



## **Dedications**

*To my beloved parents to whom I owe an immense gratitude and love. They supported me all along my studies.*

*To my dear brothers: Said and Djamel.*

*To my dear sisters: Faroudja, malika, Louiza and Ghania.*

*To my darlings: Amel and Nassima.*

*To my closest and beloved friends: Samira, Laititia, Sonia, Raouf, and Dalila.*

*To all English students, teachers and readers.*

*KARIMA*

## **Dedications**

*To my beloved parents, Abdelkader and Nekkar sadia, who supported me all along my studies.*

*To my dear sisters: Tarekia, Tassadit, Djamila, Souhila and the little angel Ryma.*

*To my dear brothers: said, Amar and Arezki*

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## **Abstract**

*The present dissertation studies the issue of difference that shows racism, sexism and the subordinate position of women in Jorge Luis Borges Collected Fictions (1944). This study aims to highlight the differences that exist in South America during the twentieth century, the social instability between different races and sexes that led to the confusion between characters from different stories. To achieve our purpose we have relied on Audre Lords theory called Sister Outsider Essays and Speeches: Age, Race, Class and Sex: Women Redefining Difference (1984). This dissertation follows the IMRAD method. It has three chapters. The first one is devoted to the non-recognition of difference the three stories show how the superior race dominate the lower one, while the second deals with racism and sexism, the two stories women are portrayed as object. The last chapter deals with women and how they tried to achieve equality and join power.*

*To sum up this work centered on the position of women some stories women are without any resistance and in other stories, women are evidence of courage.*

## General Introduction

Argentinian literature is more than mere artistic poetry and fiction or experimentation with writing; it is a political practice that involves writers, intellectuals, audiences. Although Spanish is the main language, there are some works that take part of the Argentinean corpus and use other languages such as French and English. Throughout the nineteenth century, many writers attempted to capture reality in their stories through the faithful recounting of details of life; they attempted to give life to their characters and stories, even when these details were ugly or difficult to bear.

Literature has built a strong tradition, which uses it to rewrite itself. Jorge Luis Borges regarded as the most famous writer during the twentieth century and the most prolific one whose essays, poems and short stories have been described as "the great bridge between modernism in the world literature"<sup>1</sup>. The first half of the twentieth century Latin American Literature was blessed with many fine poets such as Gabriela Mistral, Cubans Nicolas and Jorge Luis Borges who is the leader of the avant-garde or the vanguardia, as it is known in Spain.

Jorge Luis Borges, in his *Collected Fictions* (1998 ) describes the most fantastic of scenes in simple term, seducing us into the forking pathway of his seemingly infinite imagination. He depicts the true realities behind the masks and stage sets of life, by the fact that he was from Argentina. He centered the concept of identity in most of his stories since Argentina is a continent which is full of people who are struggling intensely with their own identities; therefore, Borges has attempted to explain us in his stories the concept of identity through different characters.

This research is an attempt to explore the issue of difference through presenting women's position, racism and the non-recognition of these differences between the self and

the other. It is significant to mention that the twentieth century was shaped by the feminist movement. *In Age Race and Sex Women Redefining Difference*. Audre Lorde describes herself as black, lesbian and feminist; she focuses on how her different identities shape her life, and how personal identity is found within the connections between seemingly different parts of life. Many writers used their voice to depict women's position in the Latin American society especially the Argentinian continent where women were absent because of the inherent superiority of one race and sex over the other.

The theorist Audre Lorde tries to explain in her speeches and essays *Sister Outsider* the differences that exist in the United State of America especially the way that black women, poor women and women of the third world have been treated. They are regarded as alien and other; she also sheds light on women's equality, emphasizing the fact that the human beings must recognize those differences that exist between theme in order to ignore the social instability in society, and to reject these differences. In her speeches and essays *Sister Outsider*, she writes that "Refusing to recognize difference makes it impossible to see the different problems and pitfalls facing us as women"<sup>2</sup>.

Borges's *Collected Fictions* considered as one of the most significant work which presents differences that exist between male and female characters, between self and the other and the non recognition of these differences. Thus, our aim in this research is to present the work of Jorge Luis Borges and to examine his stories through different characters by relating different issues that ruled in the Argentinian continent to the theory of Audre Lorde, *theory of Difference*.

## Review of Literature

Borges's *Collected Fictions* has been considered as the most famous work of the twentieth Century. This work demonstrate the position of women and the non-recognition of these differences in term of gender and race, it has received much attention and literary criticism from different perspectives.

Metaphysical Philosophy works with abstract concepts of identity, time and space. Borges's stories depicted his fascination for the nature of time and influences on identity. Through the story of *The Aleph*, Mary McBride observe that existentialism is a theme habitually employed. In one of her critiques about existentialism, she writes *The Aleph and the relativity of human perception*. She believes that 'Borges illustrates the assumption that the only meaning for human existence is created through that individual's experience and that existence has no other significance''

In 1975, John Updike wrote that Mr. Borges Driest paragraph is somehow compelling. And that, ''His fables are written from a height of intelligence less rare in philosophy and physics than in fiction.'' He also adds, ''Furthermore, he is, at least for anyone whose taste runs to puzzles or pure speculation, delightfully entertaining''<sup>4</sup>.

In the article *The Decompression of Meta-bogesin" Borges and I*, Kanex. Faucher 2004 claimed that,

Borges and I presents its readers with a perplexing riddle who is The author ?the narrative , set in Buenos Aires, proceeds by detailing a first person account of the narrator's feelings of detachment and resignation that the other part of him, the dominant ego or subject of the exposition, eclipsing his own unique and honest life as a scribe of the people<sup>5</sup>.

The author in this story speaks of Borges as someone who is only interested in the acclaim of being a recognized author rather than having any time of investment in the craft itself.

Likewise, Audre Lorde is considered as one of the leading figures in black feminist studies in the 1970s received many critics in the article liabilities of language :Audre Lorde

*Reclaiming Difference* by Lester C. Olson 1998 argues that, ‘‘As a rhetorical critic, I have been actively listening to Audre Lorde’s public speeches across multiple differences, including age, race, sex, parental status, political commitments, religious conviction and economic’’<sup>6</sup>. The act of misnaming such differences may be understood as a way of practicing relationships of domination in the interest of political power, moral judgement and social privilege.

Martha Minow explains that, ‘‘Difference is only meaningful as a comparison. I am no more different from you than you are from me’’<sup>7</sup>. There are differences between the self and the other, we can not survive without these differences but not in term of separation and confusion between different race and sex, she also provides useful starting point for discussions of diversity in contemporary U S culture. Whereas, Gloria T. Hull writes, ‘‘when Lorde’s names herself *Sister Outsider*, she is claiming the extremes of a difficult identity.’’<sup>8</sup>. She also remarks that,

‘‘Lorde’s seemingly essentialist definitions of herself as black/lesbian/mother/woman are not simple, fixed terms. Rather, they represent her ceaseless negotiations of a positionality from which she can speak’’<sup>9</sup>. Hull comments Lorde ‘‘is repository of others personified’’<sup>10</sup>. Most of us may be located both inside and outside of the imagined communities to which we appear to belong, but Lorde was especially so as a consequence of her membership in several subordinated communities.

## Issue and Working Hypothesis

From our review of some of the literature and critical reception of Borges *Collected Fictions* (1944), one can argue that his work have received much attention and different interpretation from several perspectives concerning human differences through race, sex and identities. This supports our belief that the stories used in our research have never been undertaken as a subject matter of study.

Since most of Borges stories portrayed women and their position in Latin American society during the twentieth century, we propose to shed light in some of his stories by relying on Audre Lorde's theory of Difference in *Sister Outsider: Essays and Speeches* which was published in (1984), she writes on how to understand the non-recognition of differences, how racism and sexism are seen as obstacle to women and she focuses on the equality between different sexes and races.

As for the methodological outline to implemented in our research, our dissertation is composed of a general introduction in which we define the issue of difference in relation to race, sex and review some of the critiques produced on Borges's *Collected Fictions* as well as critiques related to the *Theory of Difference* by Audre Lorde. As far as method and material section are concerned, it will provide the brief summary of the theory, the historical background, and the biography of the author and the different synopses of selected stories.

