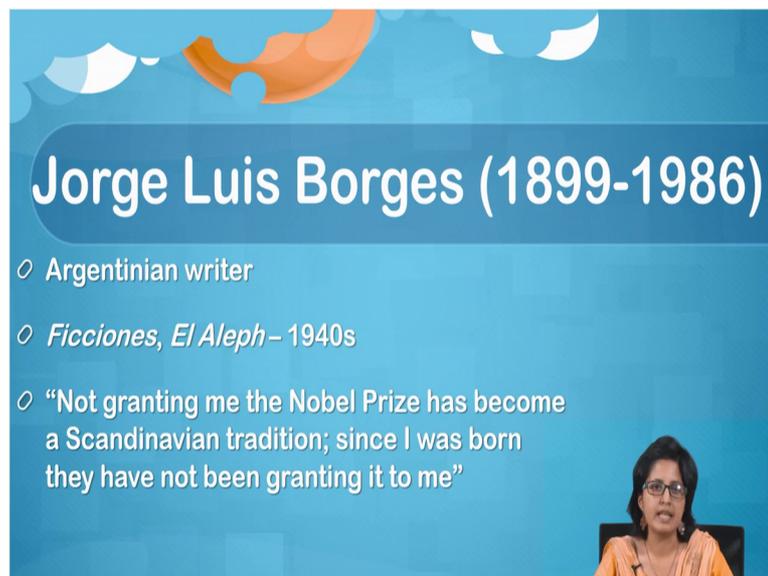


**Postmodernism in Literature**  
**Dr. Merin Simi Raj**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Madras**

**Lecture – 21**  
**The Garden of Forking Paths: Postmodernist short fiction**

Good morning everyone, I am happy to welcome you to yet another session of the NPTEL course Postmodernism in Literature. In today's session we are discussing one of the short stories by Borges, the garden of forking paths and we are trying to see how it perfectly fits into the category of postmodernist short fiction.

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**Jorge Luis Borges (1899-1986)**

- Argentinian writer
- *Ficciones, El Aleph* – 1940s
- “Not granting me the Nobel Prize has become a Scandinavian tradition; since I was born they have not been granting it to me”

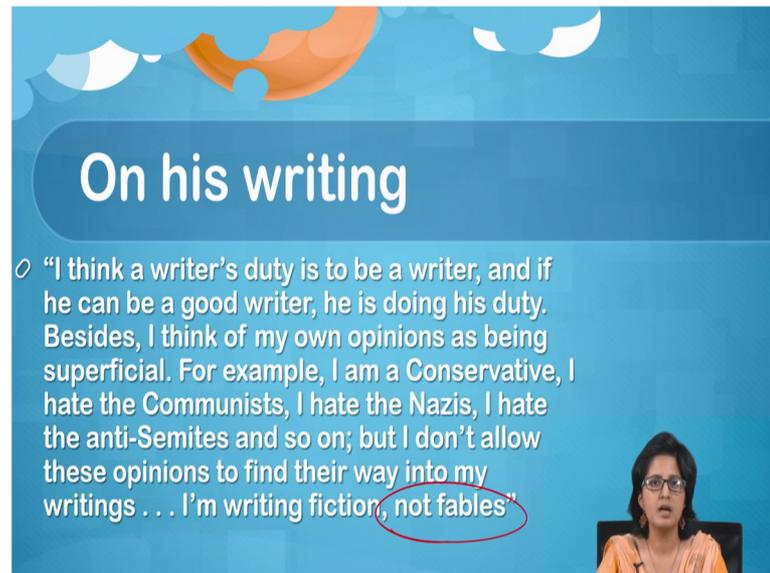
Dr. Merin Simi Raj

Jorge Borges lived from 1899 to 1986, he is an Argentinian writer and some of his best known works are the short story collections, title fictions, and EL Aleph which were published in the 1940s and in that since he is also one of those writers who predate the event of post modernism. And in his short stories we find the techniques of postmodernism being used even before the term gained a currency in the western world.

Though Borge has cannot be chronologically classified as a postmodern writer, we find that he fits into the category of postmodern in a much better way than many other contemporaries do. And in fact, that there is one interesting thing about the way in which Borges is not received the Nobel Prize, he has become surprisingly more famous for not having received the Nobel Prize because, he is also considered as one of the best

storytellers of the 20th century. And he himself has lightheartedly viewed this event not granting me the Nobel Prize has become a Scandinavian tradition, he wrote he mentioned in an interview.

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**On his writing**

o "I think a writer's duty is to be a writer, and if he can be a good writer, he is doing his duty. Besides, I think of my own opinions as being superficial. For example, I am a Conservative, I hate the Communists, I hate the Nazis, I hate the anti-Semites and so on; but I don't allow these opinions to find their way into my writings . . . I'm writing fiction, not fables"

Since, I was born they have not been granting it to me, but he is also considered himself to be a; an apolitical writer as far as his political loyalties be concerned. And he also always ensured that the his own political affiliations and his own loyalties did not really figure in his writing. And in his own words I think a writer's duty is to be a writer, and if he can be a good writer, he is doing his duty.

Besides, I think of my own opinions as being a superficial. For example, I am a conservative, I hate the communist, I hate the Nazis, I hate the anti-Semites and so on; but I do not allow these opinions to find their way into my writings, I am writing fiction, not fables. We find him having a very postmodern confidence about his loyalties and about him not making known his political affiliations as part of his writing.

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**On Exactitude in Science**  
Jorge Luis Borges, *Collected Fictions*, translated by Andrew Hurley.

...In that Empire, the Art of Cartography attained such Perfection that the map of a single Province occupied the entirety of a City, and the map of the Empire, the entirety of a Province. In time, those Unconscionable Maps no longer satisfied, and the Cartographers Guilds struck a Map of the Empire whose size was that of the Empire, and which coincided point for point with it. The following Generations, who were not so fond of the Study of Cartography as their Forebears had been, saw that that vast Map was Useless, and not without some Pitilessness was it, that they delivered it up to the Inclemencies of Sun and Winters. In the Deserts of the West, still today, there are Tattered Ruins of that Map, inhabited by Animals and Beggars; in all the Land there is no other Relic of the Disciplines of Geography.

—Suarez Miranda, *Viajes de varones prudentes*, Libro IV, Cap. XLV, Lerida, 1658

What has incidentally wrote only short stories and he has not written even a single novel. And much to his credit, he could make his short stories extremely short and here we I also point out the example of one of his shortest short stories or on exactitude in science. Which in which the entire short story is in the length of barely a paragraph and this could be this is even considered as a really short fiction even to bought his own standards.

