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articles available from
Wikipedia or other free
sources online.

Commentary (stories not
included). Pages: 32.

Chapters: An Examination
of the Work of Herbert

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Quain, Averroes's
Search, Blue Tigers,
Borges and I, Death and
the Compass, Deutsches
Requiem (short story),
Emma Zunz, Funes the
Memorious, On Exactitude

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in Science, Pierre
Menard, Author of the
Quixote, Shakespeare's
Memory, Theme of the
Traitor and the Hero,
There Are More Things,
The Aleph (short story),

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The Approach to Al-
Mu'tasim, The Book of
Sand, The Circular
Ruins, The Congress
(short story), The Dead
Man (short story), The
Disk, The Encounter

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(short story), The End
(story), The Form of the
Sword, The Garden of
Forking Paths, The
Gospel According to Mark
(short story), The House
of Asterion, The

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Immortal (short story),
The Library of Babel,
The Lottery in Babylon,
The Man on the
Threshold, The Other
(short story), The
Secret Miracle, The Sect

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of the Phoenix, The
South (short story), The
Theologians, The Two
Kings and the Two
Labyrinths, The Wait
(short story), The
Writing of the God, The

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Zahir, Three Versions of
Judas, Tlon, Uqbar,
Orbis Tertius, Ulrikke
(short story).

Prose and poetry.

Forty short stories and
essays have been

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selected as
representative of the
Argentine writer's
metaphysical narratives
Short Stories by Jorge
Luis Borges
Killer Books

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Everything and Nothing
Bleeding Edge
The brain and its
diseases

**In his new book, Mishra brings
literary authority and political
insight to bear on travels that are**

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at once epic and personal as he sees the pressures of Western-style modernity, prosperity, and globalization on a rapidly changing region.

"Not many living artists would be sufficiently brave or inspired to

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**attempt reflecting in art what
Borges constructs in words. But
the detailed, evocative etchings by
Erik Desmazieres provide a
perfect counterpoint to the
visionary prose. Like Borges,
Desmazieres has created his own**

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universe, his own definition of the meaning, topography and geography of the Library of Babel. Printed together, with the etchings reproduced in fine-line duotone, text and art unite to present an artist's book that

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**belongs in the circle of Borges's
sacrosanct Crimson Hexagon -
"books smaller than natural
books, books omnipotent,
illustrated, and
magical."--BOOK**

JACKET.Title Summary field

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**A distinguished poet and essayist
and one of the finest writers of
short stories in world letters,
Jorge Luis Borges deliberately
and regularly altered his work by**

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extensive revision. In this volume, renowned Borges scholar Daniel Balderston undertakes to piece together Borges's creative process through the marks he left on paper. Balderston has consulted over 170 manuscripts and

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primary documents to reconstruct the creative process by which Borges arrived at his final published texts. How Borges Wrote is organized around the stages of his writing process, from notes on his reading and

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**brainstorming sessions to his
compositional notebooks,
revisions to various drafts, and
even corrections in already-
published works. The book
includes hundreds of
reproductions of Borges's**

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manuscripts, allowing the reader to see clearly how he revised and "thought" on paper. The manuscripts studied include many of Borges's most celebrated stories and essays--"The Aleph," "Kafka and His Precursors,"

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**"The Cult of the Phoenix," "The
Garden of Forking Paths,"
"Emma Zunz," and many
others--as well as lesser known
but important works such as his
1930 biography of the poet
Evaristo Carriego. As the first and**

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only attempt at a systematic and comprehensive study of the trajectory of Borges's creative process, this will become a definitive work for all scholars who wish to trace how Borges wrote.

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The Library of Babel

Borges as Reader

**Law Libraries and the Future of
the Catalog**

Seven Conversations with Jorge

Luis Borges

Everything and Nothing (New

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Directions Pearls)

**For courses in creative writing.
A Garden of Forking Paths is
an anthology of contemporary
literature that covers the full
spectrum of genre possibilities
while exploring diverse styles,**

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themes, experiences, and forms. The readings in this text inspire the emergence of innovative creative writing. In a multi-genre creative writing course, an instructor faces the dilemma of assigning several

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texts in order to offer good examples of writing in each genre. This text solves this problem by presenting large samplings of creative non-fiction, short fiction, poetry, alternative forms, and essays

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concerning craft. Story: Beth Anstandig and Eric Killough, guided by fiction writer, essayist, and poet Robert Creeley's belief that all writing is essentially the act of articulation and that "form is

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**content, content form,"
brought together as many
successful examples of
creative ideas and writing
styles as possible in a single
volume. They grouped these
writings by genre for ease of**

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use so that you can choose how you want to spend your reading time. From science fiction writer Philip K. Dick to naturalist Charles Bowden, you will find in the garden that each author has labored to

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articulate at least one of the seemingly infinite possibilities that the creative spirit can bring into being. Many of the authors in the text have successfully created works of written art using more than

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one genre. Beth Anstandig and Eric Killough created this text in hope that these examples will inspire your students to experiment in multiple genres as well.

