

## STRUCTURAL AND THEMATIC DOUBLING IN BORGES'S *EL HACEDOR*

*Linda Maier*

The union of opposites—as illustrated by the theme of the Double and/or the Other and the motif of the labyrinth symbolizing both order and chaos—is a prominent feature of the work of Argentine author Jorge Luis Borges. The notion of duality permeates Borges's collection of prose and poetry in *El hacedor* (1960), a milestone in his literary career marking his return to poetry after a hiatus of some three decades (Fernández 82-83; Gertel). This miscellany possesses a symmetrical structure infused with textual pairings that synthesize form and content. The purpose of this paper is to focus on specific twin texts—namely, the prologue and epilogue, the celebrated opening and closing poems, images of tigers and mirrors in verse and prose, elegies to women of letters, and a pair of sonnets about chess—to reveal patterns of doubling that highlight this theme. Borges toys with these duplications to undermine the instability of meaning. Furthermore, this analysis will refute the author's claims regarding the random nature of this volume that he has spuriously described as a “coleccion y desordenada silva de varia lección” (155) to point out its arcane yet deliberate authorial design.

The theme of the Double and/or the Other as related to the creative process is perhaps nowhere so evident as in “Borges y yo,” one of the most well known texts in *El hacedor*. In fact, “Borges y yo” and the epilogue together form two of the most memorable literary portraits of the writer (Rodríguez Monegal 439). This short prose text posits the existence of dual identities within a single individual, in other words, the presence

of two Borgeses: Borges the private man (*yo*) and Borges the writer (*el otro*). Borges the private citizen has lived a rather sheltered, uneventful life, but literature allows him to imagine all sorts of alternate identities and realities, as he acknowledges in the epilogue, “Pocas cosas me han ocurrido y muchas he leído” (155). The first line of “Borges y yo”—“Al otro, a Borges, es a quien le ocurren las cosas”—contrasts the two while the last line—“No sé cuál de los dos escribe esta página”—blurs this distinction (69–70). The two Borgeses share certain affinities—specifically a taste for “los relojes de arena, los mapas, la tipografía del siglo XVIII, el sabor del café y la prosa de Stevenson,” which tellingly includes a paradigmatic novel on humanity’s dual nature: *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) (69). The private Borges blends into the crowded streets of Buenos Aires while the author seeks attention through his writing yet the two manage to coexist: “yo vivo, yo me dejo vivir, para que Borges pueda tramar su literatura” (69). As Zunilda Gertel states, human identity as a union of opposites is a Borges trademark: “Para Borges, . . . el *yo* individual es también un *yo* colectivo, que integra lo individual y lo plural” (59). The piece examines the relationship between lived reality and literary creation (Kirkpatrick 1), which by nature implies doubling: “[C]ada autor (y lector) debe desdoblarse en otro yo para crear (y volver a crear) una obra de ficción” (Regazzoni 49). Included in a volume titled *El hacedor*, a term that alludes to the archetypal writer-poet (Fernández 91; Gertel 133), it is strategically positioned to mark the boundary line between prose and poetry. In other words, in both theme and structural placement within the volume “Borges y yo” underlines the concept of duality, both existential and formal.

Framed by a dedicatory prose prologue and an epilogue, and containing numerous twin texts, *El hacedor* is nearly symmetrically divided between prose and poetry: twenty-three prose pieces and twenty-five poems. As previously mentioned, “Borges y yo,” with its motif of duality, serves as the invisible threshold between prose and poetry. Like the Chinese box structure of his fictions, the volume includes a heterogeneous group of seven items in both prose and poetry titled “Museo” that closely mirrors the book’s overall design: two prose pieces frame five interior poems.<sup>1</sup> Clearly, prose and poetry are nearly evenly balanced in *El hacedor*

1 These pieces, spuriously attributed to others, were previously published in a section of *Los Anales de Buenos Aires* edited by Borges and fellow Argentine author and friend

and display Borges's characteristic antithetical style: "Cada libro trae así la posibilidad de una constante dialéctica. Libro-anti-libro, oposición que significa unidad. . . . [L]ibro es caos y es orden" (Gertel 65). In other words, the volume's overall structure underscores its theme and displays the "inseparability of form and content" (Kirkpatrick 5).

