

## Chapter 8

# North Meets South: Jorge Luis Borges's "The Interloper" and Natalie Bookchin's Media Experiment *The Intruder*

For new media to exist, a great deal of experimentation and programming had to be undertaken, much of it at a very low level and requiring great technical skill and effort. Borges was no hacker, nor did he specify the hypertext novel in perfect detail. But computers do not function as they do today only because of the playful labor of hackers or because of planned-out projects to program, develop and reconfigure systems. Our use of computers is also based on the visions of those who, like Borges—pronouncing this story from the growing dark of his blindness—saw those courses that future artists, scientists and hackers might take.

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### A Chronology of Borgesian Themes in Digital Works

In the previous chapters, I have examined the intimate relationship among Borges's "The Library of Babel" and "The Garden of Forking Paths," Moulthrop's *Victory Garden* and "Reagan Library," and science and technology. Previous chapters have also illustrated how Moulthrop's Borgesian works have evolved from black and white hypertexts into complex literary works created in multimedia environments where technology enhances the ludic and creative role of the reader—which is also a landmark of Borges's approach to literature.

Moulthrop's pioneering work marked just the beginning of a steady production of electronic literature, media installations, and video games that refer directly to Borges's oeuvre. Throughout the last decade of the twentieth century and beginning of the new millennia, hyperfiction writers and critics, Web artists, and video game programmers, many of them from the northern hemisphere, have incorporated Borgesian themes in their work, creating a body of work that has provided audiences with alternative ways to refer to and therefore interpret Borges's works.

Although this chronology does not pretend to be an exhaustive list of the contemporary digital work that is intimately connected to Borges's ideas, it does provide the reader with a varied sample of digital work embodying Borges's metaphysical, theoretical, and social perspectives, and/or remediating some of Borges's most acclaimed short stories.

Among the commercially produced video games, *Riven* (1997) almost magically reproduces Borges's world as portrayed in his 1940 short story "Tlön, Uqbar, Orbis Tertius."<sup>1</sup> As in Moulthrop's works, *Riven's* Borgesian

fantasy worlds engage its player in a puzzle to a solution where gaming, art, and language are digitally intertwined.

Within the realm of Web-based artifacts, "Babel" (2001), "Book of Books I" (2003), and "Book of Books II" (2003) by Simon Biggs illustrate Borges's influence in our digitally mediated art and society. Biggs's art brings into play Borgesian themes, such as the idea of the infinite book, the book that contains all books, and the beauty of chaos, as presented in Borges's library and Biggs's Babel.<sup>2</sup>

In the context of literary criticism and remediation, Marjorie C. Luesebrink's multimedia presentation "The Simultaneous South: An Electronic, Multilinear Approach to Borges' 'The South (2003)," presents a unique and provocative interpretative exploration of Borges's "print conceived short story" (Luesebrink 2003). In her essay, Luesebrink's underscores Borges's fascination with symmetry, binary settings, and multilayered plots, as well as with the innate features of contemporary technology that makes possible the representation of those concepts possible. Her essay, which was originally presented at the 2003 Modern Language Association annual convention, undoubtedly sets the tone for a new approach to the study of Borges's works within the framework of multimedia as a "vehicle for studying a print short story" (Luesebrink 2003). Luesebrink makes her audience aware of the nature and future possibilities of her essay by acknowledging that even though it was created to be read by her to an audience, "eventually an interested reader might be able to unpack the elements of this 'essay' at her own computer screen" (Luesebrink 2003).

Luesebrink's brief but powerful multimedia essay conveys the two threads of Borges's short story. Each thread mirrors the other as if they were two parallel symmetric accounts of Juan Dahlmann's life. In "The South," the reader learns about Dahlmann's Germanic ancestors, his nationalistic ideals, his love for solitude, his lack of interest in fictitious worlds, and his relative fascination with real life. The reader is also informed of Dahlmann's dreamlike experience in a sanitarium resulting from an accidental self-inflicted wound he accidentally inflicted upon himself. Dahlmann's tragic incident magically blurs the clear-cut distinction between reality and dream in the two stories. As the narrator in "The South" openly admits, "it was as if he [Dahlmann] was two men at a time: the man who traveled through an autumn day and across the geography of the fatherland, and the other one, locked up in a sanitarium and subject to methodical servitude" ("The South" 170).