A sourcebook of historical

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**written texts, video
documentation, and working
programs that form the
foundation of new media. This
reader collects the texts,
videos, and computer
programs—many of them now**

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**almost impossible to find—that
chronicle the history and form
the foundation of the still-
emerging field of new media.
General introductions by Janet
Murray and Lev Manovich,
along with short introductions**

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to each of the texts, place the works in their historical context and explain their significance. The texts were originally published between World War II—when digital computing, cybernetic

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**feedback, and early notions of
hypertext and the Internet
first appeared—and the
emergence of the World Wide
Web—when they entered the
mainstream of public life. The
texts are by computer**

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**scientists, artists, architects,
literary writers, interface
designers, cultural critics, and
individuals working across
disciplines. The contributors
include (chronologically) Jorge
Luis Borges, Vannevar Bush,**

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**Alan Turing, Ivan Sutherland,
William S. Burroughs, Ted
Nelson, Italo Calvino, Marshall
McLuhan, Jean Baudrillard,
Nicholas Negroponte, Alan
Kay, Bill Viola, Sherry Turkle,
Richard Stallman, Brenda**

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**Laurel, Langdon Winner,
Robert Coover, and Tim
Berners-Lee. The CD
accompanying the book
contains examples of early
games, digital art,
independent literary efforts,**

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**software created at
universities, and home-
computer commercial
software. Also on the CD is
digitized video, documenting
new media programs and
artwork for which no**

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operational version exists. One example is a video record of Douglas Engelbart's first presentation of the mouse, word processor, hyperlink, computer-supported cooperative work, video

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conferencing, and the dividing up of the screen we now call non-overlapping windows; another is documentation of Lynn Hershman's Lorna, the first interactive video art installation.

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The novel's protagonist is a British Roman Catholic priest, Father Percy Franklin, who looks identical to the mysterious U.S. Senator Julian Felsenburgh of Vermont. The senator appears as a lone and

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dramatic figure promising world peace in return for blind obedience. No one quite knows who he is or where he comes from, but his voice mesmerizes. Under his leadership, war is abolished.

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Felsenburgh becomes the President of Europe, then of the world, by popular acclaim. Everyone is fascinated with him, yet still no one knows much about him. People are both riveted and frightened by

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**the way he demands attention.
Most follow without question.
Having been a close observer
of President Felsenburgh's
rise, Father Franklin is called
to Rome, a Hong Kong-style
enclave ruled by Pope John**

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XXVI and raised to the College of Cardinals. Meanwhile, defections among bishops and priests increase. At Cardinal Franklin's instigation, the pope abolishes the Eastern Catholic Churches and forms a

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**new religious order, the Order
of Christ Crucified. All its
members, including the Pope,
vow to die in the name of the
faith.**

**Emerging Vectors of
Narratology**

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**An Examination of the Work of
Herbert Quain, Averroes's
Search, Blue Tigers, Borges
and I, Death And
A Maze Book to Get Lost In
Keats' Nightingale in The
Garden of Forking Paths**

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How Borges Wrote

Prose and poetry tell the multi-narrative story of one pivotal summer during the lives of four interconnected individuals as they grapple with family conflict, friendship, and individuality, with

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first love and second chances,
with impermanence and
spirituality, and with the sweeping
awareness of mortality.

