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Painting Borges Northwestern University Press

Latin American Literature in Transition 1930-1980 explores the literary landscape of the mid-twentieth-century and the texts that were produced during that period. It takes four core areas of thematic and conceptual focus – solidarity, aesthetics and innovation, war, revolution and dictatorship, metropolis and ruins – and employs them to explore the complexity, heterogeneity and hybridity of form, genre, subject matter and discipline that characterised literature from the period. In doing so, it uncovers the points of transition, connection, contradiction, and tension that shaped the work of many canonical and non-canonical authors. It illuminates the conversations between genres, literary movements, disciplines and modes of representation that underpin writing from this period. Lastly, by focusing on canon and beyond, the volume visibilizes the aesthetics, poetics, politics, and social projects of writing, incorporating established writers, but also writers whose work is yet to be examined in all its complexity.

Literary Infinities Harvard University Press
Academic and research fields are moved by fads, waves, revolutionaries, paradigm shifts, and turns. They all imply a certain degree of change that alters the conditions of a stable system, producing an imbalance that needs to be addressed by the field itself. *New Approaches to Latin American Studies: Culture and Power* offers researchers and students from different theoretical fields an essential, turn-organized overview of the radical transformation of epistemological and methodological assumptions in Latin American Studies from the end of the 1980s to the present. Sixteen chapters written by experts in their respective fields help explain the various ways in which to think about these shifts. Questions posited include: Why are turns so crucial? How did they alter the shape or direction of the field? What new questions, objects, or problems did they contribute? What were or are their limitations? What did they displace or prevent us from considering? Among the turns included are: memory, transnational, popular culture, decolonial, feminism, affect, indigenous studies, transatlantic, ethical, post/hegemony, deconstruction, cultural policy, subalternism, gender and sexuality, performance, and cultural studies.

Literature and Geography State University of New York Press

Making an important contribution to studies in Literature and Philosophy, this book reads Jorge Luis Borges philosophically, particularly in reference to his use of representation and reality. Rather than attempting to subordinate

Borges to a set of philosophical constructs, to reduce Borges' texts to mere exemplifications or illustrations of philosophical theories, the book uses Borges' s short stories to demonstrate how philosophical questions related to representation develop out of literature and actually serve as precursors to the various strains of post-analytic philosophy that later developed in the United States. The volume discusses American post-analytic philosophers Richard Rorty, Hilary Putnam, Donald Davidson, Nelson Goodman, and Arthur Danto, as well as a wide-ranging set of philosophical ideas including reflections on Keynes, Hayek, Schopenhauer and many others. Chapters offer detailed readings of Borges' texts extending from 1939 to 1983, locating where he thematizes issues of representation, and pursuing the logic of Borges' s text toward its philosophical implications without neglecting their literary value. The book argues that Borges' exploration of the relationship between representation and reality places him unmistakably in the position of a precursor to the post-analytic philosophers. Illuminating the role that language plays in the creation of reality and representation, this volume makes significant contributions not only to Borges scholarship but also post-structuralism, post-analytic studies of language, semiotics, comparative literature, and Latin American literature.

Literature and Skepticism University of Arizona Press

The Afterlife of Texts in Translation: Understanding the Messianic in Literature reads Walter Benjamin' s and Jacques Derrida' s writings on translation as suggesting that texts exist within a process of continual translation.

Understanding Benjamin' s and Derrida' s concept of ' afterlife ' as ' overliving ' , this book proposes that reading Benjamin' s and Derrida' s writings on translation in terms of their wider thought on language and history suggests that textuality itself possesses a ' messianic ' quality. Developing this idea in relation to the many rewritings and translations of Don Quijote, particularly the multiple rewritings by Jorge Luis Borges, Edmund Chapman asserts that texts consist of a structure of potential for endless translation that continually promises the overcoming of language, history and textuality itself.

