in 1751, was composed of thirty-five volumes and over 71 000 separate entries. A great number of the entries were dedicated to describing the sciences and crafts in detail and provided intellectuals across Europe with a high-quality survey of human

knowledge. In d'Alembert's Preliminary Discourse to the Encyclopedia of Diderot, the work's goal to record the extent of human knowledge in the arts and sciences is outlined:

As an Encyclopédie, it is to set forth as well as possible the order and connection of the parts of human knowledge. As a Reasoned Dictionary of the Sciences, Arts, and Trades, it is to contain the general principles that form the basis of each science and each art, liberal or mechanical, and the most essential facts that make up the body and substance of each. The massive work was arranged according to a "tree of knowledge". The tree reflected the marked division between the arts and sciences, which was largely a result of the rise of empiricism. Both areas of knowledge were united by philosophy, or the trunk of the tree of knowledge. The Enlightenment's desacrilization of religion was pronounced in the tree's design, particularly where theology accounted for a peripheral branch, with black magic as a close neighbour. As the Encyclopédie gained popularity, it was published in quarto and octavo editions after 1777. The quarto and octavo editions were much less expensive than previous editions, making the Encyclopédie more accessible to the non-elite. Robert Darnton estimates that there were approximately 25 000 copies of the Encyclopédie in circulation throughout France and Europe before the French Revolution. The extensive, yet affordable encyclopedia came to represent the transmission of Enlightenment and scientific education to an expanding audience.

CHECK YOUR PROGRESS II:

Q1. When was the first scientific and literary journals were established?

Answer.....

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Q2. Discuss the age of Enlightenment on basis of National variations as per European countries

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12.10 LET'S SUM UP

The Enlightenment included a range of ideas centered on the sovereignty of reason and the evidence of the senses as the primary sources of knowledge and advanced ideals such as liberty, progress, toleration, fraternity, constitutional government and separation of church and state. In France, the central doctrines of the Enlightenment philosophers were individual liberty and religious tolerance, in opposition to an absolute monarchy and the fixed dogmas of the Roman Catholic Church. The Enlightenment was marked by an emphasis on the scientific method and reductionism, along with increased questioning of religious orthodoxy—an attitude captured by Immanuel Kant's essay *Answering the Question: What is Enlightenment*, where the phrase *Sapere aude* (Dare to know) can be found.

12.11 KEYWORDS

5. **A Masonic lodge**, often termed a private lodge or constituent lodge, is the basic organisational unit of Freemasonry. It is also commonly used as a term for a building in which such a unit meets.
6. **The scientific method** is an empirical method of acquiring knowledge that has characterized the development of science since at least the 17th century..

12.12 QUESTIONS FOR REVIEW

- d) Define Caribbean History of Enlightenment.
- e) Who were the great authors of that time who wrote about violence?
- f) What was the reasons of violence in America?
- g) Discuss the French Revolution.

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12.14 ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress I :

Answer 1 : Check Section 12.4

Answer 2 : Check Section 12.2

Check Your Progress II :

Answer 1 : Check Section 12.9

Answer 2 : Check Section 12.5

UNIT: 13LATIN AMERICAN POETRY

STRUCTURE

13.0 Objective

13.1 Introduction

13.2 The 18th Century

13.3 Pre-Columbian Poetry

13.4 The Colonial Era

13.5 The 19th Century

13.6 The 20th Century

13.7 Romanticism

13.8 Modernismo

13.9 Let's Sum Up

13.10 Keywords

13.11 Questions for Review

13.12 Suggested Readings and References

13.13 Answers To Check Your Progress

13.0 OBJECTIVE

This unit help to learn about the Latin American Poetry .Units helps to understand the Latin American Poetry in various eras. It also helps to know more about Pre Colombbian Poetry. Its shows how romanticism and Modernism was an integral part of Latin American Poetry.

Unit helps to achieve following objective:

- **Understanding of The 18th Century Poety**
- **Pre-Columbian Poetry**
- **Poetry in the Colonial Era**
- **The 19th Century and the 20th Century**
- **Influence of Romanticism and Modernism**

13.1 INTRODUCTION

In language, Latin America, that part of the world which stretches from the Rio Grande to Cape Horn, is not a single entity and never has been. This fact is important for understanding the poetry written by Latin Americans. It is best to consider giving some account of the nature, history and main works of Latin American poetry.

The term "Latin American" owes its origin to the designs of French foreign policy in the late nineteenth century. Latin American poetry is a description of poetry from Brazil and the Spanish American Republics written in Spanish or Portuguese. Most people of the sub-continent have accepted, the metrics, prosody and much of the literary vocabulary and rhetoric traditionally associated with the Spanish or the Portuguese languages and through them with Latin and the classical world. Partly due to the influence of the church, Latin remained an important literary language.

The Jesuit Rafael Landivar (1731-93) is recognized as one of the greatest modern Latin poets. Latin has been considered something prior and superior to the romance languages like Spanish and Portuguese, which are derived from it. In both Saxon and Latin America there is undoubtedly such a thing as a tradition of poets obsessed with writing the song of their place. A poet defining his place and identifying himself within it, tells a good deal about the nature of Latin American poetry.

To say when, in time Latin American poetry became independent, one must first of all distinguish between Spanish American and Brazil. Spanish American poetry has at most periods 3 closely resembled Brazilian. Historically, they are considered to have „come of age“ at different moments. In both cases, however the phenomenon was called by the same name: modernism. Latino poetry has generally come to identify writing by different groups of Latino heritage with the United States including Chicanos, Puerto Ricans and Cuban-Americans. Latino poetry is best characterized by the works of Lorna Dee Cervantes, Gianina Braschi, Pedro Pietri, Martin Espada and Alurista. It is written in English, Spanish or any combination (including Spanglish). It is poetry written by poets in South America and Central America. Latin Americans have written some of the world's finest poetry in the

twentieth century, as the Nobel Prizes awarded to Gabriela Mistral, Pablo Neruda and Octavio Paz affirm. A new literary movement swept through Latin America - modernism. Its leader was the Nicaraguan Ruben Dario, the first great poet in the Spanish language. Dario's poetic prose and poetry, "Blue," 1888 is a watershed for both Latin American and Spanish literature. Dario read Rimbaud's French symbolist poetry that one must be absolutely modern. In that spirit Dario chose "modernism" as the name of his movement.

This meant writing poetry of uncompromising aesthetic beauty and discarding the sentimentality and rhetoric of romanticism. Dario experimented with metrics, with the accentuation of verse, with the inner rhythm of prose, with rhyme and with asymmetrical stanzas to create a sonorous musical language. His themes were often erotic in daring, decadent fashion. "Lay Prose," 1896 was scandalous. Dario's fellow modernistas, include the Cubans Jose Marti and Julian del Casal, the Colombian Jose, Auscion Silva and the Mexican Amado Nervo. All died relatively young, which curtailed the reach and duration of the movement. "Simple Verses" (1891) of Marti were innovative, subtle and 4 powerful.

His essay "Once America" (1891) is a manifesto in favor of Latin American cultural and political independence. The next important artistic movement in Latin America was the avant-garde or the vanguardia. This movement reflected several European movements, especially surrealism. The Latin American variants were distinctive and rich and produced several masterworks in literature. Modernism had been a renovation of poetic form and techniques, extending to the use of free verse. But, on the whole, the experiments remained within accepted and traditional prosodic moulds. The vanguardia, on the other hand, instituted a radical search for new, daring confrontational themes and shockingly novel forms. These changes occurred at different pace in the various genres. The most daring and quick to adapt was poetry, clearly because it was aimed at a smaller, more sophisticated and receptive audience.

During the first half of the twentieth century, Latin American literature was blessed with many fine poets: Chileans Gabriela Mistral, Vicente Huidobro, Nicanor Parra, and Pablo Neruda, Mexican Octavio Paz,

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Cuban Nicolás Guillén and José Lezama Lima, Puerto Rican Luis Pales Matos, Argentines Jorge Luis Borges and Oliverio Girondo and Nicaraguan Ernesto Cardenal. In the wake of modernism and against its own innovations and aspirations, vanguardista poetry freed itself from prosodic constraints and the pursuit of sublime beauty, choosing instead to seek the poetic in the prosaic and to delve into the inner recesses of the self, no matter how dark. The premier poets of the whole group were Neruda and Paz, Jorge Luis Borges and José Lezama Lima. Latin America has a complex and prolific poetic tradition that is little known outside its geographic and linguistic boundaries. Pablo Neruda has been translated more than any other Latin American poet of the last decade. The poems are rendered into English in an inspired fashion by first-rate translators such as Elizabeth Bishop, Galway Kinnell, W.S. Merwin, Alastair Reid, Mark Strand and Richard Wilbur. The other all-star lineup of translators are Lysander Kemp, James Merrill, Robert Bly, Samuel Beckett and Ursula K.K. Guin. Widely translated, he probably reached more readers than any poet in history as he often said, his poet's obligation was to become a voice for all those who had no voice. Poetry in Latin America is still serious business, a valued sustenance. A historical study of Latin American poetry explores the way Spanish and Portuguese became the main language of aesthetic expression. In the Latin American cultures poetry is deeply intertwined with people's lives: From introspect to protest, spirituality to eroticism, the poets illuminate first cultures, colonialism, tyranny, war, liberation and love over the course of the cataclysmic twentieth century, praising the beauty of the land and lamenting the elusiveness of justice.

(Tapscott) The multilingual poetries from Latin America, are varied, robust and vividly imaginative as any in the world. Starting from an expansive Latin American poetry of the nineteenth century and the early twentieth century modernism and vanguardia movements. Later revolutionary and liberation poetry of the 1960s, right up to the experimental, visual and oral poetries are being written and performed today.