'Charlotte Higgins's Red Thread is
a masterwork' Ali Smith A
thrillingly original, labyrinthine

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journey through myth, art, literature, history, archaeology and memoir. The tale of how the hero Theseus killed the Minotaur, finding his way out of the labyrinth using Ariadne's ball of red thread, is one of the most

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intriguing, suggestive and persistent of all myths, and the labyrinth - the beautiful, confounding and terrifying building created for the half-man, half-bull monster - is one of the foundational symbols of human

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ingenuity and artistry. Charlotte Higgins, author of the Baillie Gifford-shortlisted *Under Another Sky*, tracks the origins of the story of the labyrinth in the poems of Homer, Catullus, Virgil and Ovid, and with them builds an ingenious

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edifice of her own. Along the way, she traces the labyrinthine ideas of writers from Dante and Borges to George Eliot and Conan Doyle, and of artists from Titian and Velázquez to Picasso and Eva Hesse. Her intricately constructed

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narrative asks what it is to be lost, what it is to find one's way, and what it is to travel the confusing and circuitous path of a lived life. Red Thread is, above all, a winding and unpredictable route through the byways of the

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author's imagination - one that leads the reader on a strange and intriguing journey, full of unexpected connections and surprising pleasures.

Tendenser i latinamerikansk samtidskunst, illustreret ved

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gengivelse af 24 kunstneres
værker inden for den
eksperimenterende kunst.

How to be Modern in India and
Beyond
Labyrinths

The New Media Reader

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The Garden of Forking Paths A Novel

During the summer months of 2011, the Migros Museum für Gegenwartskunst sculpture project "The Garden of Forking Paths" was a guest on the Froh Ussicht estate, owned by the Blum family, in Samstagern, Zurich. The project alluded

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to the "Sacro Bosco" in Bomarzo (Italy), the enchanted Renaissance garden, which features sculptures shrouded in mystery and eccentric architecture that over time became overgrown (so-called "follies"). In this context, the invited artists Pablo Bronstein, Liz Craft, Ida Ekblad, Geoffrey Farmer, Kerstin Kartscher, Ragnar

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Kjartansson, Fabian Marti, Peter Regli, and Thiago Rocha Pitta created their own fantastic narratives. This anthology, which accompanies the project, enlarges the exhibition with texts dealing with the history of follies, landscape gardening, and the interaction between art and garden. My visual tribute to Bradford Angier's

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"How to Stay Alive In the Woods"

A Study Guide for Jorge Luis Borges's
"The Garden of Forking Paths," excerpted
from Gale's acclaimed Short Stories for
Students. This concise study guide
includes plot summary; character analysis;
author biography; study questions;
historical context; suggestions for further

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reading; and much more. For any literature project, trust Short Stories for Students for all of your research needs. A Study Guide for Jorge Luis Borges's "The Garden of Forking Paths" Possible Worlds Theory and Contemporary Narratology solo violin

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The Book of Sand

Lord of the World

Writing and violence have been inextricably linked in Spanish America from the Conquest onward. Spanish authorities used written edicts, laws, permits, regulations, logbooks, and

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account books to control indigenous peoples whose cultures were predominantly oral, giving rise to a mingled awe and mistrust of the power of the written word that persists in Spanish American culture to the present day. In this masterful study,

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Aníbal González traces and describes how Spanish American writers have reflected ethically in their works about writing's relation to violence and about their own relation to writing. Using an approach that owes much to the recent "turn to ethics" in deconstruction and

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to the works of Jacques Derrida and Emmanuel Levinas, he examines selected short stories and novels by major Spanish American authors from the late nineteenth through the twentieth centuries: Manuel Gutiérrez Nájera, Manuel Zeno Gandía, Teresa

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de la Parra, Jorge Luis Borges, Alejo Carpentier, Gabriel García Márquez, and Julio Cortázar. He shows how these authors frequently display an attitude he calls "graphophobia," an intense awareness of the potential dangers of the written word.

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Winner of the Hemingway Foundation/PEN Award. When *Speedboat* burst on the scene in the late '70s it was like nothing readers had encountered before. It seemed to disregard the rules of the novel, but it wore its unconventionality with ease.

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Reading it was a pleasure of a new, unexpected kind. Above all, there was its voice, ambivalent, curious, wry, the voice of Jen Fain, a journalist negotiating the fraught landscape of contemporary urban America. Party guests, taxi drivers, brownstone

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dwellers, professors, journalists, presidents, and debutantes fill these dispatches from the world as Jen finds it. A touchstone over the years for writers as different as David Foster Wallace and Elizabeth Hardwick, *Speedboat* returns to enthrall a new

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generation of readers.