Both the dedicatory prologue and the epilogue, each composed within a three-month period during the year of *El hacedor's* publication—9 August and 31 October 1960, respectively—emphasize the figure of the artist/writer and the formal process of esthetic creation, providing an open invitation to examine not only the book's content but also its organization. The dedication-cum-prologue, "A Leopoldo Lugones," connects Borges to literary tradition, specifically Spanish American *modernismo* (Fernández 83-84), and describes an imaginary encounter between the two Argentine writers, in which Borges presents Lugones with a copy of his book whose pages echo the older author's voice: "en él [*El hacedor*] ha reconocido su propia voz" (10). In fact, Borges takes after Lugones in the very format of his work, in which "prosa y verso conviven" (Borges, *Leopoldo Lugones* 34). The epilogue relates the book's composition and concludes with the famous image of the artist who sets out to depict the world only to trace his own self-portrait: "Un hombre se propone la tarea de dibujar el mundo. A lo largo de los años puebla un espacio con imágenes de provincias, de reinos, de montañas, de bahías, de naves, de islas, de peces, de habitaciones, de instrumentos, de astros, de caballos y de personas. Poco antes de morir, descubre que ese paciente laberinto de líneas traza la imagen de su cara" (155-56). The crafting of *El hacedor*, at a critical juncture in his career signaling his return to poetry and the beginning of his international fame, provides Borges with the opportunity to "analizar su propio proceso de creación" (Fernández 88).<sup>2</sup>

Lugones was a constant and consequential presence for Borges, who co-authored a book on him with Betina Edelberg just five years prior to the publication of *El hacedor*, which features him along with many other writers, including Homer, Dante, Ariosto, and Shakespeare, among oth-

---

Adolfo Bioy Casares under the pseudonym B. Lynch Davis (Rodríguez Monegal 399-400).

2 Rodríguez Monegal notes that Borges's international reputation took off shortly after the publication of *El hacedor* when he and Samuel Beckett were awarded the Formentor Prize (440).

ers (Marún 69; Melchior 174-76). Like “Borges y yo,” Borges’s prologue to a 1962 anthology of Lugones’s poetry calls attention to the *modernista* poet’s dual nature as both private person and public persona: “Un poeta no sólo es un artífice, un hacedor, sino también un hombre que siente con intensidad y complejidad” (10). While prefatory and appended texts may sometimes be viewed as superfluous and/or immaterial, José Miguel Oviedo has argued that in the case of Borges, these texts encircling the body of the book are “a key part of his literary art” (128). Borges himself confirms this point of view in his collection of *Prólogos con un prólogo de prólogos*: “[El prólogo] es parte inseparable del texto” (8). Furthermore, the prologue and epilogue contribute to the creation of a work’s formal architecture: “[T]hese texts are organized into a larger unity which lends them greater significance and heightens the pleasurable effect: they are pieces of a rigorous design whose arrangement we believe to be our own” (Oviedo 129). Furthermore, as Alí Viquez Jiménez notes, the epilogue itself proposes that “en la *diversidad aparente* hay una *unidad real*” (59, original emphasis).

Two of Borges’s most celebrated poems—“Poema de los dones” and “Arte poética”—concentrate in both substance and form some of his enduring preoccupations. Viewed separately, these two poems, positioned as bookends to the poetic content of the volume, are situated pages apart, but a parallel reading reveals their binary unity. There are a total of ten stanzas (forty lines) in “Poema de los dones” while “Arte poética” contains seven stanzas (twenty-eight lines) yet both are written in hendecasyllabic quatrains with consonantal rhyme (ABBA), with the exception of the second stanza of “Poema de los dones,” which alternates the rhyme scheme slightly (ABAB). Borges has attributed his return to poetry and its orderly format to his blindness, claiming that it is easier to remember regular verse forms (“An Autobiographical Essay” 250). In “Arte poética” Borges intensifies the rhyme scheme through the repetition of the same rhyming words in each quatrain.<sup>3</sup> The first stanza of “Arte poética” illustrates this pattern: “Mirar el río hecho de tiempo y *agua* / Y recordar que el tiempo es otro *río*, / Saber que nos perdemos como el *río* / Y que los rostros pasan como el *agua*” (141, emphasis added). With a first-person narrator, both