Several types of poetry thrived such as works written or chanted in their native languages, the vibrant mixed creations derived from the rich

matrix of spoken language in Latin America and even the mysterious verses written in made-up languages. The giants of Latin American poetry encompassed poets such as Caesar Vallejo, Vicente Huidobro, Pablo Neruda, Octavio Paz, Haroldo and Augusto de 6 Campos and Gabriela Mistral and lesser known poets such as Pablo de Rohka, Blanca Varela and Cecilia Meireles.

Their poetry was as diverse and complex as Latin America itself. Poetry was the soul of Latin America. Pablo Neruda was the most important Latin-American poet of the twentieth century. Neruda's body of poetry is so rich and varied that it defies classification or easy summary. Neruda has focused his poetry in four different directions which are his love poetry, such as the youthful *Twenty Love Poems*,(1924) his material poetry such as *Residence on Earth*,(1933) there is Neruda's common poetry and finally his epic poetry represented by *Canto General*(1950).“I confess, I have lived.”

Pablo Neruda's biography is a testament of someone who loved life, lived it and through this love he learned to understand that silence of people is like a river which takes the poet down streams. Neruda's poetic output is staggering: thousands of poems, some epic, some short. Neruda's work moves briskly from style to style, mood to mood. There is no one Neruda - he can be equally found in a love poem, in an ode to nature, in a spacious historical sweep in a self-deprecating dig at his own profession or his body and of course, in the great political poems of indignation, struggle and hope. If there is anything that unites his massive oeuvre it is his love for the world, his passion for small things such as seashells and for significant historical developments such as the Spanish civil war.

Neruda was a poet so popular, so beloved because he has done everything poetically. He has authored the most popular love poems of the Americas *Twenty Love Poems* and a *Song of Despair*, he wrote some of the most imaginative and influential surrealist poetry *Residence on Earth*. He has published some of the best odes in poetic history *Elemental Odes*. Neruda has written an epic *Canto General*, he 7 has penned love sonnets that rival Shakespeare *One Hundred Love Sonnets*(1952). He has composed some of the most biting and most effective political poetry and

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he wrote an achingly beautiful book of poems comprised entirely of questions. In Latin America, Neruda was and is poetry. Neruda's theme of love was the most written about and is evident in his *One Hundred Love Sonnets*.

His Residence on Earth, includes themes of societal decay and personal seclusion, it is one of his more macabre political poems. *Canto General* is a poem about north and South America that includes themes such as politics and individual beliefs as was influenced by Walt Whitman. His surrealistic poems are reflected by his quest for simplicity and the grief and despair he was experiencing at the time. Neruda's poetry was filled with both harmony and anguish, his poetry raged with political energy and exploded with love for everything.

Neruda's pursuit of simplicity is evident in his poetry of everyday objects, such as his *Elemental Odes*. His poetry reflects his life, his fervent love affairs, the nightmares and misery whilst appointed with political power. The thematic essence of his poems is usually derived from nature, whether it is nature and state, or nature and past, or even nature and sovereignty. Poetry poured out of him energetically, Neruda had a passionate life lived through poetry. The name "Neruda," makes one think of the sea and South America.

He wrote odes to lemons and artichokes, elephants and socks. Nothing escaped his rapturous attention. Of the love of women... there was no end. Night, earth, stars, rain, sun ... One can feel the heat in one's hand, coming off the pages. Pablo Neruda, poet, political activist and a simple human being was considered a legend in his lifetime and many think that after his death he got resurrected more like a living heroic figure that inspired one and all. Neruda announces with complete firmness that nothing but poetry is gifted with intuition and far sight. Neruda had tremendous faith in the power of poetry.

He wrote thousands of verses which were appreciated and memorized by the most common and ordinary people of the Latin American continent. He says in his *Memoirs*: When I wrote my first lonely books, it never entered my mind that with the passing years I would find myself in squares, streets, factories, lecture halls, theatres and gardens reading my poems. I have gone into practically every corner of Chile, scattering my

poetry like seeds among the people of my own country . Neruda has written about war and about machines, about cities and about rooms about love and wine, about death and about freedom.

Therefore to separate his ethics from his aesthetics will mean distancing the man from his poetry. The power, the passion and the soul of the man shines through his poems. Lover, political activist, the voice of the common man - all this and more is with Pablo Neruda. Neruda's writing was influenced by French, Russian and Latin American writers. However, he declared that the writer who inspired him the most was the American poet Walt Whitman. His life was full of adventure and intrigue and all these aspects are detailed throughout his poems. Neruda the Chilean diplomat and celebrated poet of Latin America, had his poems grounded in his romantic thinking, sensibility and sincerity.

Pablo wrote poems about the things he loved - things made by his friends in the cafe, things found at the market place and things he saw in nature. He wrote about the people of Chile and their stories of struggle, because above all things and above all words, Pablo Neruda loved people. The emotional highs and lows of Neruda's life, is clearly reflected in his poetry. Pablo Neruda was one of the greatest poets of the twentieth century.

Neruda created his poetic persona within his poems, by seeing his 9 early work as self-exploration through metaphor and sound as well as through varieties of love and direct experience. Quality and representation is grounded in his romantic thinking, sensibility and sincerity. Neruda distilled all his experiences into his poems, which remain his true biography. Neruda wrote poems on subjects ranging from rain to feet. By examining common, ordinary, everyday things very closely Neruda gives the reader time to examine a particular plant, a stone, a flower, a bird, an aspect of modern life, at leisure.

Pablo Neruda (1904-1973), an esteemed craftsman, one of the most renowned poets of the twentieth century was born in Parral, Chile. His mother died just weeks later and his father discouraged his affinity for poetry, which he had displayed since the age of ten. His father was a railroad worker, his mother a primary school teacher. Neruda began writing poetry when he was fourteen years old and did not stop until his

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death in 1973. Neruda spent a significant part of his life as an expatriate and because of that he came to value his Latin American roots and to see Latin America as a nation.

Neruda benefited from a tradition among Latin American governments of subsidizing authors through appointments to Foreign Service. He served in cities around the world, an experience that profoundly shaped his vision, but he always returned to Chile with a renewed sense of wonder and called himself “a Chilean ever and always.” Neruda’s real name was Neftali Ricardo Reyes Basoalto and he took the pen name of Pablo Neruda in memory of the Czech poet Jan Neruda, which he officially adopted in 1946. „Pablo“ is thought to be from Paul Verlaine. Born in Parral, in central Chile’s wine country, “where the vines curled their green heads of hair.”

His was a childhood of “wet shoes, broken tree trunks in the forest, devoured by lianas and beetles” and his father’s “golden beard ” (Feinstein). He was a literary prodigy, first published at thirteen, translating Baudelaire before he attended university. Neruda studied poetry with Gabriela Mistral, Chile’s first Noble Laureate before he became increasingly popular throughout Latin America for his own work. Although his published poetry was widely respected by the time he reached twenty, Neruda found it necessary to follow his budding political career to Asia in order to make a living.

In Europe in the 1930s he became involved in communism, which influenced his later poetry. In 1946 he successfully campaigned in Chile for the regime of Gabriel Gonzalez Videla, but he soon publicly expressed displeasure with Videla’s Presidency and was forced to flee his homeland for several years. Neruda was able to return to Chile in 1952, finally both wealthy and widely respected. In 1971 he was awarded the Nobel Prize for Literature.

He died of cancer at the age of 69 on September 23, 1973. By that time he was recognized as a national hero and the greatest Latin American poet of the twentieth century. On December 13, 1971, the Nobel Prize committee honored Pablo Neruda with its Prize in Literature, citing his “poetry that with the action of an elemental force brings alive a continent’s destiny and dreams.” The family moved to the frontier town

of Temuco in Southern Chile, where Neruda was raised in a land of powerful solitude, luxuriant nature and endless rain. He adored his stepmother, whom he called „la mamadre“ (The more-mother).

Such a restless seaman’s life seems to prefigure Neruda’s own urge to leave Santiago and Chile, to explore other lands. He appears to find a sense of harmony in the sunset which gives the book its title. He followed it a year later with the astounding *Twenty Love Poems and a Song of Despair*, which instantly catapulted him to fame and is still loved throughout Latin America. It is the first poetry in Spanish that unabashedly celebrates erotic love in sensuous, earthly terms. Neruda shared the World Peace prize with Paul Robeson and Pablo Picasso in 1950. Federico Garcia Lorca illuminates Neruda’s commitment to using the pen as a calibrator of his age. He rightly states “You are about to hear the authentic poet, one who has forged himself in a world that’s not ours, that few people perceive.”

Among the lasting voices of the most tumultuous century, a witness and a chronicler of its 12 most decisive events, Pablo Neruda is world literature’s most beloved poet and one of Latin America’s most revered writer - the emblem of the engaged poet, an artist whose heart, always with the people is consumed by passion. His work, oscillating from epic meditations on politics and history to intimate reflections on animals, food and everyday objects, is filled with humor and affection. Neruda was such a fresh, original voice in the world of poetry. His major works include *Twenty Love Poems and a Song of Despair* a collection of poems describing a lost love, *Residence on Earth*, a book of surrealist poetry inspired by Neruda’s travels in Southeast Asia and *Canto General* the ambitious fifteen part poem cycle that tells the history of Latin America. “In his work a continent awakens to consciousness,” so wrote the Swedish Academy in awarding the Noble Prize to him. He is the author of more than thirty-five books of poetry, lionized during his lifetime as “the people’s poet.” Pablo Neruda is regarded as the greatest Spanish-language poet of the twentieth century. He was a very prolific and creative writer. His poems range from erotically charged love poems, historical epics and overtly political poems, to poems on common things like nature and the sea. Besides, he is the most widely read of the

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Spanish American poets. Neruda was an international diplomat and a political activist, because his life combined his passion for politics and poetry, enabling him to change his society, socially and politically. Neruda has been fortunate in his translators. His chief translator has been Ben Belitt, whose anthology *Five Decades: A Selection of Poems* (1925-1970) provides an excellent introduction to the range of Neruda's achievement. Belitt talks about the problems and pleasures of translating Neruda in *Adam's Dream* (1978).

