AN ANNOTATED BIBLIOGRAPHY OF INTERVIEWS OF
JORGE LUIS BORGES

by

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ABSTRACT

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Argentine author Jorge Luis Borges was interviewed countless times throughout his life and well over 650 of these interviews were published. While Borges’s short stories, poems, and essays have received extensive critical attention, little has been done on the numerous published interviews he granted. In the introduction to this thesis I review the medium of the interview and show that while interviews in general are thought to be non-fiction, they actually become fictional texts when their literary qualities are exploited. I also demonstrate that Borges masters the art of the interview and should be acknowledged for his skillful forays into this nontraditional literary territory. In the interviews, as in his other literary works, different versions of Borges appear.

The principle section of this thesis is an annotated bibliography that represents more than 450 Borges interviews collected by Dr. Ted Lyon. The bibliography contains approximately 275 entries that represent individual interviews as well as more than
twenty books that contain collections of interviews. Many interviews remain hard to locate because they appeared in newspapers, journals, and magazines that had limited circulation. Thus, much information has not been available to Borges scholars. The purpose of the bibliography is to provide a resource where hundreds of interviews are identified along with their major topics so that a researcher can become aware of their existence and determine if a particular source would be of interest.
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I acknowledge my sweet wife Karina without whom I would have lacked motivation. I recognize my loving parents for their role in forming me as a student and, more importantly, as a human being. I humbly honor my Almighty Creator and his Church through which I have adopted another language and culture.

Lastly, I express admiration for Borges whose interviews are as infinite as the books in “La biblioteca de Babel.”
To Beppo
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Introduction: Performing the Interview

“Y, bueno, yo soy muy ilógico. Lo que pasa es que ustedes me toman demasiado en serio.” – Jorge Luis Borges (Oppenheimer 59)

“Borges, usted prácticamente ha convertido el reportaje en un géner literario. Además, mucha gente lo conoce y juzga por lo que dice en las entrevistas.” – Ricardo Zelarayán (1)

Argentine author Jorge Luis Borges (1899-1986) is so well known and respected for the precise, almost mathematical, writing style of his singular short stories, poems, and essays that many casual readers mistakenly suppose that he won the Nobel Prize in Literature. Although Borges was never awarded the most widely recognized literary honor, most would agree that he is one of the most deserving candidates unduly overlooked by the Swedish Academy. Borges himself when questioned would treat the Nobel Prize either with humor, sarcasm, contempt, or bitterness. In an interview by Julio Algañaraz that appeared in 1973, he observed:

Tengo la esperanza de morir siendo el futuro premio Nobel. Se habla tanto de esto que mucha gente cree que ya lo he recibido. Y no creo merecerlo. Los académicos suecos comparten mi opinión con entusiasmo. ¿Qué curioso, no? Un premio tan importante y las personas que lo otorgan no lo son, ¿no es raro eso?

¿Usted recuerda el nombre de algún académico sueco? Yo tampoco. (7)

Borges begins his comment with feigned humility by acknowledging he anticipates dying as the future Nobel Prize winner, the honor which he purportedly feels he does not deserve. With irony he ostensibly displays his “humility” by commending the Swedish scholars for their full-hearted agreement with him before vindicating himself by accentuating the insignificance and lack of scholarship of the Academy members. In this brief exchange he masterfully blends two
conflicting voices, that of humility and subversive rebuttal with the same ironic exactitude of his fictional writing. Aside from his failure to win the Nobel Prize Borges has been well recognized for his traditional literary accomplishments; however, as the above quote demonstrates he should also be acknowledged for his skillful forays into the nontraditional literary territory of the interview. Throughout his life he was interviewed countless times and well over 650 of these interviews were published. In the published interviews, as in his other literary works, different versions of Borges appear. While interviews in general are thought to be non-fiction, they actually become fictional texts when their literary qualities are exploited.

In Borges’s short story “La forma de la espada,” the narrator recounts a chance meeting with the deliberately enigmatic el Inglés at an inn located in northern Argentina near the Caraguatá River. After the two dine, the story told by el Inglés about his scar emerges as, in effect, the response to an idle question in an informal and spontaneous interview. As “Borges” recalls, “no sé qué inspiración o qué exultación o qué tedio me hizo mentar la cicatriz” (74). After recovering from the shock the comment caused him, el Inglés agrees to tell him the shameful account of his scar. The tale that follows is one of deception and betrayal, in which a man named Vincent Moon sells out the comrade who had saved his life. Finally, unable to comprehend or perhaps out of astonishment “Borges” asks, “¿Y Moon?” to which el Inglés replies, “Cobró los dineros de Judas y huyó a Brasil” (77). After waiting in vain for the rest of the account, “Borges” again asks him to continue, and so el Inglés explicitly reveals that he himself is the traitor Moon.

Borges skillfully if subtly utilizes the interview as a creative framework to organize his tale and to develop the plot. An interrogation leads to the telling of a story whose facts only become apparent and are further clarified when questions are asked. The interview can also be
used to influence or to elicit a desired response, as when Moon cries out at the end of the narrative: “¿No ve que llevo escrita en la cara la marca de mi infamia? [...] yo soy Vincent Moon. Ahora desprécieme” (77). From Moon’s response it would appear that he regretted his actions and wished to be despised to justify his feelings. Moon presumably gives his account with the hope that his final revelation would be dramatic and thus justify his actions. The interview can be used to hide the truth, as was the case during the narration of the story. Vincent Moon withheld his true identity until the end and thereby attempted to attenuate his own shame.

The interaction between Moon and “Borges” dictates the course of the interview’s progression. Within the narrative framework of the interview their voices compete to determine what the facts are and how they are to be interpreted. “Borges’s” questioning and Moon’s answers are woven together to form the literary text. Within the context of their conversation Moon assumes the identity of his fallen comrade, thus creating a kind of “fictionalized version” of himself.

In “La forma de la espada” Borges uses the interview genre as the literary framework within which he develops the plot. We might think of the basic interview format as a kind of dialogical story which includes the participation of at least three persons: one who asks questions with the intention of finding out new information (the interviewer), one who responds (the interviewee), and one who interprets (the reader).¹ The mixing of these voices provides an uncommon literary structure within which fiction can be created. In “La forma de la espada” “Borges” becomes the interviewer with his apparently impulsive question and Moon assumes the role of interviewee when he chooses to respond. Melvin Lasky asserts “the two should feel (even if they seldom do) that they are engaged in a joint enterprise” (63). As the narrative

¹ Bahktin’s analysis of the Socratic dialogues as a literary genre in his essay “Epic and Novel” has been helpful in my study of the interview (24-26).
advances, the voices of the participants interact and combine to create the text of the interview, which the reader must then try to understand.

Like the interview in “La forma de la espada” some interviews are relatively spontaneous in character, conducted on the spot with little previous planning. Others are only carried out after much preparation and some are even scripted beforehand. In scripted interviews the responses of the interviewee are severely limited and their ability to collaborate in generating the text is impeded. Prior to becoming an author Isabel Allende worked as a journalist and had the privilege of interviewing Pablo Neruda. In anticipation of their meeting, Allende carefully prepared. “I bought a new recorder, wrote out lists of questions, I read two biographies and reread parts of his work [...]” (qtd. in Rodden 1). Many interviewers will approach their subject as Allende did, by doing research, preparing questions, and using modern recording devices to insure accuracy. Through preparation the interviewer hopes to maintain control by framing the context of the discussion. However, the expectations of the interviewer are often modified because the interviewee is also able to control the direction of the interview as it advances. Furthermore, the reader interprets the text independent of other authorial intentions.

Like the protagonist in a story the interviewee is the leading character of the interview because he is the focus of the interviewer’s attention. In “La forma de la espada” Moon takes advantage of his role in the interview to invent *el Inglés* in order to hide his true identity. Without the participation of his interviewer “Borges,” Moon would not have bothered to astutely reveal who he truly was. In this situation the interviewee is free to invent himself and can therefore choose to appear more or less important. Furthermore, as John Rodden indicates, many literary interviewees “dramatize their personalities and forge personae just as vivid and entertaining as the characters in their literary work” (18). The creation of personae is possible
due to the collaboration of all involved: the interviewer, interviewee, and reader. Rodden also points out that each participant is “keenly aware that the published literary interview is a public performance” (18). Conscious of the public nature of the interview the participants collaborate in writing the text of the performance and within its parameters they are able to forge new identities. While the interview is normally thought of as a non-fictional text, the unique literary circumstances surrounding its creation as a fictional performance open the door to the possibility that the interview might be regarded as a literary genre in its own right.

It is common knowledge that real people inspire authors in the creation of the characters of their stories because writers frequently give them attributes of people they know. For example, Borges claims that he often uses himself as the protagonist of his stories (Enguídanos 165), and Allende claims that “Eva Luna is me or I am Eva Luna,” and that her “maternal grandmother served as a model for Clara del Valle in *The House of the Spirits*” (qtd. in Rodden 4, 6). The reader rarely questions the existence of real people, places, and events in imaginary texts, but rather makes use of them to orient himself in the literary work. Rodden recognizes that Allende “still occasionally conducts interviews to enrich her settings and enliven her character portraits” (3). She uses the interview as a pathway to creativity in fictional writing. Readers universally accept the integration of non-fictional elements into “fictional” works; however, most are less prepared to welcome the blending of fictional characters and their attributes into the non-fictional world. This issue has generally not been raised with respect to the genre of the interview, not because in the interview it is deemed as acceptable, but because most are unaware of its existence because the interview is generally understood to aim at factual accuracy.

The interview is the result of a fusion between the real and the factual on the one hand and what is invented or fictionalized on the other. In the interview setting, the interviewee can
choose to “perform” his identity and attributes, allowing him to create fiction in the non-fictional world. This type of creation is described in Borges’s short story “Tlön, Uqbar, Orbis Tertius.” In the story the narrator relates that in the fantastic world Tlön material objects called *hrönir* are summoned into existence by mere mental power. He tells of two people in Tlön that are looking for a pencil. The first person finds the pencil, but chooses not to tell the other. Subsequently, the second person finds “un segundo lápiz no menos real, pero más ajustado a su expectativa.” The second “*hrönir*” pencil comes into existence according to the desire and mental projection of the second person and is no less real than other physical objects (28). When archaeologists in Tlön integrate fictional *hrönir* into their world they have the ability to modify the past that “ahora no es menos plástico y menos dócil que el porvenir” (29). Like *hrönir*, when the participants of an interview embrace fictional characteristics they join fiction with non-fiction and thus modify how others understand them.