Language, Sexuality and Ideology in Ezra Pound' s Cantos Fordham University Press

Today, we have forgotten that mathematics was once aligned with the arts, rather than with the sciences. *Literary Infinities* analyses the connection between the late 19th-century revolution in the mathematics of the infinite and the literature of 20th-century modernism, opening up a novel path of influence and inquiry in modernist literature. Baylee Brits considers the role of numbers and the concept of the infinite in key modernists, including James Joyce, Italo Svevo, Jorge Luis Borges, Samuel Beckett and J.M. Coetzee. She begins by recuperating the difficult and rebellious German mathematician, Georg Cantor, for the broader artistic, cultural and philosophical project of modernism. Cantor revolutionized the mathematics of the infinite, creating reverberations across the numerical sciences, philosophy, religion and literary modernism. This 'modernist' infinity is shown to undergird and shape key innovations in narrative form, creating a bridge between the mathematical and the literary, presentation and representation, formalism and the tactile imagination.

The Transcultural Turn A&C Black

How do we read after the so-called death of literature? If we are to attend to the proclamations that the representational apparatuses of literature and politics are dead, what aesthetic, ethical, and political possibilities remain for us today? Our critical moment, Graff Zivin argues, demands an archaeological reading: reading for the blind spots, errors, points of opacity or untranslatability in works of philosophy and art.

Rather than applying concepts from philosophy in order to understand or elucidate cultural works, the book exposes works of philosophy, literary theory, narrative, poetry, film, and performance art and activism to one another. Working specifically with art, film, and literature from Argentina (Jorge Luis Borges, Juan José Saer, Ricardo Piglia, César Aira, Albertina Carri, the *Internacional Errorista*), Graff Zivin allows such thinkers as Levinas, Derrida, Badiou, and Rancière to be inflected by Latin American cultural production. Through these acts of interdiscursive and interdisciplinary (or interdisciplinary) exposure, such ethical and political concepts as identification and recognition, decision and event, sovereignty and will, are read as constitutively impossible, erroneous. Rather than weakening either ethics or politics, however, the archaeological reading these works stage and demand opens up and radicalizes the possibility of justice.

The Afterlife of Texts in Translation Cambridge University Press

Provides an innovative and theoretically rigorous approach to the subject of testimony in Latin America.

This book rethinks the nature of testimony beyond the ground of the human in works produced in Chile and Argentina from the 1970s to the present.

Focusing on literature by Juan Gelman, Sergio Chejfec, and Roberto Bolaño, as well as art by Eugenio Dittborn, Kate Jenckes argues that these works represent life, death, and the relation between self and other “beyond the human,” that is beyond the sense that we can know and represent ourselves and others, with powerful implications for our understanding of history, community, and politics.

Jenckes engages with the work of Jacques Derrida together with the intellectually rigorous field of Chilean aesthetic theory to explore issues related to the nature of testimony. Kate Jenckes is Associate Professor of Spanish in the Department of Romance Languages and Literatures at the University of Michigan and the author of *Reading Borges after Benjamin: Allegory, Afterlife, and the Writing of History*, also published by SUNY Press.

Reading Borges after Benjamin SUNY Press

Winner of the Women’s Prize for Fiction “No one writes like Ruth Ozeki—a triumph.” —Matt Haig, *New York Times* bestselling author of *The Midnight Library* “Inventive, vivid, and propelled by a sense of wonder.” —*TIME* “If you’ve lost your way with fiction over the last year or two, let *The Book of Form and Emptiness* light your way home.” —David Mitchell, Booker Prize-finalist author of *Cloud Atlas* A boy who hears the voices of objects all around him; a mother drowning in her possessions; and a Book that might hold the secret to saving them both—the brilliantly inventive new novel from the Booker Prize-finalist Ruth Ozeki One year after the death of his beloved musician father, thirteen-year-old Benny Oh begins to