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**Borgesian conundrum**

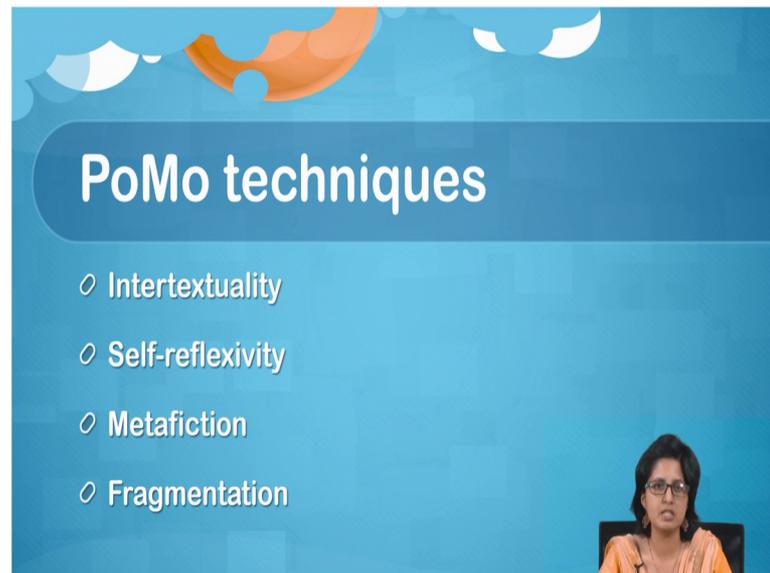
- “whether the writer writes the story, or it writes him”
- They question reality, the usual pretenses of writing
- Utterly unsentimental



And there is also this term Borgesian conundrum, which is used in connection with the writings of Borges. And this stems from the fact that in Borges stories there is an

impossibility to know whether the writer writes the story, or it writes him. And the most of his works also question the ideas of reality, and also the usual pieties and the usual practices which are part of the process of writing. And his works are considered utterly unsentimental as we would begin to notice in his celebrated short story, the garden of forking paths.

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**PoMo techniques**

- Intertextuality
- Self-reflexivity
- Metafiction
- Fragmentation

A small video inset in the bottom right corner shows a woman with glasses and a microphone, likely the presenter.

And in this story as well as in most of Borges stories; we find the use of postmodern techniques such as Intertextuality, Self-reflexivity, Metafiction and Fragmentation.

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**Major themes**

- Time ✓ - "The Secret Miracle"
- Infinity ✓ - "The Aleph"
- Mirrors ✓ - "Tion, Uqbar and Orbis Tertius"
- Labyrinths ✓ - Two Labyrinths, The Immortal, The Garden of Forking Paths

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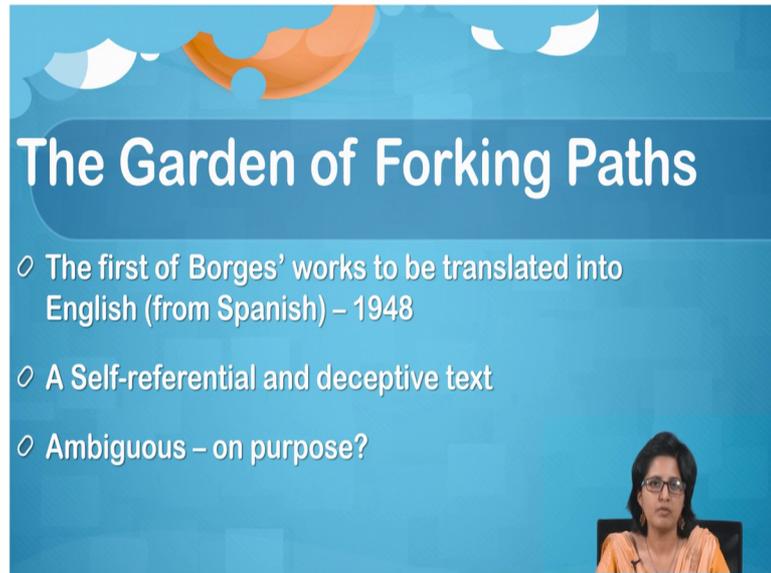
We also realize that some of the major themes in his works it runs across his way of work time, infinity, mirrors and labyrinths. And this is also exemplified in the short stories titled The Secret Miracle, The Aleph, a Tion, Uqbar and Orbis Tertius and short stories it is 2 Labyrinths, The Immortal and The Garden of Forking Paths. The story which we shall be taking a look at in today's session.

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And the story The Garden of Forking Paths written by Borges was published in 1941. And it also has this oft quoted statement; I leave to the various futures not to all my garden of forking paths. Write, write at the outset we have we are left with an inability to know whether the text is a labyrinth or the story is a labyrinth or whether he is opening up all kinds of discussions and all kinds of texts in context to the possibility of different a forking a paths.

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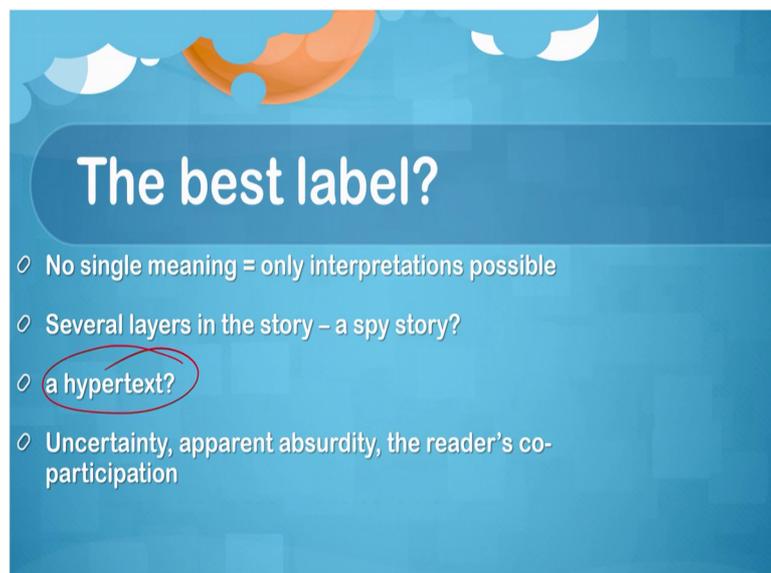
**The Garden of Forking Paths**

- The first of Borges' works to be translated into English (from Spanish) – 1948
- A Self-referential and deceptive text
- Ambiguous – on purpose?

Video inset: A woman with glasses speaking.

The Garden of Forking Paths is the first of Borges a works to be translated into English from Spanish and his translation came out in 1948. And from the time of its publication it gained reputation for being a self referential and deceptive text. The ambiguity which we find in the text whether it was on purpose or whether it was inadvertently introduced into the text that is something that we have no way of knowing and that also makes it very typically postmodern.