An outstanding translation of "The Heights of Macchu Picchu" was made by Nicholas Tarn (1966). Excellent translations of various works have been made by Robert Bly, Angel Flores, Alastair Reid, Donald Walsh and many others. Neruda has been the subject of a vast amount of critical work, but most of it is available only in Spanish. English readers begin with Rene de Costa's *The Poetry of Pablo Neruda* (1979), but Robert Pring-Mill's introduction to his *Pablo Neruda: a Basic Anthology* (1975) also provides a concise and valuable survey of Neruda's life and work. Valuable insights into the poetry are provided by Neruda himself in his *Memoirs*, translated by Hardie St. Martin (1976). Neruda's body of poetry is rich and varied and defies classification. His love poetry, such as the youthful *Twenty Love Poems* and the mature, *The Captain's Verses* are tender, sensuous, passionate and melancholic. In his material poetry, *Residence on Earth* loneliness and depression immerse the author in a subterranean world of dark and demonic forces. His epic poetry, *Canto General* is a Whitmanesque attempt at reinterpreting the past and present of Latin America and the struggle of its oppressed and downtrodden masses towards freedom. Finally, there is Neruda's poetry of common, everyday objects, animals and plants, as in the odes. Many of his poems reflect the shifting conditions under which he lived and have at heart a longing for fixity, whether of place or of idea. Neruda's love poetry can be described as being tender, melancholy, sensuous and passionate, while his material poetry clearly talks about loneliness and depression, showing that the author was coming out of a world of darkness and unknown forces. With his epic poetry Neruda attempted to reinterpret the past and present of many Latin American countries. His poems showed the struggle that the individual of these

countries had to go through in order to find his freedom. In his 14 common poetry Neruda expressed his feelings and narrated about common events that took place on daily basis. He described objects, animals and plants. To read the poetry of Pablo Neruda is to feel the pulse and beat of life so strongly, that his poems are living breathing beings. His language is that of the land and of the body combined - love, death, life, the land, the world and Chile are his subjects. "There is the texture of stone, the violence of water, the swiftness of wind, the color of blood and the splinters of bone. It is poetry of fire and intensity that once read will never be forgotten" (Ortiz). Neruda not only explains his views on poetry and describes the circumstances that inspired many of his poems, but he creates a revealing record of his life as a poet, a patriot and one of the twentieth century's true men of conscience. The four trends of Neruda's poetry correspond to four aspects of Neruda's personality: his passionate love life, the nightmares and depression he experienced while serving as a consul in Asia, his commitment to a political cause and his everpresent attention to details of daily life, his love of things made or grown by human hands. Many of his other books, such as Book of Questions, reflect philosophical and whimsical questions about the present and future of humanity. Neruda was one of the most original and prolific poets to write in Spanish in the twentieth century. But, despite the variety of his output as a whole, each of his books has unity of style and purpose.

13.2 THE 18TH CENTURY

Lyrical and spiritual poems have survived, although they are of uneven quality. Mother Francisca Josefa de la Concepción de Castillo y Guevara, who wrote a prose autobiography, *Vida* (published 1817; "Life"), at the behest of her confessor, also composed the poetry in *Afectos espirituales* (written mostly in the early and mid-1700s; published 1843; "Spiritual Feelings"). Both these works are notable for their mystic reflection. The Jesuit Juan Bautista Aguirre wrote spiritual, lyrical, and satirical poetry that was published after his death. His "A una rosa" ("To a Rose") and "Descripción del Mar de Venus" ("Description of Venus's Sea") illustrate the prolonged transition from late Baroque to Neoclassical

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aesthetics that characterizes the Rococo. Manuel de Zequeira y Arango, a Cuban Neoclassical poet, is best known for his idyllic portrait of Cuba, “A la piña” (“To the Pineapple”), which was written sometime before 1821 and published posthumously.

Epic poetry was not often attempted in Spanish during the first half of the 18th century. Pedro de Peralta Barnuevo’s *Lima fundada; o, conquistadelPerú* (1732; “Lima Founded; or, Conquest of Peru”) illustrates the promise and the pitfalls of the genre. While Peralta’s occasional poetry often confirms the staying power of Góngora, *Lima fundada* blends Alonso de Ercilla’s poetics with French Neoclassical prescriptions for epic and bucolic poetry. Intellectual achievements interested Peralta more than military feats: continuous footnotes on men of letters in Spain and Peru dwarf the descriptions of battles, and Francisco Pizarro goes missing for pages. Some two decades later, in Mexico City, Francisco Ruiz de León created a Cortés who appears less a conqueror than a courtier in *Hernandia* (1755; “Ferdinand”). The frequent appearance in *Hernandia* of the Italian *scena* (a form of solo vocal composition in which the recitative is followed by arias) and several allusions to soft music and song during battles are firmly Rococo and confirm his debts to opera, which had been popular in the viceregal courts of Spanish America since the late 17th century.

An exiled Jesuit, Rafael Landívar, wrote *Rusticatiomexicana* (1782; *The Rusticatio Mexicana of Rafael Landívar*), a Latin poem that owes much to the bucolic poetry published in France and England a century earlier. *Rusticatiomexicana* exalts the animals, plants, and minerals native to New Spain, detailing the agricultural, textile, and mining practices of the region.

13.3 PRE-COLUMBIAN POETRY

There are multiple examples of Aztec poetry written in Nahuatl. Most of these were collected during the early period of the colonization of Mexico by Spanish clergy who involved themselves in an effort to collect firsthand knowledge of all things related to the indigenous civilizations of the newly conquered territory. One of these Spanish Clergy, fray Bernardino de Sahagún, enlisted the help of young Aztecs to

interview and record stories, histories, poems and other information from older Aztecs who still remembered the pre-conquered times. Much of the information that was collected by these colonial anthropologists has been lost, but researchers found originals or copies of the original research in libraries around the world. Miguel León Portilla has published multiple books on Aztec poetry and Ancient Nahuatl Poetry by Daniel Garrison can be found online at gutenberg.org.

13.4 THE COLONIAL ERA

During the period of conquest and colonization many Hispanic Americans were educated in Spain. The poets of this historical period followed the European trends in literature, including the style of romantic ballads as well as satire. The first Spanish American poets to gain recognition for their work were Spanish settlers with great influence in the New World, including Alonso de Ercilla y Zúñiga (1533–94). He wrote widely renowned poetry praising Spanish conquests.

A great figure in colonial era poetry is the Mexican nun Sor Juana Ines de la Cruz, who wrote many notable works of poetry, prose, and theater in Spanish and other native languages. In her work, she took many feminist standpoints and echoed the beliefs of the Enlightenment ideals emerging in Europe. Consecutively, the Counter-Reformation challenged Sor Juana's work and any poetry or literature seem as promoting concepts of liberty and freedom. After the 1802 Haitian Revolution, circulation of liberal ideas was halted by colonizers.[4] The struggle for independence of the Spanish Colonies saw a literature of defiance of authority and a sense of social injustice that is ever present in Spanish American poetics.

CHECK YOUR PROGRESS II:

Q1. Discuss the colonial era for Latin American Poetry.

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Q2. What were the famous writers in 18th Century?

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13.5 THE 19TH CENTURY

Poetry of the 18th and 19th centuries saw a shift away from the long-winded ballads of the past, and toward more modern and short forms. The poetry of the 19th century continued with trends of liberty and revolution. Works about the influential fighters and leaders were distributed throughout the newly liberated countries of Latin America, as well as a celebrated new focus on the wonders of American land and its indigenous people. José Martí is an example of a poet-martyr who literally died fighting for the freedom of Cuba. His most famous poem, *Yo soy un hombre sincero* has entered into popular culture as it has been reproduced hundreds of times into the song "Guantanamera", most recently by Celia Cruz and even the Fugees. Later in the 19th century, the poetry of Latin America continued to shift away from European styles. A distinctive Spanish-American tradition began to emerge with the creation of Modernismo (not to be confused with Modernism).

Modernismo: a literary movement that arose in Spanish America in the late 19th century and was subsequently transmitted to Spain. Introduced by Rubén Darío with the publication of "Azul" (1888), it is commonly accepted that it concluded with Darío's death in 1916. This new style of poetry was strongly influenced by the French symbolist and Parnassians. In rebellion against romanticism, the modernists attempted to renew poetic language and to create a poetry characterized by formal perfection, musicality, and strongly evocative imagery. Many poets embrace scenery and love of their land in their new works, including Gutiérrez Nájera and Juana Borrero. Uruguayan Delmira Agustini was a feminist poet of the time period known for being sexually explicit in her literature and paving the way for future feminist authors of Latin American such as Alfonsina Storni and Gabriela Mistral.

13.6 THE 20TH CENTURY

After gaining popularity in non-Latin cultures due to the wide reach of modernismo, Latin American poetry continued to develop and grow with writers of the 20th century. Toward the end of the millennium, consideration of Spanish-American poetry took a multi-cultural approach. Scholars began to emphasize poetry by women, Afro/a-Hispanics, contemporary indigenous communities, and other sub-cultural groupings. Nicolás Guillén from Cuba and Luis Palés-Matos from Puerto Rico incorporate the African roots in the rhythm of their poetry, making their verses unique. The influence of African heritage is acknowledged and celebrated in 20th-century Latin American literature. Afro-Caribbean trends reappear in the poetry of Nuyorican poets such as Pedro Pietri, Miguel Algarin and Giannina Braschi who continue the tradition of poetry as performance art with an anti-imperialist political punch. Poetry, and creative writing in general, also tended to become more professionalized with the growth of Creative Writing programs.