hear voices. The voices belong to the things in his house—a sneaker, a broken Christmas ornament, a piece of wilted lettuce. Although Benny doesn’t understand what these things are saying, he can sense their emotional tone; some are pleasant, a gentle hum or coo, but others are snide, angry and full of pain. When his mother, Annabelle, develops a hoarding problem, the voices grow more clamorous. At first, Benny tries to ignore them, but soon the voices follow him outside the house, onto the street and at school, driving him at last to seek refuge in the silence of a large public library, where objects are well-behaved and know to speak in whispers. There, Benny discovers a strange new world. He falls in love with a mesmerizing street artist with a smug pet ferret, who uses the library as her performance space. He meets a homeless philosopher-poet, who encourages him to ask important questions and find his own voice amongst the many. And he meets his very own Book—a talking thing—who narrates Benny’s life and teaches him to listen to the things that truly matter. With its blend of sympathetic characters, riveting plot, and vibrant engagement with everything from jazz, to climate change, to our attachment to material possessions, *The Book of Form and Emptiness* is classic Ruth Ozeki—bold, wise, poignant, playful, humane and heartbreaking.

Revista de estudios hispánicos Springer

Winner, 2015 LAJSA Best Book in Latin American Jewish Studies The practices of interrogation, torture, and confession have resurfaced in public debates since the early 2000s following human rights abuses around the globe. Yet discussion of torture has remained restricted to three principal fields: the legal, the pragmatic, and the moral, eclipsing the less immediate but vital question of what torture does. *Figurative Inquisitions* seeks to correct this lacuna by approaching the question of torture from a literary vantage point. This book investigates the uncanny presence of the Inquisition and marranismo (crypto-Judaism) in modern literature, theater, and film from Mexico, Brazil, and Portugal. Through a critique of fictional scenes of interrogation, it underscores the vital role of the literary in deconstructing the relation between torture and truth. *Figurative Inquisitions* traces the contours of a relationship among aesthetics, ethics, and politics in an account of the “Inquisitional logic” that continues to haunt contemporary political forms. In so doing, the book offers a unique humanistic perspective on current torture debates.

The Films of Arturo Ripstein SUNY Press

A Readers Guide to ten of Argentinian writer Jorge Luis Borges’ best-known and most widely studied short stories. *Figurative Inquisitions* State University of New York Press

This edited collection makes a progressive intervention into the interdisciplinary field of memory studies with a series of essays drawn from diverse theoretical, practical and cultural backgrounds. The most seminal critical development within memory studies in recent years has arguably been the turn towards transculturalism. This movement engenders a series of methodologies that posit remembrance as a fluid process in which commemorative tropes work to inform the representation of diverse events and traumas beyond national or cultural boundaries, transcending – but not negating – spatial, temporal and ideational differences. Examining a wide range of historical and cultural contexts, the essays in this collection focus on the dialogues that shape processes of remembrance between and beyond borders, critiquing the problems and possibilities inherent in current discourses in memorial practice and theory as they approach the challenge of transculturalism.

The Book of Form and Emptiness University of Michigan Press

Develops a theory of contemporary culture that relies on displacing economic notions of cultural production with notions of cultural expenditure. This book represents an effort to rethink cultural theory from the perspective of a concept of cultural materialism, one that radically redefines postmodern formulations of the body.

Borges' Short Stories Springer Nature

Explores Borges' infatuation with Jewish history and culture. A Seminary Co-op Notable Book of 2016 In this volume, award-winning cultural critic and controversial public intellectual Ilan Stavans focuses his attention on Jorge Luis Borges' s fascination with Jewish culture. Despite not being Jewish himself, Borges wrote essays, poems, and stories dealing with various aspects of Jewish history and culture—from the Holocaust to Kabbalah and from Franz Kafka to the creation of the State of Israel. In periods when anti-Semitism in Argentina was on the rise, Borges was clear in his refutation of such xenophobia, and when Jewish writers were hardly available in Spanish, he was among the first to translate them. Throughout Stavans' s discussion of these topics he weaves in personal anecdotes on reading Borges for the first time, hearing him read in Mexico, and looking for him in Buenos Aires. No fan of Borges' s classic oeuvre will ever see his legacy in the same way after reading this book. Ilan Stavans is Lewis-Sebring Professor in Latin American and Latino Culture at Amherst College. He is the author of many books, including *Quixote: The Novel and the World and The United States of Mestizo*.