Narratology has been flourishing in recent years thanks to investigations into a broad spectrum of narratives, at the same time diversifying its theoretical and disciplinary scope as it has sought to specify the status of

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narrative within both society and scientific research. The diverse endeavors engendered by this situation have brought narrative to the forefront of the social and human sciences and have generated new synergies in the research environment. Emerging

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Vectors of Narratology brings together 27 state-of-the-art contributions by an international panel of authors that provide insight into the wealth of new developments in the field. The book consists of two sections. "Contexts" includes articles that reframe and refine

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such topics as the implied author, narrative causation and transmedial forms of narrative; it also investigates various historical and cultural aspects of narrative from the narratological perspective. "Openings" expands on these and other questions by addressing

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the narrative turn, cognitive issues, narrative complexity and metatheoretical matters. The book is intended for narratologists as well as for readers in the social and human sciences for whom narrative has become a crucial matrix of inquiry.

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Red Thread

Extraordinary Class Projects From the
International Design Schools, Colleges,
and Institutes

The garden of forking paths Ib
Design School Confidential
A Personal Anthology

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A New York Times bestseller! It is 2001 in New York City, in the lull between the collapse of the dot-com boom and the terrible events of September 11th. Silicon Alley is a ghost town, Web 1.0 is having adolescent angst, Google has yet to IPO, Microsoft is still considered the Evil Empire. There may not be quite as much money

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around as there was at the height of the tech bubble, but there ' s no shortage of swindlers looking to grab a piece of what ' s left. Maxine Tarnow is running a nice little fraud investigation business on the Upper West Side, chasing down different kinds of small-scale con artists. She used to be legally certified but her license got pulled a while

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back, which has actually turned out to be a blessing because now she can follow her own code of ethics—carry a Beretta, do business with sleazebags, hack into people ' s bank accounts—without having too much guilt about any of it. Otherwise, just your average working mom—two boys in elementary school, an off-and-on

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situation with her sort of semi-ex-husband Horst, life as normal as it ever gets in the neighborhood—till Maxine starts looking into the finances of a computer-security firm and its billionaire geek CEO, whereupon things begin rapidly to jam onto the subway and head downtown. She soon finds herself mixed up with a drug runner in an art deco

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motorboat, a professional nose obsessed with Hitler ' s aftershave, a neoliberal enforcer with footwear issues, plus elements of the Russian mob and various bloggers, hackers, code monkeys, and entrepreneurs, some of whom begin to show up mysteriously dead. Foul play, of course. With occasional excursions into the

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DeepWeb and out to Long Island, Thomas Pynchon, channeling his inner Jewish mother, brings us a historical romance of New York in the early days of the internet, not that distant in calendar time but galactically remote from where we 've journeyed to since. Will perpetrators be revealed, forget about brought to justice?

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Will Maxine have to take the handgun out of her purse? Will she and Horst get back together? Will Jerry Seinfeld make an unscheduled guest appearance? Will accounts secular and karmic be brought into balance? Hey. Who wants to know? The Washington Post “ Brilliantly written... a joy to read... Bleeding Edge is totally gonzo,

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totally wonderful. It really is good to have Thomas Pynchon around, doing what he does best. ” (Michael Dirda) Slate.com "If not here at the end of history, when? If not Pynchon, who? Reading Bleeding Edge, tearing up at the beauty of its sadness or the punches of its hilarity, you may realize it as the 9/11 novel you never knew you

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needed... a necessary novel and one that literary history has been waiting for." The New York Times Book Review Exemplary... dazzling and ludicrous... Our reward for surrendering expectations that a novel should gather in clarity, rather than disperse into molecules, isn't anomie but delight. " (Jonathan Lethem) Wired

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magazine “ The book ’ s real accomplishment is to claim the last decade as Pynchon territory, a continuation of the same tensions — between freedom and captivity, momentum and entropy, meaning and chaos — through which he has framed the last half-century.”

Jorge Luis Borges in ‘ The Garden of

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Forking Paths ' imagines a novel by the Chinese writer Ts ' ui Pen — a novel that features a hero named Fang who, when faced with a variety of potential, narrative outcomes for a decision, does not simply select one of these paths, thereby eliminating all others; instead, Fang can pursue the storylines for each of his decisions

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simultaneously. The novel thus retells the myriad fables that branch away from each of these crucial moments in the life of the hero — hence: ‘ all possible outcomes occur; each one is the point of departure for other forkings. ’ Jorge Luis Borges depicts such a novel as a lost maze — ‘ a labyrinth of labyrinths, ’ whose complexity verges on

