Borges's Postmodern Landscape

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Abstract: In his article "Borges's Postmodern Landscape" Mario Vrbančić examines specific constructs of space -- among them heterotopia (Michel Foucault) and hyperreality (Jean Baudrillard) -- and applies them to narration and narrative strategies in Jorge Luis Borges's texts. Vrbančić posits that postmodern mapping undermines our known familiar geography and that authors like Borges who experimented with different spaces and connections in their texts, represent postmodernism avant la lettre.
Borges's Postmodern Landscape

"The universe (which others call library)," writes Jorge Luis Borges in his story "The Library of Babel," "is composed of an indefinite, perhaps infinite number of hexagonal galleries" (112). From those galleries of seemingly endless self-referentiality, an artificial universe of letters and papers, springs a metaphoric force that inspired many postmodern literary productions and concepts, for instance that of heterotopia (Michel Foucault) and simulacrum (Jean Baudrillard). Rodrigo Quiroga in his Borges and Memory: Encounters with the Human Brain points out the importance of an intertextual view of reality, the fact that cross-disciplinary dialogue in conducting research is unavoidable. This is the case since "we may be little more than an assemblage of the various beliefs, anxieties and obsessions that gripped generations prior to our own," as Nick Kankahainen puts it (65). Quiroga points out that Borges "grew up reading the books in his father's library, a room that during his childhood appeared almost infinitely large and whose glass-lined shelves contained thousands of volumes" and later he worked in the National Library, "where he was appointed director in 1955, ironically the year in which his blindness advanced to the point that he could never read or write again" (24). Books and libraries were of enormous importance to Borges and perhaps they triggered ideas for his stories.

Foucault and Baudrillard draw ideas from Borges's "The Library of Babel" to develop and illustrate important segments of their theory. Hexagonal galleries, labyrinths of paper, endless rows of books, bookshelves, and corridors inspire these theoreticians' different discursive practices of defining, describing, and mapping the world. Foucault uses Borges's fable to disentangle the subtle and ahistorical movements of power and the construction of subjectivity and Baudrillard illustrates his "postmodern desert," the ebbing of the metaphysics of representation and the cruising through the hyperreal by inverting Borges's parable. The shelves in "The Library of Babel" are arranged in an indefinite, perhaps infinite, number of hexagonal galleries and these are reflected in a mirror by the entrance, which in turn only increases the sense of vertigo by insinuating that the library might indeed be both limitless and punctual. Books and mirrors also conjoined in Borges's "Tlön, Uqbar, Orbis Tertius" where an elusive entry in the Anglo-American Cyclopaedia is first discovered upon, as Borges writes, "the conjunction of a mirror and an encyclopedia" (68). Borges's library is endowed with characteristics of heterotopia and hyperreality. Heterotopia, the idea of a space of otherness, applies to Borges's story because the library is a sphere whose center is any hexagon and thus it undermines unity and turns everything into endless intertextual dispersion. The library is also hyperreal because it mirrors other texts rather than a stable external reality. Hence the decaying, destabilizing powers of mirrors facing other mirrors drive us into a hyperreal or heterotopic space. These two concepts, the hyperreal and the heterotopic, might serve as an itinerary for a journeying through the two short stories "Tlön" and "The Aleph." While Borges's notion of the Aleph in his story mirrors the impossible unity of diversity through a mystic object and that may be read as heterotopia, "Tlön" indicates the gradual emerging of hyperreality.