3 Luis Martínez Cuitiño views this as stylistic impoverishment (164), but it is really just the opposite.

poems possess a colloquial, intimate tone though “Poema de los dones” focuses on Borges’s personal circumstances, specifically the coincidence of his appointment as director of the National Library with the onset of blindness, while “Arte poética” clearly emphasizes the process of esthetic creation. The first-person singular *yo* of “Poema de los dones” becomes confused with the ghostly presence of Paul Groussac, his blind predecessor as library director: “¿Cuál de los dos escribe este poema / De un yo plural y de una sola sombra?” (72). Ultimately, this *yo* is absorbed in the more inclusive first-person plural (*nosotros*) in the volume’s final poem, “Arte poética.” “Saber que *nos* perdemos como el río” (141, emphasis added). On its surface, the title “Poema de los dones” possesses a celebratory tone (Viquez Jiménez 61); however, the two “gifts” are ironically mixed, both a blessing and a curse bestowed simultaneously—Borges’s access to an unlimited number of books and his inability to read them: “Nadie rebaje a lágrima o reproche / Esta declaración de la maestría / De Dios, que con magnífica ironía / Me dio a la vez los libros y la noche” (71).

These two poems are both backward- and forward-looking and include allusions to classical antiquity as well as common Borges’s dichotomies. Both poems’ titles and thematic content are reminiscent of earlier works from the European and New World literary traditions on the subjects of personal adversity and esthetic creation: British poet John Milton’s sonnet “On His Blindness” (1655) and Chilean poet Vicente Huidobro’s Creationist credo “Arte poética” (1916) (Carilla 509; Higgins 265). Both poems focus on the sense of sight or its absence.<sup>4</sup> In the case of “Poema de los dones,” the emphasis is on the poet’s literal sightlessness—“unos ojos sin luz”—that serves as a symbol of humanity’s figurative blindness and inability to comprehend the universe (71). “Arte poética” explores artistic vision through anaphora, or the repetition of initial infinitives (“mirar” and “ver”) in stanzas 1, 3 and 4 that aim to capture universal images—time as a river and life as a dream—that echo classic peninsular Spanish texts, namely Jorge Manrique’s “Coplas por la muerte de su padre” (“nuestras vidas son los ríos / que van a dar en el mar, / que es el morir”) and Pedro Calderón de la Barca’s *La vida es sueño*. Furthermore, the use of

4 In fact, Borges wrote two other poems (“El otro” and “Una rosa y Milton”) on the motif of blindness at about the same time as he composed “Poema de los dones” (Carilla 507-08).

classical allusions—to Tantalus and the libraries of ancient Alexandria in “Poema de los dones” and to Homer’s *Odyssey* in “Arte poética”—underscores the notion that art repeats a few essential elements. Both poems highlight the theme of the Double/Other and anticipate Borges’s next poetry collection, whose title *El otro, el mismo* (1964) derives from the final lines of “Arte poética:” “es el mismo / Y es otro” (*El hacedor* 142; Soto 132). The volume *El otro, el mismo* includes “Otro poema de los dones,” a poem written in free verse with no rhyme or metric pattern that, instead of mirroring *El hacedor*’s original “Poema de los dones,” may be read as its opposite, “the inverted image of the other,” according to Francisco Cevallos (333-34). Similar to “Borges y yo,” the two poems of the gifts present multiple facets of a single individual (Cevallos 334).

“Poema de los dones,” in which the writer prowls the corridors of the labyrinthine library like a caged animal, hints at the image of the tiger (Higgins 268), an obsession with Borges from his childhood days.<sup>5</sup> With its coat marked by black stripes and a placid demeanor concealing a savage nature, the tiger is an emblem of duality representing opposing forces: darkness and light, evil and innocence, love and violence (Rodríguez Monegal 39). Another pair of texts—“*Dreamtigers*” and “El otro tigre”—develop this trope. These two texts—written in prose and poetry, respectively—were composed some twenty-five years apart yet both treat the nagging feelings of frustration and failure inherent to artistic creation. The prose piece “*Dreamtigers*” was first published in the Argentine newspaper *Crítica* on 15 September 1934 under the pseudonym Francisco Bustos and included in *El hacedor* while Borges directly states the date of composition in his poem as “hoy, 3 de agosto de 1959” (Ferrer 278-79; Rodríguez Monegal 39; *El hacedor* 104). As Paul Cheselka has observed, it is virtually impossible to distinguish earlier texts from later ones in *El hacedor*, thus proving “the remarkable continuity and cohesiveness inherent in Borges’ work” (150). Both texts open with the first-person narrator attempting to conjure up a vision of the tiger and end with despair at being unable to capture its image in words, as Borges writes in “*Dreamtigers*”: “¡Oh incompetencia! Nunca mis sueños saben engendrar la apetedida fiera” (18). Nevertheless, Borges perseveres in this futile quest—“esta aventura