Our result section will focus on the general findings of our research; whereas, the discussion will be dedicated to the understanding of redefining *Differences*. The conclusion of our dissertation will be concerned with the restatement of the main issues explored in our piece of work.

## End-Notes

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## **Method and Materials**

### **1. Method**

This part of our dissertation sheds light on the theory relied in our study. We borrowed some concepts which are relevant to our work from Audre Lorde's *The Theory of Difference*. Her work was formed on her experiences of racism, homophobia and oppression throughout her life in the united state of America these experiences formed her theory of difference .

### **Audre Lorde's Theory: A Theory of Difference**

Audre Lorde is an American writer, feminist, womanist, librarian, civil right and activist. As a poet, she is best known for technical mastery and emotional expression, as well as her poems that express anger and outrage at civil and social injustice. Her poems and prose deal with issues related to the civil rights, feminism, and the exploration of black female identity.

In her theory of difference, Audre Lorde declares that much of European history conditions see human differences in simplistic opposition to each other dominant /subordinate, bad/good, superior/inferior, where the good in society is defined in terms of human needs. Her argument in redefining difference stems from the idea that the other who must bridge the gap is "the oppressor who maintain their position and evade responsibility for their own actions."<sup>1</sup> There is a constant need, a constant, "responsibility of the oppressed to teach the oppressors their mistakes."<sup>2</sup>

Response to difference is not individualised and never before was it seen an action, but on the whole it is a unified response that has been taught within the very foundation of society. Consequently, "we have no patterns for relating across our human differences as equal as to those differences which have been misnamed in the service of separation and

confusion.”<sup>3</sup> However the important thing to understand is that Audre Lorde does not believe about widened gaps between individuals, but considers the importance of the, “refusal to recognize those Differences and to examine the distortions which results from our misnaming them and their effects upon human behavior and expectation.”<sup>4</sup>

Lorde says that racism and sexism are “a belief in the superiority of one race /sex over the other.”<sup>5</sup> We are conditioned by society’s concepts to think as they want us to think. Another point that Lorde has dealt with in her essay is about the mythical norms that have not developed tools for creating change within our lives. Each society projects its norms and as it were each one of us within our hearts knows that, “that is not true.”<sup>6</sup> This norm in America is usually defined as white, thin, male, young, heterosexual, and Christian. As a person at the centre of itself, society offers the example of sisterhood as a “pretense to homogeneity of experience covered by the word sisterhood that does not in fact exist.”<sup>7</sup>

Lorde goes far to talk about the economic way of art offering by giving the example of poetry requiring less economic investment than prose. She writes that, “poetry is the most economical.”<sup>8</sup> In this way, society establishes a hierarchy of class within arts. Prose is for white rich women but poetry is for black and poor women. She believes that part of the perpetuation of this fear of differences is a historical amnesia; the more we ignore the past the more we are likely to keep repeating the same mistakes.

Lorde explains the misrecognition of, “the difference of race between women and the implications of those differences present the most serious threat to the mobilization of women’s joint power.”<sup>9</sup> There is a hierarchy of power that disseminates who is self and who is other. In this case, white woman on top black and other minority women occupying the role as”other.”<sup>10</sup> The refusal to recognize those differences makes it impossible to see the pitfalls facing women.

So, within African American communities there is a unification where racism is

concerned; she says, “differences between ourselves as black women are also being misnamed and used to separate us from one another.”<sup>11</sup> Black women may fail to recognise those differences. She writes that, “some black women still refuse to recognise that we are also oppressed as women, and that sexual hostility against black women is practiced not only by the white racist society, but implemented within our black communities as well.”<sup>12</sup>

Moreover, Lorde explains that the monolithic of social control has been designated to regard only one binary side of difference between man and woman, and that the nature of this difference requires that women learn to bridge the gap to “recognise the master’s difference in order to survive”<sup>13</sup>. She claims that woman’s future survival is based upon, “our ability to relate within equality”<sup>14</sup>.

In her conclusion to her essay, Audre Lode concludes with a poem using the very form of privilege prose and artistic fashion.

## **2. Materials**

This part will offer the historical background, the biography of Jorge Luis Borges. In addition, we will provide different synopses of his selected stories in his *Collected Fictions*.

### **a- Historical Background:**

Latin America refers to the Spanish and Portuguese speaking countries in the new world, and it is well known for its important artistic movement named the Avant-Garde that reflected several European movements, especially Surrealism. Latin American literature produced several master works by famous authors like Jorge Luis Borges during the first half of the 20 century.

The history of Argentina can be divided into four main parts: the Pre-Columbian time or the early history, the Colonial period from 1530 to 1810, the Period Nation Building from 1810 to 1880 and the History of modern Argentina. At the end of the 19th century and the

beginning of 20th century, there were at least two great waves of immigration, which made Argentina have one of the highest white of population in the continent. These immigrants were mainly from Italy and Spain; it has also the biggest Jewish population in Latin America.

The Avant-Garde emerged mostly in Argentina, Uruguay and Paraguay by Jorge Luis Borges as a leader ;whereas, the regionalist novel aspired to give a direct unmediated version of Latin American reality. Borges saw in gaucho tales the repetition of Greek and biblical myths; he mastered the tale based on apocryphal references, sources and grammatically rejected long fiction. He exerted a strong influence on the direction of literary fiction through his genre bending metafiction, essays and poetry influenced by the work of such fantasists as Edgar Allan Poe and Franz Kafka.

Jorge Luis Borges actively shaped Latin American literature through his short stories, poems and translations even though he spent many years of his life abroad. He was nevertheless deeply involved in the cultural and political dynamics that were shaping Argentina during his life. Simultaneously, he redefined a generation of thinkers, populated ideas that would challenge political ideologies around the world, and championed a new style of literature for which he would become famous such as "Pierre Menard, Author of the Quixote" in 1939 and the Garden of Forking Paths in 1941.

Jorge Luis Borges has attained the status of one of the major literary figures of the twentieth century, a master poet and essayist, as well as an architect of the short story. His work has not only influenced the way writers write, but also the way readers read, using fiction and fantasy literature, western adventures, detective stories, self-reflective raconteurs as narrators, philosophical perplexities and phenomenological uncertainty. Borges created a body of fiction concerned with ideas: archetype, environment and paradoxes rather than with character, psychology or interpersonal and social interaction.

## **B-Biography of the Author:**

Jorge Francisco Isidoro Luis Borges Acevedo is an Argentine short story writer, essayist, poet and translator. He was born in Buenos Aires, Argentina on August 24<sup>th</sup>, 1899. Later, he moved with his family to Switzerland in (1914), where he studied at the college de Genève, on his return to Argentina in 1921, he brought with him the ultralist mentality; he rediscovered the city and began to comprise a series of poems celebrating Buenos Aires in the Avant-Garde style which is engendered in Spain. He published his poems and essays in Surrealist Literary Journals. He also worked as librarian and public lecturer.

Borges began writing poems in the city's praise producing his first publication which was a volume of poems entitled *Fervor de Buenos Aires*, *Poemas* (1923) the eight years before his death proved to be the most productive in terms of Borges' Literary career. He wrote his best stories that are later collected in *Fictions* and a volume of English translations *The Aleph and Other Stories* from 1933-1969. He also wrote some detective stories in collaboration with another writer under the pseudonym H. Bustos Domecq entitled *Seis Problemas Para Don Isidro* published in 1942. After a series of dramatic events including the death of his father and a severe head injury, he suffered and subsequent to blood poisoning so he changes his style. These dramatic moments in his life are regarded as the impetus that would unlock his creative potential and lead to the philosophical and fantastical themes quintessential to Borgesian Literature.

By the year of 1955, he was appointed as director of the national public library and professor of English Literature at the University of Buenos Aires. He became completely blind by the age of 55. In 1961, Jorge Luis Borges came to international attention when he received the first Formentor Prize, which he shared with Samuel Beckett. In (1973), he won the Jerusalem prize. Jorge Luis Borges died of liver cancer on June 14<sup>th</sup>, 1986 in Geneva.