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**The best label?**

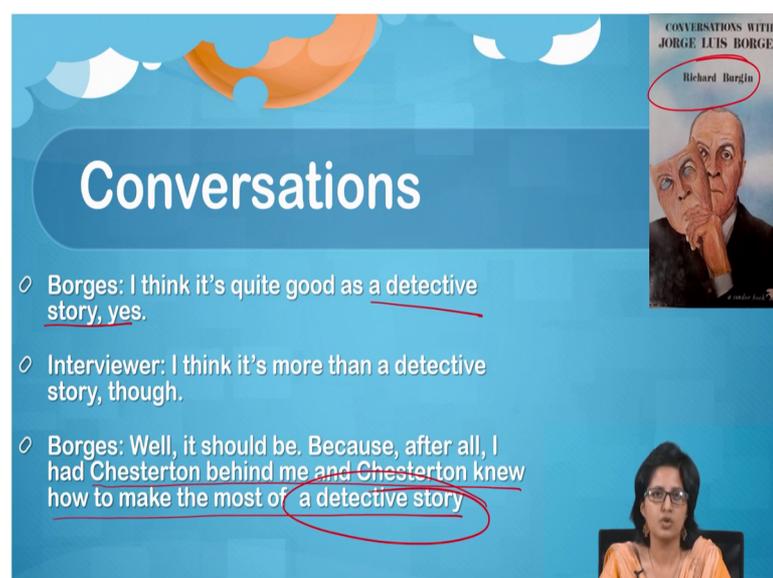
- No single meaning = only interpretations possible
- Several layers in the story – a spy story?
- a hypertext?
- Uncertainty, apparent absurdity, the reader's co-participation

One is also at a loss when we think about the best label which could describe the short story. There is no single meaning for this work, there are only multiple interpretations possible and this is also being highlighted in the title itself the Garden of Forking Paths. There are several layers in the story to begin with it appears like a spy story, but we also realize that it is not entirely about the entirely in the genre of detective fiction. It also talks about various other things related to time and space.

We also find a Borges experimenting with the ideas of time and space and also breaking down the traditional notions and the trade traditional concepts, the definitional concepts associated with the ideas of space and time. And this work has also been seen as an instance of hypertext even before the digital revolution or even before the idea of hypertext itself was introduced. Just like we are capable of surfing from ones website to the other, this text also allows the possibility of shifting in time in space and also across and narratives, without any sense of a hierarchical way of the beginning middle and an end.

And this text also celebrates uncertainty, there is an apparent absurdity, which is in which is an inherent part of this narration. And this text also requires a reader's co-participation in the meaning making process. Thus we also begin to see that this work of short fiction can be seen as a an exemplary work of postmodernist elements.

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**Conversations**

- Borges: I think it's quite good as a detective story, yes.
- Interviewer: I think it's more than a detective story, though.
- Borges: Well, it should be. Because, after all, I had Chesterton behind me and Chesterton knew how to make the most of a detective story

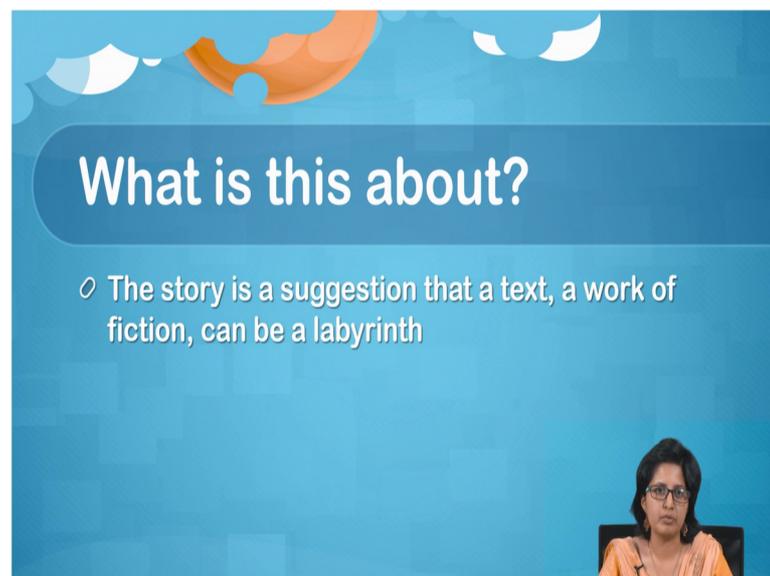
CONVERSATIONS WITH JORGE LUIS BORGES  
Richard Barger

A woman is visible in a small video window in the bottom right corner of the slide.

Elamite celebrated work edited by Richard Burgin has a conversation with Louie Borges. There is this conversation that they have about the publication of this work Garden Of Forking Paths. Borges says I think it is quite good as a detective story, yes. And the interviewer Burgin intervenes and says I think it is more than a detective story, though. Well, it should be, because, after all, I had Chesterton behind me and Chesterton knew how to make the most of a detective story.

So, we find Borges refusing to give any other label to the story than that of detective story and we should also shortly see how The Garden of Forking Paths begins with the pretension of a detective story and how it then engages with various other things, which are not normally essentially part of a detective story.

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So, what is the story about? Garden Of Forking Paths is essentially a suggestion that a text, a work of fiction, can be a labyrinth. And there are multiple ways in which one could begin to enter this labyrinth, there are various ways in which one can get lost in this labyrinth as well. So, this a text in that since in a it is an exploration of the idea of labyrinth and how text and by extension the ideas of time and space also can be caught up also can be variously interpreted through the metaphor of a labyrinth.

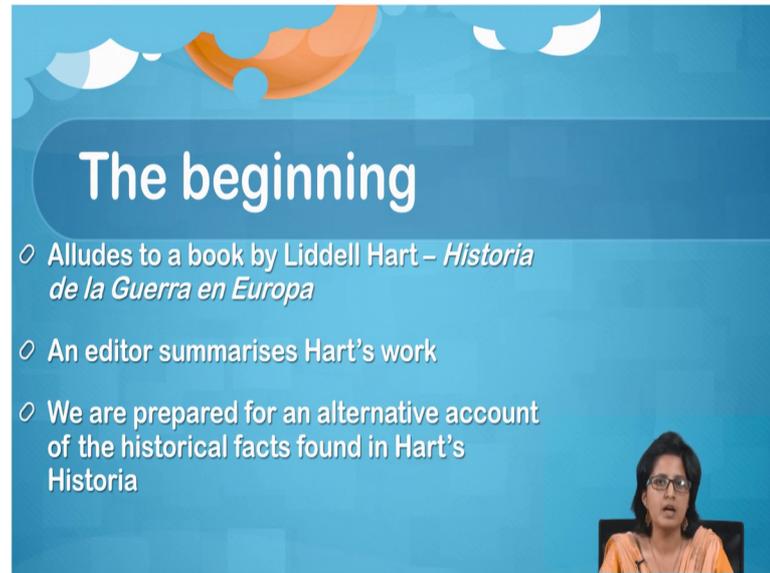
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And this text is also seen as a forerunner of post modernism because; it also introduced to us the hypertext experience. This is also text which could be easily converted into the form of a hypertext. Because, no matter where we begin reading the text, it does not alter the meaning making process much and also it every reading can give a different rendition all together, every reading also leaves us with the possibility of generating a new text.