5 As a child, Borges was fascinated with tigers and liked to draw them in his notebooks. For a reproduction, see Borges, *Un ensayo autobiográfico* 35.

indefinida, / Insensata y antigua”—to recreate the essence of “El otro tigre” in abstract language—“un sistema de palabras / Humanas” (105).

The concept of duplication surfaces in another set of texts on Borges’s preoccupation with mirrors: “Los espejos velados” and “Los espejos.” Like the two texts on tigers, these pieces were composed years apart yet treat the same subject in different genres, again one in prose and the other in verse. In “Los espejos velados,” written in the 1930s, Borges recounts an anecdote about a girl driven mad by mirrors, that may be a literary reminiscence of André Breton’s Surrealist novel *Nadja* (1928) (Rodríguez Monegal 438, Thiercelin-Mejías). Later, in “Los espejos,” mirrors continue to inspire fear in Borges because they confuse reality and its mere reflection and generate feelings of nonexistence: “Dios ha creado las noches que se arman / De sueños y las formas del espejo / Para que el hombre sienta que es reflejo / Y vanidad. Por eso nos alarman” (85).

The image of the mad woman reappears indirectly in another pair of elegies to women of letters that appear side by side in the poetry section of the volume. Both Elvira de Alvear (1907-1959) and Susana Soca (1906-1959) were women of high society from Argentina and Uruguay, respectively. Both wrote poetry, and Borges even provided the prologue to Elvira’s collection of poems as well as the inscription on her tombstone (*Un ensayo autobiográfico* 80). Both Elvira and Susana lived in Paris, where they founded and subsidized literary journals.<sup>6</sup> Their deaths in 1959—Elvira died insane and in confinement while Susana died in a plane crash—prompted Borges to compose these elegies which he included in *El hacedor* and later reprinted in *Adrogué* (1977). As he suggests in both “Arte poética” and his elegiac sonnet to Elvira, poetry’s function is to transform sorrow into beauty: “el don del verso, / Que transforma las penas verdaderas / En una música, un rumor y un símbolo” (87).

The lives of these women of letters contrast sharply with those of men of action, who also appear throughout *El hacedor*, and together represent

6 In 1930, Elvira de Alvear provided the backing for the short-lived Parisian literary journal *Imán*, under the directorship of Cuban writer Alejo Carpentier. In 1947, Susana Soca also founded a literary magazine in Paris, *Cahiers de La Licorne*, which later moved to Montevideo with the title *Entregas de La Licorne*. For a photograph of Elvira de Alvear, see Borges, *Un ensayo autobiográfico* 80. Norah Borges provided a portrait of Elvira to accompany the elegy reprinted in her brother’s collection *Adrogué* 48.