## **C- Synopses of Selected Stories**

### ***The Unworthy: (1970)***

The Unworthy from the *Brodies Report* was published in (1970), is a story that speaks about a Jew man who lives in Buenos Aires, he hides his true identity that he is a Jew gaucho's man. No one discovers his race, his wife and closest friends don't know anything about this reality. He tries to change everything such as his name to Santiago in order to be like the natives Argentinians, he explains how the Jews are viewed by the others as bald and kanced, later on he meets his friend Francisco Ferrari who shows him the way to be a native Argentine.

### ***The Brodie's report: (1970)***

*Brodie's Report* was published in (1970). It tells the story of a doctor who describes the tribe he gives it the name of yahoos who had a king lived far from his queen in another citadel, and she has not the right to meet him; and his power is absolute, the queen betrayed him and offered herself to another man. The yahoos killed the king at the end.

### ***The Interloper: (1970)***

*The Interloper* from the *Brodie's Report* was published in (1970). It narrates the adventure of the two brothers from the Nelson family named Cristian and Edwardo who were working together in business and had oxes. At the beginning Cristian finds Juliana he gave her home, she was as a servant, obey to his orders. Then she was used by the two brothers and became their victim they exchange her and use her for their desires and also to gain money as a product. After that, she discovered that the two brothers loved her in secret at the same time. So Edwardo prefers to kill her and gain his brother, then continue their journey.

### ***The Dead Man: (1949)***

The story is taken from the *Aleph* first was published in (1949). It deals with the life of a companion from Buenos Aires Benjamin Otalora, who had killed a man and had to left the country with a letter of introduction for Azevedo Bandeira, a local caudillo. While searching for this man, he has participated in a knife fight and blocked a lethal blow intended for a man he later discovers to be Bandeira himself. Benjamin Otalora joins his band of gaucho smugglers. Little by little, Otalora becomes more greedy and ambitious, taking more risks, making more decisions and befriending Bandeira's body guard Ulpiano Suarez to whom he reveals his secret plan to take Bandeira's place as a leader of the group. The plan is a result of his desire to possess Bandeira's most important symbols of power: his horse, his saddle and his woman with the bright red hair.

One day after a skirmish with a rival band of Brazilians, Otalora rides Bandeira's horse back to the ranch, spills blood on the saddle and sleeps with the woman. The end of the story occurs on a New Year ceremony after day of feasting and drinking at midnight when Bandeira summons his mistress and brutally forces her to kiss Otalora in front of all the men. Otalora realizes before he dies that he had been permitted the pleasure of power and he never was anything more than a dead man.

### ***The Other Duel: (1970)***

This story from the *Brodie's Report* was published in (1970). It spoken about the Gaucho men used by the captain Juan Patricio Nolan who used these two characters to play the game of the truco, and run race in order to gain money. When their county needed them they became soldiers and at the same time slaves of the captain through cutting captives throat. Manuel Cardoso and Carmen Silveira used their power as a men to dominate the woman who called "La Servilian" through throwing her between them.

### ***Emma Zunz: (1949)***

The story from *the Aleph* was published in (1949). Began once returning home from the tarbuch and loewenthal textile mills on January 14<sup>th</sup>, 1922. Emma discovered in the rear entrance hall a letter sent by the boarding house friend posted in Brazil, informed her that her father had died by taking a large dose of veronal and died in the 3<sup>rd</sup> of the month in the hospital of barge , Emma raised the piece of paper and went to his room, she hid it in a drawer, in the growing darkness Emma wept until the end of that day for Emanuel Maier who in the old happy days was Emanuel Zunz so she remembered that her father many things as the summer vacations, her mother .....also remembered that her father on the last night had saw to her that the thief was Lowenthal the manager of the factory now one of the owners, and this was a secret which she believed that it was a link between herself and the absent parent.

Emma Zunz derived from this slight fact feeling of power she declared herself as usual against all violence. Emma decided to continue her life and make friends but she kept the idea to take revenge so she phoned Lowenthal, in simulated that she wanted to confide on him. She did many things and many steps which are terrible to afford her the taste of victory and justice. She lived in perplexing disorder of disconnecting and atrocious sensations, but at the end she succeeded to take revenge, she killed Loewenthal by a revolver that she found on a drawer, so she shut him, he saw her by astonishment and fury than he died

### ***The Duel:( 1970)***

The story is taken from the Brodie's *Report* was published in (1970). It was about two female protagonists Clara and Marta Pizzara, it began with the discription of Clara who was less intellectual, than understanding, not clever , but she was intelligent she had a dream to become a painter as her friend Marta. Clara was married with a rich and very known man at that time , after the death of her husband she decide to become a painter, so she considered that the art of painting is more important than any other success. Clara realises her dream as a

successful woman in the area of painting thanks to the encouragement of her friends who was proud of her. At the end ,Clara died and life became meaningless to Marta.

***The Widow Ching Pirate: ( 1935 )***

*The Widow Ching Pirate* is a sketch by Jorge Luis Borges from his early works *The Universal of Iniquity* published in (1935). This story deals with a "Corsair Woman" Ching Shih who controlled the sea and took the place of her husband after his death as a pirate. Ching Shih is a powerful woman she challenged the empires of the time, such as the British and Portuguese she made many rules that the other pirates must respect and follow her because she protected woman from rape.

## END-NOTES

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2. Ibid.

3. Ibid, 855.

4. Ibid.

5. Ibid.

6. Ibid.

7. Ibid.

8. Ibid.

9. Ibid, 856.

10. Ibid.

11. Ibid, 858.

12. Ibid, 857.

13. Ibid, 859.

14. Ibid.

## Results and Discussion

### Results

Our research work has focused on differences between man and woman in the selected narratives *Collected Fictions* translated by Andrew Hurely (1998). The analysis has centred on the most differences that exists between many sexes and races in South America during the twentieth century. To follow this literary investigation, we have used some key notions from Audre Lorde's *Theory of Difference*.

As a first major result, we have come to conclude that the differences are misnamed between different race and sex ,The superior race dominates the lower one and women are subordinate whereas men are the dominant. The two stories from Jorge Luis Borges depicts the non recognition of differences through using different characters. For instance in the three stories, *the Unworthy*, *Brodie's Report* and *the Interloper* the writer reveal us how the uncommon man is ignored and dominated by the other in the city of Buenos Aires in the first story and how women have been treated as inferior in the two other stories.

The second result is that race and sex have been seen as an obstacle for women to join power, in the stories of *The Dead Man* and *The Other Duel*. Women are portrayed as objects used to coincide the two men into sexual relationship. In *The Dead Man*, the protagonist Benjamin Otorora uses the woman with the red hair as a means to coincide with azevedo Bandeira into sexual affair. Likewise, in *The Other Duel*, the woman is humbled and her status debased, especially when she is thrown by the two heroes Manuel Cardoso and Carmen Silveira.

As for the third main result, we consider that women are superior in *Emma Zunz*, *The Duel* and *The Widow Ching Pirate*. Thus, these stories show the strong social positions of women. In the story of *Emma Zunz*, the writer describes how the female protagonist avenges

the death of her father by sacrificing her virginity. In *The Duel*, Borges depicts how the female protagonist Clara has achieved her dream through becoming a famous painter although, the obstacle that faced her as a woman with her family and after her marriage . In the last story, *Widow Ching Pirate* is portrayed as a lady pirate since she is at the head of high-see fleet, fighting against military forces the Portuguese and British Empires.

To sum up, *The Collected Fictions* centred on the position of women in Borges's stories. In some of them, women faced distortions they underwent without true resistance , but in other ones, they conveyed evidence about courage, intelligence, merit and intellectual capacities so as to enjoy equality with man.

## **Discussion**

In this part of our dissertation, we will discuss the issue of difference as highlighted in Jorge Luis Borges *Collected Fictions*. The first chapter of the discussion section deals with the non recognition of differences as a historical amnesia, by illustrating these stories: *The Unworthy*, *Brodie's Report* and *The Interloper*, these stories reveal how the distinction is misnamed and make confusion in a society. The second chapter discusses racism and sexism, these two concepts are distortions that face women to join power through examining two stories *the Dead Man*, *the Other Duel*, which explain how the superior race dominates the other and women placed in the subordinate position. The third chapter sheds light on the equality of women and their resistance through examining these stories *Emma Zunz*, *The Duel* and *The sketch The widow ching pirate*. The writer, in these stories, explains how women try to occupy strong position and to share equality with men.