The term heterotopia that was originally used in anatomy to refer to parts of the body that are either out of place, missing, extra, or, like tumors, alien, first appears in a new context in the preface to Foucault's The Order of Things. Foucault begins with the following observation: "This book first arose out of a passage in Borges, out of the laughter that shattered, as I read the passage, all the familiar landmarks of my thought -- our thought, the thought that bears the stamp of our age and our geography -- breaking up all the ordered surfaces and all the planes with which we are accustomed ... threatened with collapse our age-old distinction between the same and the Other" (xiv). The passage in question is a quote from Borges's The Analytical Language of John Wilkins, a tale involving a rather bizarre taxonomy of animals. The animals are classified in a seemingly random order, without any logic, according to absurd attributes into "animals ... (a) belonging to the Emperor, (b) embalmed, (c) tame, (d) sucking pigs, (e) sirens, (f) fabulous, (g) stray dogs, (h) included in the present classification, (i) frenzied, (j) innumerable, (k) drawn with a very fine camelhair brush, (l) et cetera, (m) having just broken the water pitcher, (n) that from a long way off look like flies" (xv). The system appears ostensibly to be no system at all, as if to suggest the absurdity of all classification in the age of the postmodern condition. However, Borges's parable throws us into the realm of what Foucault called heterotopia. With its hybridizing impossibility of world building and its perplexing juxtapositions, heterotopia seems to describe the unstable postmodern universe challenging the way we think and the possibility of thinking at all like the mysterious Aleph that can mirror our world. In Borges's story, the Aleph is a small mysterious object, a microcosmic speculation, described as "one of the points in space that contains all points" (280) or the place where, "without admixture or confusion, all the places of the world, seen from every angle, coexist" (283) found in the cellar of the house of Carlos Argentino Daneri. In the postscript to his story, Borges catalogues the list of objects that could contain this "inconceivable universe": "the mirror attributed in the East to Iskandar dhu-al-Qarnayn, or Alexander the Great of Macedonia in which "the entire universe was reflected" ("The Aleph" 285). Borges writes later that "the mirror that Tariq ibn-Zyda found in a tower (1001 Nights 272), the mirror that Lucian of Samosata examined on the moon (True History 1.26), the specular spear attributed by the first book of Capella's Satyricon to Jupiter, Merlin's "universal mirror" ("The Aleph" 285). In Borges's story, Carlos Argentino Daneri, an untalented poet draws his raw material from the Aleph to cover the whole planet with his dreary boring verses. "La Tierra," a poem to end all poems, a total representation of reality, is related to the miraculous Aleph and the Aleph itself, the little nutshell of microcosms and universe, in one way might be the exotic equivalent of the Library of Babel as the sum of all possible visual representations of the universe, from all possible camera angles, from all possible snapshots.
The Aleph reveals the endless play of meanings trying to give enclosure or structure to its impossible spatial quality. Especially inspiring is its cross-over from the pre-linguistic, mystic, and verbal sphere to the arbitrary signate text with its specific organizing quality. Hence, there are numerous meanings which we may attribute to the Aleph. On the one hand, the Aleph may be a type of mirror and thus a physical object. On the other hand, there are indications that the origin of the Aleph might be a mystical experience, for example Simurgh, a Persian mystic bird that contains all birds or certain spheres described by medieval French theologian and poet Alain de Lille, spheres whose center is everywhere and circumference nowhere (on Simurgh and the “conference of birds” see, e.g., "The Conference of the Birds" (on Simurgh and the “conference of birds” see, e.g., "The Conference of the Birds" by Firdausi). The Aleph is a grotesque character who classifies the Aleph under the rubric of an impos-...
**Divina Commedia.** His enterprise to versify the entire planet begins by buying diverse properties, in Venice and other places like the Aleph itself: "by 1941 he had already dispatched several hectares of the state of North of Queensland, more than a kilometer of the course of the Ojo, a cardboard box north of Veracruz, the leading commercial establishments in the parish of Concepcion, Mariano Cambraces de Alvear's villa on Calle Once de Setiembre in Belgrano, and a Turkish bath not far from the famed Brighton Aquarium. He read me certain laborious passages from the Australian region of his poem" (277). The allusion to the *Divina Commedia* emphasizes the grotesqueness of Daneri's endeavor, an endeavor that classifies, measures, and simultaneously disenchants any poetic impulses that might be held in the idea of Daneri's "Tierra" interacts in the story itself with the implicit reference to the *Divina Commedia* on one side and with the Aleph-vision on the other. The source of his poetic inspiration is the Aleph, but instead of giving us a divine, meaningful, allegorical vision of the world beyond, Daneri gives us a trivial vision of the world seen from the outside in terms of mere appearances and objects. On the other hand, the Aleph also gives us a "true" vision of this world since it reveals to its beholder the inside and the hidden, as when the narrator recalls seeing "the circulation of my dark blood" (283). The Aleph reveals in all its unbearable meaninglessness the horrors and the impossibility of holistic representation and thereby it contrasts both with Dante's god-inspired order and Daneri's neutral, documentary observation. If Daneri is a parody of Dante, in some sense anti-Dante, then Beatriz is anti-Beatrice. While Dante's Beatrice symbolizes a beatific vision, purity of poetry and love, the narrator experiences a chaotic and kaleidoscopic mass within Aleph as the narrator beholds the aforementioned "horrendous remains of what had once, deliciously, been Beatriz Viterbo" (283). Here the comparison with Dante's medieval allegory ends since there is no Virgil to guide the narrator through "the hell of the Aleph" and the reminiscence of Beatriz gradually vanishes.