the two branches of Borges's own family background.<sup>7</sup> Though both poems are written in traditional hendecasyllabic verse, "Elvira" contains twenty-five unrhymed lines while "Susana" is a rhymed sonnet. The repeated technique of enjambment, in which a syntactic unit is continued from one line to another without pause, reflects their incomplete lives. For instance, the first sentence of "Elvira de Alvear" is broken into two verses: "Todas las cosas tuvo y lentamente / Todas la abandonaron" (87). Contrasting verb tenses illustrate how Borges recalls each of these women. Using primarily preterit verbs, he memorializes a pristine image of a wealthy, beautiful, and refined Elvira unchanged by mental illness while he envisions Susana, victim of an airline accident, cut off in the prime of life by means of the imperfect tense. Both poems employ similar wording and imagery and allude to better-known prose texts. The "colores de la[s] tarde[s]," the moment of transition between day and night, life and death, overtake both women, lost in the constantly flowing and maze-like river of time, "Río del tiempo (río y laberinto)" (88-89). The lives of these two women are abruptly taken away at a relatively young age (in their mid-50s), but both are immortalized in literature. Elvira was the inspiration for several of Borges's literary characters, including perhaps Beatriz Viterbo in "El Aleph," and she may also be the model for "Delia Elena San Marco," to whom the writer unknowingly bids a final farewell before her unexpected death in a prose counterpart to the two poems.<sup>8</sup> Susana, to whom Uruguayan author Juan Carlos Onetti dedicated his novel *Juntacadáveres* (1964), is consumed by the primeval tiger-like god of fire and disintegrates into gray ashes: "No el rojo elemental sino los grises / Hilaron su destino delicado, / ... / Dioses que moran más allá del ruego / La abandonaron a ese tigre, el Fuego" (89). This sonnet, then, echoes Borges's own short story "Las ruinas circulares" included in *Ficciones* (1944), in which a wizard ar-

7 Four sonnets—"Blind Pew," "Alusión a una sombra de mil ochocientos noventa y tantos," "A la efigie de un capitán de los ejércitos de Cromwell," and "Alusión a la muerte del coronel Francisco Borges (1832-74)"—are dedicated to men of action: a pirate, the hoodlum and knife fighter Juan Muraña, and two military heroes, one British and one Argentine, namely his own paternal grandfather Colonel Francisco Borges who died in the battle of La Verde.

8 Elvira de Alvear may also be the model for the characters of Teodelina Villa in "El Zahir" and Beatriz Frost in "El Congreso."



rives at a “recinto circular que corona un tigre o caballo de piedra, que tuvo alguna vez el color del fuego y ahora el de la ceniza” (61).

The life-and-death encounter is announced metaphorically in Borges’s “Ajedrez,” the single title of a double sonnet positioned as the third and fourth poems in the collection, just before the twin elegies. As sonnets, these pieces naturally repeat an identical format: fourteen lines of hendecasyllabic verses with the same consonantal rhyme scheme (ABBA ABBA CCD EED). Likewise, they parallel one another in word choice, syntactic construction, imagery, and theme. Here, Borges pares vocabulary to its essence, listing the basic requirements for chess: two players, a board—which happens to be equilateral, divided evenly into sixty-four alternating black and white squares—and specific game pieces, representing a battle between two armies led by its dual monarchs—the king and queen, as he writes in the second poem: “Tenue rey, sesgo alfil, encarnizada / Reina, torre directa y peón ladino / Sobre lo negro y blanco del camino / Buscan y libran su batalla armada” (81). José Pascual Buxó explains that the first quatrain of sonnet I is divided into two sentences—one simple and the other compound—with complementary parts of speech ([in]animate subject + transitive verb + direct object pronoun related to [in]animate entity); on the other hand, the second quatrain consists of a single sentence. The first tercet employs verbs in perfect tenses, and the first two lines repeat the same temporal adverb (*cuando*) (9-14). However, though Buxó’s linguistic analysis of the first sonnet reveals numerous parallel syntactic units and devices, illustrating its underlying “configuración arquitectónica” (3), he fails to extend his analysis conclusively to the second, which is, in fact, part of a set. Like the game of chess itself, these poems are rooted in an Oriental source, specifically Edward FitzGerald’s translation of Persian poet Omar Khayyam’s *The Rubaiyat*: “Impotent pieces of the game he plays / Upon his chequered board of Nights and Days / Hither and thither moves, and checks and stays; / And one by one back in the closet lays” (qtd. in Shaw 247). In other words, Borges echoes Khayyam’s allegory as reproduced in English translation of human life in the universe as a board game, involving both strategy and chance. In fact, in his first collection of poetry, *Fervor de Buenos Aires* (1923), Borges had similarly compared human life to an Argentine card game in “El truco:” “Los jugadores en fervor presente / copian remotas bazas / cosa que inmortaliza un poco, / apenas, / a los com-

pañeros que hoy callan.” In each of these games and texts, the players, in other words human beings, consider themselves to be agents of free will yet incessantly repeat a limited number of gestures and moves. Like Spanish writer Miguel de Unamuno, who also employs the metaphor of life as a chess game in several works, Borges possesses “a consuming interest in the roles of design and chance in the workings of the universe” (Shaw 248).<sup>9</sup> Although Unamuno, like Milton, ultimately affirms the existence of an omnipotent god, Borges remains skeptical and leaves the pair of sonnets with an unanswered existential question: “Dios mueve al jugador y éste, la pieza. / ¿Qué dios detrás de Dios la trama empieza / De polvo y tiempo y sueño y agonías?” (81). These verses not reprise the unresolved existential query previously posed in “Poema de los dones.”