After modernismo and World War I, there were many new currents which influenced Spanish American poets — Cubism, Futurism, Dadaism, Ultraism, and the most influential surrealism — Influenced heavily by Spanish surrealism, the new art movement of the avant-garde was adopted first by Latin American poets. Vanguardista was seen as a self-reflective art form that threw away constraints of beauty as a common theme. Many Nobel Prize winners, including Gabriela Mistral, Pablo Neruda, and Octavio Paz, used surrealism in their work and were recognized for it. Pablo Neruda, who was described by Gabriel García Márquez as "the greatest poet of the twentieth century in any language". Neruda's epic poem *Canto general* gained worldwide recognition as his "greatest work". It took a protagonist through the wide expanse of Latin American history from pre-colonial time to the 20th century.

13.7 ROMANTICISM

The first Latin Americans to write under the sway of Romanticism were poets such as the Cuban José María de Heredia, who had begun by mastering Neo-classical poetic forms. Heredia still wrote odes in the Neoclassical manner, but the emotional charge of his poetry, the

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presentation of a self-astonished by the beauty and power of nature, and his espousal of the cause for national independence were Romantic to the core. Romanticism in Latin America was coeval with the movements that brought about independence from Spain to all Latin American countries, save, ironically, Heredia's Cuba and the rest of the Caribbean.

The Venezuelan Andrés Bello, who was imbued with the Neoclassical spirit, had written *Silva a la agricultura de la zona tórrida* (1826; "Ode to Agriculture in the Torrid Zone"), a Virgilian poem that lauds nature for its generous sustenance of man. The Ecuadorian José Joaquín de Olmedo wrote in praise of the heroes of South American independence, as in his 1825 ode "La victoria de Junín: canto a Bolívar" ("The Victory at Junín: A Song to Bolívar"). Heredia, on the other hand, wrote a Romantic ode to Niagara Falls, "Oda al Niágara" ("Ode to Niagara"), whose theme is the water's violent beauty. A similar poem addressed to a hurricane, "Enunatempestad" ("In a Storm"), expressed his awe and fear before the wantonly destructive wind. An exile who lived in the United States and Mexico and died young, Heredia was the very embodiment of the Romantic outcast, horrified by the abuses of established authority, which in this case was the Spanish government of Cuba. In his "Himno del desterrado" ("Hymn of the Exile") he sings about the clash between Cuba's physical beauty and the outrages committed in its immoral political life.

In contrast to Heredia, the Argentine Esteban Echeverría, who had left his country voluntarily, returned in the early 1830s from studying in Paris to become an active promoter of democracy and Romantic literature. Argentina, of course, had become an independent country, but, as happened elsewhere in the continent, it had gone from foreign rule to domestic despotism. Echeverría became an opponent of the Juan Manuel de Rosas dictatorship (1835–52). In 1837 he founded the *Asociación de Mayo* ("May Association," after the month of Argentina's independence), a group of liberal intellectuals who sought a national literature reflective of their culture and society. By 1841 Echeverría had to leave Argentina as an exile. He went to Uruguay, where he remained until his early death. Though a prolific writer and pamphleteer, Echeverría's place in literary history is secured by a poem and a short

story. The poem, “La cautiva” (“The Captive,” included in *Rimas* [1837]), is about a white couple, María and Brian, abducted by Indians. His story “El matadero” (“The Slaughterhouse”) was written between 1838 and 1840, but it was not published until 30 years later, after Echeverría’s death. It is a political allegory directed against Rosas: a cultivated young man, liberal in manner and dress, is brutally slain by thugs who frequent the Buenos Aires slaughterhouse.

But the towering figure of Argentine—and Latin American—literature of the mid-19th century was Domingo Faustino Sarmiento. His *Civilización y barbarie: Vida de Juan Facundo Quiroga* (1845; *Life in the Argentine Republic in the Age of the Tyrants*) is arguably the most important book ever written by a Latin American. It was written during Sarmiento’s second exile in Chile, as a political pamphlet against Rosas. But the book, which grew in subsequent editions, was a wide-ranging meditation on Argentine culture, centred on the figure of strongman Facundo Quiroga, whom Sarmiento offers as the prototype of the rural strong man who might evolve into a Rosas. Sarmiento is attracted and repulsed by the gauchos, the Argentine cowboys from whose midst Facundo emerged. His loving descriptions of the Argentine plain, the Pampas, and of the nomadic gauchos are among the most powerful in Latin American literature. But Sarmiento wanted Argentina to be modern, to adopt the ways of his admired United States, and to reject the barbaric gaucho culture that led to a tyrant like Rosas. The clash between barbarism (rural, native culture) and civilization (urban, European-influenced culture) that Sarmiento saw at the core of Argentine life became a formula for characterizing all of Latin American culture. It is, with his great book, Sarmiento’s most enduring legacy. Sarmiento was elected president of Argentina in 1868, and he remained in power until 1874, beginning a tradition of important writers becoming presidents that endures in Latin America to the present day.

The Romantic preference for national themes, local landscapes, and regional human types continued with an epic poem by Juan Zorrilla de San Martín, *Tabaré* (1886; *Tabaré: An Indian Legend of Uruguay*), which depicted the fate of the Charrúa Indians, defeated by the Spanish invaders. The high point of this trend of portraying native types was

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reached in Argentina by José Hernández in the gaucho epic *Martín Fierro* (1872–79; *Martín Fierro: An Epic of the Argentine*, also translated as *The Gaucho Martin Fierro*). It was the best of the gaucho literature genre, inaugurated unwittingly by Sarmiento's *Facundo*—a body of literature that included Rafael Obligado's *Santos Vega* (1887), on a famous minstrel, and the comical *Fausto* (1866; *Faust*) by Estanislao del Campo. The Caribbean counterpart of this literature was the Cuban antislavery novel, in which the wretched living conditions of African slaves toiling in the production of sugar are depicted. The Romantic Gertrudis Gómez de Avellaneda, a celebrated lyric poet, published *Sab* (1841; *Sab: An Autobiography*), about a house slave in love with his white mistress; and Anselmo Suárez y Romero wrote his powerful *Francisco* (1839). The masterpiece of this group of novels was *Cecilia Valdés* (1882; *Cecilia Valdés; or, Angel's Hill: A Novel of Cuban Customs*), by the Cuban exile Cirilo Villaverde, perhaps the best Latin American novel of the 19th century. Villaverde's only competition comes from two other novels named after their women protagonists: *María* (1867; *María: A South American Romance*), by the Colombian Jorge Isaacs, and *Amalia* (1851–55; *Amalia: A Romance of the Argentine*), by the Argentine José Mármol. Villaverde's vast narrative centres on the heroine, Cecilia, a mulatto so light-skinned that she can pass for white, who is in love with Leonardo, white, rich, and, unbeknownst to them, her half-brother. *Cecilia Valdés* is rich in details of Cuban life under Spanish domination, and it is a scathing denunciation of slavery. Romantic in spirit, the novel is cast in the mold of 19th-century Realism, a combination that in Latin America produced a version of a peculiar new genre, the *cuadro de costumbres*, or “sketch of local customs” (a form of *costumbrismo*). These brief, descriptive essays depicted the lives of rural folk, or of poor urban dwellers, whose traditional customs differed from the modern ways of those writing them. A uniquely Peruvian version was created by Ricardo Palma, whose sketches are often brief narratives that he called *tradiciones*. Volumes of his *Tradicionesperuanas* appeared between 1872 and 1910. They occupy a prominent place in Latin American literary history. (English-language selections from them appear in *The Knights*

of the Cape and Thirty-seven Other Selections from the Tradiciones Peruanas of Ricardo Palma [1945].)

13.8 MODERNISMO

By the end of Palma's career as a writer, a new literary movement had swept through Latin America, Modernismo, the first since the Barroco de Indias to have a distinctly New World inflection. Its leader was the Nicaraguan Rubén Darío, the first great poet in the Spanish language since Sor Juana Inés de la Cruz. Darío's slim volume of poetic prose and poetry *Azul* (1888; "Blue") is a watershed for both Latin American and Spanish literature. Darío, who had been reading French Symbolist poetry, took seriously Rimbaud's injunction that "one must be absolutely modern." In that spirit Darío chose "Modernism" as the name for his movement. This meant writing poetry of uncompromising aesthetic beauty and discarding the sentimentality and the rhetoric of Romanticism, which in Spanish had not yielded great poetic works. Darío experimented with metrics, with the accentuation of verse, with the inner rhythm of prose, with rhyme, and with asymmetrical stanzas to create a sonorous, musical language. His themes were often erotic, in daring, decadent fashion. Exoticism, particularly "Oriental" subjects and objects, obsessed him. Darío led a bohemian, cosmopolitan life, sometimes accepting the patronage of minor Central American tyrants and always the accolades of the rich and powerful. He spread his poetic gospel by traveling and living in various Latin American countries—Chile, Argentina, Cuba—and inflamed the Spanish literary scene during his sojourns in the mother country. His *Prosas profanas* (1896; "Lay Prose," Eng. trans. in *Prosas Profanas and Other Poems*) was scandalous, beginning with the misleading and daring title. The verses were a profanation in subject and form. They project a sense of aristocracy born of good taste and a disdain for those lacking it. By 1905, when he published *Cantos de vida y esperanza* ("Songs of Life and Hope"), Darío was less haughty and more reflective, sober, sombre, and mature. Here he introduces political topics, assuming in one memorable poem ("Oda a Roosevelt") an anti-American, anti-Protestant stance while proclaiming a

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pan-Hispanic identity (a position generally apparent in the English-language volume titled *Selected Poems* [1965]).