The equilibrium between an individual narrator's experience and a totalizing global vision of the world is encapsulated in the moment when the narrator apprehends the Aleph: "and I wept, because my eyes had seen that secret, hypothetical object whose name has been usurped by men but which no man has ever truly looked upon: the inconceivable universe" (284). The encounter with the Aleph can be compared to the story as the story of an isolated, often isolated, often in an attic, a story that coalesces with adventure with the thrill a child might feel in the midst of some daydreamphantasm. This first part of the sentence leads us to stories of Poe, Chesterton, or Hawthorne (authors in Borges's library) and to classify it under the fantastic genre. On the other hand, allusions to the *Divina Commedia* give us some deeper insights into this "impossible world" and generate new readings. I posit that the Aleph's chaotic cubist universe relates to Borges's essay "The Analytical Language of John Wilkins" (201). The Aleph is the impossibility, the impossibility of mapping the impossible, as the *thesos* of postmodern geography, comparing the Aleph's inconceivable universe with the city of Los Angeles. However, it seems that Dante's *Divina Commedia* presents an opposite world to this chaotic postmodern landscape. The *Divina Commedia*, an ultimate map of medieval soul space divided into Hell, Purgatory, and Paradise embraces all known celestial, physical, and spiritual space. Every nook and cranny of the space, the whole medieval universe is illuminated by God's presence. His presence imbues the space with a sense of moral gravitation. Good is represented as an intrinsic direction up, while sin pulls the unfortunate deceased down. With heaven at the top of the universe and Hell at the bottom, this internal logic doesn't seem to allow any fissure, any hole, any unpredictability of both physics and morality. Despite this constructed system, Hugh J. Silverman sees the *Divina Commedia*, particularly Purgatory, as heterotopic space. He defines heterotopia as a space "in between" on a vertical axis with utopia above and dystopia below, while "here and now" at degree zero, the horizontal axis can be described as "heaven". Hence heterotopia is a "nowhere" -- it is neither heaven nor Hell. Whereas utopia is a "good place (eu topos)," "dystopia" is the negation of an ideal place. This assumption begs the question whether heterotopias are atemporal ahistorical entities floating between utopia and dystopia. In Silverman's classification there is no place for a dilemma: "The Divine Comedy is a portrait of a degenerate dystopia and a degenerate utopia, and hence an account of a thirteenth-century heterotopia" (180).

Can there really be a thirteenth-century heterotopia? Jacques Le Goff describes this complex web of morality and zeitgeist binding together the living and the dead, angels, and celestial spheres as a real one (181). Narratives about journeys to and from the realm of the dead were considered to be "real by the men of the Middle Ages, even if they depicted dreams" (Wertheim 71). Hence in a set of heavenly spheres or a hellish chasm inside the earth there cannot be a bizarre juxtaposition of disparate entities (heterotopia) not illuminated by divine providence. According to Foucault such a place would not be possible in medieval time since the relation between time signs and things were flexible within a theological frame. Similarly, Borges sees chaotic movements within the confines of his Aleph related to the twentieth century and its technological boom. The inception of this kaleidoscopic relativism is diagnosed to be in the internal rupture and fragmentation of Pax Americana, glorified by Carlos Argentino Daneri as an apologia for modern man (276). To usher us into the world where signs and codes proliferate and where the proliferation of images and information overshadows reality, Baudrillard uses Borges's paradigmatic fiction in the story "Museum, or Exealotopos in Science." In this story, the sociographers of the Empire draw up a map so detailed that it ends up exactly covering the territory it purports to cover for Baudrillard, "the finest allegory of simulation" (1). Because the distinction between the real and its representation begins to be effaced, Baudrillard reads the fable and inverts the process depicted. "Abstraction today is no longer that of the map, the double, the mirror or the territory. A referential being or a substance. It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor survives it. Henceforth, it is the map that precedes the territory -- precession of simulacra -- it is the map that engenders the territory and if we were to revive the