The composition of *El hacedor*, with its mixture of genres configured within a symmetrical structure, is a result of both fortuity and conscious order. As Borges himself observes in “Poema de los dones,” “Algo, que ciertamente no se nombra / Con la palabra azar, rige estas cosas” (72). Considering that for Borges art and literature repeat a finite number of essential enduring elements, he puts them together in a unique and ostensibly accidental way in this volume. In “An Autobiographical Essay” Borges describes the random yet methodical origins of this book:

Around 1954, I began writing short prose pieces—sketches and parables. One day, my friend Carlos Frías, of Emecé, told me he needed a new book for the series of my so-called complete works. I said I had none to give him, but Frías persisted, saying, “Every writer has a book if he only looks for it.” Going through drawers at home one idle Sunday, I began ferreting out uncollected poems and prose pieces, some of the latter going back to my days on *Crítica*. These odds and ends, sorted out and ordered and published in 1960, became *El hacedor* (The Maker). Remarkably, this book, which I accumulated rather than wrote, seems to me my most personal work, and to my taste, maybe my best. The explanation is only too easy: the pages of *El hacedor* contain no padding. Each piece was written for its own sake and out of an inner necessity. By the time it was undertaken, I had come to realize that fine writing is a mistake, and a mistake born out of vanity. Good writing, I firmly believe, should be done in an unobtrusive way. (253)

9 Unamuno explores the philosophical symbolism of chess in *La esfinge* (1909), *Del sentimiento trágico de la vida* (1913), *Niebla* (1914), and *La novela de don Sandalio, jugador de ajedrez* (1930).

On the one hand, the resulting book combines a bunch of “odds and ends,” but on the other, each separate element functions as a fully-formed piece “written for its own sake and out of an inner necessity” (253). In other words, each text of *El hacedor* possesses an internal coherence that belies the apparent miscellaneous nature of the volume as a whole. Like a painter carefully designing his canvas, Borges unites form and content in *El hacedor* to portray the creative process of writing. According to Zunilda Gerstel, structural doubling reflects a profound metaphysical notion: “fondo y forma logran una unidad totalizadora y están en mutua identificación” (18). As she affirms, for Borges “la creación es un acto de inteligencia y voluntad” (45).

As the foregoing analysis of structural and thematic doubling has shown, *El hacedor* possesses an intrinsic unity that belies an ostensibly random façade. Borges himself concedes this in the epilogue: “Quiera Dios que la monotonía esencial de esta miscelánea . . . sea menos evidente que la diversidad geográfica o histórica de los temas” (155). In fact, both the volume’s prose epilogue and final poem “Arte poética” highlight the notion of art as a mirror, or in other words, an instrument of duplication: “A veces en las tardes una cara / Nos mira desde el fondo de un espejo; / El arte debe ser como ese espejo / Que nos revela nuestra propia cara” (142). The volume title’s very etymology—referring to the archetype of the writer-creator—points directly to the figure of the author as agent of action in the creative process. Superficially the product of haphazard assemblage, the volume was in fact deliberately shaped by the author into a symmetrical design, employing structural doubling, to convey and underscore themes and motifs related to the union of opposites, such as the Double and/or the Other and the labyrinth.

Linda Maier

University of Alabama in Huntsville

## WORKS CITED

Agheana, Ion T. "El ajedrez y la vindicación de la esperanza en la prosa de Jorge Luis Borges." *Journal of Hispanic Philology* 20.1-3 (1995-96): 4-18.

Borges, Jorge Luis. *Adrogué*. Adrogué: Ediciones Adrogué, 1977.

---. "An Autobiographical Essay." *The Aleph and Other Stories 1933-1969*. Ed. and trans. Norman di Giovanni. New York: Dutton, 1970. 201-60.