And there is no single meaning are possible, there is no one single way in which the text could be arranged, the events of the events in the story could be organized. And this is quite unlike a bound book which has a certain beginning middle and an end. And here we find Borges experimenting with these various techniques even before theoretically, they began to be discussed within the gamut of post modernism.

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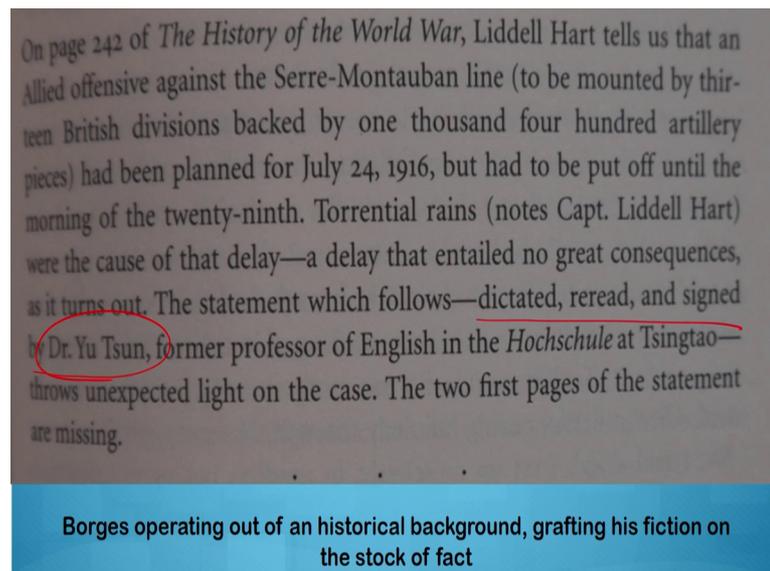
**The beginning**

- Alludes to a book by Liddell Hart – *Historia de la Guerra en Europa*
- An editor summarises Hart’s work
- We are prepared for an alternative account of the historical facts found in Hart’s *Historia*

A small video inset in the bottom right corner shows a woman with glasses and a microphone, likely the presenter.

And this is how the work begins, the story begins by alluding to a book by Liddell Hart *Historia de la Guerra en Europa* and we also are introduced to an editor who is summarizing Hart’s work. And we are also prepared for an alternative account of all the historical facts found in Hart’s *Historia*. Then we were also given to understand that there is a certain deep position signed in read by Doctor Yu Tsun, which will form the major part of the text.

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On page 242 of *The History of the World War*, Liddell Hart tells us that an Allied offensive against the Serre-Montauban line (to be mounted by thirteen British divisions backed by one thousand four hundred artillery pieces) had been planned for July 24, 1916, but had to be put off until the morning of the twenty-ninth. Torrential rains (notes Capt. Liddell Hart) were the cause of that delay—a delay that entailed no great consequences, as it turns out. The statement which follows—dictated, reread, and signed by Dr. Yu Tsun, former professor of English in the *Hochschule* at Tsingtao—throws unexpected light on the case. The two first pages of the statement are missing.

**Borges operating out of an historical background, grafting his fiction on the stock of fact**

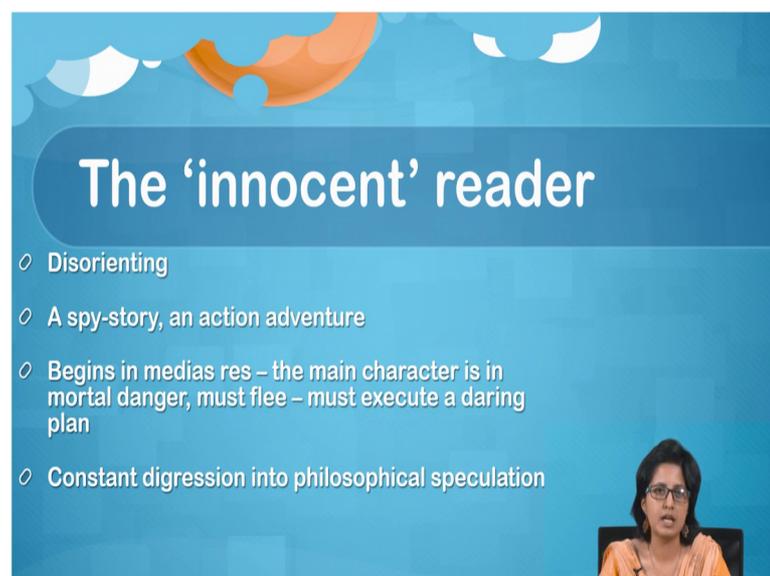
And this is the beginning of the story, the this is how the Garden Of Forking Paths are begins. On page 242 of The History of the World War, Liddell Hart tells us that an allied offensive against the Serre-Montauban line to be mounted by the teen British divisions backed by 1400 artillery pieces had been planned for July 24, 1916, but had to be put off until the morning of twenty-ninth. Torrential rains notes captain Liddell Hart were the cause of that delay a delay that entailed no great consequences, as it turns out.

The statement which follows a dictated reread and signed by Doctor Yu Tsun, former professor of English in the Hochschule as at Tsingtao throws unexpected light on the case. The first 2 pages of the statement are missing.

We are introduced to the protagonist Doctor Yu Tsun arrived at the outset, but here we are also caught within a dilemma about how to understand this text? What is a form of this story that we are about to read? So, Borges here we find he is operating out of an historical background he is also grafting his fiction on the stock of fact.

And this is a typical technique that he uses in most of his works; there is a way in which he views in the factual elements with his fictional a storytelling technique. We are also eventually left with this inability to separate fact from fiction.

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The slide features a blue background with a decorative top border containing stylized white and orange shapes. The title "The 'innocent' reader" is centered in a white rounded rectangle. Below the title, there is a list of four bullet points, each preceded by a white circle with a diagonal slash. In the bottom right corner, there is a small video inset showing a woman with dark hair and glasses, wearing an orange top, speaking.