Today it would be the territory whose shreds are slowly rotting across the map. It is the real, and not the map, whose vestiges subsist here and there on the deserts which are no longer those of the Empire, of our world” (2). Borges refers to Baudrillard with his intertext in his Hyperreality essay and his notion of what the map is: "Our vision of the postmodern world, "our deserts" at the fin-de-millennium. He claims we live in a hyperreality of simulations in which images, spectacles, and the play of signs replace the old-fashioned fact and truth on the brow, all production, as well as class conflict as key elements of contemporary society. The supremacy of the map over the territory did not happen overnight, but as a gradual process as Baudrillard argues by documenting a history of reproducibility from the Renaissance until now (80). Baudrillard’s proposal that Borges’s story, "Tlön, Uqbar, Orbis Tertius" as a symbol of simulation that culminates in the third order of simulacrum, hyperreality: “the implication, which grows throughout the story, is, of course, that Tlön is the (hyperreal) world which we (erratically) inhabit and which (erratically) inhabits us. As such, it goes beyond that territory/map Borgesian fable on which Baudrillard had drawn. For the Tlön, Uqbar, Orbis Tertius story does not presume the hyperreal as given, but rather it allegorizes the pattern of its expansion” (99). The question which arises here is if such a reading of the story justifiable. Are there any hidden clues in the text that can direct the reading toward our postmodern condition? As with many of Borges stories, we can read the text as if it were an instance of detective fiction although a detective plot is absent. The narrator continues his investigation through a labyrinth of paper, libraries, and encyclopedias for hidden clues and remnants of the unknown territory that has never been mapped, they are entangled in other texts, into seemingly endless intertextuality, until one of the characters concludes to be "weary of those subordinated discourses of detective nature" ("Tlön" 72). To reconstruct the missing volumes of encyclopedias, in other words, to invent what has been mysteriously dispersed. The detective-narrator in Borges’s story is a person who both reviews someone else’s text and investigates the origin of the text, resembling a machine whose sole purpose is to elicit hypotheses. This is why he registers an “astonished sense of dizziness that I shall not describe, since this is the story not of my emotions” ("Tlön" 71). The hypotheses about what is real and what is not go so far that one might wonder if he, the narrator, or even the reader invented the “hyperreal”. "The "hyperreal" is divided" (2015): Postscript 1947 -- each of which corresponds to a different genre: the first part is a librarian-detective’s investigation into an encyclopedia-induced mystery, the second part elaborates the story that expands into metaphysical speculation, and in the Postscript the strange world of Tlön transforms or intrudes into “our” history and reality. From the discussion between the unidentified first-person narrator (presumably Borges himself) and his friend Biyo Casares, the reader learns that “a few of the book’s readers -- a very few -- might divine the terrifying or banal truth” (68). The presence of a mirror at the end of a corridor leads to a discussion about quotations: "Mirrors and copulation are abominable, for they multiply the number of mankind" (68). This simple quotation becomes the narrative drive which initiates a quest through all the libraries of Europe and the two Americas as the story gradually adds information on Tlön. In the first four additional pages in Volume XLVI of the “Anglo-American Cyclopaedia” found by Biyo (which are, in turn, reprints of the tenth edition of the Encyclopedia Britannica) the narrator and his friend read that the literature of the imaginary country Uqbar "never refers to reality but rather to two imaginary realms of Mie'khans and Tlön" (69). That portends further proliferation of information about the hidden imaginary. Despite the narrator’s and Biyo’s determination to reach the next, more mysterious level by poring over atlases, catalogs, indices, memoirs, and encyclopedias, their pursuit remains unfruitful. It is only when the narrator discovers a copy of Volume XI in the bar of a hotel, where it was left by Herbert Ashe, an English engineer with a taste for the unusual number systems, that the narrative leads to the description of a new territory, that of Tlön. Contrary to a pirated copy of Volume XI in the bar of the U.S. hotel, where it was left by Herbe

perhaps futile literary translation. Indeed, the reader within the text and the reader of the story experience a labyrinth that delays or misdirects the quest for "Tlön, Uqbar, Orbis Tertius." Readers have to complicate their own imaginary one, which is another text made up of the conjunctures about different constructions of reality. Following the clues which invite us to read "Tlön" with reference to hyperreality, I argue that we should more closely analyze the transition when of Tlön's abstract world intrudes into the base narrative. What is important in this transition is the design, that is, the multiplication and profusion of things. The "map that precedes the territory" can instead be seen as an interplay between mirrors and encyclopedias which ultimately threatens our familiar representations. Then the text "Tlön" itself might be the conspiracy of esoteric secret societies, of many authors or one hidden narrator behind these narratives. Finally, since these secret societies and their conspiracy invaded the world, our known history, could we say that the deceiving narrator is culture itself, or some elements of culture that transmit a hyperreal expansion of reality?