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the Infinite, encompassing the entirety of the Universe itself in ‘ an invisible labyrinth of time. ’ Each passage branches off into ‘ diverse futures, ’ all concurrent with each other in multiple, but parallel, worlds. Each fable has innumerable digressions from its storyline, as some forkings converge on a certain outcome, while other forkings

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disperse from each other, resulting in radically different endings, despite having originated from this same line of events. ' The Garden of Forking Paths ' by Christian B ö k imagines an alternative possibility for such a tale by Jorge Luis Borges, doing so by citing the English version (written by Donald A. Yates),

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converting this translation into a series of ' floor plans ' for mazes. Segments of the text (200 characters in length) have been converted into HRQR codes, each of which constitutes a work of nearly asemic, visual poetry, decodable by an automated, robot viewer, if not by a diligent, human reader. Each letter in the text thus becomes a

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partition in what Borges might describe as
' a labyrinth of symbols. ' The hardcover is
limited to an edition of 25 copies for sale,
after which the book is going to be
discontinued. The book is a collectible item,
perfect as a gift for bibliophiles, who might
love the work of Borges.

The notion of possible worlds has played a

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decisive role in postclassical narratology by awakening interest in the nature of fictionality and in emphasizing the notion of world as a source of aesthetic experience in narrative texts. As a theory concerned with the opposition between the actual world that we belong to and possible worlds created by the imagination, possible worlds theory has

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made significant contributions to narratology. Possible Worlds Theory and Contemporary Narratology updates the field of possible worlds theory and postclassical narratology by developing this theoretical framework further and applying it to a range of contemporary literary narratives. This volume systematically

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outlines the theoretical underpinnings of the possible worlds approach, provides updated methods for analyzing fictional narrative, and profiles those methods via the analysis of a range of different texts, including contemporary fiction, digital fiction, video games, graphic novels, historical narratives, and dramatic texts. Through the variety of

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its contributions, including those by three originators of the subject area--Lubomír Doležal, Thomas Pavel, and Marie-Laure Ryan--Possible Worlds Theory and Contemporary Narratology demonstrates the vitality and versatility of one of the most vibrant strands of contemporary narrative theory.

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Volume 1

On Mazes and Labyrinths

viola and bassoon

Temptations of the West

Speedboat

***"The Library of Babel" is arguably
Jorge Luis Borges' best known***

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*story--memorialized along with
Borges on an Argentine postage
stamp. Now, in The Unimaginable
Mathematics of Borges' Library of
Babel, William Goldbloom Bloch
takes readers on a fascinating tour
of the mathematical ideas hidden*

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within one of the classic works of modern literature. Written in the vein of Douglas R. Hofstadter's Pulitzer Prize-winning Godel, Escher, Bach, this original and imaginative book sheds light on one of Borges' most complex, richly

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layered works. Bloch begins each chapter with a mathematical idea--combinatorics, topology, geometry, information theory--followed by examples and illustrations that put flesh on the theoretical bones. In this way, he

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provides many fascinating insights into Borges' Library. He explains, for instance, a straightforward way to calculate how many books are in the Library--an easily notated but literally unimaginable number--and also shows that, if each book were

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the size of a grain of sand, the entire universe could only hold a fraction of the books in the Library. Indeed, if each book were the size of a proton, our universe would still not be big enough to hold anywhere near all the books. Given

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Borges' well-known affection for mathematics, this exploration of the story through the eyes of a humanistic mathematician makes a unique and important contribution to the body of Borgesian criticism. Bloch not only illuminates one of

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the great short stories of modern literature but also exposes the reader--including those more inclined to the literary world--to many intriguing and entrancing mathematical ideas.

Every great design school in the

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world is defined, in part, by the work of its students at any given time. The various project challenges given to a class determine the success of a school's pedagogy, but also the ingenuity of its faculty and students. This book features

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*fifty real-world class assignments
from top design programs at
universities around the world, and
examines the resulting student
projects. From undergraduate to
graduate work and basic class
challenges to final thesis* €™s,

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students delivered a wide variety of graphic and multimedia design projects from print to motion to exhibition. The book has three functions: 1) To exhibit a wide range of challenging problems and successful solutions. 2) Provide

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practical models to be inspired by and learn from. 3) Examine how sophisticated design school projects are and what value they have in relation to real-world practice. Summer was drawing to a close, and I realized that the book was

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*monstrous.' These labyrinthine
short stories dissolve the boundary
between reality and illusion and
describe the limits of infinity.
The garden of forking paths I
Selected Stories & Other Writings
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Georgie and Elsa: Jorge Luis

*Borges and His Wife: The Untold
Story*

A Garden of Forking Paths

Beautifully designed and
gorgeously illustrated, this
immersive, puzzle-like

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exploration of the history and psychology of mazes and labyrinths evokes the spirit of Choose Your Own Adventure, the textual inventiveness of Tom Stoppard, and the philosophical spirit of Jorge Luis Borges.