## The 'innocent' reader

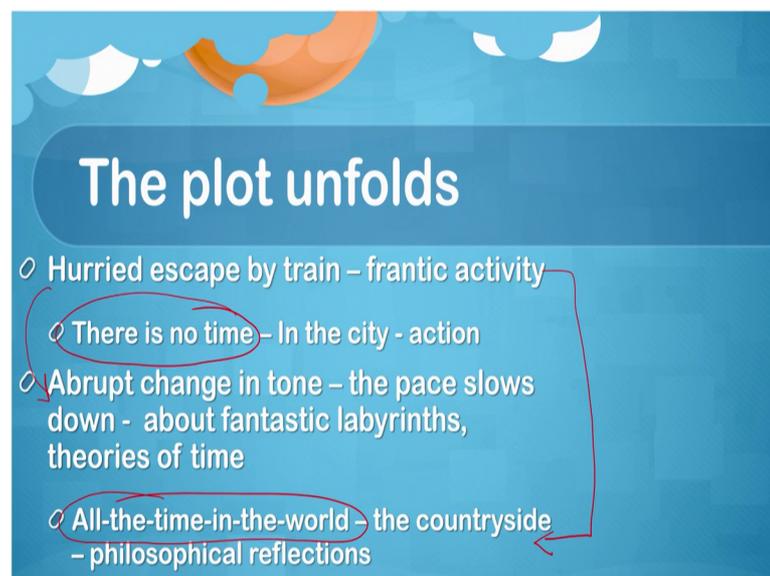
- Disorienting
- A spy-story, an action adventure
- Begins in medias res – the main character is in mortal danger, must flee – must execute a daring plan
- Constant digression into philosophical speculation

So, what are the possible responses of the innocent reader who is being introduced to the this very different kind of an introduction to a short story. And here we also realize that

this beginning is a very disoriented for the reader and this is supposedly a spy-story, this is an action adventure. It begins in medias res in the middle of the narration. And we also realize that it also it only gets more and more disorienting as it progresses. There is a certain nonlinearity which is part of this narrative, which is not allowing the events to unfold in a chronological sense.

The main character we begin to realize right at the outset, Yu Doctor Yu Tsun he is in mortal danger and he is also caught with this imminent need to flee in order to escape death. And subsequently we also realize that in the middle of all these things, he also needs to execute a daring plan. But, we are also intervened with a constant digression into philosophical speculation, that that is the least that the innocent reader that the first time reader would expect when he or she is encountering this detective fiction.

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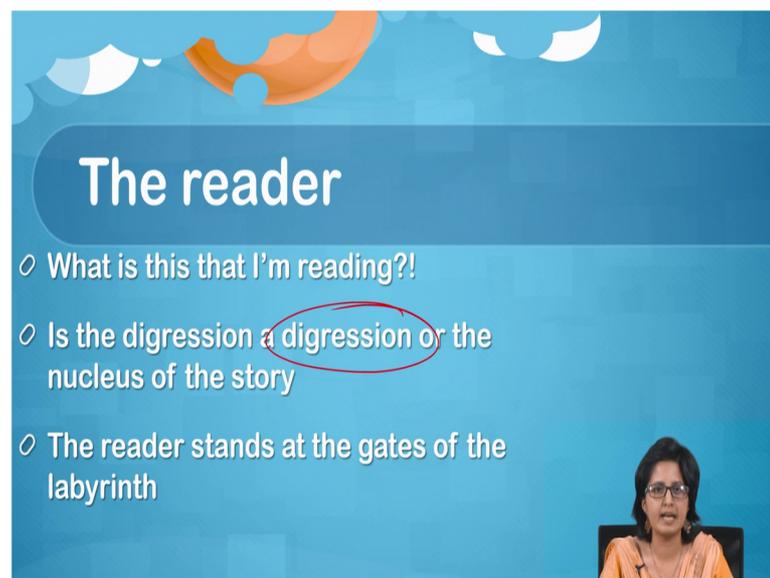


And this is how the plot unfolds, there is a the main character Yu Tsun is forced to escape hurriedly by train, there is frantic activity. And in the following section we also find that there is a abrupt change in Trone tone, the pace slows down and from the initial stage of the character being caught in a stage where is where there is no time for him to do anything. We find him moving to a different time frame all together where he has all the time in the world.

If you are familiar with the story, if you have read Borges Garden of Forking Paths, you would realize that there is a very evident shift from that of the frantic activity in this city

towards the slowdown pace in the country side. We also find that when he is trying to hardly escape by train, he is given to a lot of concerns about his own life. But, at the same time the moment he reaches the in another characters home Doctor Stephen Albert's home, he is also given he is also into a lot of philosophical reflections. He is talking and he is daydreaming about fantastic labyrinths, he is talking about the theories of time. We find that there is a way in which the plot teases the reader by framing the entire story within the detective genre and also allowing this sort of a shift in narration; the sort of a shift in the pace of narration.

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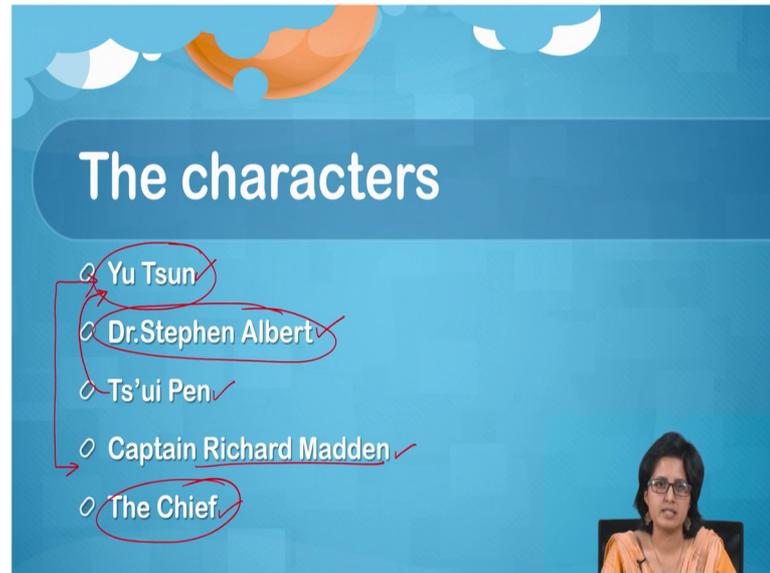
**The reader**

- What is this that I'm reading?!
- Is the digression a digression or the nucleus of the story
- The reader stands at the gates of the labyrinth

So, the first time reader who is also disoriented by now, he begins to wonder he or she begins to wonder, what is this that I am reading? Is the digression a digression or the nucleus of the story?

So, when Borges is introducing us to the story, the title itself implies said one needs to be very attentive to the forking paths. If the text itself is the garden and if the text is offering as multiple forking paths, which can access various other meanings, then we need to be careful about the digressions that the text offers as well. So, here we find it is not a character, but the reader who is supposed to stand at the gates of the labyrinth, forced to make a choice.

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And in order to make better sense of the postmodernist elements in the story let me introduce the characters to you. the at the characters are a Yu Tsun, Doctor Stephen Albert, Ts' ui Pen, Captain Richard Madden and the Chief whom we really do not get to meet in the course of the story.