In Simulation Baudrillard traces the changing concept of the sign from the Renaissance to the present. One can see arguments which Foucault makes about the power of discourses in The Order of Things as an inversion of the Borges's idea of the hyperreal. In contrast to Foucault, Borges was not focused on theoretical modes of production, but on modes of simulation, orders of simulacra or forms in which objects are reproduced. Orders of simulacra correspond to particular assumptions about the relationship between objects and signs, about the nature of reality and the signifiers that represent it. Each order of simulacrum is based upon a medium, or technique of reproduction such as maps, musical recordings, or digital codes. Baudrillard conceives each medium as a principle that shapes the meaning of social reality in a particular era. The first order of simulacrum is that of counterfeit. It dominated during the classical period from the Renaissance to the industrial revolution. Any objects that were reproduced were viewed as counterfeit copies of a unique original. This form of reproduction corresponded to an assumption that there was a detectable difference between semblance and reality, and between objects and their signifiers. The mirror and its reflection or a map and a territory were not confused with each other. The second order of simulacrum, which dominated during the industrial era, transforms the status of objects: instead of being viewed as a copy of an original, objects are conceived as equivalent elements in a series of two or more identical objects. Objects become under-defined simulacra, or reproductions of each other. The relation between objects and signs is no longer that of an original to its counterfeit, but of equivalence. The principle of mechanical reproduction introduced a new stage of development, because the reproduction of equivalent objects in a series replaced the reproduction of a counterfeit from its original. Simulation, the current order of the simulacrum is based upon the reproducibility of the objects according to a binary model, the digital code reads by computers that translates everything into a binary opposition of zero and one. As simulations proliferate they come to refer only to themselves: a labyrinth of mirrors reflecting images projected from other mirrors onto an omnipresent television screen, which in turn refers to the image or encyclopedic data also produced by mirroring each other. The sign substituted for the real and thus hyperreality occurs.

According to Baudrillard, the story of the "conjunction of mirror and encyclopedia" (68) can be read as an odyssey of the sign on its way to hyperreality is the Encyclopedia Britannica, although it is just an arbitrary and incomplete taxonomy of the universe. Its reproductions are almost similar and just one of them contains a brief article on Uqbar. The same duplication is repeated with Volume XI of the encyclopedia entitled "Orbis Tertius." The name "third world" refers to a world that is tertiary in so far as it is the projection of a projection, the imaginary realm of the imaginary realm of Uqbar. The scattered signs of hyperreality are discovered in encyclopedias in different locations around the globe: one volume left by Herbert Ashe in Argentina; the second copy turns up later in a library in Memphis, Tennessee; and the third, however unearthed. Ashe's encyclopedic data contains additional information as does Bioy's. Making the theme of duplication even further, idealism, the reigning philosophy in Tlön, makes it possible to duplicate lost objects. The encyclopedias in Borges's story constitute an attempt at full representation of reality. However, at the same time, the narrative complicates its verifiability by an elaborate chain of duplications, counterfeits, symmetries, and small variations. But sometimes these very minute variations and forgeries (noticed only by bibliographic librarian-detectives) can trigger changes in other texts and finally stir things outside the encyclopedias: "In the most ancient regions of Tlön one may, not infrequently, observe the duplication of lost objects: Two persons are looking for a pencil; the first person finds it; but says nothing; the second finds a second pencil, no less real, but more in keeping with his expectations. These secondary objects are called hronir, and they are, though awkwardly so, slightly longer... It is hard to believe that they have been systematically produced for only about a hundred years, but that is what Volume XI tells us." ("Tlön" 77)

In its very nature as an augmented copy, Ashe's version of the encyclopedia is itself a hron, a secondary and more satisfactory object than the hronir, and this hron is itself a replica of an earlier one, the Encyclopaedia Britannica. So we have two hronirs which are literary texts, together with the story's own example of a hron, a pencil, which is the instrument texts may be written with. The quotation of one of Uqbar's heretics: "mirrors and copulation are abominable because they multiply the number of minds" (68) appears to have been a misquotation. As such, a misquotation, it takes its place in a long line of other errors and counterfeits that transformed into simulations. Simulation, for Baudrillard, is not just to feigned presence, simulation threatens the difference between "true" and "false," between "real" and "imaginary": the simulator produces "true" symptoms of illness that might confuse Cartesian clarities. The biggest simulation is that of religious icons which not only represent the divine visually, but simulate divinity and ultimately suggest that that god may be a simulacrum as well. In other words, simulation invoked in the articles of encyclopedias invaded our world and signs of the real are substituted for the real itself: what hronir produced in one medium continue their multiplica-
tion through other media in alchemy or scientific simulation.