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Labyrinths are as old as humanity, the proving grounds of heroes, the paths of pilgrims, symbols of spiritual rebirth and pleasure gardens for pure entertainment. Henry Eliot leads us on a twisting journey through

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the world of mazes, real and imagined, unraveling our ancient, abiding relationship with them and exploring why they continue to fascinate us, from Kafka to Kubrick to the myth of the Minotaur and a quest to solve

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the disappearance of the
legendary Maze King. Are you
ready to step inside?

“Borges’s composed, carefully
wrought, gnarled style is at once
the means of his art and its
object—his way of ordering and

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giving meaning to the bizarre
and terrifying world he creates: it
is a brilliant, burnished
instrument, and it is quite
adequate to the extreme
demands his baroque
imagination makes of it

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Absolutely and most vividly original.”—Saturday Review The seventeen pieces in Ficciones demonstrate the gargantuan powers of imagination, intelligence, and style of one of the greatest writers of this or any

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other century. Borges sends us on a journey into a compelling, bizarre, and profoundly resonant realm; we enter the fearful sphere of Pascal's abyss, the surreal and literal labyrinth of books, and the iconography of

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eternal return. More playful and approachable than the fictions themselves are Borges's Prologues, brief elucidations that offer the uninitiated a passageway into the whirlwind of Borges's genius and mirror the

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precision and potency of his intellect and inventiveness, his piercing irony, his skepticism, and his obsession with fantasy. To enter the worlds in Ficciones is to enter the mind of Jorge Luis Borges, wherein lies Heaven,

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Hell, and everything in between.
A biography of Borges, by his
translator.

Writing, Violence, and Ethics in
Modern Spanish American
Narrative

An Anthology for Creative

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Writers

The Unimaginable Mathematics
of Borges' Library of Babel
Ficciones

*A pocket-sized Pearls
edition of some of Borges'
best fictions and essays.*

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Everything and Nothing
collects the best of Borges'
highly influential
work—written in the 1930s
and '40s—that foresaw the
internet (“Tlön, Uqbar,
Orbis Tertius”), quantum
mechanics (“The Garden of

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Forking Paths”), and cloning (“Pierre Menard, Author of the Quixote”). David Foster Wallace described Borges as “scalp-crinkling . . . Borges’ work is designed primarily as metaphysical arguments...to transcend

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*individual consciousness.”
These wide-ranging
conversations have an
exceptionally open and
intimate tone, giving us a
personal glimpse of one of
the most fascinating figures
in contemporary world*

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*literature. Interviewer
Fernando Sorrentino, an
Argentinian writer and
anthologist, is endowed with
literary acumen,
sensitivity, urbanity, and
an encyclopedic memory of
Jorge Luis Borges' work (in*

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his prologue, Borges jokes that Sorrentino knows his work "much better than I do"). Borges wanders from nostalgic reminiscence to literary criticism, and from philosophical speculation to political pronouncements.

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His thoughts on literature alone run the gamut from the Bible and Homer to Ernest Hemingway and Julio Cortázar. We learn that Dante is the writer who has impressed Borges most, that Borges considers Federico

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García Lorca to be a "second-rate poet," and that he feels Adolfo Bioy Casares is one of the most important authors of this century. Borges dwells lovingly on Buenos Aires, too. From the preface: For seven

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*afternoons, the teller of
tales preceded me, opening
tall doors which revealed
unsuspected spiral
staircases, through the
National Library's pleasant
maze of corridors, in search
of a secluded little room*

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where we would not be interrupted by the telephone...The Borges who speaks to us in this book is a courteous, easy-going gentleman who verifies no quotations, who does not look back to correct

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mistakes, who pretends to have a poor memory; he is not the terse Jorge Luis Borges of the printed page, that Borges who calculates and measures each comma and each parenthesis. Sorrentino and translator Clark M.

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*Zlotchew have included an
appendix on the Latin
American writers mentioned
by Borges*