Darío's fellow modernistas include the Cubans José Martí and Julián del Casal, the Colombian José Asunción Silva, and the Mexicans Manuel Gutiérrez Nájera and Amado Nervo. All died relatively young, which curtailed the reach and duration of the movement. They were all remarkable poets, but Martí, because of his political activities organizing the war of Cuban independence and his heroic death in the field of battle, became a figure rivaling Darío in importance. He was not a poet of the same stature, but, as a journalist and orator, Martí had no equal. He wrote perceptive sketches of American life (he spent many years in New York City) and numerous pieces for Latin American periodicals as well as for his own *Patria*, a newspaper he edited in New York. His *Versos libres* ("Free Verses"), published posthumously, and *Versos sencillos* (1891; "Simple Verses," Eng. trans. *Versos sencillos*) were innovative, subtle, and powerful. Some stanzas of the brief, haiku-like "simple verses" have attained wide currency put to song in the popular "Guantanamera." His essay "Nuestra América" (1891; "Our America," Eng. trans. in *Tres documentos de nuestra America* [1979]) is a manifesto in favour of Latin American cultural and political independence.

CHECK YOUR PROGRESS II:

Q1. What is Modernismo?

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Q2. How 20th century was different from 19th century in terms of Latin American Poetry.

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13.9 LET'S SUM UP

Latin American poetry is the poetry of Latin America, mostly but not entirely written in Spanish or Portuguese. The unification of Indigenous

and imperial cultures produced a unique and extraordinary body of literature in this region. Later with the introduction of African slaves to the new world, African traditions greatly influenced Latin American poetry.[1] Many great works of poetry were written in the colonial and pre-colonial time periods, but it was in the 1960s that the world began to notice the poetry of Latin America. Through the modernismo movement, and the international success of Latin American authors, poetry from this region became increasingly influential.

13.10 KEYWORDS

1. **Nahuatl**, known historically as Aztec, is a language or group of languages of the Uto-Aztecan language family.
2. **Satire** is a genre of literature and performing arts, in which vices, follies, abuses and shortcomings are held up to ridicule, ideally with the intent of shaming individuals, corporations, government, or society itself into improvement.
3. **Acculturation**: The processes of a member of one culture assuming the attributes or social patterns of a different culture.
4. **Subservience**: A state in which a person or culture is conditioned to unquestioningly obey the orders of another.

13.11 QUESTIONS FOR REVIEW

- h) What is the history of 18th century Latin American poetry?
- i) Who were the famous writers for Latin American poetry?
- j) Write a short note on Latin American literature.
- k) How romanticism makes influence on Latin American Poetry?

13.12 SUGGESTED READINGS AND REFERENCES

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13.13 ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress I :

Answer 1 : Check Section 13.4

Answer 2 : Check Section 13.2

Check Your Progress Ii :

Answer 1 : Check Section 13.8

Answer 2 : Check Section 13.5,13.6

UNIT: 14 CARIBBEAN LITERATURE

PHILOSOPHY

STRUCTURE

14.0 Objective

14.1 Introduction

14.2 Asian Influence In Caribbean Literature

14.3 Conquest And Colonization: The Chronicles And Literary Creation
In The Caribbean

14.4 Magical Realism And Caribbean Reality

14.5 Ethnic And Racial Diversity In The Caribbean

14.6 Let's Sum Up

14.7 Keywords

14.8 Questions For Review

14.9 Suggested Readings And References

14.10 Answers To Check Your Progress

14.0 OBJECTIVE

This unit help to learn about the Caribbean Literature Philosophy. Unit helps to understand the ethnic and racial diversity in the Caribbean. Unit helps to know the Asian influence in Caribbean literature. Unit describes the realism in the works of Caribbean Literature.

Unit helps to achieve following objective:

- Asian influence in Caribbean Literature
- Magical Realism and Caribbean Reality
- Ethnic and Racial Diversity in the Caribbean

14.1 INTRODUCTION

Notes

Caribbean literature, literary works of the Caribbean area written in Spanish, French, or English. The literature of the Caribbean has no indigenous tradition. The pre-Columbian American Indians left few rock carvings or inscriptions (petroglyphs), and their oral traditions did not survive 16th-century Spanish colonization. The West Africans who replaced them were also without a written tradition, so for about 400 years Caribbean literature was an offshoot and imitation of the models of the colonial powers—Spain, France, Great Britain, and the Netherlands. Caribbean writers, however, were not unaware of their environment. The letters and speeches of Toussaint-Louverture, the Haitian general and liberator, indicate that from at least the end of the 18th century the Caribbean was conscious of its cultural identity. It was not until the 1920s, however, that the challenge of a distinctive literary form was accepted. Then, as part of Spanish-American Modernism, Spanish and French Caribbean writers began to break away from European ideals and to identify themselves with their fellow West Indians, most of whom were black.

The leaders of this movement, mainly poets, were Luis Palés Matos (Puerto Rico), Jacques Roumain (Haiti), Nicolás Guillén (Cuba), Léon Damas (French Guiana), and Aimé Césaire (Martinique). Jean Price-Mars, a Haitian ethnologist, in *Ainsi parlait l'oncle* (1928; “Thus Spoke the Uncle”), declared that his purpose was to “restore to the Haitian people the dignity of their folklore.” The achievement of this *negritude*, finely expressed in Césaire’s poem *Cahier d’un retour au pays natal* (1939; *Return to My Native Land*), was the construction into poetic forms of the rhythmic and tonal elements of the islands’ rituals and speech patterns, using Symbolist and Surrealist techniques.

The British Caribbean, developing its national literature after 1945, made its own contribution in the folk dialect novel: Vic Reid’s *New Day* (1949), Samuel Selvon’s *A Brighter Sun* (1952) and *The Lonely Londoners* (1956), George Lamming’s *In the Castle of My Skin* (1953), and V.S. Naipaul’s *Mystic Masseur* (1957) and *A House for Mr. Biswas* (1961), among others; and in the poetry of Louise Bennett (Jamaica *Labrish*, 1966). Paradoxically, anglophone Caribbean development was formally conservative, working toward an “open” rather than an

autochthonous, or indigenous, expression in the work of C.L.R. James (Trinidad) and the poetry of Derek Walcott (St. Lucia). In the novels of Wilson Harris (Guyana), the Symbolist and Surrealist techniques of the Modernist movement reappear; and the poetry of Edward Brathwaite (Rights of Passage [1967], Masks [1968], Islands [1969]) attempts to reassert the place of Africa in the Caribbean.

The Puerto Rico Online Encyclopedia (PROE) is an educational tool that provides reliable information on Puerto Rico and the Puerto Rican experience, both on the island and in the United States. The Caribbean section enriches and complements this information about Puerto Rico and the Puerto Rican people in relation to their geographic, social, historical and cultural Caribbean surroundings, as well as showing the vast socio-cultural diversity and wealth of the region. It also seeks to correct the intraregional lack of communication caused by the linguistic fragmentation that rules in the region.

The Caribbean section is organized into a total of nine (9) thematic areas: Environment and Geography, Archeology, Visual Arts, Culture, Literature, Music, Economics, Politics and Society, and History. Each area has nine (9) overview essays, six (6) thematic essays, thirteen (13) specialized essays and thirteen (13) biographical essays, except for the content in the History section. Because of its complexity and importance, the History section requires greater size and thematic development. Six (6) thematic overview essays have been added to the History section to provide a broad view of the historical developments of the 16th through 20th centuries. Another twelve (12) thematic essays are included that are derived from the historical topics and processes that represent milestones in Caribbean history and are essential for fully understanding the content of the Caribbean section.

The Caribbean proves slippery and elusive in the face of any effort to define it concretely. Its complexity stands out despite the many efforts to define and come to grips with the Caribbean. Antonio Benítez Rojo of Cuba thought of the Caribbean as a zone dominated by rhythm, or, more precisely, the polyrhythmic nature of its aesthetic expressions, which give the Caribbean a character of cultural unity. Meanwhile, Sidney W. Mintz, one of the sharpest observers of the Caribbean, highlighted the

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importance of the structure and organization of the plantation as a point of convergence in the region. The Caribbean has also been defined by its geopolitical importance to the government of the United States after the Spanish-American War of 1898 and throughout the 20th century.

In the interest of capturing the multiple Caribbean experiences, the definition of the Caribbean that we propose is not ruled by geographic logic, which would limit us to those territories bordered by the Caribbean Sea, but instead is much broader, based mainly on the importance of the plantation as a socioeconomic mold. It is significant to note that the institutions tied to agricultural production and the social relationships that were derived from them would have a deciding influence, though not the only influence, on the supporting structure of the shared political, economic, social and cultural configurations throughout the region. The Caribbean experience took shape through thinking that was deeply affected by hierarchical power and social and racial beliefs. It should also be noted that these experiences were based on irregular and unguided social, economic and political developments in the time and place in which the shared elements of the region were experienced in different ways and uneven intensities.

The Caribbean we examine here is more than its pleasing territories and languages. It covers about 7,885,010 square kilometers or 39% of the territory of the Americas, with an estimated population of 286 million inhabitants. This includes the arc of islands from the Bahamas to Trinidad and Tobago (Cuba, Hispaniola [Dominican Republic and Haiti], Puerto Rico, the U.S. Virgin Islands, Anguilla, Antigua and Barbuda, Barbados, the British Virgin Islands, the Cayman Islands, Dominica, Grenada, Jamaica, St. Kitts and Nevis, Montserrat, St. Vincent and the Grenadines, the Turks and Caicos, Aruba, Bonaire, Curaçao, Saba, Sint Eustatius, St. Martin/St. Maarten, Guadeloupe, Martinique, St. Lucia) and the continental countries of Belize, Guyana, French Guyana, Suriname and parts of Colombia, Venezuela, Honduras, Nicaragua, Costa Rica and Panama, which because of their historical and social development have similar experiences to those of the Caribbean. At the same time, it is essential to recognize the intense history of migration and socio-cultural exchange that developed within and beyond the region's

societies. In that sense, the definition also considers the Caribbean communities in the United States (New York, Miami, Orlando), Canada (Toronto, Montreal), Britain and Holland.