Witnessing beyond the Human BRILL

Transcribed from recently discovered tapes, this work stands as a deeply personal yet far-reaching introduction to the pleasures of the word, and as a first-hand testimony to the life of literature. 1 halftone.

Crimes Against the State, Crimes Against Persons State University of New York Press

Critiquing the arcades of nineteenth-century Paris--glass-roofed rows of shops that served as early malls--the author, who wrote the work in the 1920s and 1930s, covers thirty-six still-trenchant topics, including fashion, boredom, photography, advertising, and prostitution, among others.

The Inordinate Eye Routledge

Together with original readings of some of Benjamin' s finest essays, this book examines a series of Borges' s works as allegories of Argentine modernity.

Witnessing beyond the Human Cambridge Scholars Publishing

This book gathers eleven scholarly contributions dedicated to the work of Mexican director Arturo Ripstein. The collection, the first of its kind, constitutes a sustained critical engagement with the twenty-nine films made by this highly acclaimed yet under-studied filmmaker. The eleven essays included come from scholars whose work stands at the intersection of the fields of Latin American and Mexican Film Studies, Gender and Queer Studies, Cultural Studies, History and Literary studies. Ripstein' s films, often scripted by his long-time collaborator, Paz Alicia Garciadiego, represent an

unprecedented achievement in Mexican and Latin American film. Unlike many of his contemporaries, Ripstein has successfully maintained a prolific output unmatched by any director in the region. Though several book-length studies have been published in Spanish, French, German, and Greek, to date no analogue exists in English. This volume provides a much-needed contribution to the field.

Anarchaeologies State University of New York Press Collected essays consider points of affinity and friction between Walter Benjamin and Martin Heidegger. Despite being contemporaries, Walter Benjamin and Martin Heidegger never directly engaged with one another. Yet, Hannah Arendt, who knew both men, pointed out common ground between the two. Both were concerned with the destruction of metaphysics, the development of a new way of reading and understanding literature and art, and the formulation of radical theories about time and history. On the other hand, their life trajectories and political commitments were radically different. In a 1930 letter, Benjamin told a friend that he had been reading Heidegger and that if the two were to engage with one another, "sparks will fly." Acknowledging both their affinities and points of conflict, this volume stages that confrontation, focusing in particular on temporality, Romanticism, and politics in their work. Andrew Benjamin is Professor of Philosophy and Jewish Thought at Monash University, Australia and Distinguished Professor of Philosophy and the Humanities at Kingston University, London. He is the author of several books, including *Working with Walter Benjamin: Recovering a Political Philosophy*. Dimitris Vardoulakis is Senior Lecturer in Philosophy at the University of Western Sydney, Australia. He is the author of *Sovereignty and Its Other: Toward the Dejustification of Violence*.

La crítica del mito Iberoamericana Editorial

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

Kant's Dog Routledge

Inspired by Walter Benjamin's notion of constellation, this book draws on theories of Latin American modernity to investigate the Spanish literary Baroque and its repetitions as a historical-cultural predicament in Latin American colonial and modern texts. Inca Garcilaso, Borges, Carpentier, Rulfo, Darío and a range of Latin American "Post-Symbolist" poets (Agustini, Pizarnik, Sosa, Lienlaf and Huinao) are juxtaposed with the Lazarillo, the Quijote, Fuenteovejuna and Góngora's *Soledades* to produce original readings on topics of violence, rape, frustrated pilgrimage, and the truncated

ambitions of colonized peoples and confessional minorities. In turn, Benjamin is juxtaposed with Mallarmé to recast the aesthetic dynamics of modernity in political terms, in order to understand the Baroque within a more broadly historicized concept of the avant-garde. Generous in scope, this book addresses the community of Spanish and Latin American criticism as well as emerging and pressing theoretical concerns within the field of comparative literature.