Borges describes multiple versions of himself in his story “Borges y yo,” and also recognizes their existence in interviews. For example, Pablo Costa asks in a 1983 interview, “¿con qué Borges estuvimos hablando?,“ and Borges replies, “No sé. Por lo menos hay dos, ¿no? El hombre público y el individuo” (“Tiempo”). Allende also admits to creating herself and mixing non-fiction with fiction to create literature. She warned an interviewer, “If you ask me to tell you my life, I will try, and it will probably be a bag of lies because I am inventing myself all the time, and I am inventing fiction, and through this fiction, I am revealing myself” (qtd. in Rodden 3). Since the interview as a medium leads the reader to trust it as factual, the interviewee is able to decide how to portray himself and thus combine fact with fiction.

The interviewer generally frames the interview as a search for information like “Borges” does in “La forma de la espada.” The interviewee chooses how to respond to the inquiries which
permits him to create his own version of the facts. Moon keeps his true identity hidden from “Borges” until the very end, thereby allowing the text to unfold dramatically. As one of the first scholars to analyze the characteristics of interviews in general Ronald Christ points out that “while it apparently serves to give information, the interview essentially subverts interest [sic] to the way that information is expressed, to the persona of the informer, to the style of discourse” (112). Supposedly, the interview’s purpose is to convey information, but the way in which the facts are delivered takes precedence over what is actually said. Daniel Balderston observes: “Moon says at the end that he had to tell the story from the hero’s point of view for it to be heard. The story is audible or legible only when told by one who can be assumed to tell the truth, which a traitor cannot be. Yet the reader may not be persuaded of the complete reversal, since there is a greater ambiguity than is immediately apparent” (71). In “La forma de la espada” the suspenseful development of the drama takes precedence over simply stating the facts of the betrayal.

Consider the case of Orson Wells, who in 1962 remarked that he lied in interviews to protect himself. “If you try to probe, I’ll lie to you. Seventy-five percent of what I say in interviews is false. I’m like a hen protecting her eggs. I cannot talk. I must protect my work” (qtd. in Callow xi). Welles undermines the notion of the interview as a factual and dependable source of information; yet perhaps even his statement on lying cannot be trusted. In interviews Welles hides truth with false statements that have to be accepted by outside observers who cannot separate fact from fiction. As with his other creative pieces Welles’s interviews become something akin to “literature” because they partake in the spirit of fiction; however, this quality is common in interviews and is not limited to Welles. As Christ explains, “You’re never going to shake off the impression that the situation of the interview is arranged, ‘cooked up,’ and is in
fact a set-up for one or both of the parties involved” (112). Indeed, when the interview is considered critically it appears as it really is: a literary text that constantly unsettles our expectations for a straightforward disclosure of facts.

The difficulty of separating the competing voices of fact and fiction in the interview is the same struggle that Hayden White identifies when he proposes that history and literature are inseparable. White claims that history cannot be separated from fiction because the facts in a historical chronicle are part of a plot structure chosen and manipulated by the historian (83). The historian chooses which events will be recorded and how they will be remembered, so while historians purport to simply describe the facts as they occurred, they cannot avoid creating literature. However, as White points out, “there has been a reluctance to consider historical narratives as what they most manifestly are: verbal fictions, the contents of which are as much invented as found and the forms of which have more in common with their counterparts in literature than they have with those in the sciences” (82). Historical narratives essentially are fictional because the historian must choose how to interpret the past. For example, in her memoir Paula, which was released as fiction in some countries and as nonfiction in others, Allende acknowledges that “we can invent memories that fit our fantasies,” which is why she has given several different versions of how she met her second husband (qtd. in Rodden 4). Some readers have been reluctant to view the interview as a literary genre since it is generally considered to be a kind of historical document. In his analysis of the interview Melvin Lasky describes the interview as “instant history” and “history in the raw,” while still noting that it is “stubborn and chaotic” (63). Like history the setting of the interview provides ample opportunities for fictional creation.

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2 John Rodden indicates that Paula was published as fiction in Germany and the Netherlands (3). See his footnote and discussion of the topic.
The interview is incorrectly regarded as a medium that essentially aspires to at least a modicum of fidelity to the facts. For example, Ronald Christ recognizes that establishing facts is the “ostensible purpose of interviews” (113). The interview has the potential to write or rewrite history through the joint involvement of its participants. In his discussion on literary genres Tzvetan Todorov briefly touches on the autobiography and its characteristics as a separate genre. His observations apply equally well to the interview. While analyzing the autobiography Todorov points out: “the identity of the genre comes from the speech act that is at its root, telling one’s own story; however, this initial contact is not prevented from undergoing numerous transformations in order to become a literary genre” (207). What distinguishes the autobiography from other forms of writing is the speech act of self-creation that is at its root and the fact that the text goes through multiple modifications. In like manner, at the root of the interview is the initial act of self-creation that goes through several subsequent transformations. However, when compared to the autobiography the interview is more complex because there are multiple authorial forces involved in the initial creation and in the following revisions.

An interview is normally carried out as casual, polite conversation that often touches on issues of current interest. Ted Lyon describes the interview as a unique genre “with its own rules of politeness, negotiated meanings, control usually in the words of the interviewer, fairly shallow and rapid responses, weak follow through, value assumptions, and expectations that both parties share the same meaning of words” (78). When not previously scripted, the interview protocol encourages improvisation as the interviewer and interviewee negotiate meaning within the constraints that the genre establishes. Indeed, some interviews may be thought of as a type of improvisational jazz performance that requires musicians to play within the limits of a particular chord progression, while still permitting them to freely create music. The chord-progression
provides the structure within which the musicians perform just as the protocol of the interview frames the development of the conversation. While improvising in a call-and-response performance, jazz artists play in direct response to what the other artist is doing. If participants fail to adequately answer each other’s cues and commentaries in directing the course of the exchange, an unsatisfactory performance results.

When the interview is unlikely to adopt a sophisticated tone Borges is more likely to play with and control the interview. At times he can even be curt. For example, in an interview with Hector Bianciotti that was published in *Vogue* magazine Borges asks:

Well, do you want me to say just anything? Since I adore stupid questions, it’s entirely up to you. So ask me, then, how it is that I, Borges, who am blind, see the future of the world or the fate of man. Ask me if audiovisual gadgetry augurs the death of literature – or, better yet, if a young poet should believe in God. On such topics, I am capable of scaling the peaks of the inept with no effort at all.

(272)

Over-ambitious interviewers that are overtly preoccupied with current events seem to repel Borges. The hollow questioning and shallow follow through by his interviewers impede satisfying conversation, leading Borges to tacitly reject their line of questioning. Borges argues that too often he is also questioned on topics not related to his expertise and on which he is unable to comment. He uses his blindness as a metaphor for being unable to “see the future of the world” or the destiny of “audiovisual gadgetry” (Bianciotti 272). He does not feel incapable of answering questions on these topics because he is blind, but rather because he is neither a prophet, an ethicist, nor an expert on technology. He is a specialist in literature and prefers to talk about his field. In fact Borges once said, “Yo no tengo más compromiso que el de la
literatura” (Conde 187). While Borges is eager to talk about literature he is often pressured for comments he would rather avoid.

Competing agendas and voices try to shape the course of most interviews. Borges once humbly professed: “Bueno, no soy un pensador, soy un escritor y quizás un poeta” (Espejo 8). While his comment is self-abasing, it also reflects the fact that Borges’s contributions lie in literature. Interviewers often do not succeed when they try to corner Borges into giving straightforward answers on topics he would rather not address. In one such interview with veteran journalist Bernardo Neustadt, Borges wryly states: “Si me dan algunos años para pensar, soy inteligente. Si me hacen preguntas como las suyas, inmediatas, soy más bien estúpido” (“Se llama”). Borges simply goes on the offensive when he does not want to answer and in order to stop his interviewers from getting the best of him. Andrés Oppenheimer, in a 1973 interview, tries to lure Borges into a political debate. Borges refuses to be taken and instead takes his interviewer for a ride with preposterous declarations. Some examples include:

–Qué opinión le merece la situación política del país?

Yo abandonaría la Argentina […] (56)

After consecutive questions on the treatment of American Indians Borges asks:

¿por qué insisten tanto en un tema tan exótico como el de los indios? ¡Ustedes parecen bolivianos! (58)

When asked about statements he had made regarding Blacks Borges exclaims:

–¡Ah, sí! Son insoportables esos negros. Fíjense que en Estados Unidos un negro puede recorrer cualquier barrio blanco y, en cambio, un blanco jamás puede entrar en un barrio negro.

–¿A qué se deben los conflictos?
Oppenheimer structured his interview around controversial topics, perhaps intending to provoke Borges or hoping to be given honest answers. Borges chooses to manipulate his interlocutor with inflammatory interjections and thereby avoids being forthcoming about his own true feelings. Without responding to Borges’s comments Oppenheimer continues his questioning while trying to stay on top of the interview. Through his inquiries Oppenheimer collaborates with Borges in writing a highly literary text filled with drama, emotion, and doubt. In the interview Borges makes what would normally be considered outlandish declarations, but since he is using the interview as a literary vehicle what he says need not be taken literally. When Borges feels provoked by his interviewer he presents a literary persona behind which he continually defers responsibility. As an actor in his own play Borges mirrors his inquisitor’s preconceptions, but he acts so well that it is impossible for the reader to distinguish between fact and fiction in Borges’s bigoted exclamations.

The literary quality of Borges’s interviews and the collaboration of the interviewer, interviewee, and reader in the creation of the text have not escaped the attention of every critic. As one of several commentators to recognize the literary qualities of the interview, Ricardo Zelarayán, while talking with Borges two years after Oppenheimer’s interview, reflects:

Borges, usted prácticamente ha convertido el reportaje en un género literario. Además, mucha gente lo conoce y juzga por lo que dice en las entrevistas. Una de esas entrevistas –y no fue la única– provocó hace un par de años un gran revuelo; aquella en que hablaba mal de los negros. Pero pocos repararon en que usted al final del reportaje les decía textualmente a los periodistas: ‘Lo que pasa
es que ustedes me toman demasiado en serio’. Hoy trataremos de no presionarlo.