The Caribbean: Historic Legacy

Although the plantation was the common seed in the region's historical evolution, it would be contrived to call it the unequivocally unifying element of the Caribbean. Despite its intrinsic diversity and fragmentation, however, the Caribbean displays common characteristics that help us understand the Caribbean experience, such as: (1) all of the territories were colonized by European powers; (2) in most of these, plantation economies or related systems were implemented; (3) slavery was instituted; (4) cultures of resistance arose; (5) and a historically unprecedented cultural syncretism developed. In one way or another, the articles presented here take a deeper look at each of these characteristics.

The arrival of Christopher Columbus in the Antilles unleashed one of the most intense chapters in modern history: the colonization, first of the Caribbean and then of all of the Americas. The Spanish monarchs were the pioneers in the colonization of the Caribbean, but they were not the only ones who crossed the Atlantic Ocean to take control of the small islands to the west. The empires of Britain, France, Holland and Denmark were also complicit in the colonial entanglements in the region that would become known as the Caribbean.

The colonial experience, in all its variety, is one of the most influential elements in the social, political and economic configurations of the Caribbean. It was the starting point and the organizational plan that provided the judicial and legal basis for creating the most important economic business for the development of capitalism in the world. The seizure of the Caribbean's human and natural resources constituted, therefore, its historic beginning and served as the paradigm for creating and maintaining the political, social and economic institutions in which the Caribbean societies unfolded. From the very first settlements in Hispaniola, the vision of pillaging, depredation and theft by the European powers was expressed in the form of the *encomienda*, the first form of slavery in the Americas. The sharp observations by Fray Bartolomé de

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lass Casas showed that “the cause for which so many died and so many Christian souls have been destroyed is only for the goal of gold and stuffing oneself with riches in a few days.” He also denounced the atrocities to which the indigenous people of the Antilles were subjected, which caused the destruction of the population just a few years after the conquest. Dominican historian Frank Moya Pons estimates that at the time of European arrival the population of the island of Hispaniola was between 400,000 and 600,000 people, while only 11,000 Tainos remained by 1517. The decline in population took on unexpected magnitude. The regime of slavery and exploitation spread its roots in the Americas by using the Caribbean as a trampoline to the richer territories in the viceroyalties of New Spain and Peru. the Antilles were left behind in the Spanish empire’s organization in the Americas, with the exception of Cuba, which served as the official shipyard for the galleons that came to Havana from Mexico and Cartagena de Indias in transit to Spain. For 500 years, the Caribbean would become a territory exploited not just by Spain, but also by other European powers.

14.2 ASIAN INFLUENCE IN CARIBBEAN LITERATURE

People from India and China make up the largest Asian communities in the Caribbean. In the middle of the 19th century, immigrants from southern China began to arrive in various parts of the Caribbean, especially Cuba and Jamaica. At the same time, immigrants from India mostly settled on the English-speaking islands of the Lesser Antilles, especially Trinidad, and in Guyana on the Caribbean coast of South America.

Some of Cuba’s most respected writers are of Chinese descent, such as José Lezama Lima, Severo Sarduy and others. Other authors have written about the mark left by the Chinese community in Cuba, such as Mayra Montero, Daina Chaviano and Cristina Garcia with their novels *Como un mensajero tuyo*, *La isla de los amores infinitos* and *Monkey Hunting*, respectively.

With its large Chinese community, Jamaica also has several authors of Chinese descent. Two important examples are Olive Senior (*Arrival of*

the Snake Woman) and the poet Staceyann Chin. Some Jamaican novelists have also used the story of Chinese immigrants to Jamaica as the backdrop for their stories. Examples are Patricia Powell with *The Pagoda* and Margaret Cezair-Thompson with *The True History of Paradise*.

The Indian community in the Caribbean has made a very valuable literary contribution, in part thanks to V. S. Naipaul, winner of the Nobel Prize in 2001. Born on the island of Trinidad, Naipaul wrote various texts that addressed the Indian influence in the Caribbean culture, such as his novels *The Mystic Masseur* and *A House for Mr. Biswas*. Naipul also wrote several books of essays about India. His countryman, Michael Anthony, has also explored the cultural conflicts between Trinidadians of Indian origin and black Trinidadians in his novel *Green Days by the River*. Similarly, in *For the Life of Laetitia* and *No Pain Like this Body*, Merle Hodge and Harold Sonny Ladoo, respectively, examine the complex ties that unite and separate Trinidadians of Indian origin with the other inhabitants of the island.

The cousins Cyril and David Dabydeen have given voice to the Indian community in Guyana and have tried to understand the tensions between it and the country's other cultures. For both authors, the question of identity is made more complicated by the experience of exile. Poet Martin Carter has pursued similar themes from a markedly more political angle. Rooplall Monar (poet and short story writer) and Shani Mootoo (novelist and short story writer) have addressed the question of Indo-Caribbean identity. Meanwhile, some Guyanese artists have turned to the theater to recreate the experiences and cultural coordinates of Caribbean people of Indian descent. Examples are Basil Balgobin, Sheik Sadeek, Harold Bascom and others. Balgobin worked for a while with the British Guyana Dramatic Society and wrote several works that the theater company presented. Sadeek, who also wrote short stories, wrote several one-act plays with Indian topics (*Namaste*, *Black Bush*).

14.3 CONQUEST AND COLONIZATION: THE CHRONICLES AND LITERARY CREATION IN THE CARIBBEAN

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The history of the Caribbean is a story marked by encounters and blending, by voyages between continents and exchanges among the islands and territories that make up the region. Its literature is, therefore, a hybrid and a product of these convergences.

Although some Europeans came to the Americas and the Caribbean before Christopher Columbus, it was not until the end of the 15th century that the real process of “discovery,” conquest and colonization of these territories began. These territories were completely new and totally unknown to the various European countries that began racing to add them to their kingdoms. Spain came first, but England, France, Portugal, Holland and Denmark soon followed.

This distribution was most evident in the Caribbean. While in North, Central and South America, the hegemony of the colonial powers was obvious (Spain and England), control of the islands in the Caribbean was divided among more countries. Curiously, although most of the countries that make up the American continents have been independent republics for approximately two centuries, relationships that can be called “colonial” still prevail between various islands of the Caribbean and the European countries that claimed them. Examples include Suriname, the Dutch Antilles, Guadalupe and Martinique, to mention a few. Thus the colonization process has not ended.

The literary output of the Caribbean is deeply marked by the processes of conquest and colonization that brought slavery with it , first for the original inhabitants and later for the Africans who were brought as laborers after the indigenous population was decimated. During the early decades of the initial encounters between these “two worlds,” the European and the Caribbean, the genre that was most commonly produced was mainly the chronicle (although a debate exists about whether these writings should be considered historical documents or literary stories).

These texts, grouped under the generic name of Chronicles of the Indies, consist mainly of narrations of events that took place during the conquest and colonization of the Americas. The accounts written during this period tell the story of the interaction between the conquerors and the inhabitants (accounts of exchange of knowledge, of abuses and

resistance) in the recently discovered lands and of the landscapes, natural resources, and other riches that were found there.

In many cases, the language of the chronicles was intended to be neutral or impartial, but the writer could not avoid his surprise at the marvels of the encounters with the new and unknown, so neutrality and impartiality were impossible. As Alicia Larena wrote in her essay *A Verbal Astonishment for a Discovery: The Chroniclers of the Indies*, this event “not only brought out the emotion that any contact with that which is alien to us provides, but also to the direct recognition of diversity, illuminating certain relativist nuances that launched nothing less than the first literature of the American continent.” Although the literary purpose of these texts was always secondary, reality surprised the chroniclers and their stories eventually included adventures and marvelous events, as incredible as the experiences they lived in that world they had just discovered.

Many of them were commissioned to narrate the actions of the Europeans (mainly the Spanish) during this period. The chronicles were mainly written to inform the kings about the voyages in which they had invested so much money and which represented their dreams of expansion. Among the most important chroniclers were: Christopher Columbus, Hernán Cortés, Gonzalo Fernández de Oviedo, Fray Bartolomé de las Casas, Francisco López de Gomara, Fray Toribio de Benavente and Bernal Díaz del Castillo.

The first writing about the “New World” dates to 1493 and was written by Christopher Columbus. In it, he talks about “the islands” discovered on October 12, 1492, and describes the territories discovered and the “compliant people,” and promises the kings of Spain “countless gold.”

The main texts by Hernán Cortés were collected in his five letters or *Cartas de relación*, written between 1519 and 1526. These letters were reports written by Cortés to recount the events he saw and experienced. In the letters, Cortés tries to justify the acts of war against the indigenous people as part of the conquest of what is known today as Mexico. In the first letter, or *Letter from Veracruz* (1519), he tells of two expeditions prior to his. The second letter tells of the march across Mexico to enter Tenochtitlan. The taking of Tenochtitlan, the capture of Cuauhtemoc and

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the attempt to dominate Mexico fills the third letter. In the fourth letter (1524), he describes the financial problems related to the conquest and in the fifth letter (1526) he tells of the expedition to Honduras.