Not only does Luesebrink wittingly present and intertwine the two layers elaborated by Borges in his story, but she also presents the text in such a way

that opens further interpretative layers based on the readers' own understanding of the text. With her use of images, especially the recurrent image of a window and a pink building that, in her own words, "is so much like the gaunt, old manor of the Pampas," Luesebrink evokes Borges's technique of "anchor[ing] us in the places of his experience" ("The Simultaneous South"). In so doing, Luesebrink triggers another bifurcating path that subliminally takes the reader to Borges's autobiographical references in this story—in particular, such as the well-known incident on Christmas Eve 1938 when Borges hit his head on with the sharp edge of a window, which led him to be hospitalized due to septicemia. Both Borges's own story and Luesebrink's remediation and hypermediated criticism of the text create anew this crucial episode, which Borges feared would result in a loss of creativity. Fortunately, Borges's anxieties were unfounded. After this event, he produced some of his most acclaimed short stories, including "Pierre Menard, Author of *Don Quixote*" and "Tlön, Uqbar, Orbis Tertius," stories that clearly spell out Borges's critical stance regarding the work of art, the creative process behind it, and the metaphysical milieu it represents.

Most Borgesian artifacts, except those whose origins are linked to "The Interloper" and "The South," share two unique features: first, they are inspired by *Ficciones*, Borges's acclaimed collection of short stories that has fascinated mathematicians, physicists, the literati, and the digerati alike for their embedded mathematical references, metaphysical themes, and futuristic views<sup>3</sup>; and second, they were produced in English in the northern hemisphere, thus setting up scenarios where North meets South in new digital environments. To illustrate how the northern hemisphere has embraced Borges's work in a new light that underscores Borges's fascination with the ludic aspect of a narrative, I refer to the points of convergence and divergence between Borges's "The Interloper" and Natalie Bookchin's (1999) experimental multimedia narrative, *The Intruder*,<sup>4</sup> which takes Borges's straightforward story "The Interloper" (which is not part of *Ficciones*) to a new realm via the interplay among electronic narrative, audio, and a series of arcade games.

Taking into consideration the medium in which each work was created, I sketch out below the role of images, language, and imagination in the reading of "The Interloper" and its multimedia counterpart. Moreover, this reading of "The Interloper" via *The Intruder*, which contains within it ten eighties-style arcade video games, underscores the role of the video games in connection to Borges's work, as well as the sharp feminist image they provide of the roles of men and women in the patriarchal society described by Borges in "The Interloper."

### North Meets South

Bookchin's *The Intruder* (1999) marks the beginning of a new period in the history of game-inspired art work developed by women. According to Tiffany Holmes, "[i]n the late 1990's women publicly laid claim to the crowded territory of the male-dominated gaming world"; however, "[t]o develop a feminist politics and activist trajectory in cyberspace girls need to develop their own games" ("Art Games and Breakout: New Media Meets the American Arcade"). This is exactly what Bookchin accomplishes: she opens up a new space for women and the role of video games in the evolving digital realm.

Bookchin envisioned Borges's "The Interloper" as the perfect story for developing a theme based on her own interest in the role of women in a patriarchal society. She relied on net art—a free, Internet-based medium that could potentially provide her with a nearly perfect environment to express her opinions. What Bookchin had in mind was not only to examine the role of women in a patriarchal/*machista* society and the role of women within the gaming community, but also to underscore the misogynistic and brutal nature in Borges's story. In a personal telephone interview with the author, Bookchin reminded the author that "Borges did not push the topic of brutality as much." Bookchin found Borges's tone somewhat "disaffected." She intended to bring the issue of brutality to the foreground to "make that into a reality," something that "is not abstracted like in a conventional game" (personal interview). Whereas Borges's narration provided Bookchin with the perfect material to instantiate her ideas, the arcade games she selected and those she programmed to create *The Intruder* contributed to accomplishing her objectives. By remediating Borges's highly nationalistic and regionalistic text, Bookchin reaches towards the South.<sup>5</sup> She turns "The Interloper" into a more universal story illustrating the brutality and displacement of women that emerges from highly male-dominated environments and the emerging role of women in a game-oriented society.

#### "The Interloper": Language, Images, and the Imagination

"The Interloper" (1966) is characterized by Borges's succinct narrative as well as by his depiction of women within the Argentine society at the turn of the twentieth century. According to Borges, "the hint for this story" came out of a chance conversation with his friend don Nicolás Paredes sometime back in the late twenties. During this conversation, they commented on "the decadence of tango lyrics, which even then went in for 'loud self-pity' among sentimental *compadritos* betrayed by their wenches" (Borges, *The Aleph and Other Stories* 162). Thus, "The Interloper" unveils a feeling of

revenge towards women as well as the insurmountable feeling of brotherhood between the two male characters.

Borges, who was going almost completely blind at the time, dictated this story to his mother. In spite of disliking it from the outset, she provided him with the necessary words to conclude it: "Now they were linked by yet another bond: the woman grievously sacrificed, and the obligation to forget her" ("The Interloper" 351). Borges considered "The Interloper" to be the "best story" he had ever written (*The Aleph and Other Stories* 278). This short story, departing in style from Borges's universal metaphysical narratives exemplified by *Ficciones*, allows the reader to take a glimpse of a typical town in the outskirts of Buenos Aires towards the late nineteenth and early twentieth centuries. Through a meticulously crafted narrative, Borges immerses the reader in an Argentinean town and the lives of two brothers—Cristián and Eduardo—who engage in a love triangle with Juliana Burgos. Throughout the story, these two brothers put their instincts to the test as they try to preserve their own identity and brotherhood.