So, in the beginning of the story there is an anonymous narrator who introduces a document to us and this document is a deposition, which is written and signed and read out by Doctor Yu Tsun, we get to know. And Yu Tsun is at a critical stage in his life in Korea, he realizes that his cover as a German a spy in London has been blown. I also wanted to be attention to the plot setting because this is also the time during the Second World War.

So, it is a very tumultuous time and his Yu Tsuns has been working as a German spy in London and his cover as a spy has been blown. And he is also escaping from his Captain, Captain Richard Madden and we find that Yu Tsun also runs the risk of being shot dead by Captain Richard Madden. Before he reaches the end of his life Yu Tsun Yu Tsun also has another mission to complete he has to convey a secret location to his Chief, who is now located in Germany.

So, this is the task that he has to finish before Richard Madden catches up with him. So, we find these 2 characters having a very direct connection with each other write from the beginning. And there is a and in between as the story progresses we realize is that

Richard Madden almost catches up with Yu Tsun and he catches a train and tries to escape to the suburbs.

And here after having a ghodorah at a station named ash grove, we find Yu Tsun heading towards Doctor Stephen Albert's home. Stephen Albert's is also a renowned sinologist and once Yu Tsun reaches Stephen Albert's home, he also realizes that Stephen Albert is an expert in Ts' ui Pen works and Ts' ui Pen incidentally happens to be the great grandfather of Yu Tsun.

So, here we begin to see the interconnectedness of different characters with each other. And Stephen Albert offers a very warm welcome to Yu Tsun, whether they knew each other before or whether Stephen Albert was expecting Yu Tsun or how this connection immediately takes off, that is something that the story does not directly tell us.

And they also engage in this very charged discussion about the labyrinth of time because, Ts' ui Pen had authored a work titled The Garden Of Forking Paths and we have Stephen Albert an expert in his work. Trying to recreate the same garden the physical image of his garden and also trying to work in various experimental methods to recreate the incomplete work that Ts' ui Pen had left behind.

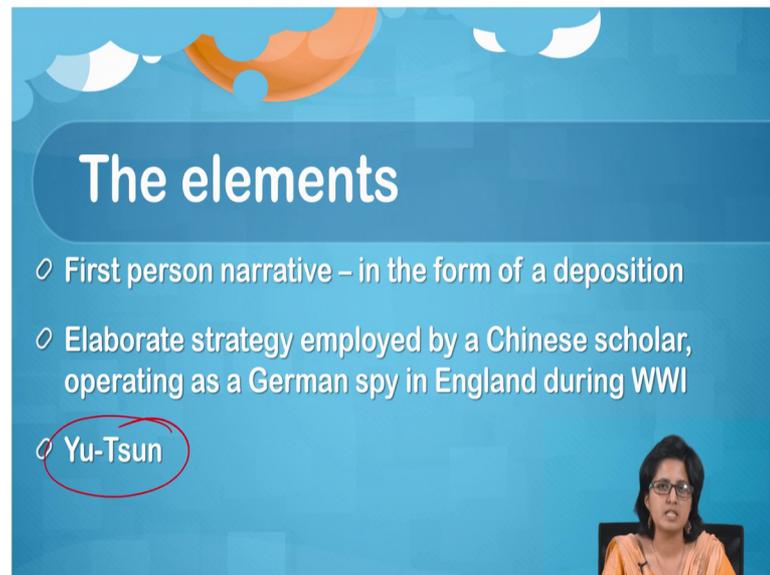
So, we find an instant connect between Yu Tsun and Doctor Stephen Albert, they talk extensively at length about the various aspects of time about labyrinths and about how they also share a certain kind of a passion for Ts' ui Pens work and his Garden Forking Paths.

And during this time we also find Captain Madden fast approaching and catching up with Yu Tsun and in that moment the story again takes another an entirely different twist all together. And we find Yu Tsun, who was in the middle of this conversation with Doctor Stephen Albert turning to him and shooting him down.

So, why did Tsun shoot down Doctor Stephen Albert with whom he was having such an endearing conversation about his ancestors Ts' ui Pen. And this we begin to the mystery, begins to resolve itself towards the end of the story, we realize that Yu Tsun had to convey the secret message back to Berlin that there is a there is a stash of weapons in the city of Albert. And this is how he chooses to convey his message by murdering a person with the same name Doctor Stephen Albert.

So, his Chief who was situated back in Germany he gets to read the newspapers about the murder of Doctor Stephen Albert via certain Chinese man and he also perhaps comes to know that the secret city is the city of Albert. So, this is their broad a plot line and the rule of the characters in the story.

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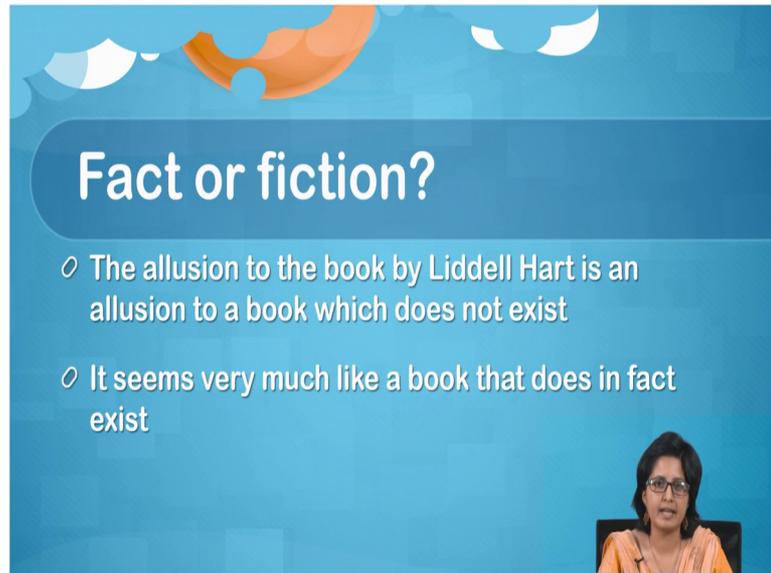
## The elements

- First person narrative – in the form of a deposition
- Elaborate strategy employed by a Chinese scholar, operating as a German spy in England during WWI
- Yu-Tsun

So, how do we begin to? Look at the various elements which are part of the story. This story is narrated through a first person narrative; this is written out in the form of a deposition as we have notice right at the beginning. And there is also an elaborate strategy employed by a Chinese scholar, who is operating as a German spy in England during the Second World War.

So, Yu Tsun here emerges as a character, who is the central key in understanding the entire plot the central key through which we can unlock the various mister mysterious elements in the story.