Zelarayán observes that reporters and readers fail to recognize Borges’s use of the interview as a literary genre and that as a result they are unduly critical of his inflammatory comments. He quickly brushes aside Borges’s offensive comments as something that should not be taken too seriously since they were said in a setting with ineliminable fictional elements. By accepting the interview as a literary text Zelarayán does not hold Borges responsible for his comments just as many readers do not hold writers of fiction personally responsible for the horrendous events of their stories. Perhaps Zelarayán mentions the literary quality of the interview and his intention to not pressure Borges as a means of discouraging performance during his interview or perhaps to acknowledge that he will actively engage with Borges in writing a fictional text.

Borges regularly avoids elaborating on politics and current events in interviews. In fact, he once declared: “El nacionalismo y la literatura son […] enemigos naturales” (Heaney 61). While Borges does at times make political statements, he prefers to talk about the virtues of literature. He considers discussing politics and news a futile exercise because the importance of events is only made manifest much later. When explaining the title of his essay “El pudor de la historia,” he remarks that he published it when “se fomentaba la idea de que la historia era algo muy público. Cada día había hechos sensacionales. Entonces yo, con toda intención, publiqué ese artículo diciendo en cuanto a los hechos históricos importantes lo más probable es que solo después sepamos que son importantes” (Alifano 32). He attests that the relevance of events can only be recognized after and not in the moment of occurrence and so discussing them is pointless. He also develops a similar idea in his essay “Kafka y sus precursores.” In that essay he determines that writers create their own predecessors and thus change the past. “El hecho es
que cada escritor crea a sus precursores. Su labor modifica nuestra concepción del pasado, como ha de modificar el futuro” (174). Only after Kafka could writers past, present, and future be deemed Kafkaesque and so due to the existence of Kafka and his work the past has been modified. The predecessors of a writer can only be determined retrospectively and by the same token the importance of events is only obvious much after they occur. Therefore, Borges rejects popular sensational topics of discussion.

Borges is a master at using humor as a tool to write the interview text. In his excellent article on Borges and the interview, Lyon notes that Borges “loved the short, humorous response” (79). Borges often uses humor to subvert his interviewer’s praise and to avoid self-veneration. For instance, in a 1983 interview Borges downplays his importance in literature with humor:

– *Para concluir: ¿qué opinarán de Jorge Luis Borges dentro de cien años?*

Borges – ¡Espero que lo hayan olvidado!

– *¿Por qué?*

Borges – ¡Pero, claro! ¡Borges no es Cervantes! (Calistro)

And in another interview Borges says: “I don’t know why I’ve been so lucky, why readers are so indulgent with me. Perhaps the fact of being blind” (Goñi 27). Borges avoids openly praising himself through the use of humor. By utilizing humor he is able to respond to questions without having to answer them honestly. This forces his interviewer to realize that obtaining a clear answer will be unsuccessful and so the course of the interview is diverted and the questioning almost inevitably follows a revised course.

The subject of conversation can be guided through the use of humor. Laughter is common in the interview because it functions as an escape from uncomfortable situations and
thus permits the interview to continue. In Rabelais and His World, Mikhail Bahktin discusses
the purpose of laughter and its relationship to serious discussion. According to Bahktin “true
ambivalent and universal laughter does not deny seriousness but purifies and completes it.
Laughter purifies from dogmatism, […] liberates from fanaticism and pandry, […] from the
single meaning, the single level, from sentimentality” (123). Laughter does not negate
seriousness, but rather contributes to it with additional insight. Laughter saves dialogue that is in
danger of making uncompromising, unequivocal declarations. Furthermore, humor is used to
avoid entangling oneself in compromising statements. Since humor requires wit and double
meaning it adds new and complex levels to the discussion. Laughter is the acknowledgement of
comedic play and performance in the interview.

In many cases laughter is brought about through irony and sarcasm, coupled with serious
exploration. While interviewing Borges, Alberto Moreira Rojas asks, “¿Aspiró –o soñó- en su
proficua vida de escritor alcanzar un sillón académico?” to which Borges quickly contests, “La
verdad, nunca pensé en ese mueble” (8). Borges claims, on several occasions, that he does not
aspire to fame or wealth; therefore, he cannot offer a fitting response to Rojas’s earnest inquiry.
Instead, he dodges the situation with ironic shrewdness and wordplay. Humor and play in the
interview can disorient and perpetuate ambiguity, but can also lighten the situation. As Jacob
Brackman recognizes, “kidding” is often present “just for the fun of it” (18). Some samples of
Borges’s humor in the interview include:

–Do you know that in the United States there is no rice? Those people appreciate
only onions and garlic. Terrifying… (Biancotti 272)

–A mi edad, ejecutar un acto nuevo, como la muerte, quién sabe si me está
permitido. (Geisse 25)
–Of course, in English you’re expected to mispronounce all foreign words.

(Geneson 251)

–Pimp sounds weak, derogatory, and insignificant. But whoremaster! There’s a fine word. (Graham-Yooll 396)

While there are hints of truth in Borges’s comments, they are laced with wit, sarcasm, irony, and humor. These characteristics affect how the interviewer and interviewee write the interview and how the reader interprets it. These characteristics can lead to uncertainty since they effectively hide feelings and opinion. Laughter is one of the competing voices in the interview and can change the mood of the conversation.

Since the text of the interview and hence its meaning results from a number of competing participants, the interview goes through diverse transformations and interpretations. The authorial intentions of the interviewer and interviewee contend to create the text of the interview. For example, Adolfo Bioy Casares, one of Borges’s closest friends, records his experience of being interviewed soon after Borges’s death. In the entry Bioy Casares first remembers and then critiques the answer he gave when asked about his friend’s passing:

Yo, que no quería azuzar inquinas que se entrecruzaban en la posteridad de Borges, más de una vez afirmé: “Borges me dijo que para morir da lo mismo un sitio que otro. Ginebra no era para él un destierro. La recordaba siempre con nostalghias. Y qué lujo: tener un amor, y aun un mal de amores, a los ochenta y tantos años”. Todo esto es verdad, pero ahora siento que es quizá una verdad un tanto superficial que en esos momentos empleaba para defenderme de personas tan interesadas en la satisfacción de sus aversiones, que parecían no sentir tristeza por la muerte de mi amigo. (1594)
When Bioy Casares was questioned on his friend’s death his interviewers did not show sympathy for his misfortune and failed to recognize the sadness he was experiencing. They were more interested in satisfying their own curiosity in order to write their story. As a result Bioy Casares was defensive and gave superficial answers. Since both participants addressed the interview from divergent vantage points and with conflicting intentions, the end result was less detailed and interesting than it could have been.

In an interview by someone only known as Jotabea, Borges decries the methods the interviewer uses in their attempt to manage the conversation. He states that the interview forces authors to sign their name to something for which they would never accept responsibility. The interaction between Borges and Jotabea also shows that the interview is the result of intertwining voices.

Borges – No me agrada ese tipo de reportajes que hace usted. Obliga a los autores a decir cosas que nunca firmarían.

Jotabea – De todos modos, ya estamos trenzados en el diálogo. No tendrá más recurso que hablar.

Borges – Su método se parece al de los cirujanos. Una vez que tienen a la víctima en la mesa de operaciones, no les es difícil convencerlo de que es inútil patalear. Bien, opéreme.

Jotabea – Me interesan sus comienzos.

Borges – Hace tantos años, que ya ni me acuerdo.

Jotabea – ¿Vejez?
Borges – No. Tiempo vivido. Y el tiempo para un escritor que vive en función del espíritu es un todo, como lo es para Einstein su universo físico. Es vida indivisible. (36)

Borges compares the interview technique to that of surgeons who can do whatever they want to the patient after administering a little anesthesia. Borges suggests that it is an uncomfortable situation for the interviewee, but he also shows how one can assume control of the interview anyway. Jotabea begins the interview with too broad a question: “Me interesan sus comienzos.” Borges is unsure how to answer and so he takes the reins of the interview and states: “Hace tantos años, que ya ni me acuerdo.” He takes advantage of the situation to direct the interview towards other topics. The interviewer strives to control the interview, but the interviewee frequently is able to influence its course. The blending of their competing voices produces the fictional interview text.

The content of the interview continues to evolve even after the interview is over. Ronald Christ, in his reflection on the interview genre, appreciates how even slight modifications change meaning. “You’ll quite agree that something said in an interview is apt to be quite different from something written.” Christ asserts that what is said during an interview and what is officially recorded later differ and even goes as far as to say that the inclusion of punctuation by the editor alters the meaning of the text (118). What the reader receives is a modified version of what was actually transmitted making the interview a complex system of competing languages and styles that is open to interpretation.

To further emphasize the editor’s role in modifying and interacting with the text, Ronald Christ relates a more extreme example from an early interview experience. After reviewing his recordings of an interview, he realized that the dialogue needed extensive alterations to be
publishable. He rewrote his questions, edited, combined, and added to the responses of his interviewee, and changed the whole order of the interview. Christ reports that after he finished editing the transcript he delivered it to his interviewee for review, who in all seriousness “thanked me for having transcribed his words so faithfully” (121). The practice Christ describes is a very common way of treating interviews and through this process the interview becomes fictional because it purports to document an event that never in reality occurred. But that is not to say that the “fictional” qualities of the interview preclude the disclosure of certain truths. Christ’s interviewee attests that the fictional interview may be more faithful to the spirit of the actual interview. Lloyd Kahn also recognizes that “in the hands of a fairminded and skillful interviewer, the result can be finely crafted and revealing” (20). Like Christ, Kahn approves of the changes made by the editor in creating the interview dialogue. He recognizes the multiple competing voices present in the interview and claims that as the product of several authors the interview is revealing and should be considered an artistic, literary genre.