### **Chapter One: The Non Recognition of Difference as a Historical Amnesia in**

#### **The Unworthy, The Brodies Report and The Interloper**

In human existence, the non recognition of differences which exist in every society creates the inequality between human beings. Through ignoring the past and repeating its mistakes these differences are misnamed, which leads to the trapping power inside society. The author Jorge Luis Borges in his collected fiction (1998) demonstrates this issue in the American society.

The non recognition and the misnaming of differences is also called by Audre Lorde as a historical amnesia, so we will analyse the three stories entitled: *The Unworthy*, *Brodies Report* and *The Interloper*.

*The Unworthy* is a story about a man who lives in Buenos Aires he cannot tell Anyone his identity that he is a Jew man. He said 'I am going to tell you about

something (fischbein began) that I have never told anyone before.”<sup>1</sup> The man is hiding his true identity; he was coming to Buenos Aires when he was a child “I was born in urdinarrain, which I only barely remember, when my parents came to Buenos Aires, to open the shop, I was just a little boy.”<sup>2</sup>

The man can not tell the other about his original city and his true identity The uncommon man said “I don’t know whether I’ve ever mentioned that I’m from Entre Rios-I won’t tell you that we were Jewish gaucho’s.”<sup>3</sup> The differences between the citizens are used in the sense that creates confusion. Audre Lorde in her speeches and essays focused about this misrecognition of differences between different races. She declares that “those differences have been misnamed and misused in the service of separation and confusion.”<sup>4</sup> She wants to tell us that the differences which separate the human beings create a sense of confusion. This story shows how the Jew man is different from the others in the city of Buenos Aires. He tried to hide his true identity even his wife and his closest friends do not know his real origins “My wife Ana doesn’t know about this, nor do my closest friends.”<sup>5</sup>

Even if his wife and closest friend doesn’t know anything about his past, childhood and his family, he wants to be a native Argentine like the others, but the distortions that faced him as an uncommon man doesn’t permit him to have an important place in this city. They saw him as disregard one who hasn’t right to be respected by the others.

Audre Lorde also sheds light on the recognition of differences between different race and sex must be load with dignity. She says that, “for as long as any difference between us means one of us must be inferior, then the recognition of any difference must be fraught with dignity.”<sup>6</sup> The Jew can never be equal to the other people from the city.

The uncommon man is the one who is brave respectable and the person, who wants to struggle in order to show his identity, but the different distortions do not permit him to be equal with the other people from this city he remarked that, “ I have this bookstore that I enjoy and whose books I read. I have friendship, like ours; I have my wife and children; I have joined the socialist party-I’m a good Argentine and a good Jew. I’m respected and respectable.”<sup>7</sup> Even if he is a respectable man, he has his family and his bookstore, but he is seen as other, inferior. Because they do not examine the different distortions that face them in order to recognise these differences which results from human behaviour and their different expectations and the theorist points out that “our refusal to recognize those differences, and to examine the distortions which result from our misnaming them and their effects upon human behavior and expectation.”<sup>8</sup> The Jew man in this story is kanced and ignored by the other race. He said “the man you see now is almost bald; at that time I was poor jewishkid with a red hair in a tough neighborhood on the outskirts of the city.people looked at me as an inferior one. I tried as all young fellows do, to be like everyone else.”<sup>9</sup>

He wants to be like the other people, but the differences between them are misnamed and separate them through seen him as an inferior man. The theorist says that “we find ourselves having to repeat and relearn the same old lessons over and over our mothers did because we do not pass on what we have learned, or because we are unable to listen”.<sup>10</sup> These differences between races are related to the repetition of the old lessons and the same errors from the past, what Audre Lorde called it the historical amnesia because they ignored the past, so they were encouraged to repeat its mistakes “because we do not pass on what we have learned”.<sup>11</sup>

The Jew man changes also his name just in order to be like the other and to omit the differences that exists between them as it is claimed in the story,

I had started calling myself Santiago to make the Jacob go away, but there was nothing I could do about the fischbein. We all come to resemble the image others have of us. I sensed people's contempt for me, and I felt contempt for myself as well. All that time, and especially in that setting, it was important to be brave, I knew myself to be a coward."<sup>12</sup>

Even if he changes his name to Santiago, he will always stay a coward and a man who is dehumanized by the superior race.

The uncommon man is ignored; he has no friends, "I had no friends my own age. I didn't go to the corner bar that night. I wish I'd never gone. But little by little I became convinced that the invitation was an order, I went in Ferrari was presiding over one of the tables."<sup>13</sup> The Jew man knows other men around this table. He said "I knew the others' faces; there were probably seven, all told. Ferrari was the oldest one there, except for one old man of few words, and weary ones, whose name is the only one that from my memory has not faded: don Eliseo Amaro."<sup>14</sup> The writer describes how Francisco Ferrari treated the Jew man "Ferrari had me sit at his left, don Eliseo had to change seats."<sup>15</sup> He gives him a place with the others around this table, at the beginning they don't accept to share with him the same table, but it is the order of Francisco Ferrari they don't do anything "at first it was hard for them to swallow the little red-haired Jewish kid, they finally did, though, because Ferrari wanted it that way."<sup>16</sup>

Francisco Ferrari and the others were also Jews, but because the strange neglected man is from Rios, he is different from them "in spite of their names, which were mostly Italian, they all felt themselves (and were felt to be) natives Argentines, even gauchos."<sup>17</sup> The strange uncommon man was given a nickname "they wound up calling me little Shenny, there was no contempt in the nickname."<sup>18</sup>

*The Unworthy* depicts women as object, inferior and misrecognized; they can not join power because the differences between gender are ignored. Audre Lorde also illustrates this point when she says “ignoring the differences of race between women and men and the implications of those differences present the most serious threat to the mobilization of power”.<sup>19</sup> In this story, the author makes reference to women as objects especially when they talk about them like cards “they talked about women, cards, elections”.<sup>20</sup> They are not depicted as human beings.

Another famous story from Jorge Luis Borges where he portrays the non recognition of differences is *the Brodie’s Report* in a citadel where the queen is portrayed as an inferior character. The theorist claims that “the old patterns, no matter how cleverly rearranged to imitate progress, still condemn us to cosmetically altered repetitions of the same old exchanges, the same old guilt hatred, recrimination lamentation and suspicious”.<sup>21</sup> In this story the writer shows how the old patterns condemn the female character.

Throughout this analysis of *Brodie’s Report* story we find that some female characters are slaves and the Queen they have the same living conditions. They are all under the authority of the King; they serve him and obey to his desires and take care of him. In a patriarchal society, man is the subject; “the only persons who may enter are four witch doctors and a pair of female slaves who serves the King and smear his body with dung”.<sup>22</sup> women are weak. The Queen in the story although her position and her great value her relation with the King is not ordinary. She is always inferior and neglected as it is claimed: “in an other citadel live the queen, who is not permitted to see her king”.<sup>23</sup>

The King is the oppressor despite the fact that she is a Queen and has the right to see her king, but she is not permitted to meet him, as she is a stranger. That is why she falls in deviation. She chooses to offer herself to another man because she feels ignored. Borges writes, “the queen of the

yahoos was kind enough to receive me, and touched me, and then in full sight of her attendant, she offered herself to me.”<sup>24</sup>

So she betrayed the king without taking into consideration that she is under his authority or something else; even though, she is married. She has sought to break the loneliness that she has been living with in her citadel. The man feels happy he was satisfied and honored he claimed that, “my cloths and my habits caused me to decline that honor, which is one granted generally to the witch doctors and to the slaves hunters. (usually Muslims). Whose caravans pass through the kingdom”.<sup>25</sup>

