

[PDF / Epub] ? Seis problemas para don Isidro Parodi ? Jorge Luis Borges – Soccerjerseys-wholesale.co

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The First Fruit Of The Collaboration Of Borges And His Long Time Friend Bioy Casares, Six Problems For Don Isidro Parodi Appeared Originally Under The Pseudonym Of H Bustos Domecq Bugsy S Prose Style Is Not Quite The Style Of Either Of The Collaborators, But In This Volume, At Least, He Never Got Out Of Hand, As Borges Complained He Did LaterIn The First Story, Parodi, Who Is Himself In Jail For Homicide, Is Visited By A Young Man Who Seeks His Help In Solving A Particularly Baffling Murder In The Second Story, A Killing Takes Place Aboard An Express Train One Of The Characters Is A Writer Named Gervasio Montenegro, Whom The Discerning Reader Will Identify As Author Of The Book S Expressive Foreword In Tadeo Limardo S Victim, A Murdered Man Prepares For His Own Death Tai An S Long Search Is A Variation On Poe S The Purloined Letter In Free Will And The Commendatore, A Cuckold Takes Elaborate And Invisible RevengeThe Book Also Includes A Short Biography Of H Bustos Domecq By Adelma Badoglio, A Provincial SchoolteacherComic In Intent, And Pointedly Satirical, Six Problems For Don Isidro Parodi Is An Essential Key To Understanding Borges Development As A Writer , 309 34 35 XXI awe . I can t help smiling just picturing the two lords of literary misrule, Borges and Casares, writing together Imagining them bursting into laughter every time they found another trick to bold a situation, a character, a figure of speech until it is reduced to mere caricature Or looking for another model to parody, brainstorming for another idea to develop

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Seeking the pure pleasure of ludic not only in content, but also in form. The result A bunch of characters or less logorrheic, a gathering of situations or less absurd, an assortment of crime descriptions or less comic What a sight my bed was Both the spread and the blanket were one big stain and the pillow was no better The blood had soaked right through to the mattress, and I wondered where I was going to sleep that night, because the late Tadeo Limardo was stretched out on the bed, deader than a salami. Round and round a Don Isidro Parodi immobile in his cell, the six stories gravitate, brought by colourful visitors who speak incessantly, bombarding him with information, bragging about themselves, insisting on irrelevant details, lying and omitting essential clues and generally making fools out of themselves, to the amused despair of our hero Look here, young man, said Parodi, with all this talk this cell s just like an election rostrum As soon as I m not looking, some clown slips in here with a tale about signs of the Zodiac, or about a train that doesn t stop anywhere, or about a fianc e who never committed suicide, who never drank poison by mistake, and who never got murdered However, funny as they may seem, the stories and their detective are only a part of the parody That is, the authors play not only with intertextuality and there are many a literary model to spot, from Poe to Doyle, Agatha Christie, M.P Shiel, Ernest Bramah and so on With the eloquence of an orator who displays a double row of golden teeth , they create the first Argentinian mystery novel, with the first Argentinian detective, in a pure Argentinian environment Or so the Foreword informs us But the foreword is written by an obnoxious character, a countryman of ours, a simpleton, an actor , according to Don Isidro Parodi Moreover, the footnotes are also signed by various characters of the book, who seem to migrate liberally from text to metatext long before although less consistently than those of Nabokov s Pale Fire Their voices comment, bring supplementary information, mimic critic authority and generally do not refute themselves same bogus individuals of heartbreaking candor Parodi s lack of mobility is the symbol and epitome of intellectuality, and it stands as a challenge to the pointless, frenetic action of American detective stories, which an overcritical yet quite accurate mind might compare with the celebrated squirrel of legend. There is even an invented author, Dr Honorio Bustos Domecq, although he

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was, for a while, the pen name of Borges and Casares with a short biography and a fairly long list of works inserted at the end of the book. This to and fro between fiction and reality leads to an indulgent precursor of modernism vision of literature as a messed up territory Messed up by both the author who plays with the boundaries of reality as he sees fit, and the reader, prisoner in the cell of the narrative and trying to make a sense of it all, since he is unable and unwilling to stop the Scheherazade's invasion P.S Only three stars for, even though the writing is impeccable no wonder here the book is altogether too intellectual, too worked, if you know what I mean, the pleasure of writing overlooking the pleasure of reading and somewhere down the road the reader feels frustrated to have been somewhat neglected At least this is how I felt. Before he became the literary equivalent of Oedipus at Colonus, Jorge Luis Borges liked to cut up a bit He and his sometime collaborator Adolfo Bioy Casares wrote a couple of books under the pen name of H Bustos Domecq Six Problems for Don Isidro Parodi and Chronicles of Bustos Domecq are the examples that come to mind Even back then, in the early days of World War II, Borges was a serious polymath His detective, Don Isidro Parodi kind of sounds like parody, doesn't it, is a prisoner serving out a twenty one year sentence for murder in the penitentiary Yet his cell, number 273, never seems to be empty of colorful types who want to use his sharp intellect to solve equally colorful crimes And how is Parodi qualified to solve these crimes Simple He owned a barbershop in Barracas, on the Southside of Buenos Aires i.e., the slums, and he had been unwise enough to have let a room to a police clerk from the Eighth Precinct, who owed him a year's back rent This conjunction of adverse circumstances had sealed Parodi's fate. When I first read this book many years ago, I didn't get the joke Now I think I do Borges, not yet the blind seer and darling of the worldwide intelligentsia, wanted to both satirize the litterateurs of his native Argentina and draw on the rich underworld of the south side of Buenos Aires, which he revisited many times in his later writings The detective stories that make up the six problems are all very involved At first, I was disturbed that Borges and Bioy Casares were straying too far from the genre What I didn't know then was that they were using the genre as a pretext for having some fun This fun

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begins with the ludicrously flowery preface written by Gervasio Montenegro, who is not only a character in several of the stories, but also contributed a preface to *The Chronicles of Bustos Domecq*. I was amused by the dedications of each of the tales in the book to 1 Jose Alvarez an Argentinean writer 2 the Repentant Thief 3 Alexander Pope 4 the prophet Muhammad 5 Franz Kafka and 6 Ernest Bramah author of the Kai Lung tales of Chinoiserie. The very allusiveness gives you the idea of how far afield Borges and his collaborator range. , 7 243, 242 343 ,.

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