Interviews should not solely be considered a factual record, but also a literary art form. Similar to a performance, how facts and events are represented in the interview is relative to those involved and so must be appraised in a different light. As Christ points out: “The interview intended [sic] to be a tool of some other endeavor – politics, scholarship, [etc.],” but instead it became literary in nature (113). The way in which facts can be depicted in art and literature may not necessarily be historical, but is as faithful to the spirit of truth and of the author as the facts. According to Welles, “My work is what enables me to come out of myself. I like what I do, not what I am... Do you know the best service anyone could render to art? Destroy all biographies. Only art can explain the life of a man - and not the contrary” (qtd. in Callow xi). Welles suggests that non-fictional texts alone cannot accurately portray who he is. He does not seek
judgment, but rather to expresses himself through his work and his art. Interviews need not always relate facts to have significance since they also have value as a literary art form.

Borges exploits the interview’s potential to create fictional texts. For Borges, rather than being purely historical or factual, the interview is actually an improvisational literary text. Within the interview he often fuses fact and fiction together, giving him the ability to create literature by non-traditional methods. The degree to which the interview is based on fact is contingent upon the creative forces at play. The circumstances surrounding its creation pave the way for us to see the interview as a literary genre. The skill with which the interviewer interacts with the interviewee impacts what is said during the conversation. As a performer answering questions the interviewee has the ability to constantly invent and reinvent himself. Together the interviewer and interviewee guide the development of the text. Borges skillfully manipulates the interview as a literary venue to portray different versions of himself. In interviews with Borges it is routinely difficult to separate performance from fact. While his answers can be straightforwardly “factual” in nature, he frequently delivers a fictional performance as complex and as literary as his traditional short stories, poems, and essays. Recognizing the fictional qualities of the interview allows the reader to enter the complex literary world of a highly capable author.
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Explanation of the Annotated Bibliography

It would be impossible for this bibliography to list every interview Jorge Luis Borges ever granted. He willingly conversed with almost anybody and many of these exchanges were never recorded. However, more than 650 interviews were published and a majority of them are annotated in this bibliography. I only include those interviews that I have personally read knowing that in so doing I have made many omissions. My annotated bibliography includes the numerous interviews Dr. Ted Lyon has acquired as well as approximately forty interviews that are available as scanned image files on the “Life and Times of Jorge Luis Borges” database website maintained by the Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo. Between the bibliographies of these two sources there is bibliographical information for a few hundred more interviews that I have excluded because I have been unable to obtain copies of them. Many interviews were published in obscure periodicals that are no longer in circulation and are therefore difficult, if not impossible, to come by. Publishing a comprehensive bibliography is unfeasible due to the immensity of the task. Published interviews are constantly being rediscovered and occasionally previously unpublished interviews are printed or otherwise made available. However, I am certain that this bibliography would be complemented by extensive research in Argentina and other countries.

The purpose of my bibliography is to annotate the roughly 450 interviews to which I have had access. I do this in approximately 275 entries that represent individual interviews as well as more than twenty books that contain collections of interviews. A great percentage of the

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3 See these bibliographies for a complete listing of known interviews. Ted Lyon’s bibliography is published as: “Initial Bibliography of Published Interviews with Jorge Luis Borges.” Revista Interamericana de Bibliografía 45.1-2 (1995): 39-51. The “Life and Times of Jorge Luis Borges” database is available as an electronic resource at a number of libraries nationwide through Gale Digital Collections.
interviews have been published multiple times or in several languages and so I provide the bibliographical information of all the known sources. For the purposes of this project the bibliography only contains interviews, summaries of interviews that primarily quote Borges, surveys, and question and answer sessions. However, I do make a few exceptions. For example, I include the book of Adolfo Bioy Casares’s journal entries that talk about and extensively quote Borges. I also list Ezequiel Martínez’s interview with Borges’s psychologist because it presents valuable information not available elsewhere. The annotation for each book is generally brief because the books are readily available in libraries and also because each contains a detailed table of contents and/or index that list the topics discussed. My annotations are not comprehensive and do not list all the topics talked about. Rather, I try to provide a general description of the main points of the conversation. Borges speaks on a number of topics and the details and examples he gives vary according to the situation. Nevertheless, I supply enough information so that the reader can determine if an interview could be of interest.
An Annotated Bibliography of Interviews of Jorge Luis Borges


Borges discusses his recent visit to the United States and explains his attitude towards the United States, students, the Vietnam War, history, his blindness, the novel, poetry, and the Mormons.


Acosta transcribes a recorded interview with Borges in honor of the 92nd anniversary of Borges’s birth. Among other topics, Borges answers questions on memory, history, eternity, God, the Falkland Islands war, children, and María Kodama.


Alazraki explains his relationship with Borges in a fine introduction before the interview on Kabbalistic influences and references in Borges.


This panel discussion includes Borges and several others, including Jaime Alazraki and Donald Yates. Borges addresses the themes of poetry, writing, literary criticism, translation, cinema, Unamuno, and happiness.


Borges answers questions regarding his personal history, including his childhood and how Argentina used to be.


In this interview Borges talks about his literary works, sports, love, immortality, and Buenos Aires.

This interview in French addresses Borges’s views on love, women, friends, and his literary works.


More of an article written about Borges’s visit to Madrid than an interview. However, it does quote Borges on Spain, the *Quijote*, the Nobel Prize, and Spanish authors.


An extensive collection of 30 interviews. Alifano, in this 246-page book, records conversations he had with Borges on a wide range of topics, which are listed at the head of each dialogue, as well as in an index.


In this special supplement Borges talks extensively about Evaristo Carriego, *modernismo*, Oscar Wilde, Kipling, detective literature, the *Quijote*, translation, Quevedo, Lugones, and time.


A 133-page book of witty Borges quotes in interview format on a variety of topics that are listed in the index.


Borges talks about poetry and metaphor.


Alifano gives a nice introduction before the interview. Borges gives advice to aspiring writers and speaks of writing, heroism, dictatorship, Argentina, his wife Elsa, and responds to questions regarding several of his essays.


Borges discusses what he dislikes about the past year and nationalism. He feels it is better to be a world citizen. He also speaks about Wadsworth’s *Prelude*, dreams, war, literature, love, blindness, happiness, his projects, and the upcoming year.

This collection is the English language translation of some Alifano interviews that were held from 1981-83 and were published in the original Spanish in Últimas Conversaciones con Borges and Conversaciones con Jorge Luis Borges.


This 200+ page book is another quality source of Borges’s interviews and contains twenty dialogues with Alifano, one of Borges’s personal friends. Each dialogue is headed with a list of the major topics discussed.


A engaging and short read in which a young and clever Borges mailed in his written answers to 14 questions about relationships, women, wealth, names, jealousy, Buenos Aires, at what time he was born, words, movies, color, and what he would invent.


This interview deals with a myriad of topics, including: literature, countries, authors, Borges’s friends, words, Buenos Aires, and religion.


Though not really an interview, Borges does provides an answer to the question in the article’s title. He mentions several authors he considers deserving of the prize.


On the brink of the Second World War, Borges offers a written response to Nosotros on the state of the American continent materially and spiritually and its ability to defend itself.
“Amor, vida, religión y esperanza, en las palabras de Borges.” Clarín 8 Nov. 1984: 29.

A short article that contains Borges’s answers to questions from the public regarding politics.


Borges reviews several films, including Borges para millones; affirms the importance of myth in film, and discusses Greta Garbo and Shakespeare.


This interview deals extensively with women and love in Borges’s life and literary works. He talks about the role of women in his literature, specifically “Urica,” “El Aleph,” “Emma Zunz,” “La intrusa,” and his love poems. He also comments on his first experiences with love, the magic of being with a woman, machismo, heroism, feminism, friendship, seduction, and his relationships.


Borges responds to questions on Elogio de la sombra, why he writes, God, theology, what has brought him happiness, friendship, the epic, and lyrical expression.


In two short paragraphs Borges humorously gives his opinion on art and whether it should address social issues.

In these three interviews Baldertson and Borges discuss Robert Louis Stevenson extensively, and occasionally mention other English language authors, Spanish language authors, and Borges’s own literary works.


More of a monologue than an interview, in which Borges talks of his family history, Catholicism, his mother, the Falkland Islands War, literature, and his travels.


Borges gives detailed information about when he lived in Geneva, “Los conjurados,” “La escritura del dios,” the Kabbalah, the origin of the universe, God, truth, and the Bible.


An abridged, Spanish-language version of “Borges on Life and Death” by the same author.


In this 1984 conversation between friends, Barion refers to Borges as “Georgie.” Borges’s answers prove quite insightful on topics such as why he writes, how he writes, his memory, his trip to Morocco and Egypt, *1001 Nights*, Paul Deussen, his father, Borges’s teaching style, death, happiness, and friendship.


The occasion for this 1974 interview is the fiftieth anniversary of the publication of *Fervor de Buenos Aires*. Borges discusses his recent trip to Mexico, Europe, Perón, his literary works, his fame, language, and literature.

In this interview carried out in English Borges talks about solipsism, death, immortality, happiness, fame, personal justice, discovering oneself, nightmares, speaking, his poems, friends, dreams, ethics, and suicide.


Barnstone and Borges reunite as old friends and their conversation includes the topics of the English language, Neruda, Old English, Borges’s literary works, and literature.


While in France to receive an Honorary Doctorate from the University of the Sorbonne, Borges speaks about France and comments on the fantastic nature of his literature, the western culture, exams, and his travels.


Barros recounts the history of the Argentine National Library and asks Borges about his experiences with the library.


In the interview portion of this article, Borges is asked about Groussac, Lugones, and his current projects.


In this interview Borges speaks principally about his own literary works. He also talks about his identity, knives, homesickness, and time.

In this short interview which took place in Madrid, Borges talks about blindness, what it means to be Argentine, and language.


In this brief interview in Spain Borges comments on Spain and Japan.


The occasion for this 4 June 1986 interview was the revision of Borges’s Obras completas in French. Borges speaks of his work and his short story “Los amigos.”


This interview is the result of meetings that occurred between January 3-5, 1986. Borges comments on himself as an Argentine, culture, language, the Quijote, and Italian and French literature.


In this 20 Nov. 1970 interview Borges answers questions about his writing style.


Borges comments on a number of topics, such as: language, the word “Borgesian,” philosophy, fame, blindness, beauty, French literature, Neruda, Perón, and politics.


The occasion for this interview was Borges’s first visit to Germany. The interview begins with Borges’s relationship with the German language and Germany, and then quickly moves to Borges and his literary works.