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**Fact or fiction?**

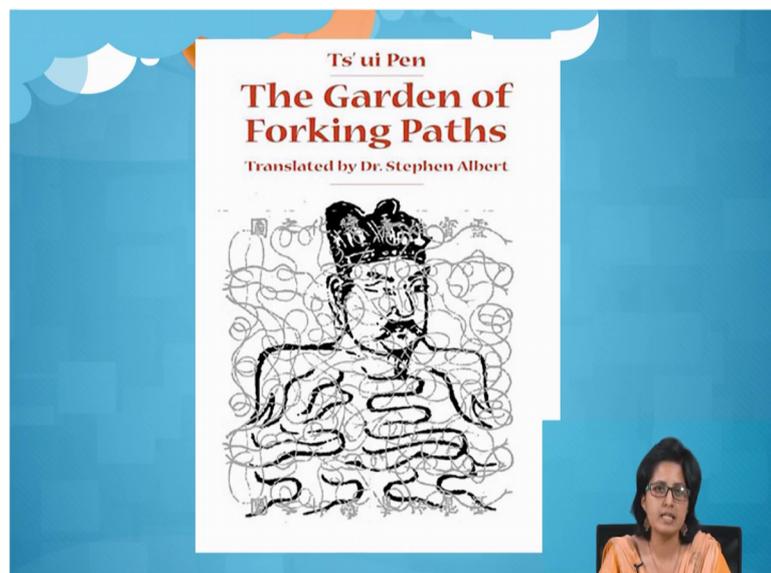
- The allusion to the book by Liddell Hart is an allusion to a book which does not exist
- It seems very much like a book that does in fact exist

A small video inset in the bottom right corner shows a woman with glasses and a microphone, likely the presenter.

So, whether the many things which are being spoken about in this is in this short fiction as a fact or part of an imaginative retelling is something that we do not really get to know in the course of the story. Because, write at the beginning the book that war has salutes to the book by Liddell Hart is an allusion to a book which really does not exist.

And this is the way in which Borges teases his readers continuously in most of his works, because the way he projects Liddell harts of work as a historical document, it seems very much like a book that does not in fact, exist.

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**Ts' ui Pen**  
**The Garden of Forking Paths**  
Translated by Dr. Stephen Albert

The cover features a black and white illustration of a man's face and upper body, rendered in a complex, maze-like style with many overlapping lines. The man has a crown and a beard. The background of the slide is blue with white cloud-like shapes at the top.

A small video inset in the bottom right corner shows the same woman as in the previous slide.

And in the same way Ts' ui Pens a work that Borges talks about and the way in which Borges makes Stephen Albert and Yu Tsun talk about Yu Tsun Yu Ts' ui Pens work, The Garden of Forking Paths, translated by Doctor Stephen Albert. And here also we have again being introduced to the fact that Borges always a likes a talking about works which have never been written and he talks about those works in as if they really do exist in the real world.

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The Garden of Forking Paths is an incomplete, but not false, image of the universe as Ts'ui Pên conceived it. In contrast to Newton and Schopenhauer, your ancestor did not believe in a uniform, absolute time. He believed in an infinite series of times, in a growing, dizzying net of divergent, convergent and parallel times. This network of times which approached one another, forked, broke off, or were unaware of one another for centuries, embraces all possibilities of time.

And this is also further complicated by the fact that Borges talks about these a fictional, imaginary, texts and anthers as well as real people from the world in simultaneous a way's. They are also being placed next to each other without any sense of differentiation, without any sense of hierarchical differentiation.

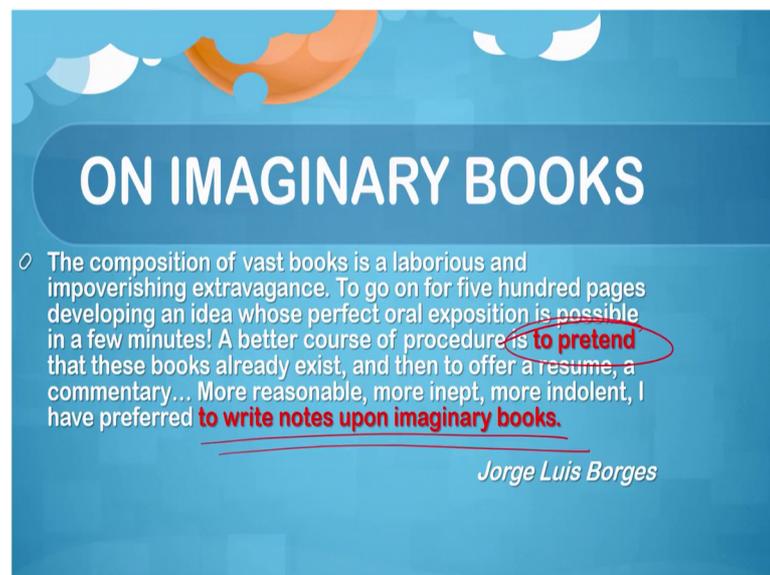
So, here is an excerpt from the short story. The Garden of Forking Paths is an incomplete, but not false, image of the universe as Ts' ui Pen conceived it. In contrast to Newton and Schopenhauer, your ancestor did not believe in a uniform, absolute time. He believed in an infinite series of times, in a growing, dizzying net of divergent, convergent and parallel times. This network of times which approached one another, forked, broke off, or were unaware of one another for centuries, embraces all possibilities of time.

Here we find Borges placing the imaginary characters Ts' ui Pen and also the scientist Newton and Schopenhauer together in the same passage, as if they are all participants in

the same history as if they all share the same kind of time frame and they all share the same spatial limitations.

So, this sort of a bartering of the fictional and the real this sort of an impossibility of knowing the real from the fictional is something that also makes the story up typically postmodernist one.

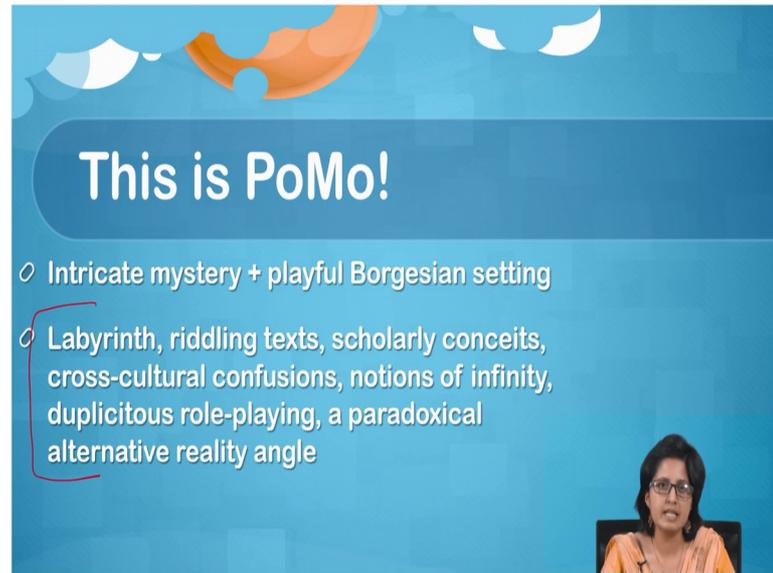
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And this is what Borges himself had to say on imaginary books. The composition of vast books is a laborious and impoverishing extravagance to go on for 500 pages developing an idea whose perfect oral exposition is possible in a few minutes. A better course of procedure is to pretend that these books already exist, and then to offer a resume, a commentary, more reasonable, more inept, more indolent, I have preferred to write notes upon imaginary books.