The female are always ignored and mistreated by males .as lorde claims, “the future of our earth may depend upon the ability of all women to identify and develop new definitions of power and new patterns of relating across difference.”<sup>26</sup>. On the other hand, Borges has portrayed his protagonist Juliana in *The Interloper* as a typical woman of the patriarchal society where differences are not recognized. She witnessed men’s oppression but differently, her story with the Nelson brothers, so it begins with Cristian who takes her to his house and uses her as an object for his business to show it off as it is claimed,

When Cristian carried Juliana borgos home to live with him .The truth was in doing so he had gained a servant, but it was also true that he lavished ghasly trinkets upon her and showed her off at parties – those shabby little tenement house parties certain tango steps (the quebrada and the Corte, for example) were considered indecent and weren’t allowed’.<sup>27</sup>

Juliana is condemned by the two brothers she is as an object used by them when they need it and throw it at the end. Through our reading of *The Interloper* we can notice how heavily she is treated by the brothers. They exchange her as they exchange their clothes as it is said by Cristian, “I am going off to that bust over at Farias’ place. There’s Juliana –if you want her, use her”<sup>28</sup>. And also is maintained in the story “from that night, they shared her”.<sup>29</sup>

In the story, there is another woman brought by Edwardo to his house as it is quoted here, “at first Edwardo lived with them .Then he went off to Arrecifesor on some business, and on his return he brought a girl with him, too, he had picked her up on the road .Within a few days he threw her out.”<sup>30</sup>

The female character Juliana is silent and just smiling, she obeys to the orders of the two oppressors and their domination. She is under their authority. Although the two are in love with her but they still condemn her and she is a victim of the rivalry created between them. The women become an object or a product that can be sold and bought; She is not considered as a human being. Men don't pay attention to her existence as woman. She is sexually abused by the Nelson brothers and she has no right to struggle for her rights as woman. So they use her body not just for their pleasure but also to satisfy their greediness for money so they have sold her to a madam of a whorehouse in Moron, and after they shared the money,

One day the brothers ordered Juliana to take two chairs out into the first patio and then make herself scarce, the two of them needed to talk. She was expecting a long talk, so she lay down for her siesta, but soon they called her back. They had her put everything she owned, even the rosary of glass beads and the little crucifix her mother had left her, in a sack .Without a word of explanation, they loaded her onto the oxcart and set off on a tedious and silent journey .It had rained, the roads were heavy, and it was sometime around five in the morning when they finally reached Moron, they woke up the madam of a whorehouse and offered to sell her Juliana .The deal was struck ; Cristian took the money, and divided it later with Edwardo.<sup>31</sup>

Juliana Burgos is subordinate and meaningless; she is as a product. The brothers sacrifice the life of the woman and her freedom to continue theirs. Cristian said “Let's go to work, brother, the buzzards'll come in to clean up after us. I killed 'er today .we'll leave 'er here, her and her fancy cloths. She won't cause any more hurt.”<sup>32</sup> they don't have any feeling or emotion toward Juliana. They treat her as debased object who has no principles and values.

## End-Notes

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## **Chapter Two: Racism and Sexism as an Obstacle to Women Power**

### **Acquisition in: The Dead Man and The Other Duel**

Many works deal with the issue of women as inferior sex in comparing them to men. The work of Gorge Luis Borges entitled *Fictions* (1998) . Sex and race are two very problematic components in the fiction of Borges. Women in his stories are greatly outnumbered by the male protagonists and characters. Thus, they are either completely absent or they mainly appear as minor characters. This is caused by the belief in the instrinsic superiority of one race and sex over the other.

Borges's *Fictions* include racism and sexism in his stories and depict women as an inferior sex since they appear just in thirteen stories among his work. The fantasy short story *The Dead Man* published in (1949), is the best example where the author tries to depict these issues and explain how women are treated and seen as degraded in the Latin American Societies during the twentieth century.

This story deals with a young compadrit, Benjamin Otalora, from Buenos Aires, who `` is a nineteen years old-a strapping young man with a miserly brow, earnest blue eyes, and the strength and stamina of a basque.’’<sup>1</sup> He killed a man and had to leave the country. He emerges from a shabby working class district of Buenos Aires to challenge for leadership.

Benjamin Otalora heads to Uruguay with a letter of introduction for Azevedo Bandeira, a local caudillo who along with his gaucho's operates smuggling. While searching for this, Bandeira he participates in a knife fight. ``A lucky thrust has revealed to him that he is a man of courage.’’<sup>2</sup> Otalora's image of power is used by the author to explain to us how this character tries to establish and construe his subjectivity, since he wants to advance like a masculine hero who has to master his own destiny. As an example to this, he refuses to give the letter of reference to Azevedo Bandeira because ``he'd rather all the credit be his alone.’’<sup>3</sup> He wants Bandeira to see him as an equally powerful figure. The author sheds light in this story,

on how men are considered superior comparing to women since man's desire is to coincide with another through using a communal woman. In this story, women are considered as an inferior sex, and object.

The theorist Audre Lorde addressed racism and sexism in her essays and speeches *sister Outsider* among so many other issues that cause imbalance in society. She defines racism as "the belief in the inherent superiority of one race over all others and thereby the right to dominance."<sup>4</sup> and sexism "the belief in the inherent superiority of one sex over the other and thereby the right to dominance."<sup>5</sup> This story elaborates the position of women as the other and inferior. They have no other responsibility, just to satisfy man's desire. Audre Lorde focused on women in the American society when she said, "I usually find myself a part of some group defined as other, deviant, inferior or just plain wrong."<sup>6</sup> Women, at that time, were seen an inferior sex; they can not make any decision.

These differences create the imbalance in a society by ignoring them. They can not join power and the theorist insists on this point especially when she writes, "ignoring the differences of race between women and the men implications of those differences present the most serious threat to the mobilization of women's joint power."<sup>7</sup> She explains in her essays how black and lesbian women are treated in the American society as the other because they don't have experiences that are "too different."<sup>8</sup> She portrays racism that exists between the black and lesbian women and how they are seen by the male. They have difficulty to join power and to establish the legality between them. "Women of color can only be taught by coloured women, or they are too difficult to understand, or that classes can not get into."<sup>9</sup> Women of color are considered inferior; they can not even understand the literature of the white women. Audre Lorde describes the differences between women through the colour of their skin; she also shed lights on how the male threaten women. In the *Dead Man*, women are

depicted as an object through Benjamin Otalora's who wants to steal all things which are belonged to Azevedo Bandeira most important symbols of power. "His horse, his saddle and his woman with the bright red hair."<sup>10</sup> Otalora classifies Bandeira's woman as an object; a thing that he can remove. Women are just here for the purpose of providing men with an opportunity for sex since much of the sexual activities need the female body.

Luck also brings Benjamin Otalora to the attention of Azevedo Bandeira, for he "tells him again that he looks like a man of mettle, and asks him if he'd like to go up north with the boys to bring a herd back Otalora takes the job."<sup>11</sup> Benjamin Otalora begins a new life with a great excitement for him and became a smuggler. His ambition knows no bounds; an ambition not only to replace Bandeira, but also to steal his woman with the splendid contemptuous red-hair.

Herbert J. Brant who is an associate professor of Spanish in world languages and cultures, he has focused on the relation between the subject and the object; he establishes a traditional relationship between subject and object. Herbert J. Brant writes,

Borges fictional world is an essentially and unquestionably homosocial space. In the vast majority of his stories, where there is a total absence of female characters or where they are merely decorative, the homosociality in the texts hints at a possible queer sexuality between the male character.<sup>12</sup>

Azevedo Bandeira describes women like debased objects, especially when he takes the woman in order to kiss Benjamin Otalora in front of all the others.

He stands up and knocks softly on the woman's door. She opens it immediately, as though she were waiting for the knock. She comes out barefoot and half dressed. In an effeminate, wheedling voice, the boss speaks an order since you and the city slicker there so in love, go give him a kiss so everybody can see<sup>13</sup>

The woman tries to resist, but the two men have taken her by arms and flung her upon Otalora. She kisses his face and chest in front of all the others. At the end, Otalora realises before dying that he has been betrayed from the beginning; he has been sentenced to death. In

this story, women are only used to coincide the two men into sexual relationships or to satisfy man's desire. Herbert J. Brant writes,

The fictional world created by Borges is a place where women, if they appear at all, seen to exist mainly as debased objects of providing men with an opportunity for sex and where such sexual activities, by means of female body, sex and women are used primarily as bargaining chips in the relationship between men.<sup>14</sup>

Another famous story in which Borges presents racism and sexism is *The Other Duel*. The writer explains how the two gaucho's men have been treated by their captain Juan Patricio Nolan. The two characters have been treated like slaves and are dominated by their captain. The writer also describes the woman and her position in this society at that time, with no much respect.