Borges speaks extensively about a number of topics in this 1982 interview, including: Buenos Aires, tango, his opinion of himself, fame, translations, German, Gustav Meyrink, Latin American writers, his literary works, language, literature, blindness, and God.


This massive 1663 page book contains excerpts about Borges from the Bioy Casares diary that was written over a period of more than a 50 years. While not an interview, it is an invaluable resource of insights, quotes, and dialogues with Borges according to one of his closest associates and friends.


Not an interview, but rather quotes on literature from Borges according to his friend Bioy Casares.


Borges gives short answers in this interview on literature. He states that detective literature is popular because people look for order due to the chaotic nature of the time period.


Bondy states he first became interested in Borges after reading a sensational news article in a French newspaper, and he wondered if Borges had invented it. In the summary of this interview they discuss Borges’s blindness, German literature, Joyce, Labyrinth, Kafka, Jung, Beowulf, Schopenhauer, North American literature, why Borges invents authors, and translation.


A rather unusual interview because the interviewer asks many odd questions that seem to be about nothing in particular. Borges is asked if he has ever danced a milonga, what he
thinks about fish, if he thinks he is a great poet, what he feels about friendship, if he is conservative, what reality is for him, his experience looking in a kaleidoscope, what a world map suggests to him, what he thinks about himself, etc.


A unique article because it includes quotes from Borges, his mother, and his neighbors. Borges is quoted on his childhood, his father, his literary works, girlfriends, God, and politics.

“Borges entre malevos.” Así 30 May 1975.

In this six-page article Borges comments on “Los orilleros,” which was then being filmed, “El hombre de la esquina rosada,” Martín Fierro, tango, and time.


Taken from an article published in the Brazilian magazine Status, the newspaper La Razón quotes Borges forcefully denouncing dictators.


A literary-themed discussion that focuses on Borges’s works. Borges and the interviewer talk about poetry, the notion that literature is more important than ars combinatoria, numerous works of Borges, time, philosophy, reality, and words.


Borges describes the United States and its citizens. For example, Borges feels American students only read for school and do little home reading, American libraries have many books, and Americans are a lonely people.


This 176-page book consists of 10 interviews or question and answer periods and a poetry reading with comments from Borges. Chapters 1, 4, 10, and 11 are from a 1980
lecture series hosted by Indiana University. Barnstone first published chapter 2 as “Thirteen Questions: A Dialogue with Jorge Luis Borges in the Chicago Review.” Chapter 3 contains portions of a dialogue from a television program and chapters 5-9 are question and answer periods. In chapter 1 Borges talks about literature and what he enjoys reading. In chapter 3 Borges talks of Perón, his mother, his blindness, literature, Hitler, film, and death. In chapter 4 Borges comments on his poetry. For chapter 5 Borges answers questions on poetry, translation, feelings, Judaism, and writing. Chapter 6 focuses on literature and Borges’s literary works, as well as English, his worldview, the Kabbalah, and writing. Chapter 7 addresses literature that influences Borges and violence. In chapter 8 literature and God are discussed. In chapter 9 Borges talks about literature, dreams, English, and religion. Chapter 10 emphasizes poetry and chapter 11 centers on philosophy.


This 159-page book contains three presentations by Borges, followed by question and answer periods. The first took place in 1980 and discusses dreams and poetry, the second in 1981 and deals with Baruch Spinoza, and the last in 1982 and focuses on the poet and writing. Borges offers extensive answers to the questions, and touches on various topics and works of literature, especially his own.


Borges discusses several themes of interest, such as: how literature has influenced him, genre divisions, how his youth in Geneva influenced him, Ultraism, film, “El sur,” “El milagro secreto,” Argentina, “Borges y yo,” dreams, and music.


This 100+ page book begins with a fine preface by Fernando Godoy, who states that the dialogues included in this book were taken directly from a recording and reveal the true Borges. Borges speaks extensively on many topics and on his own stories and poems. He also comments on authors that have influenced him, Robert Louis Stevenson, his vision, death, language, colors, nationalism, politics, race, the labyrinth, his youth, multiple versions of Borges, time, literature, Beatriz Viterbo, Buenos Aires, love, and violence.


The dialogue from a recording made in 1973 in which Borges responds to questions about Spinoza.
This 254-page book contains 16 previously published interviews by different authors and is a fine source because of its variety. The interviews have been listed by author and annotated in this bibliography.


Borges and Bioy Casares respond to a few questions regarding their film “Los orilleros.”


Borges et al respond to a survey of six questions on Argentine authors and the detective novel.


The results of a question and answer period, in which Borges answers questions on literary conventions, writing, Kafka, his work, literature, Poe, Stevenson, mirrors, and “Borges y yo.”


This 200-page book records Barone’s interviews with Borges and Sábato between 1974 and 1975. Borges and Sábato converse about when they met, literature, Martin Fierro, God, language, film, short story, novel, the Quijote, music, success, dreams, philosophy, heaven and hell, creation, Borges’s literary works, and death.

This article records a speech that Borges gave in 1975, in which he talks humbly about being a writer. He makes observations on his poetry, his stories, language, inspiration, and how much writers earn.


This book contains five dialogues. The first dialogue is political and deals with the concept of country, war, the Falkland Islands war, nationalism, and military arms. The second dialogue discusses Alain Rouquier, Latin American identity, Argentine identity, the role of government, power, military, the Argentine Revolution of 1955, and censorship. The third dialogue is about the following social issues: men vs. women, feminism, machismo, divorce, abortion, and the Bible. The fourth dialogue covers power, journalism, history and literature, and the English language and literature. In the fifth dialogue Borges is asked the definitions of irony, humility, hope, liberty, and justice; and Borges also speaks of his childhood home, death, happiness, and writing.


Beginning in 1984 and continuing through 1986 Radio Municipal de Buenos Aires broadcasted dialogues between Borges and Ferrari. These same interviews were then published in the newspaper Tiempo Argentino. In this first book of the dialogues, which is 300 pages long, are the thirty interviews held in 1984 and which cover a wide range of fascinating topics.


Beginning in 1984 and continuing through 1986 Radio Municipal de Buenos Aires broadcasted dialogues between Borges and Ferrari. These same interviews were then published in the newspaper Tiempo Argentino. This book of selected dialogues, which is 383 pages long, includes seventy of the ninety total interviews published from 1984 to 1986 and which cover a wide range of engaging topics. These seventy interviews were previously published in book form in Borges en diálogo: Conversaciones de Jorge Luis Borges con Osvaldo Ferrari, Libro de diálogos, and Diálogos últimos.


Beginning in 1984 and continuing through 1986 Radio Municipal de Buenos Aires broadcasted dialogues between Borges and Ferrari. These same interviews were then published in the newspaper Tiempo Argentino. In this third book of the dialogues, which is 218 pages long, are the thirty interviews held in 1986 and which cover a wide range of topics.

Beginning in 1984 and continuing through 1986 Radio Municipal de Buenos Aires broadcasted dialogues between Borges and Ferrari. These same interviews were then published in the newspaper *Tiempo Argentino*. In this second book of the dialogues, which is 245 pages long, are the thirty interviews held in 1985 and which cover a wide range of captivating topics.


A collection of twenty-eight interviews between Borges and Ferrari not previously published. Most of the topics talked about are quite enlightening and were not previously discussed in the earlier Borges-Ferrari dialogue books.


A wide range of topics is covered in this interview, including: the civic responsibility of the writer, dictators, democracy, Borges’s salary, novels, reality, philosophy, language, nationalism, the United States, Buenos Aires, *Martín Fierro*, the Nobel Prize, and Borges’s literary works.

“Borges, los obreros, la guerra, el tercer mundo.” *Clarín* 10 June 1971.

Borges speaks humbly about himself and also talks about politics, the working class, war, and literature.


A conversation about Astor Piazzolla that took place while Borges walked down the street.


Borges talks about when he started to write, his ancestry, his literary works, and genealogy.

A candid interview in which Borges talks briefly about his current projects, why he does not write novels, contemporary literature, why he writes prologues, literary supplements in newspapers, if he is a good man, politics, cinema, nationalism, art, materialism, Fidel Castro, the word “sesquicentennial,” and his ambitions.


This article is the result of a series of dialogues Botsford had with Borges and is not an interview, but rather contains commentaries and excerpts from interviews. Borges is quoted on the topics of Old Norse, imperialism, Latin American Spanish, writing, and French.


This April 25, 1980 interview covers Borges’s influences, his writing, poetry, Lorca, language, translation, Kafka, English language literature, and myths.


The first half of a two-part interview in which Borges touches on elevators, Robert Arlt, language of the Argentines, and his stories.


The second half of a two-part interview in which Borges speaks about his stories, literature, his childhood, and Lugones.


This is the definitive Borges interview book and is the result of numerous conversations between Burgin and Borges beginning in 1967 while Borges was a visiting professor at Harvard. As an extensive collection of conversations, it encompasses a wide range of topics typical of Borges interviews, including: his love of literature, his childhood, metaphysics, his literary works, philosophy, literature, violence, Nazism, detective stories, time, Henry James, Kafka, poetry, his stories that have been made into films, the cinema, Lorca, Neruda, Unamuno, art, Darwin, politics, Biy Casares, Perón, God, and infinity.

Borges comments on the cinema, art, and specific actors.


This 1985 interview features Borges speaking on time, God, and death.


Borges discusses free agency and destiny, and relates them to the destruction of books.


Borges talks about Argentine identity, that ideas form base of his work, and claims that Latin American authors are better known abroad than they are in their own countries.


Borges replys to two questions in this article, which was written in response to Monseñor Mallagaray who accused Borges of being atheist and vain. Borges relates his view on immortality, God, and how to define things.


This 1983 interview records what Borges states humbly about himself, his literary work, his past, what literature represents for him, immortality, who he considers the best Argentine author, poetry, the change that results from a dictator, who he admires, and war.


Recounts Calveyra’s last experience with Borges and includes sparse quotes from the interview. Not of much interest or value.

This is the second part of the interview taken from a French television program. Borges speaks philosophically on the universe, death, civilization, and tells how he felt when he was named director of the National Library. The discussions are especially meaningful and well thought out in this interview.


Taken from a French television program, Borges makes statements on progress, violence, war, democracy, dictatorship, excess of information, Israel and Greece, eternity, and immortality. Borges’s statements on violence and war are especially witty.


