

FRST 101: Freshman Studies II Winter 2012
Instructor: Stoneking
Handout #11: BORGES COLLECTED FICTIONS

Monday 20 February 2012

- *Death and the Compass*
 - How does Borges rely on his reader's expectations regarding the detective murder mystery genre, and how does he upset those expectations?
 - Literary theorists have likened criminals to writers and detectives to readers. Does that analogy work for this story? How is Scharlach like a writer, Lonrot like a reader? Is the point of the story that writers always get the better of readers? That we can't help falling into their traps or getting lost in their labyrinths?
 - What Borgesian themes are included in this story? How do they function?

- *The South*
 - You absolutely must read this story more than once. On your second (or third) time through it, make a list (or clearly highlight) details that you feel are clues to what happens to Juan Dahlmann.
 - What, at this point, can we say about Borgesian endings in general? Given what you know about Borges, can you see why endings might be especially important or interesting to him?
 - What Borgesian themes are included in this story? How do they function?