Another eyewitness to the conquest was Gonzalo Fernández de Oviedo, author of *Summary of the Natural History of the Indies* (1526) and *General and Natural History of the Indies* (Seville, 1535).

In 1541, Fray Toribio de Benavente wrote *History of the Indians of New Spain*. In 1524, Hernan Cortés received this Franciscan, along with twelve others who came to the Americas to evangelize.

One of the most outstanding chroniclers was Bernal Díaz del Castillo, author of *True History of the Conquest of New Spain*. Written in 1555 and unpublished until 1632, this history also includes episodes narrated by Cortés. The writings of Bernal Díaz del Castillo are known for including comparisons between his experiences in the “New World” and the knights errant novels that were so popular in that era and of which he was an avid reader. This is another literary device the chronicler used in his writing. Unable to create new words to describe experiences for which he had no reference points, Díaz del Castillo resorted to striking parallels between the fantastic and unknown reality that he was experiencing and the literary fiction that was more accessible. This is the basis for designating the chronicles as literary texts. According to Pupo-Walker, says Alicia Llarena González: “the American historiographer is exceptionally creative when inclined to observe the individualized events that stand out in the making of history” and “thus illuminates the first moment of the invention of Latin America.”

Another outstanding chronicler, mainly because of the influential role his writing had in the history of African slavery in the Americas and the Caribbean, was Fray Bartolomé de las Casas of Seville, who became a defender of the Indians against the abuses of colonialism from his arrival in the Americas in 1502. His *Brief Account of the Destruction of the Indies* (1542) was printed, along with other treatises, in 1552. In this text, he reported on the crimes committed by the Spanish conquerors in various provinces. He also wrote *History of the Indies*, unpublished until 1875. His defense of the Indians led to the creation of the New Laws (in 1542). Las Casas, however, supported the importation to the Americas of

African slaves to replace the indigenous laborers, an act he would later repent when he declared himself against any kind of slavery.

This point can be established as the genesis of the Caribbean (and of the literature born there) as a region that includes many countries which, although diverse, share attributes that define and identify them as part of the same geographic and cultural zone. As Antonio BenítezRojo says in his book *The Repeating Island*:

“...I should clarify that what makes Las Casas the founder of that which is Caribbean is not his editing of Columbus’ diary or his natural descriptions of the islands or the lexicographical and anthropological information about the aborigines. Las Casas can be seen as a founder of that which is Caribbean because of the chapters we have seen here in his *History of the Indies*; those that talk of the details that led to the sugar plantation and the African slavery of the New World, which are precisely the murky institutions that best define the Caribbean and that support the wealthiest strata of the Caribbean.”

There are several ways to analyse the process of conquest and colonization as a theme in Caribbean literature. First, as a historical period during which the literature produced in and about the Caribbean was mainly in the form of the chronicles. Secondly, as a promoter of the institutions that define the region and, as a result, launched the beginnings of that which is “Caribbean,” setting the basis for a Caribbean form of literature. And, thirdly, to understand this era of history as a theme that, because of the violent nature of the process, has not only continued in Caribbean letters from the beginning until today, but also still leaves an indelible mark on the history and politics of many countries in the region.

There are numerous writings about the latter field. Marga Graf, of Aachen University, selects the novels *El arpa y la sombra* by Cuban writer AlejoCarpentier, *Maladrón* by Miguel ángelAsturias of Guatemala, and *Terra Nostra* and *CristóbalNeonato* by Carlos Fuentes, as texts with the conquest as the backdrop that demystify the main characters of the historical era.

At the same time, there is no Caribbean literature that does not carry the scar of colonization. Almost all of the great Caribbean writers (whether

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in French, English, Spanish or Creole) have addressed the topic in their texts, whether explicitly, through direct denunciation, or through the use of highly aesthetic metaphorical language.

Some of these writers are Aimé Césaire (*Une Tempête*, *La Tragédie du Roi Christophe*) and Édouard Glissant (*Pays rêvé, pays réel*, *Le Quatrième Siècle*) of Martinique; León Damas (*Black-Label*, *Névralgies*), of French Guyana; Jean Rhys (*Wide Sargasso Sea*) of Dominica; George Lamming (*Water with Berries*, *Natives of my Person*) of Barbados; Samuel Selvon (*Moses Ascending*) of Trinidad; Andrew Salkey and Joan Riley of Jamaica; Derek Walcott (*Omeros*) of St. Lucia; Alejo Carpentier (*El reino de este mundo*) of Cuba; Lola Rodríguez de Tió, José de Diego, René Marqués and José Luis González of Puerto Rico; and Pedro Henríquez Ureña and Juan Bosch of the Dominican Republic, among many others.

Without a doubt, the colonization and the conquest were, and continue to be, events that left their mark on the course of history in these territories and, instead of being a barrier that separates, serve as a shared scar that will never disappear.

CHECK YOUR PROGRESS II:

Q1. The Caribbean section is organized into how many thematic areas?

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Q2. Name two authors of Chinese descent for Caribbean literature

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14.4 MAGICAL REALISM AND CARIBBEAN REALITY

In 1925, Franz Roh, a German critic, first used the term magical realism to describe the characteristics of works by a group of visual artists. Some Latin American writers who were in touch with European trends became interested in the surrealist art movement.

It was not until the 1940s that literary critics used the term to describe and assess the significance of a creative style of linguistic expression.

The term magical realism has defined that which culturally represents and distinguishes Hispano-American literature. It consists of two elements, as reflected in its name: realism, the real and ordinary; and magical, the marvelous and extraordinary. By mixing these two elements, the real is made magical and the extraordinary is made ordinary, bringing about unusual emotions and feelings in the reader. There is no attempt to justify or support the situations. The experiences are depicted as a natural part of the setting.

Alejo Carpentier, a Cuban writer in the Antillean Caribbean, was one of the first to theorize about the concept. He broke with the main trends of the era and created a reality by highlighting the common experiences that made up the Caribbean cultural identity. Carpentier labeled this perspective or set of shared codes that came from a common framework as marvelous realism. Through this process he sought to establish the particular characteristics that defined the Caribbean situation and unified the region. The common denominators among the peoples and neighboring regions are the elements that are shared in their social, economic, political and cultural histories.

This period was distinguished by a repudiation of all that came from the ruling empires, whether Spanish or U.S., in favor of the indigenous, which was considered native. African culture and influence were also accepted as part of the Caribbean character because of their disadvantaged position. These common elements and particularities of the region made up the center of magical realism. The experience of shared beliefs and values framed Caribbean literature and led to an original form that defined the region.

The environment of cultural and racial domination led to the search for that which would identify and unify the region, a collective heritage, united by historical processes within the established structures. A supernatural environment, charged with sensory images that portrayed the diverse, converging doctrines in the Caribbean was created.

Gabriel García Márquez, a native of Colombia, which is part of the continental area of the Caribbean, is one of the most outstanding

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examples of the genre. His work has been recognized around the world. He is the author of *Cien años de soledad*.

Both indigenous and colonial literature influenced magical realism, which became known in the 1960s as the Latin American boom and followed the avant-garde trends of the time. Puerto Rican writer Emilio DíazValcárcel is recognized as part of this boom with his work *Figuraciones en el mes de marzo*.

14.5 ETHNIC AND RACIAL DIVERSITY IN THE CARIBBEAN

The Caribbean has been a contact zone for many populations that initially came to the region because of the strategic plans that Western Europe had for this part of the world. Beginning in the late 15th and early 16th centuries, the Caribbean was seen as an important region first for mining and later for agriculture.

From the beginning of the Spanish land grants, the region did not have enough labor for the various business enterprises. Various strategies were considered for addressing the problem, considering that many of the Caribbean's indigenous inhabitants had died. The first strategy consisted of bringing white servants from Europe to work in what was eventually called the West Indies. Gradually, settlers came from various parts of Europe based on promises of work. One of those promises was that those who worked for a certain amount of time in a priority job would be given land. Those promises dissolved, however, as the region came to be seen as important for agriculture. This occurred because the mining techniques of the era could not extract enough precious metals to make the effort worthwhile. Also, once Hernán Cortés took power over Tenochtitlan in 1521, the Spanish crown had large amounts of land rich in minerals such as silver. Later, the arrival of Francisco Pizarro to what we now call Peru, and the conquest of the Incan empire, gave Spain more reasons to decide not to use the Caribbean for unproductive purposes.

Intensive and extensive agriculture was the way to generate wealth for the European investors. There were huge difficulties in launching such an enterprise, however. Among these was the lack of capital to support production, the high costs of the machinery needed to produce the

agricultural commodities — especially sugar — and, no less important, the lack of labor. In the measure that more land was needed to develop the region's plantation economies, the owners were less inclined to make them available to white servants arriving from Europe. Large amounts of land were set aside for agriculture but were not necessarily used all the time. In other words, there was a lot of land in the hands of a few owners who influenced sugar production because they controlled how much land was used for growing cane. If they wanted the price of sugar to rise, they produced less. But if they wanted it to fall, they had to produce more. The immense size of the plantations was a function of these economic forces and it did not make sense for the owners to grant land to white workers when they might need that land later.

Eventually, the white workers were too few in number to be able to keep up the rate of production the plantations required. New labor was needed. As was generally known in that era in Europe, Africa had huge numbers of persons who could be used as slaves in agricultural operations.

Initially, in the early 16th century, some Portuguese businessmen thought they could capture and enslave people themselves. Several failed efforts convinced them, however, that they would have to negotiate with the leaders of the political entities on the west coast of Africa if they wanted to obtain the large numbers of people they needed. This led many European businessmen to establish "bases of operation" at various sites along the coast and these bases were the bridge between the slave trade in the interior of the continent and the European ships. Because of the complexity of the African population — with its many ethnicities — many people were thrown together on the coast and shipped to the Caribbean as slaves. Upon arriving in a new place, the diversity among them became even more evident, due to the small size of the islands and the plantations where they were put to work.