So, this is the kind of pretense that we find a part of the postmodernist rendition and we find Borges predating the postmodernist techniques and writing about imaginary books as if they are real in most of his works.

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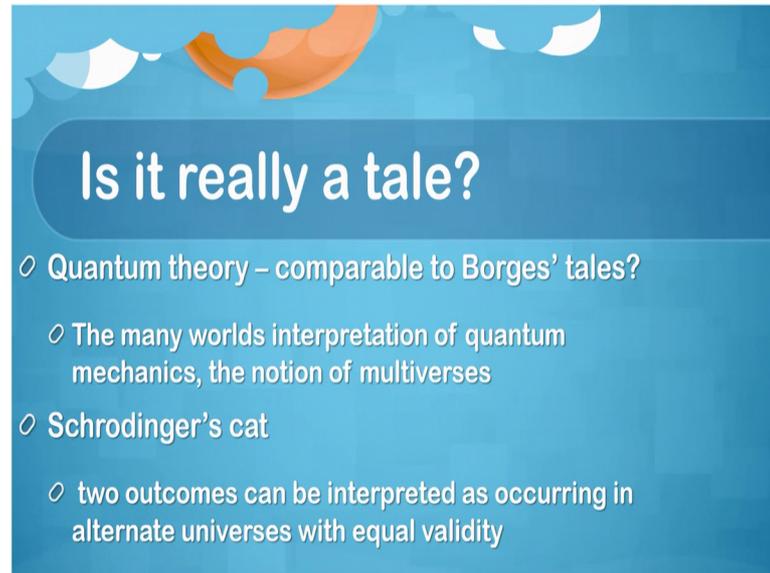
## This is PoMo!

- Intricate mystery + playful Borgesian setting
- Labyrinth, riddling texts, scholarly conceits, cross-cultural confusions, notions of infinity, duplicitous role-playing, a paradoxical alternative reality angle

And, this is the postmodernist intervention the Borges makes; he is able to bring together the intricate elements of mystery in a playful Borgesian setting. He talks about labyrinths, about riddling texts, about scholarly conceits, about cross-cultural confusions, about notions of infinity. And he also introduces the idea of duplicitous role playing and a paradoxical alternative reality angle is also being built into the storyline.

So, we find all of these things being spoken about in the same storyline without any way of hierarchical differentiation. And this is the unconventional technique that a Borges has been using in most of his works and it makes some very typically postmodernist though he predates the event of post modernism itself.

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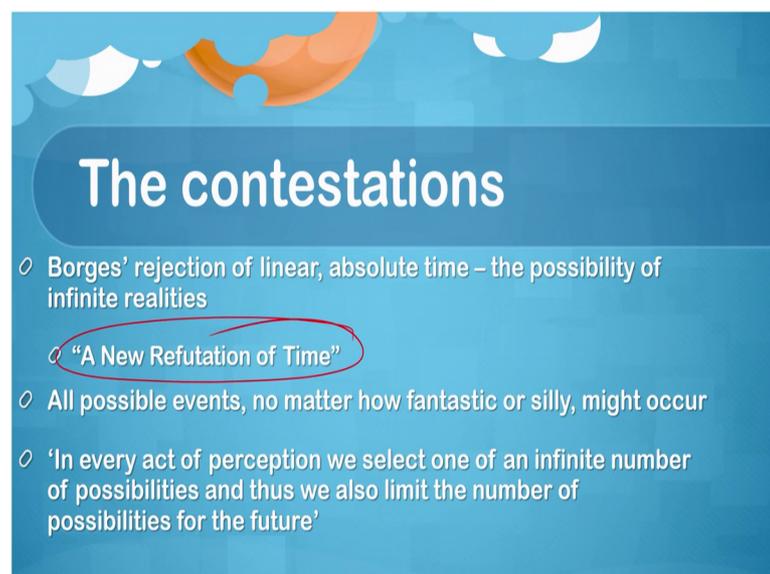


## Is it really a tale?

- Quantum theory – comparable to Borges' tales?
- The many worlds interpretation of quantum mechanics, the notion of multiverses
- Schrodinger's cat
  - two outcomes can be interpreted as occurring in alternate universes with equal validity

So, it is a Garden of Forking Paths, it is really a tale. There are a lot of critics who compare this Borges a tales to be emerging ideas of quantum theory, where the many worlds interpretation of quantum mechanics and the notion of multiverses are could be brought in together. And we also find ahem engaging very lively when the thought experiment initiated by Schrödinger's cat. And there are a way in which the thought experiment talks about the 2 talks about how the 2 outcomes can be interpreted as occurring in alternate universes with equal validity.

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## The contestations

- Borges' rejection of linear, absolute time – the possibility of infinite realities
- "A New Refutation of Time"
- All possible events, no matter how fantastic or silly, might occur
- 'In every act of perception we select one of an infinite number of possibilities and thus we also limit the number of possibilities for the future'

As we begin to wind up the this lecture I also remind you how there are various ways in which Borges presents towards the contestations related to the ideas of time in space. Borges always been rejecting the ideas of linear absolute time and he also believed in the possibility of infinite realities. In his essay a new refutation of time, we find him experimenting with these a new a thought a techniques that he got introduced to. And he also talks about how all possible events, no matter how fantastic or silly, they arise there is a possibility they all can occur.

So, in this a story a Garden of Forking Paths, what he basically does is to experiment with this idea of various events occurring at the same time within different time frames. And here we are also being introduced to this very challenging radical idea that in every act of perception we select one of an infinite number of possibilities and thus we also limit the number of possibilities for the future. And one Borges does this instead of writing an essay about it, he is using the a framework of a short story to talk about, how time and space could be seen as 2 concepts with the possibility of infinite realities.

So, in the following section we shall be taking a look at the how Borges uses the techniques of detective fiction to enter the realm of postmodernist writing. Again we need to keep in mind that Borges a work Garden of Forking Paths it predates the techniques in discussions of post modernism.

So, it is a really interesting way in which we try to bring in a dialogue between the text and the postmodern theories and techniques which began to be discussed from the 60s and 70s onwards. And I also encourage you to take a look at the short story to have a firsthand familiarity with the work so that the rest of the discussion on the fiction paths makes a better sense to you. So, we wind up on this note.

Thank you for listening and I look forward to see you in the next session.