Audre Lorde in her *Theory of Difference* speaks about how the oppressors established their position to the other side like the working class, the third world and the black people who are dominated by the oppressors. She said, "the good is defined in terms of profit rather than in terms of human need, there must always be some group of people who, through systematized oppression, can be made to feel surplus, to occupy the place of the dehumanized inferior."<sup>15</sup>

Lorde wants to say that human needs are no more important, but profit is the most important things because it is the way in which the oppressor make control of the other. In this story, Borges also shows the same thing through the two characters Manuel Cardoso and Carmen Silveira; they are used as a means to earn money and win the truco game. They were in small ranches; they do not care about their needs; they have no personality; they are dominated by their captain. They just care about the way to show him who is the stronger. They hate each other and the origins of the hatred between them are always obscure.

In the beginning of the story, the two protagonists Manuel Cardoso and Carmen Silveira are governed by the captain called Juan Patricio Nolan through using them to run a race and

later when their governments needed them they have not the right to see their families' 'they were not even allowed to say good\_bye to their families. Manuel Cardoso and Carmen Silveira accepted their fate; a soldier's life was no harder than a gaucho's.'"16 The two gaucho's men are portrayed inferior, other, subordinated and ruled by a side which is more powerful and superior; they can not decide whether to become a gaucho or a soldier.

After becoming a soldiers and participating in the battle under the leadership of Juan Patricio

Nolan commander of the reds; Carmen Cardoso asked for a favour during the battle,

Cardoso crawled into the captain's tent and asked him in a whisper, to save one of the Reds for him if they won the next day \_he had never cut anybody's throat,\*he said, and he wanted to know what it was like. The captain promised that if he conducted himself like a man, he'd grant him that favor "'17

Cardoso has no other desire than becoming powerful. Audre Lorde states that, 'the oppressors maintain their position and evade responsibility for their own actions.'"18 They do not measure the results of their actions and it is well shown in this story especially when the captain ordered to cut the throat of humans like animals. Racism is more depicted when captain Juan Patricio Nolan commander of the Reds, 'gave a long winded and flowery order that all the captives' throats will be cut.'"19 Thus his superiority and position as a captain gave him the power to treat the captives and the others as he wants. Audre Lorde speaks about the mythical norm which is usually defined as superior; 'it is with this mythical norm that the trappings of power reside within this society.'"20 In this story, the captain shows his power and the two gauchos men do not make any change in their situation. The captain notices that,

I know you two can't bear the sight of each other' he said and that you ve been waiting a long time for the chance to settle scores. So I ve got good news for you. Before the sun goes down, you re going to get the chance to show which one of you is the toughest. I m going to have your throats cut, and then you re going to run a race like they say may the best man win"21

The two characters are dehumanized and ruled by the captain; they are just applying his rules. Audre Lorde speaks about a group of people who stand as other, and they do not

attempt to change their different binary opposition the way that human beings and societies are defined superior/inferior She states, “those of us who stand outside that power often identify one way in which we are different, and we assume that to be the primary cause of all oppression.”<sup>22</sup> Human beings must react and put an end to all kind of oppressions.

This story demonstrates how the two characters have been treated. They sacrifice their lives, “the bet money, riding gear, knives and horses; their winnings would be turned over to their widows and next kin when the time came.”<sup>23</sup> At the end, the two protagonists do not want to run a race “they put their toes against the line. The captain Juan Patricio Nolan cuts the men’s throats and “the blood gushed, through, from both men’s throats.”<sup>24</sup>

In addition to racism, sexism is also presented through the way the two men treat the women in this story. The writer mentions the woman who is called *La Serviliana*. He gives just her nickname; she has no strong role in this story, she is not treated with much respect by Cardoso and Silveira; she is described like an object rather than a human being. Lorde uses the term of sisterhood in her theory, “is a pretense to a homogeneity of experience covered by the word sisterhood that does not in fact exist.”<sup>25</sup> Women must be sisters and no one treat them with violence or use them for sexual desire, but these terms do not in fact exist in reality. Women in general are seen as the weak sex.

In this story, the woman is almost thrown around from one man to another until both get weary of her, “Cardoso, less out of love than for something to do, took a fancy to a girl who lived nearby, a girl every one called La Serviliana, and he began to court her, no sooner had Silveira discovered this than he began to court the girl in his own way and carried her off to his ranch. After a few months, he throws her out.”<sup>26</sup>

It is the same thing for Cardoso who, “spent one night with her and sent her off at noon. He didn’t want the other man’s leftovers.”<sup>27</sup> Women have no choice, no responsibilities; they have just one role: to satisfy men’s desire.

We can state from second chapter that women were treated as tools in both stories *The Dead Man* and *The Other Duel*. They have any existence outside their position as an object. Jorge Luis Borges made reference to the way women are treated during the period of his lifetime in South America without a proper name; they are nicknamed like splendid hair, red hair and La serviliana.

## End-Notes

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### **Chapter Three: Equality and Women's Survival in Borges's Short Stories Emma Zunz, The Duel and The Widow Ching Pirate**

We will focus on the role of women and how they react to prove their existence and to achieve equality in order to survive in a world where man is the king. In human existence, the masculine world has always been favoured to be the authority while the feminine one is considered the oppressed. But at the beginning of the twenties, women tried to improve their capacities and to defend their rights to be equal to men.

In the past, there were binary oppositions between the two sexes as Audre Lorde said in *Sister Outsider: Essays and Speeches*,

Much of western European history conditions us to see human differences in simplistic opposition to each other: dominant/subordinate, good/bad, up/down, superior/inferior. In a society where the good is defined in terms of human need, there must always be some group of people who, through systematized oppression, can be made to feel surplus, to occupy the place of the dehumanized inferior.<sup>1</sup>

As mentioned , there are always a wide distance between the two sexes as the state of women it would be surplus in every stage in society, man is the authority. Lorde has related equality to survival by saying that our future survival is predicated upon our ability to relate with in equality."<sup>2</sup> She insists on this point because women in general have been for many times ago occupied the secondary place where they were as slaves or horses ridden by men as Audre Lorde claimed, "we are the primary targets of abortion and sterilization abuse, here and abroad .In certain parts of Africa, small girls are still being sewed shut between their legs to keep them docile and for men's pleasure."<sup>3</sup>

There is injustice, men and women are born equal and will die equal; men mistreat women. They consider them as machines to use their bodies just for sex and pleasure as slaves. They have no right to refuse something; they have no other choice, but to obey the orders given to them. Balzac in *Physiology of Marriage* says ,

Pay attention to women's murmurs, her cries, her pains, nature has made for our use and for hearing everything: children, sorrows, blows and pains inflicted by men. Don't accuse yourself for hardness. In all codes, so-called civilized nations, man has written the laws that ranged women's destiny under bloody epigraph."<sup>4</sup>

Audre Lorde in *Sister Outsider* stresses on many concepts such as equality and how to recognize differences between the two sexes in order to survive. She explains that,

As a tool of social control, women have been encouraged to recognize only one area of human differences as legitimate, those differences which exist between women and men, and we have learned to deal across these differences with the urgency of all oppressed subordinates. All of us have to learn to live or work or coexist with men, from our fathers' on.<sup>5</sup>

All human creatures are born free, and it is the same thing for women who are neglected by society and considered meaningless, obliged to be inferior and to be as a social product. But in the twenties women revealed and entered in confrontation with the second sex; they wanted to be dependent from the world where the man is the authority. And to break the shackles made by the surroundings, women in reality are strong, intelligent. They can defend their selves, their families and also to construct their position and to have power as men.