The story of the conjunction between mirror and encyclopedia ends with a conspiracy in which abstract things of Tlön invade the known world. This secret invasion is terrifying. It is terrifying because the secret transformation is constant, inevitable, and perhaps irreversible; furthermore, it may lead to the uncritical acceptance of any system that gives the "appearance of order -- dialectical materialism, anti-Semitism, Nazism" (81). Or it may lead beyond these threats to the banal: the order of simulacrum and hyperreality which reflects the postmodern condition. Or reality may change even beyond our expectations, since Tlön's objects will be spreading around the world according to an unknown plan. In any case, the disintegration of the narrator's world is inevitable and irreversible: "If my projections are correct, a hundred years from now someone will discover the hundred volumes of The Second Encyclopedia of Tlön. At that, French and English and mere Spanish will disappear from the earth. The world will be Tlön" (81). Tlön's object will rule. In this sense, Borges's story is comparable to the bizarre metaphysical scenario Baudrillard's describes in Fatal Strategies according to which objects triumph over subjects within an obscene proliferation of things. Based upon his analysis of consumer society in which advertising, display, fashion, mass media, and the proliferation of commodities transform use and exchange-value into what he calls sign-value, Baudrillard melancholically describes an existence among numerous objects: "we live according to their rhythm and according to their incessant succession. It is objects which today observe our being born, which accompany our death ... and which survive us" (Baudrillard qtd. in Kellner 4). Thus both Borges and Baudrillard, although in different discourses, envisioned a new metaphysics of the object and the defeat of the subject. Douglas Kellner argues Baudrillard anticipates the possible future by exaggerating present tendencies and thus providing early warning about what might happen if present trends continue. Similar allusions may be read into Borges' narrative, although we will never be sure whether the dystopian future has anything to do with Tlön's objects.

Tlön's world, however strange, is ordered; it seems to be an anti-Aleph. Aleph itself, a little mystical object, is chaotic, non-ordered, simultaneous, and unpredictable, a mixture of horror and wonder. To understand this little space and its enclosed whirlpool of flashes, energy, and chaos would be similar to the lines with which Stephen Hawking closes his Brief History of Time: "It would be the ultimate triumph of human reason -- for then we will know the mind of God" (193). We can also read the Aleph as the manifestation of postmodernist relativism, a relativism that far from providing a unified equation of the universe causes a vertigo of assumptions and projections. In this gloomy future we are lost in postmodern relativism, language games, and a social milieu that resembles the description of Tlön where "a system is nothing but subordination of all the aspects of the universe to one of those aspects of the universe -- any one of them" (74). In other words, heterotopia is a juxtaposition of disparate concepts, ideas, and things that are under the constant threat of suddenly caving in -- may ultimately lead to eternal Hobbesian confusion. Unlike chaotic Aleph, the Tlön intrusion disguised by the appearance of order like the grand narratives of modernism ("dialectical materialism, anti-Semitism, Nazism") follows the "rigor of the chess masters, not of angels" (81). Its prophecy is both terrifying and revealing: terrifying because of an undercurrent of conspiracy, and quieting because it satisfies the yearning for order. Tlön might end up in a postmodern universe of hyperreality in which entertainment, information, simulation, and remnants of the subject surrender to an overwhelming flux of images. Heterotopia and hyperreality are either the result of rupture, a radical break from modernity or a continuation of modernism that develops into a new dimension. However, both heterotopia and hyperreality cause confusion and disorientation and lead to a world where the simulated reality of Disneyland stands side by side with a hyperreal tour offered by the Holocaust Memorial Museum in Washington DC during which visitors receive a card that matches their "race and gender to the name of a real actual victim or suspect victim or suspect criminal" (Appignanesi, Chris Garratt, Ziauddin Sardar, and Patrick Curry. Introducing Postmodernism: A Graphic Guide. Cambridge: Icon Books, 2004, 29). In conclusion, I conclude with a quote by Fredric Jameson who, in Postmodernism, or, The Cultural Logic of Late Capitalism, calls for at least a glimpse into "the unknown" (51). Looking ahead, Jameson hopes for a new mapping and remapping in order to "enable a situational representation on the part of the individual subject to that vaster and properly unrepresentable totality which is the ensemble of society's structures as a whole" (51).

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