---. *Un ensayo autobiográfico*. Trans. Aníbal González. Barcelona: Galaxia Gutenberg / Círculo de Lectores / Emecé, 1999.

---. *Fervor de Buenos Aires*. Buenos Aires: Privately printed, 1923.

---. *Ficciones*. Buenos Aires: Emecé / Alianza, 1974.

---. *El hacedor*. Madrid: Alianza / Emecé, 1984.

---. Introduction. *Leopoldo Lugones: Antología poética*. By Leopoldo Lugones. Madrid: Alianza, 1982. 7-13.

---. *Prólogos con un prólogo de prólogos*. Buenos Aires: Torres Agüero, 1975.

Borges, Jorge Luis and Betina Edelberg. *Leopoldo Lugones*. Buenos Aires: Troquel, 1955.

Buxó, José Pascual. "Las articulaciones semánticas del texto literario: Sonetos del 'Ajedrez' de Jorge Luis Borges." *Inti: Revista de Literatura Hispánica* 20 (1984): 1-16.

Carilla, Emilio. "Poesía, filosofía y religión en Borges: El 'Poema de los dones.'" *Thesaurus: Boletín del Instituto Caro y Cuervo* 37.3 (1982): 501-22.

Cevallos, Francisco. "The Poems of the Gifts: The Inverted Image." *Cor-tínez* 333-39.

Cheselka, Paul. *The Poetry and Poetics of Jorge Luis Borges*. New York: Lang, 1987.

Cortínez, Carlos, ed. *Borges the Poet*. Fayetteville: U of Arkansas P, 1986.

Cowes, Hugo. "Dos sonetos de Borges como reescritura de una novela de Miguel de Unamuno." *Filología* 32.1-2 (1999): 161-66.

- Fernández, Teodosio. "El *hacedor*: Sobre los poderes y el fracaso de la literatura." *Revista de Occidente* 86-87 (1988): 83-94.
- Gertel, Zunilda. *Borges y su retorno a la poesía*. New York: U of Iowa and Las Américas Publishing Company, 1967.
- Higgins, James. "Poema de los dones." *Expliquémonos a Borges como poeta*. Ed. Ángel Flores. Mexico City: Siglo Veintiuno, 1984. 264-73.
- Kirkpatrick, Susan. "Borges y yo." *Teaching Language Through Literature* 9.2 (1972): 1-11.
- Maiztegui Casas, Lincoln R. "Borges, el ajedrez y la metafísica." *Hipertexto* 4 (2006): 144-47.
- Manrique, Jorge. "Coplas por la muerte de su padre." *Ten Centuries of Spanish Poetry: An Anthology in English Verse with Original Texts*. Eds. Eleanor L. Turnbull and Pedro Salinas. Baltimore: Johns Hopkins P, 1955. 48-77.
- Martínez Cuitiño, Luis. "El 'Arte poética' de Borges, una estética de la duración." *Letras* 38-39 (1998-99): 159-66.
- Marín, Gioconda. "La presencia de Lugones en Borges." *Palabra y Persona* 3.6 (1999): 69-75.
- Melchiorre, Valeria. "Los *hacedores* en *El hacedor* de Borges." *Letras* 38-39 (1998-99): 173-80.
- Oviedo, José Miguel. "Borges: The Poet According to His Prologues." Cortínez 121-33.
- Regazzoni, Susanna. "El otro Borges." *Rassegna Iberistica* 68 (2000): 41-50.
- Shaw, D. L. "Some Unamunescque Preoccupations in Borges' Poetry." Cortínez 243-53.
- Soto, Francisco. "'Arte poética': Hacia un acercamiento de la palabra poética en Borges." *Crítica Hispánica* 14.1-2 (1992): 125-34.
- Thiercelin-Mejías, Raquel. "El reflejo de *Nadja* en 'Los espejos velados' (Una fuente surrealista en *El hacedor* de J. L. Borges)." *Cuadernos Hispanoamericanos* 372 (1981): 620-32.

Viquez Jiménez, Ali. "El 'Poema de los dones' en *El hacedor*: La penumbra del símbolo ." *Káñina: Revista de Artes y Letras de la Universidad de Costa Rica* 18.2 (1994): 59-62.