Although women have the complete freedom, they should always keep a good relationship with men in order to survive, work to realise the equivalence and to build one world. Since they were given their rights and were free, they occupied many fields which for a long time were reserved for men. Woman fight, avenge, travel, work as men to reach transcendence. Woman thinks that if she did not protect herself there is no one to protect her. She must be strong in order to face all the difficulties which faced them to realise their dreams.

The case of Borges's protagonist *Emma Zunz* who acted against law in a story of vengeance, where she wants to punish the killer of her father by making a perfect plan.

Emma Zunz works at the factory owned by the very man Emmanuel accused of being the the real thief, Aaron Loewenthal. Emma did not quite believe her father, when he told her this story. However now that he is dead, she stopped questioning his version on the facts and chooses to blame her boss.<sup>6</sup>

Emma at, the first time, when receiving the letter was chocked and it was clear in the first lines from the story that, "Emma dropped the letter, the first thing she felt was a sinking in her stomach and a trembling in her knees; then a sense of blind guilt, of unreality, of cold, of fear, then a desire for this day to be past."<sup>7</sup> Emma was searching for justice even though she was young; she did not take care of the results and consequences of the crime that she is planning to commit. The most important thing is victory and to win the challenge that she made with herself. She is a self-decisive woman, courageous who wants to realise justice even though she was obliged to loose something. But she knew that to achieve what she wants, she has to sacrifice and to forget about her principles: "She lay down after lunch and with her eyes closed went over the plan she had conceived. She reflected that the final step would be less horrible than the first and would give her, she had no doubt of it, the taste of victory and of justice."<sup>8</sup>

Emma reflects the image of the women who do not forget about her rights or forgive someone who bales her. She wants to avenge the death of her father. In a patriarchal society man is the leader who gives woman money and gets pleasure. Although in this period women have some freedom and are not ignored, they work and have the same right as man but there is a barrier between the two sexes. Emma is a dependent woman and it is clear in this regard, "Emma worked until noon and then settled with PerlaKronfus and Eiza on the details of their outing on Sunday."<sup>9</sup>

Emma did not trust men and did not have a boyfriend. She was a girl of nineteen but she was alone. "In April she would be nineteen but men steel inspired on her almost a

pathological fear.”<sup>10</sup> She considers them as they are not really important in her life, and they are scroungers, they use women just for sex and pleasure as it is said: “The man- a Swede or Finn did not speak Spanish; he was an instrument for Emma, as she was for him but she was used for pleasure, while he was used for justice.”<sup>11</sup>

At that period, women were free, have boyfriends with whom they have affairs but Emma is obliged to be a prostitute and to sacrifice her virginity by making sex with a stranger as it is asserted here,

She stepped into two or three bars, observed the routine or the maneuvers of other women .Finally she ran into some men from the Nordsjarnan.One of them who was quite young, she feared might inspire in her some hint of tenderness, so she choose a different one \_perhaps a bit shorter than she, and foul-mouthed \_so that there might be no mitigation of the purity of horror<sup>12</sup>

and to punish the killer and in the same time to free herself, she had scheduled an ingenuous plan. Even though she was impatient, she was still searching for the man with whom she can accomplish her plan carefully and with whom she would not have problems later. So, she comes to build her self-consciousness and to be courageous, do every step with prudence and without second thoughts to achieve her purpose. She knew that what she was doing to be a shame and a dishonor but she don't care as it is stated here: “The man led her to a door and then a gloomy entryway and then to a tortuous Stairway and then to a door that closed behind them.”<sup>13</sup>

Emma succeeded in her plan and realized what she hoped for a long time, and in the same time, the hate of the male grows in her heart because for her to realize justice she must commit a crime and a guilt. She killed the man and she had sex with the other and becomes an instrument for her .So at the end claimed that,

Sitting before Aaron Loewenthal, Emma felt (more than the urgency to avenge her father)the urgency to punish the outrage she herself had suffered .She could not not kill him , after being so fully and thoroughly dishonored .Nor did she have time to waste theatrics .....Her performance succeeded; Loewenthal went out to get her a

glass of water .By the time he returned from the dinning hall, incredulous at the woman's fluttering perturbation yet full of solicitude .Emma had found the revolver in the drawer .She pulled the trigger twice Loewenthal considerable body crumpled as though crushed by the explosions and the smoke; the glass of water shattered; his face looked at her with astonishment and fury.<sup>14</sup>

As far as Emma is concerned with the revenge of her father and with the help of the man with whom she had sex, she expresses freely her feeling about what she did. So killing Loewenthal serves a dual purpose for her, and it is also stated by E. D. Carter Jr that,

In the first place, it allows her to rationalize the murder to herself on the ground that she is satisfying the ends of justice by avenging her father's dishonor, yet when the moment arrives to carry out her vengeance. A subtle change has taken place, her true reason for killing Loewenthal is the dishonor she, herself, has suffered."<sup>15</sup>

Thus without fear and with an enormous courage, she called the police and told them that he abused her so she killed him defending her honor, but in reality her love for her father pushed her to kill him as E. D. Cartersaid "because Loewenthal has now become a paternal surrogate, by shooting him she simultaneously discharged her regressed anger for her father, and also affirms her love for him by being instrument of vengeance."<sup>16</sup>

On the other hand, the main female character in Borges's *The Duel* succeeded to impose herself as free woman by overthrowing and stepping on the constructed values in the society, which keep them different from men and in which their role is severely limited and under the domination of men. Clara Glencairnde as an example at the beginning obeys to her family's decision and what they dictate to her, to be as all the others women of that period living in patriarchal society. She was obliged to marry man chosen by her family. Her aim was limited to satisfy the choice of her family; she has no right to choose what she wants. Her parents decided to live with a very wealthy man at that time . So women are excluded and alienated. They are first guarded by their family and when they marry by their husbands , but through time she recognises that her life was not enough thus her characteristics which led her to be successful in her life as she was presented in the story,

“Clara Glencairn was tall and proud and had fiery red hair. Less intellectual than understanding, she was not clever yet she was able to appreciate cleverness of the others \_even of other women. In her soul, there was room for hospitality.”<sup>17</sup>

Clara after the death of her husband decides to change her life and to begin a new adventure where she is going to be happy. She comes to realize that happiness no longer depends on men, but it is something that she can realise by herself to gain a status in society, to have access to work field then to gain her freedom:

Dr. Figueroa died a short time late; Clara, after a few years of indecision and quiet casting about, decided to become a painter, she was inspired to this perhaps by her friend Marta aPizzara.<sup>18</sup>

She decides to choose art and to follow her friend Marta who is another independent woman in the story. Clara hopes to realise her dream and work to become the person she wants to be, and to break all the established orders and to be an artist. Audre Lorde encourages women for and asserts that,

Every day of your lives is practice of becoming the person you want to be, no instantaneous miracle is suddenly going to occur and make you brave and courageous and true, and every day that you sit back silent refusing to use your power, terrible things are being done in your name.<sup>19</sup>

So a woman can succeed alone without a man, to grow and change to prove her existence, and to free herself from the bondage of man and take her life from the positive side to win the struggle and to work hard later. Clara was free she traveled so much. She did not care for the rituals and the rule of her country, as it is stated : “She knew that the local in which chance set her was a sometimes arbitrary conjunction of rites and ceremonies ,yet she found this rituals amusing , and she carried them out with grace and dignity.”<sup>20</sup> clara wants to change her life and found the ceremony amusing and she practices with dignity.

In addition, once speaking on art and especially painting, it is claims that, “everything, as we all know, happens first in other countries then after a time in Argentina. The sect of painters, today so unfairly forgotten, that was called, concrete or abstract “is one of many examples of these phenomena.”<sup>21</sup> Clara wants to re-live the pictorial art and to work on as her friend Marta and it is the case they worked on. They won prizes and they became famous an nobles , they fought against society which forbade this art for women and it was reserved just for male ,so the two women were courageous, conscious with confidence without fear and this idea echoes Beauvoir’s assumption in *The Second Sex* that: “it is through work that has been able, to a large extent , to close the gap separating her from the male :work alone can guarantee her concrete freedom.”<sup>22</sup> She affirms that woman can be at the same level with man through work.