This short interview shows how Borges controls the topic of the interview as he talks about the Argentine novel, Argentine cinema, and popular Argentine music.


This collection of 11 interviews was recorded in 1979 for a radio program in Buenos Aires called *La vida y el canto* and was transcribed to form this book of over 300 pages and especially focuses on Borges’s own publications. It covers a wide range of topics that include: language, literature, Borges’s literary works, and especially Borges’s poems.


Borges’s answer to this survey elaborates on why he does not read novels, as well as on the morality of literature.

Borge converses about his history, the Spanish language, Neruda, communism, los desaparecidos, his literary work, God, his travels, and death.


This little book of 92 pages contains 8 interviews that were recorded for a French radio program. Borges begins the first interview with humility and humor; they focus their conversation on Borges’s books that are available in French, translation, and mathematics. The second interview covers Ultraism, the metaphor, and modern literary movements. The third and fourth interviews study the question: what is literature? and evaluate aspects of poetry. The fifth continues their general discussion on literature by focusing on the problems of literature and by examining Shakespeare. The sixth, seventh, and eighth interviews explore Borges’s stories.


This 1983 interview briefly touches on several topics, including: dreams, Shakespeare, blindness, writing, language, inspiration, psychology, ethics, death, fame, and travel.


Borges talks about the epic, cinema, his stories, numbers and colors that repeat in his literary work, metaphors, English language literature, and his timidity.


Borges responds with humor to this survey that asked his opinion on Francisco Soto y Calvo.

A 1971 question and answer period in which Borges responds to questions on his stories, morality in literature, space, time, the south, death, God, English, mysticism, being Argentine, translation, English language literature, and Perón.


Borges and six other authors answer questions on their writing process.


An interview typical of Borges in which he converses about a free Argentina under Alfonsín, Perón, literature and authors from Spain, the Nobel Prize, women, and death.


In this brief interview Borges explains why he writes, his literary ambitions, and his current projects.


Cortínez reproduces in the original Spanish sections of the interview “Jorge Luis Borges Discusses Hispanic Literature” published in Borges the Poet.


Borges answers questions from three students in this 1983 interview. He speaks about being a professor, democracy, culture, encyclopedias, literature, publishing, and multiple Borgeses.

Borges is one of six people interviewed for this article and is asked: “Do you believe in God?,” “Why do you believe in God this manner?,” and “How do you apply your belief in practical everyday life?”


Borges discusses his literary work, literature, free verse, Lugones, themes he repeats, labyrinths, tigers, and the novel.


This article is a series of quotes taken from Borges during an interview, but does not include the questions. Borges is quoted on knife fights, the National Library, British humor, nouveau roman, his writing with Bioy Casares, and contemporary literature.


Borges answers questions on Argentine culture, young Argentine authors, critics, and Argentine literature.


In this short article Borges addresses the topics of moral vs. immoral literature and ethics.


In this 1979 interview Borges addresses his history, writing, his literary works, contemporary authors, cinema, nightmares, surrealism, religion, and liberty.


In this 1969 interview Borges talks about himself as a symbol, idealistic philosophy, the labyrinth, the Minotaur, his literary works, and dreams.

In this interview Borges’s humility and humor are readily apparent. Borges answers questions on a wide range of topics, including: the Nobel Prize, South America, dictators, liberty, politics, the history of philosophy, religion, and death.


Diament provides a valuable interview due to its unique major theme of Judaism. Borges comments on his stories “Emma Zunz” and “El Zahir,” Judaism, Israel, and the Orient.


This article is not much of an interview, though it does quote Borges on several topics, which include: literature as art, his literary works, and tango.


Dido gives a transcription of a 1985 question and answer period in a Buenos Aires English language high school. Borges’s answers are arranged by topic and do not include the question posed. Topics include: why Borges writes, creating literature, literature, dreams, reality, God, death, and politics.

Dido gives a transcription of a 1985 question and answer period in a Buenos Aires English language high school. Borges’s answers are arranged by topic and do not include the question posed. Topics include: why Borges writes, creating literature, literature, dreams, reality, God, death, and politics.


This 160+ page book is the result of a 1971 seminar with Borges. It commences with Borges making detailed comments on passages from his story, “The End of the Duel,” and he continues by answering questions about it, his other works, the novel, and fame. The second section deals with Borges’s poetry. Borges makes comments on his poems after they are read and then answers questions. In the third section Borges answers questions on translation.


The occasion for this interview was Borges’s awarding of the Premio Cervantes. He speaks positively about Japan, which he had recently visited for a month. Borges also talks about Gerardo Diego, surprise, and his writing.

This article was written while Borges was in Spain and quotes him on Spanish authors, *Don Quijote*, Spain, the Nobel Prize, death, fame, and psychoanalysis.


A very brief but excellent interview in which Borges gives answers on how he writes, the themes of his writing, love, and life after death.


Borges gives his view of the eminent moon landing of Apollo 11.


This interview took place while Borges was in Italy to be conferred the title “Doctor Honoris Causa” in Literature from the University of Rome. In the interview Borges comments on when he worked in the newspaper *Critica*, the Nobel Prize, Italy, Rome, his fame, how he feels “gringo,” and on the culture of the Americas.


Borges praises certain authors by name in his written response to this survey on the Argentine novel.


This interview begins with Borges explaining why he gives interviews. He also tells about a knife fights in Palermo, movies that have been made from his stories, his training as a writer, his style, reflections on his life, his first love, death, and fame.

This interview offers a detailed but brief explanation of the detective novel and how Poe’s novels define the genre.


The occasion for this 1929 interview was Borges’s winning of the Segundo Premio Prosa. Borges comments on prizes, poetry, and his formation.


This is the edited transcript of a colloquium held at the University of Indiana on April 1, 1976. Borges comments on his writing, himself as a character in his stories, Rio de la Plata literature, ethics, his influences, Spanish authors, God, and literary criticism.


Borges responds to questions regarding the written word.


Noreste reproduces some of the questions that Borges was asked when he spoke at the Universidad Nacional de Córdoba. Borges’s captivating responses deal with his personal beliefs on: love for literature, art, power, God and religion, immortality, la locura, love, communication, surprise, feminism, thought, the west, and children.


In this short interview Borges’s modesty is apparent. He answers questions regarding art, knowledge, his fame, science, and language.

In this interview Borges describes his feelings for Israel, what the current Israeli state means to him, and what he knows about Israeli literature.


“Los orientales” refers to los uruguayos and in this interview Borges offers insight into some of his stories, but little else is of interest.


Borges is asked questions about writing in general, his writing, the metaphor, Buenos Aires, and his most recent trip to the United States.


In this interview Borges recounts his youth and his fears. The interview provides insight into Borges’s fascination with (or fear of) mirrors and how he has dealt with shyness.


This interview was conducted after the announcement that Borges and Gerardo Diego had won the *Premio Cervantes*. Borges humbly accepts the award and reminisces about when he met Diego in 1920. He also mentions his blindness and his plans to travel with the prize money.


This extensive interview discusses Borges’s childhood, his views on several authors, and on his own literary work. His observations include comments on Macedonio Fernández,
Lugones, music, *Don Segundo Sombra, Martín Fierro*, the poet Manuel Machado, Argentine cinema, and his current projects.


In this interview Fornaro recreates the interview experience by including extra details of his visit with Borges. Borges comments on the tango and milonga, Santiago Dabove, nationalism, Spain, literature, *La intrusa*, his literary works, his ancestors, and poetry.


Gainza recounts a 1983 interview in London where Borges went as a guest of the Sociedad Anglo-Argentina to inaugurate a scholarship in Oxford that carries his name. Borges comments on being a famous writer, the Nobel Prize, Lugones, the Falkland Islands war, England as his home, English literature, and Argentine identity.


While this 177-page book does not include whole interviews, it uses several well-known interviews with Borges to quote his opinion on a variety of topics.


Borges, Galvez, and Osvaldo Ferrari in this 1985 conversation discuss historical events in several countries and changes that have occurred, including: name changes, American Indians, Parkman Francis, Canada, immigration, English, the monetary system, and Argentina.


On the occasion of this interview, Borges was Spain by invitation of the *Instituto de Cultura Hispánica*. He praises Spain as well as some Spanish authors, such as Unamuno. He mentions his study of Old English, the publication and sale of his books, and expresses his admiration for Rubén Darío.


This interview covers an extensive number of topics. Many of Borges’s answers reveal his humility and shyness. Topics of conversation include: the body, Picasso, Argentina,
fútbol, his blindness, the future, Victoria and Silvina Ocampo, Nietzsche, what people read in the United States, his poems and stories, literature, bestsellers, how well his books sell, Blacks, his opinion on several authors, and the Nobel Prize.


_Paula_ claims to have been the last to interview Borges in 1986 before his death. The article begins by discussing Borges’s view on death and why his marriage to Maria Kodama was legalized in Paraguay and then continues with topics such as death, old age, blindness, books, how to be a writer, and politics.


A thorough 1976 interview that touches on a wide range of literary topics, including: literary genre, poetry, novel, film, Spanish and English authors and works, literary criticism, science fiction, and his views on teaching and writing.


An abbreviated version of “Yo quería ser el hombre invisible” published in _Crisis_.


An entertaining interview because of its breadth and especially because of Borges’s reactions and answers. Their topics of conversation include: tango, his youth, religion, death, love, his literary works, critics, language, Buenos Aires, writing, nightmares, and the detective novel.


Borges gives straightforward answers in this 1970 interview. He touches on several topics, such as: his own writing, death, Lugones, courage, the detective novel, James Bond, surrealism, Bioy Casares, Cortázar, and politics.


This is the first part of a three part series. Borges remembers his childhood, how he learned about philosophy, his grandmothers, death, religion, and the Buenos Aires of his youth.

In the second part of this three part series Borges remembers Macedonio Fernández, authors he enjoys, Evaristo Carriego, his youth in Europe, his literary works, love, Argentina and/or himself in the 1920s, 1930s, 1940s, and 1950s, his blindness, and what has influenced him.


In the third and last section of this interview Borges discusses many themes, including: his literary works, reality vs. unreality, courage, play in literature, death, the cinema, Adolfo Bioy Casares, the future, music, writing, Old English, Buenos Aires, and what he dislikes about humankind.