Over four centuries, slave production was the motor that drove to the region a wide variety of people with different customs, ways of thinking, religions and knowledge. In the 18th century, however, and especially in the 19th century, slavery began to face insistent opposition.

The reasons used to argue for the need to abolish slavery in the Caribbean were many. They included economic reasons, that a slave was

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a more expensive worker than a free one, and humanitarian reasons, which were not only proposed in the European power centers, but also by Caribbean thinkers such as Ramón Emeterio Betances, among others. In 1807, Britain prohibited maritime slave traffic. This eventually led to a huge scarcity of labor and, gradually, to the abolition of slavery in various parts of the Caribbean. At the same time, there was no denying the symbolic impact that the Haitian Revolution had on the slave communities in the Caribbean. The 19th century was a turbulent and difficult one for those trying to maintain the system of slave-based production. As various efforts to abolish slavery came to fruition, it became apparent that slave labor would have to be reinforced with free workers. In the British colonies, for example, the compensating workers came from India, with thousands of laborers arriving to the Caribbean. In other colonies, thousands of people from China arrived to fill the labor void in various sectors.

After the original indigenous people in the Caribbean, the region was populated by people from Ireland, Scotland (Celts), England, France (Normandy and Brittany, among others), Spain (Basque, Andalusia, Galicia, Canary Islands, Catalonia and Asturias, among others), Holland, Portugal, Denmark, India, China (from various regions) and Africa (Ewe, Fon, Yoruba, Ibo, Efik, Ibibio, Ijo, Akan, Mandinka, Congo and Ovimbundu peoples, among others). The ethnic and racial diversity of the Caribbean cannot necessarily be explained based on the above, however. The concepts of race and ethnicity must be critically analyzed, and though this analysis it is likely that everything that has been considered true about certain aspects of the history of the Caribbean can be reformulated and understood in different ways. It is not possible to continue to use concepts without knowing their history. In the end, these histories sometimes reveal the reasons for their origins and uses. These histories reveal the agendas behind the words.

Concepts of race and ethnicity began developing in Europe in the 18th century. From both biological taxonomy and cultural perspectives, they served many purposes. The most important was the link to European control of the world and the construction of the idea that only Europe had the superior way of life and the other inhabitants of the world were

inferior by nature. From there emerged the idea that race, which only considered phenotypes, could serve to classify all the human beings on the planet. It must be understood, however, that there is nothing natural about the concept of race. Race is a human invention and nothing more. Based on the above, the white or Caucasian race was seen in Europe as the most superior of all. In the Caribbean, the Asians were yellow, the Africans were black, the Indians and indigenous people were brown and the mixed race people were also given specific names. It was supposed that each race was unique and that its “essence” would be expressed through physical characteristics. There is nothing in nature, however, that shows a white person to be superior to a black person. Nothing! The evidence only shows that they have differences, but share the same humanity.

On the other hand, the concept of ethnicity was also developed and used in Europe to refer, at first, to “inferior” or “primitive” cultural groups that Europeans began to study as part of a discipline known as anthropology. In this sense, an ethnicity was seen as a group of people who shared a religion, social organization, language, knowledge, and manners of relationship in their immediate environment. Generally, the concept of ethnicity, as well as that of race, was examined from the perspective of purity. In other words, ethnic groups were understood to have very particular characteristics that they developed in isolation. The purity of race and ethnicity was based on the idea, which was actually erroneous, that although there had been contact among different humans, that did not lead to mixing of characteristics. Eventually, anthropological work itself showed that this was false. In the early 1980s, the appearance of the work *Europe and the People without History* by Eric Wolf gave the final blow to these old ideas. In his work, Wolf showed that the concept of race does not naturally exist and that an ethnic group is not made up of members who act, think, feel and suffer exactly the same.

Taking all of the above into account, we can undoubtedly say that although there have been and continue to be many inhabitants of the Caribbean who are different from each other, that does not automatically mean there are various races. There is only one race on the planet: the human race. At the same time, considering the quantity and quality of

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mixing among these inhabitants, it is clear that we cannot speak, even from a distance, of the concept of ethnicity in the Caribbean. Africans mixed among themselves, Africans mixed with Europeans, Africans with indigenous people, indigenous people with Europeans, Indians with Europeans, Indians with Chinese, Chinese with Europeans, Chinese with Africans. In the end, the intensity of mixing, through marriage and other social institutions, does not allow to identify even a single ethnicity.

The Caribbean has been a region of confluence and mixing and this has made it a location where, based on the most recent perspectives, it is difficult to talk of race and ethnicity. If a race or ethnicity was consciously created in the Caribbean, it would be based on the belief that, in effect, these two concepts can be reconciled with the ideas discussed above, which are difficult to accept. Or, alternatively, it could be based on the idea that all identity, racial or ethnic, should be built on or affirmed by its historical, not natural, character. African identities can be constructed, for example, but that does not imply that there is something essentially African in the constructed identity. The same is true with other ethnicities and races. Finally, it is worthwhile to give free rein to a freer view of ethnic and racial frameworks in the Caribbean. Maybe this will bring greater sharpness and good sense to that which historically defines the region. But it continues to be crucial that, regardless of what characterizations are made of the region, they always come from the region itself, from the people who live there.

CHECK YOUR PROGRESS II:

Q1. What is magical realism?

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Q2. What was the way to generate wealth for the European investors?

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14.6 LET'S SUM UP

The contemporary Caribbean shoulders a historical legacy that has profound influence on the region's political, economic, social and cultural structures. From a socio-political point of view, the Caribbean region is more known for its differences than its similarities. For example, coexisting in the Caribbean are republican systems in the Dominican Republic, Trinidad and Tobago, Suriname, Guyana and the U.S. territories of Puerto Rico and the Virgin Islands; parliamentary systems that are mostly part of the British Commonwealth, with the exception of the Dutch territories of Bonaire, Saba and St. Eustatius, which are considered municipalities of the Netherlands, while Aruba, Curaçao and St. Martin are considered countries within the same kingdom. The French-speaking Caribbean, meanwhile, is organized into semi-presidential systems.

In general terms, as José Raúl Perales notes in the Politics and Society area, the state “has played a more direct role in the economic and social development of Caribbean countries than in Latin American or North American countries.” Despite its presence, however, the state has been weak and has been limited to exercising the role of administrator or referee on productive relationships.

Sugar gave way as the most valuable export product in the Caribbean to make room for the luxury hotel rooms where millions of people from Europe and the United States sunbathe and spend millions of dollars each year on vacations. Caribbean beaches welcome more than 20 million tourists, mostly from the United States and Europe. The Bahamas, Jamaica, Puerto Rico, the U.S. Virgin Islands and the Dominican Republic are the main tourist destinations in the Caribbean island region. In the Bahamas, for example, tourism represented 46.1% of the total gross domestic product (GDP) in 2010. After many years of absence in this important economic sector, the island of Cuba — with its huge coastline, housing capacity and rich culture — is now one of the most popular destinations in the region. The importance of tourism can be seen in the substantial increase from 1.8% of Cuba's GDP in 1989 to 13.8% in 2005. However, betting on tourism as a source of economic development presents economic, environmental and cultural challenges that should be

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addressed simultaneously along with the development of tourism facilities in the region.

The Caribbean has simultaneously been fed and bled by the multiple migrations within and beyond the Caribbean. The lack of economic and social development and the ability of Caribbean residents to travel and settle in the former colonizing countries or in other parts of the region have made the Caribbean a place of continuous human movement. The huge populations of Puerto Ricans, Cubans, Dominicans, Trinidadians and Jamaicans in the United States and Canada result in transnational economic, social and cultural relationships. The same is the case with Jamaicans and Trinidadians in Britain and people from Martinique, Guadeloupe and Haiti in Montreal and France. There are also significant populations of Haitians in the Dominican Republic and Dominicans and Cubans in Puerto Rico.

The Caribbean presents a challenge for any work that tries to synthesize it in its totality. The expert reader will notice thematic omissions when exploring the Caribbean section. These omissions here are not the result of specific intent, but rather reflect the region's own complexity and heterogeneity. The intent of this essay, therefore, is to provide a general overview of the Caribbean anchored in five specific aspects, addressed in a very general form. The articles presented in the Caribbean section of the Puerto Rico Online Encyclopedia go into more depth and expand on topics (and others) that have been briefly outlined here in introductory form.

The Puerto Rican Endowment for the Humanities is pleased to present to the online public the Caribbean section of the Puerto Rico Online Encyclopedia. Our efforts were aimed at providing useful information to readers eager for a better understanding of the Caribbean and intellectual enrichment. We hope you enjoy it'

14.7 KEYWORDS

1. **Pantomime:** Style of entertainment in which all meaning is expressed through physical movement with no spoken words and usually no vocalized sound at all.

2. **Insomnia:**The inability to sleep.

3. **Calypso:**Musical style popularized in West Indies utilizing syncopated African rhythm and lyrics typically lauding the tropical island lifestyle.

14.8 QUESTIONS FOR REVIEW

- l) Discuss the Asian influence in Caribbean Literature.
- m) Define Caribbean culture?
- n) How Caribbean influences the Indians?
- o) Discuss the Ethnic And Racial Diversity In The Caribbean.

14.9 SUGGESTED READINGS AND REFERENCES

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Small Axe, Number 10 (Volume 5, Number 2), September 2001, pp. 1–20.

14.10 ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress I :

Answer 1 : Check Section 14.1

Answer 2 : Check Section 14.2

Check Your Progress II :

Answer 1 : Check Section 14.4

Answer 2 : Check Section 14.5