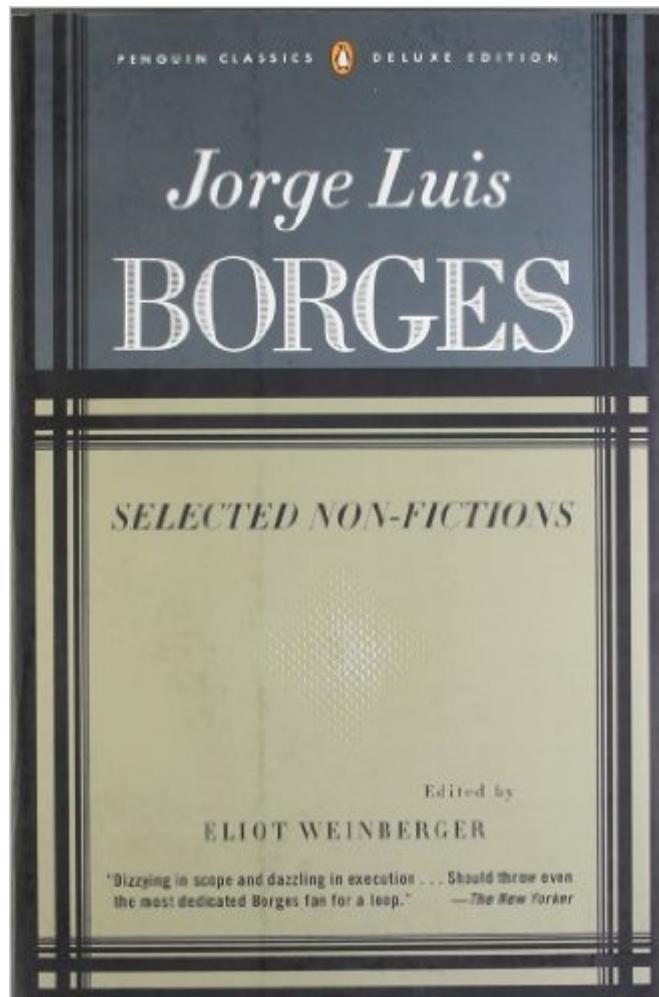


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Borges: Selected Non-Fictions



Synopsis

It will come as a surprise to some readers that the greater part of Jorge Luis Borges's extraordinary writing was not in the genres of fiction or poetry, but in the various forms of non-fiction prose. His thousands of pages of essays, reviews, prologues, lectures, and notes on politics and culture—“though revered in Latin America and Europe as among his finest work” have scarcely been translated into English. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

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Customer Reviews

One of the most cherished items in my ever-expanding library is my dog-eared copy of "Labyrinths", complete with the coffee-, alcohol-, and bath stains which lend it almost as much character as the words within its covers. This new edition of Borges selected non-fiction will no doubt in the fullness of time reach a position of equal prominence on my bookshelves. The debate will forever rage as to whether Borges deserves that grandest(yet often all too hollow and ephemeral) of epithets - "Great Writer", purely by virtue of the fact that he never wrote anything of more than a few pages in length. But the pellucidity and erudition of his prose raises quality above quantity to an altitude from where

we lose sight of the debate, thus rendering it redundant. Along with a number of essays already available elsewhere, including the seminal "New Refutation Of Time", this collection ranges in typical Borges style from film reviews (King Kong, The Petrified Forest etc.), through dispassionate yet condemnatory meditations on Fascism, to his well- ploughed but ever-fruitful ground of literary rumination. His series of essays on Dante opened this reader's eyes-and heart- to the true heartbreak nature of that poet's relationship with Beatrice, prompting a reappraisal of a book I gave up on fifteen years ago, halfway through "Il Purgatorio"; this summer, I've promised myself, I WILL read the whole of "Il Divina Commedia". Not out of a sense of duty, you understand, but because I WANT to.

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