This short interview took place on January 21, 1981 and was first published in the Buenos Aires Herald on February 6, 1981. Goñi records a rare instance when Borges willingly speaks of political events, such as: Mothers of the Plaza de Mayo, democracy, nationalism, and government.


While not in interview format, Goñi recounts and freely quotes an interview he had with Borges on literature.


This 1982 interview in prose format occurred while Borges’s ate corn flakes for breakfast and touches on topics such as: war, religion, death, Borges’s ancestry, tango, Buenos Aires, gringos, race, and literature.


In this extensive interview Borges gives paragraph-length responses. His answers towards the end are typical of Borges when he assumes control of the conversation. He speaks on many themes, such as: the United States, hippies, capitalism, nationality, milongas, gauchos, film, the Nobel Prize, Latin American writers, Spanish literature, politics, and Russia.

Borges declares enthusiastically his hopes and aspirations for the year 1956. He affirms that it will be a good year due to the revolution that occurred on September 16, 1955 in Argentina. Borges relates some of his projects that he hopes will be published and the type of literary work he hopes for his country.


Borges responds to questions on his vocation and formation as a writer.


Borges comments on two other stories he had written with Bioy Casares that were to be filmed, but were rejected. He then talks about the filming of “El hombre de la esquina rosada” and censorship.


This 1982 interview took place in Ireland when Borges was there for the hundredth anniversary of James Joyce’s birth. He speaks mainly of Irish authors and philosophers.


This interview is a superb example of the put-on because Borges refuses to truthfully answer questions he dislikes. It includes the following topics: democracy, Perón, God, the Oedipus complex, Pinochet, plagiarism, bravery, and books.

<http://66.98.205.93:120/Critica.Ficha.aspx?bHgHJ5zmYaU%3d=mB0beCcV8ZA%3d>.
Borges talks about his own current projects, his projects with Bioy Casares, gaucho poetry, and who he considers to be the best of the new generation of Argentine authors.


In the first section of this interview Borges speaks about Emily Dickinson, and is then asked questions from the audience on English language literature, Spanish language literature, his own literary works, and God.


Borges discusses how philosophers and philosophical methods are employed in his writings in this 1976 interview.


In this 1962 interview Irby gives a four and a half page detailed description of Borges before the interview. Borges speaks of literature, his stay in Europe, many of his own literary works and the Minotaur.


A thought-provoking interview in which Borges talks about “El evangelio según Marcos,” his writing style, his literary works, love, and the Nobel Prize.


This interview begins comically with Borges recounting why he wore a costume for Halloween while in Wisconsin. He then talks about the recent Argentine elections, Argentina, race, landscape, language, architecture, Buenos Aires, and Lugones.

Borges answers questions on his literary work and on *Martín Fierro*.


In this two-paragraph dialogue Borges explains how he survived economically during Perón’s rule and gives a metaphor for Perón’s overthrow.


An interview about Borges’s concept of time, death, and God.


In this interview Borges describes his literary abilities, including his gift of idiomatic exactness and the ideas he addresses in his works.


In this 1984 conversation Borges comments on the influence of English language literature on Latin American literature, science fiction, voodoo, and religion.


An interview originally in English and published in the Irish magazine *Crane Bag*. Borges responds to questions on the writers who have influenced him, the Latin American literary tradition, the Argentine literary tradition, Buddhism, philosophy, and Catholicism.


Borges gives his opinion on poetry, language, writing, literature without manifestos, laws, mystical numbers, politics, literature and ethics and novelists.

A short interview in which Borges talks about the magazine *Arte Mardi*, his current state at 84 years, technology, and eternity.


In this article translated into German, Kratochwil introduces the interview by describing Borges’s physical state. In the interview Borges talks about his employment at the National Library, how blindness affects his work, “El hacedor,” his poetry, his memory, the detective novel, Old English, his relationship with the German language, *Golem* by Meyrinck, the Kabbalah, his literary works, film, the film manuscripts he wrote with Bioy Casares, the novel, why he writes, his ancestors, Argentine literature, *Martín Fierro*, Latin American literature, Alfonso Reyes, Argentine culture, and death.


Borges discusses his interest in the philosophers Spinoza and Descartes, the Kabbalah, and God.


The excerpts of this dialogue come from an interview Borges had with 4 people, 2 of whom were psychologists. Borges speaks of his age, loneliness, honorary doctorate degrees he has received, Argentina, and his youth.


An interview that discusses philosophy, knowledge, the adjective, poetry, the short story, translation, literature, the Nobel Prize, and concludes on a personal note.


This interview is part of a 1984 conference that occurred in Seville. Borges explains that a writer must dream and answers questions about his poetry, his experience as an English professor, his fame, fantastic literature, the labyrinth, his literary works, and his blindness.

This radio interview conducted in 1985 records Borges’s comments on love, women, fame, his current project, his retirement, pornography, death, immortality, Ulysses, not taking himself seriously, and his literary destiny.


In the interviewer’s commentary he states that Borges speaks an impeccable French. Borges discusses his work, a project he is doing with editor Franco Maria Ricci, his milongas, the films of his stories, the cinema, his books with Bioy Casares, literature, and identity.


In this 1968 interview Borges comments on the word ‘Oklahoma,” North American literature, Utah, Mormonism, the Book of Mormon, God, religion, and Beowulf.


In this 1982 interview Borges explains why it is strange to be Borges and talks about the themes in his literary works.


In this 1981 interview Borges comments on Armenia, language, nationalism, and war.


Borges responds to this survey just three years after publishing Fervor de Buenos Aires. Borges gives his opinion on Marinetti and his influence.


This is not an interview with Borges, but with Dr. Kohan Miller who was Borges’s psychologist from 1944-1947. He relates how a forced sexual encounter when Borges was 19 affected his life.

This interview deals specifically with art and literature. Borges responds to questions on Harvard students, literary genre, his writing process, the real vs. the unreal, fantastic literature, the purpose of his writing, religion, German authors, Ultraism, music, why sex is not prevalent in his literary work, his audience, art, and his current projects.


During this visit in the National Library, Borges is asked about what new literature will be like and what will happen to poetry.


Borges recounts his memories of his family and childhood, when he lived in Europe beginning in 1914, what he did after he returned to Buenos Aires in 1921, Macedonio Fernández, his literary works, his friendships, what he read, when he worked in the library, his blindness, his fame, and his travels.


In this interview Borges defends his reasons for not liking fútbol and he also responds to questions on chess, smoking, fame, what he reads, how he writes, and the Nobel Prize.

Taken from the book of interviews by Jean de Milleret, this article quotes Borges on “El hombre de la esquina rosada,” cocktails, theater, the novel, translating names, money, the gaucho, the human condition, and the pampa.


This collection of five interviews originally in French fills a book of 186 pages. As with any extensive interview between Borges and a friend, the topics discussed range from the literary and the personal to the public and the political.


This interview explores the mystical side of Borges. The conversation discusses the decline of the western world, magic, eastern mysticism, talismans, telepathy, dreams, and the Kabbalah.


After giving a philosophy exam Borges discusses philosophy and literature, language, death, agency, God, love, and time.


Moreira makes many commentaries on an interview he had with Borges and includes some short quotes from their dialogue on politics, time, and being.


Borges responds to questions about his position in the Academia de Letras.


Borges offers page-long responses to questions on his travels, his ancestry, his literary work, and literature.

In this fragment of the original interview, Borges states what Israel represents to him and his concept of time and space in *El Aleph*.


Borges gives straightforward answers about reading and writing, American and Hispanic literature, and his writing process.


This interview is divided into three topics. First, Borges speaks about his childhood, his literary work, Ultraism, his work with Bioy Casares, and writing. Second, he comments on language, literature, and film. Third, he offers brief remarks on politics and war.


An interview translated from the Japanese since the original Spanish has been lost. The interview begins with Borges recounting his impressions of Japan and of his experiences there. Borges and Nakamura then converse with Japan in mind about Borges’s literary works, reality, labyrinths, tango, courage, and ethics.


Borges critiques and praises James Joyce.


Borges responds with humor to three questions on *literatura comprometida*, popular culture, and nationalism.

Veteran interviewer Neustadt cannot seem to get the upper hand on Borges, who offers witty answers to intentionally provocative questions. Borges responds to his questions, but leaves the reader asking if he is serious. Topics include Blacks, race, democracy, love, liberty, friendship, and the languages Borges knows.


Neustadt interviews Borges with greater skill and knowledge than he previously had. He reflects on the year 1980, the USA and the Soviet Union, change, elections in the USA, contemporary writers, and the pope.


Borges replies to 34 short personal questions about his preferences.


Borges is asked what was the worst book of the year and in a short paragraph he responds Zogoibi by Enrique Larreta.


A young Borges offers written responses to a survey on his (the new) generation of Argentine authors and on himself as a writer.


A short interview that offers few insights into the life of Borges. Borges recounts basic known facts about himself and his family.


In this 1965 interview Borges denies that he has an oeuvre and speaks of his life, a film version of “Hombre de la esquina rosada,” poetry and why he currently writes poetry, his first years in Spain, and Macedonio Fernández.

This 85-page book contains a dialogue between Borges and his friend Victoria Ocampo, with whom he collaborated in the publication of the magazine *Sur*. In this intimate interview topics are introduced as Ocampo questions Borges about photographs in his album. Their conversation addresses his ancestry, his childhood, how his personal history appears in his literary works, why he writes, his father, fame, literature, words such as “haunted” and “uncanny,” *Westerns*, and Adolfo Bioy Casares.


This article is more of a short narration than an interview. Borges is quoted as saying he does not find Argentina’s plains to be boring.


An informative interview because it conveys something of Borges’s personality. The interview covers: authors Borges reads, surrealism, literature, various Argentine authors, evolution of English, Old English, Xul Solar, and the adverb.


Borges gives his opinion on censorship and self-censorship, and mentions his political beliefs.


A very witty interview in which Borges purposefully gives preposterous answers and plays with the interviewer. He discusses recent elections in Argentina, Perón, suffrage, Cortázar, Marechal, Indians, the conquest, Blacks, the role of women, psychoanalysis, and money. Borges ends the interview by commenting that the interviewers take him too seriously.