Clara has come to a Lordian conclusion that,

Change means growth, and growth can be painful. But we sharpen self – definition by exposing the self in work and struggle together with those whom we define as different from ourselves, although sharing the same goals .For Black and white, old and young, lesbian and heterosexual women alike, this can mean new paths to our survival.<sup>23</sup>

So because she was less intellectual, not clever, not modern as the others, she was not considered as an ideal woman in her society. The moderns reject her because she is a female. Despite her ignorance, she stays strong and forget about all what had been sais by the others and it is affirmed in this quotation: “She had set out to be modern, and the moderns rejects her, but painting itself- the act of painting, was much more important to her than any success that might come of it, and she continued to paint far removed from this episode. Painting followed its own course.”<sup>24</sup> The two friends Marta and Clara are still painting together and each one of them encourages the other so the result was paradoxical until the moment when Clara died. Marta was very sad and her life became meaningless when she losen her best friend with whom she passed the most beautiful times of her life-they painted together and were

very passionate in work without man and his transcendence and dominance, woman alone can achieve happiness and progress.

Another story by the Argentine author where he depicts women as brave, powerful and equal to men is in his sketch "*The Widow Ching-Pirate*" from his early work, *The Universal of Iniquity* published in (1935). In this story, Borges introduces to us how female gender who became a powerful pirate. He begins his story through using the phrase of "female corsairs" Ching Shih who controlled a fleet of dangerous pirates. "There have been cases of female pirates-women skilled in the art of sailing, the governance of barbarous crews, the pursuit and looting of majestic ships on the high seas."<sup>25</sup> The writer refers to other famous pirate women in history where they took the place of men by doing their work. He illustrates with many women in order to convince the readers that women are equals with men even in the past, he declares, "one such woman was Mary Read, who was quoted once as saying that the profession of piracy wasn't for just anybody, and if you were going to practice it with dignity. You had to be a man of courage like herself".<sup>26</sup> Mary Read portrayed as a man of courage; she did his work as the other men pirates without any fright. She is strong; she fought hand to hand with the other pirates.

In addition to Mary Read, there is Anne Bonne; she is an Irish woman; she risked her life more than once in boarding ships and the most important woman who plied the waters of far Asia is the "Doughty Widow Ching", "Her fleet was composed of six squadrons each flying a flag of a different color: red, yellow, green, black, purple; the flagship flew one bearing a serpent".<sup>27</sup>

The shareholders in 1797 formed a consortium in order to choose one captain Ching. So, he organized the shareholders of the pirate ships of the yellow river and commanded the fleet. The emperor persuaded him to become the "Master of the Royal Stables"; he is a severe man. when he accepted the shareholders of the pirate fleet poisoned him. After his death, his woman took pains to keep his family on her side; she took his place as a pirate. She declares, "She

also proposed that they cast vote for a new admiral and she herself was elected. She was a sapling thin woman of sleepy eyes and caries-riddled smile. Her oiled black hair shone brighter than her eyes.”<sup>28</sup> She wants not just to take care of her family, but also to join power like the other pirate men. The author illustrates us that women and men are equal there is no differences between them.

*The Widow Ching Pirate* is a story from the universal History of iniquity published in 1935, it deals with woman who controlled the sea and battles against the Chinese, the Portuguese and the other pirates after the death of her husband. Jorge Luis Borges describes a semi-fictionalized accounts of Ching Shih’s piracy in which she is portrayed as the Lady Pirate “a lady pirate who operated in Asian waters, all the way from the yellow sea to the rivers of the Annam coast.”<sup>29</sup> She made many rules concerning the fleet.

The theorist Audre Lorde also sheds light on the equality of women as men and insists that they must join power in order to free themselves from any kind of discrimination between black and white women or between black women and men. Women must internalize patterns of oppression and she states that,

As women, we must root out internalized patterns of oppression within ourselves if we are to move beyond the most superficial aspects of social change. Now we must recognize differences among women who are our equals, neither inferior nor superior, and devise ways to use each other’s difference to enrich our visions and our joint struggles.<sup>30</sup>

Lorde wants to explain that women are neither superior nor inferior, so they must recognize the differences that exist in order to join power, to change society and to make an end to any kind of oppression. Borges seems to suggest that women are superior and powerful, it is well shown through *Widow Ching Pirate* who took her responsibility beyond her family and beyond her work as a pirate, and the theorist Lorde speaks about women in general black white or lesbian women who have the right to rebel against inequality and injustice.

The Widow Ching Pirate is rightly famous through enforcing her own code of laws; she is a rational woman. She made many rules and no one has the right to do whatever is they want, so she declares,

Not the least thing shall be taken privately from the stolen and plundered goods. All shall be registered, and the pirate receive for himself out of ten parts, only two: eight parts belong to the store house, called the general fund; taking anything out of this general fund without permission shall be death if any man goes privately on shore, or what is called transgressing the bars, he shall be taken and his ears perforated in the presence of the whole fleet, repeating the same he shall suffer death.<sup>31</sup>

The Widow Ching Pirate made these different rules in order to unify the fleet under her control and no one has the right to take anything from the general fund without any permission. She also protected captive women; she says,

No person shall debauch at his pleasure captive women taken in the villages and open spaces, and brought on board ship; he must first request the ship's purser for permission and then go aside in the ship's hold. To use violence against any woman without permission of the purser shall be punished by death.<sup>32</sup>

She had strict rules about female prisoners. A pirate could take a captive as his wife or concubine, but rape and even consensual sex with a prisoner were punished by death. She used a combination of persuasion and forces to unite previously feuding pirate under her banner.

Almost a thousand ships did battle from sunup to sundown at one of her battles. A mixed chorus of bells, drums, cannon bursts, curses, gongs, and prophecies accompanied the action. The empires' fleet was destroyed; Admiral Kwo-Long found occasion to exercise neither the mercy forbidden him nor the cruelty to which he was exhorted. He himself performed a ritual which our own defeated generals choose not to observe—he committed suicide.<sup>33</sup>

She battles with the admiral Kwo and she wins the battle; she is a powerful woman. "Then the six hundred junks of war and the haughty widows forty thousand victories pirates sailed into the mouth of the Zhu-Jiang River sowing fire and appalling celebrations and orphans left and rights."<sup>34</sup>

They razed entire villages, took prisoners. They were more than a thousand and one hundred twenty women who were betrayed by the crying of a baby; they were sold into

Slavery in Macao. Widow Pirate gave freedom to many slaves at that time and focused about the right of the orphans she wanted justice.

Our study of the third chapter has shown that women have been for centuries just objects used for men. They have been neglected and not allowed to occupy important positions, but since the beginning of the twentieth century, they decided to struggle against the oppressor in order to gain equality and survive as powerful human beings.

## End-notes

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33. Ibid, 3.

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## General Conclusion

Throughout this study, we have tried to analyse and to examine how the issue of difference is exposed in our dissertation entitled *Redefining Difference* in Jorge Luis Borges's *Collected Fictions* (1998). We have tried to explore the position of women in South America, and investigate how various differences of race and sex have misused them in the context of separation and confusion between both genders and races. We have read the stories in the light of Audre Lorde's theory of *Difference*. The study revealed that *Collected Fictions* has portrayed the non recognition of difference through race and sex. Audre Lorde calls for the necessity to struggle and to gain equality between different races and sexes.

In the first chapter of our research, we have come to conclude that the differences that exist between male and female are mis-recognised in the sense that they create confusion to the two genders and imbalance society. *The Collected Fictions* shows this non recognition of these differences by characters. In the second chapter, the writer depicts how racism and sexism have been considered as the most important distortions that obstruct woman from attaining powerful positions in society because the male characters dominate them.

In the third chapter, it has been demonstrated that the writer explains how women have tried to show their intellectual capacities by realising their dreams and by occupying strong positions in Argentinian society.

The scope of this master dissertation has not permitted us to cover all the different issues that are related to differences and the many distortions that face different races and sexes in Borges's *Collected Fictions*. We have tried to trace only those differences related to Audre Lorde's theory; therefore, we invite other students to examine the works of Jorge Luis Borges from other perspectives such as politics, religion and identity.

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