Borges explains why he dislikes the racetrack, gambling, his age, fútbol, tango, and nationalism.


Borges unabashedly gives his opinion about Argentines and their passions, virtues, frivolousness, future, and defects. Borges blames Carlos Gardel for Argentines’ defects. He also explains why fútbol is absurd.


In this interview held in Morocco Borges comments on the state of Argentina and mentions he may move to Japan. The interview ends with a conversation between Peicovich and Dr. Virgilio Olano on Borges’s eyesight and the possibility that Borges will see again.


A unique interview because Peralta reads a list of 23 words and Borges responds with what first comes to mind for each one. The words are: “individual,” “species,” “God,” “poetry,” “communication,” “simplicity,” “solemnity,” “Buenos Aires,” “women,” “death,” “sun,” “celebrity,” “Uruguay,” “time,” “the West,” “kindness,” “hunger,” “fiction,” “science fiction,” “magic,” “Latin America,” “politics,” and “projects.”


This interview addresses a unique topic. In it Borges declares that women are enemies to men and society; however, it is unclear what his true feelings are.


In his characteristic style, Borges speaks humbly about himself. He gives his opinion on Argentine literature, Ultraism, literature, poetry, English, and his own literary work.

This 1981 interview has the unique theme of games. Borges talks about *truco, los malevos*, sports, chess, number games, and why he thinks *fútbol* is stupid.


Taken from a survey, this article records Borges’s response to the question in the title.


Borges offers short and plain answers to questions on his literary works, literature, and literary criticism.


Queralt organizes Borges’s responses under categories, but does not include the questions asked. Borges talks about literature from the American continent, the interaction of his grandparents with the Argentine Indians, violence, the Nobel Prize, and some of his stories.


Borges responds to questions on the state of the revolutionary government, the state of the country, and the role and state of the writer during the transition.


Borges recounts his earliest experience learning to read as well as his early school years.

A short interview about Borges’s trip to Israel. A photo in the article shows Borges with Elsa, his first wife.


Borges speaks extensively on Kafka and then answers questions on translation, German, and English.


Lugones, according to Borges, had a great influence on Argentine literature and on literature in general.


This interview is the result of a number of visits Rodman made to Argentina between 1969 and 1972. He includes many details of his experiences with Borges, as well as what Borges said. They converse on a number of topics, including: Perón, Latin American authors, North American authors, several of Borges’s experiences, and several of Borges’s stories.


This 1984 interview shows one of Borges’s virtues: his ability to trust others. Rodríguez returns to Argentina after many years and seeks audience with Borges. They discuss a wide range of topics, including: Argentine authors, English language authors, Australia, and languages (English, Spanish).


This 1982 interview is rich in information that Borges gives on his own stories and poems. He also speaks about Martín Fierro, Don Segundo Sombra, his education, his universality, and democracy.
This is an edited version of the interview “Jorge Luis Borges: El memorioso” that appeared in *Espejo de escritores*.


This interview focuses on literature. It first deals with literature in general (Chaucer, Joyce, etc.), and then with Borges’s *El hacedor*. Borges speaks of his own literary works with characteristic humility by first “forgetting” and then “remembering” details. He also states his political persuasions.


Borges and Bioy Casares respond to questions about H. Bustos Domecq as if he were a real person.


This interview addresses Borges’s literary work and influences, including: Macedonio Fernández, Victoria Ocampo, and Marcel Schwob.


Borges provides a written response to a survey on translation.


In this 1967 interview Borges talks about the metaphor, the fantastic, how he writes, Argentine literature, the novel, North American literature, Spanish authors, the United States, and censorship.


An in-depth exploration into Borges’s views on love and sex; however, his responses are more general than personal. They talk about his youth, brothels, love, prostitutes, falling
The sad incident that provoked this interview was Borges’s divorce from his first wife Elsa Astete. Borges refuses to talk about the divorce; however, Elsa does not. Borges talks instead about his new film Los otros, his plans to travel to Utah and then to England, and his new story “El congreso.”


This summer of 1975 conversation between Borges and Sábato covers the topics: fame, translation, proverbs, authors, literature, and Martín Fierro.


In this interview Borges briefly reviews the history of Argentine wars and also details attributes he considers to be Argentine.


Borges sharply criticizes politics, Perón, Argentines, and God. He explains why he likes Alfonsín and also spells out his ancestral roots.


Borges was in New York on the occasion of this interview to receive an Honorary Doctorate of Letters degree from Colombia University. He speaks about himself humbly, his blindness, his writing, Buenos Aires, politicians, God, and death.

Borges speaks frankly on why he writes, war, the conflict between Argentina and Chile, spies, military rule, Blacks, and democracy.


Borges answers this question and relates what his grandfather did during his last five minutes of life.


Simon reproduces the portion of his 1970 conversation with Borges that deals with labyrinths.


Borges answers a wide array of questions that deal with various Spanish language authors and literatures, including questions on his own stories.


A minor interview in which Borges speaks of happiness, the two types of books: one that is written and one that is nature, Macedonio Fernández, and the double.


Borges responds to a survey that follows the theme of the title of this article.


Borges begins the interview by complaining about the types of questions he is always asked, namely, politics, contemporary literature, the Nobel Prize, and Perón. Borges comments on his belief in the individual but not the group, heroes in literature, his only mystical experience, God, Christ, writing, Don Quijote, and Shakespeare.
Borges’s wit and humility come out in this interview as he speaks about his feelings, mathematics, dreams, errors, baroque writing, his ancestry, poetry, Don Quijote, death, fame, culture, democracy, government, Spain, and literature.


Sorrentino in 1972 states in the introduction to this book that the Borges revealed in these seven dialogues is different from the Borges manifested in fiction. Sorrentino does an excellent job recording these interviews and providing a list of themes addressed at the beginning of each conversation.


Borges gives his answers in *Spanglish* in this fine discussion on *Libro de arena* and “Borges y yo.”


Borges discusses some changes that will be made at the National Library.


This 1966 interview is unique because it details Borges’s view on writing and his writing process.


This is a short reproduction of part of an interview conducted on July 26, 1978. Borges gives his opinion of fútbol and also briefly mentions politics and fame.

An interview translated from the Japanese since the original Spanish is lost. Borges elaborates humbly on his numerous literary works, Macedonio Fernández, various authors, religion, Borges’s “obsessions” that appear in his work, and dreams.


An interview translated from the Japanese since the original Spanish no longer exists. Borges shares his impressions of Japan, the joy of traveling, active learning, interest in the East, memories of his mother, his literary works, and loneliness.


This interview clarifies Borges’s relationship to Judaism.


Borges comments on what he likes to read, what he is currently writing, how he writes, and also critiques himself.


This interview was conducted on the occasion that Borges received the Jerusalem Prize. Borges explains why he feels joined to Israel, what Jerusalem means to him, his view of new Israeli literature, Jews, and the Kabbalah.


Borges responds in Spanglish during this conversation that focuses on film. Among other topics, they discuss Citizen Kane and Borges stories that have been made into movies.


This is a summary of a visit Tyre had with Borges and offers no new insights.

An interview in Tokyo that was translated from the Japanese as the original Spanish has been lost. Borges discusses the Orient, civilization, nationalism, anarchism, God, and eternity.


In this interview Borges talks of his old age, his blindness, feminism, happiness, and Borgesian thought.


Borges gives information on Suburbio, a film being made from a script he wrote titled Prisioneros de la tierra in collaboration with Ulyses Petit de Murat.


This article is a collection of excerpts from interviews recorded for a Madrid radio program. Borges makes remarks on the novel, labyrinths, his literary works, detective stories, his fame, poetry, Chesterson, and Spain.


Borges talks with students about literature. Borges discusses the novel, his own literary works, “La escritura del dios,” and his influences.


This April 1973 interview took place in the Biblioteca Nacional in Buenos Aires and this printing of it is “una transcripción directa de la grabación magnetofónica” (55). A gripping interview that touches on Borges’s early years, his early contact with literature, his adolescence in Europe, German literature, his work, themes typical in Borges (labyrinths, mirrors, tigers, etc.), politics, awards he has received, Nordic languages, his virtues, defects, music, paintings, and death.


An interview with typical Borges responses; at times he answers clearly and at times he appears to play with his interviewers by contradicting them. They discuss violence,
Blacks, politics, fame, utopias, death, nationalism, and news. The more complete edition of this interview is found in Vázquez’s book.


Francisco Luis Bernárdez and Borges answer questions on the characteristics and state of the world and of Argentina.


Borges and Raimundo Lida respond to questions on classical Spanish literature and literature in general.


Borges and Manuel Mujica Lainez are asked about the differences between the Buenos Aires of their youth and contemporary Buenos Aires. They are also asked about being Argentine and how Buenos Aires has influenced their work.


Borges and four youth participate in this discussion in a Buenos Aires bookstore. They are asked if Borges represents Argentine reality, if a writer should be in the public eye, if Argentines follow fads, what readers look for, if Borges has obligations to the public, and what they think about Borges’s personality.


A book of 215 pages that quotes Borges on fifteen topics that frequently appear in his interviews. The quotations are in typical question and answer format and are of unspecified origin.


Borges’s discussion on North American literature in this interview is extensive.

This 1976 discussion is moderated by Yates and questions are asked by the audience. Borges speaks of English language authors and literature, reading, literary criticism, the allegory, writing, and the English language.


Borges recounts how he was forced to resign his position as librarian.


With characteristic humility Borges briefly gives his opinion of himself.


A short interview in which Borges states he is not political, questions the ideas of Miguel Ángel Asturias, and explains why he thinks Perón will not return to Argentina.


A news article that summarizes an interview with Borges on poetry.


An insightful interview because the interviewer recognizes that Borges has turned the interview into a literary genre. They converse about Macedonio Fernández, literature, Lugones, Groussac, Borges’s family history and literary work. Borges states that “La intrusa” is his best story.

While Borges visits a printing press he remembers Buenos Aires and replies to questions on: “El congreso,” why he does not write novels, surrealism, his political beliefs, violence, revolutions, and death.


Borges gives information on the time he saw a man killed, women who have attracted him, a BBC film about his life, Castile, the milonga, the film version of “La intrusa,” Borges’s Jewish ancestry, his literary works, truco, detective novels, revelation and the muse, and *Kubla Khan*. 