The female character in "The Interloper" plays an important role because her presence or absence causes a radical change in the story.<sup>6</sup> She is the main catalytic figure around which the plot develops; the narrative projects a unique interpretation of manhood, womanhood, and brotherhood, or of the relationship among these terms. In Borges's story, Juliana *is* the interloper, and as such her voice is never heard. Her silence bespeaks her presence as well as her submission, her destiny, and her fatal ending.

Borges relies on detailed descriptions to depict Cristián's, Eduardo's, and Juliana's personalities and their physical surroundings. In reference to the Nilsen's house, we are told:

The big ramshackle house (which is no longer standing) was of unplastered brick; from the entryway one could see a first interior patio of red tiles and another, farther back, of packed earth. Few people, however, entered that entryway; the Nilsens defended their solitude. They slept on cots in dilapidated and unfurnished bedrooms; their luxuries were horses, saddles, short-bladed daggers, flashy Saturday night clothes, and the alcohol made them belligerent. ("The Interloper" 348–349)

Similarly, a brief description of Juliana introduces her with certain candor in contrast to the brutal ending that awaits her: "Juliana had almond eyes and dark skin; whenever someone looked at her she smiled. In a humble neighborhood, where work and neglect make women old before their time, she was not bad-looking" ("The Interloper" 349). By presenting this contrast, Borges subliminally underscores the Nilsens's strong brotherly bond and heartlessness towards others.

Borges's sagacious use of language creates a story that is surrounded by a cloud of mystery. The reader's challenge is to figure out the truthfulness of the story: "They say (though it seems unlikely) that Eduardo, the younger of the Nelson brothers, told the story in eighteen-ninety-something at the wake for Cristián, the elder, who had died of natural causes in the district of Morón" ("The Interloper" 348). Borges also emphasizes idea of vagueness in "The Interloper" by situating it in "an almost nameless town to the south of Buenos Aires so that nobody could dispute the details" (Borges, *The Aleph and Other Stories* 278).

It is also via language, or the absence of language, that Borges unmask the personalities of his characters. Even though we can almost picture Cristián's and Eduardo's actions, the reader can only hear Cristián's voice. Cristián is the eldest brother, and his four interventions in the narrative are direct commands to Eduardo. These orders denote an air of superiority on Cristián's part, while debasing the role of Juliana, the female character of this story, as in the following example where Cristián tells Eduardo: "I'm going off to that bust over at Farias' place. There's Juliana—if you want her, use her" ("The Interloper" 350). This also takes us back to the idea of silence with respect to Juliana. We never hear her voice, and she almost instinctively accepts the role she has been assigned by society. The first time Juliana's name is mentioned in the text, Borges tells us: "There was a good deal of talk, therefore, when Cristián carried Juliana Burgos home. The truth was, in doing so he had gained a servant, but it is also true that he lavished ghastly trinkets upon her and showed her off at parties" ("The Interloper" 349).

The Nilsens have a tacit brotherly agreement that has been sealed by silence. Once again, as in Juliana's case, silence is relevant. In the beginning, Juliana is Cristián's woman and, for that reason, Eduardo stays away from her. As the days go by, Eduardo falls in love with Juliana and, at his brother's friendly command, Juliana becomes Eduardo's woman as well. Even though the arrangement works for a few weeks, there comes a point when the brotherly relationship starts to deteriorate. Eduardo and Cristián do not mention Juliana's name. Instead, they argue about trivial matters, though both know that the Other, the interloper, is the real cause of their arguments: "In those hard-bitten outskirts of the city, a man didn't say, nor was it said about him, that a woman mattered to him (beyond desire and ownership), but the two brothers were in fact in love. They felt humiliated by that, somehow" ("The Interloper" 350).

Silence brings the Nilsens together as well as distancing them. At a certain point in the story, the reader is informed that the brothers look for any excuse to have a quarrel. They use trivial conversation as excuses for

arguments. It is clear that their silence and their repressed voices cause them to draw apart. Within this framework, and as in many instances where authority is compromised, the subaltern is likely to remain silent to maintain the stability of the system. At this point in Borges's story, Eduardo represents the subaltern, whose voice remains unheard in order to preserve brotherhood.

Two facts lead to the men's decision to get rid of the interloper. One day in the street, Eduardo is congratulated by a man for the beauty who accompanies him. At that moment, he realizes that he that he cannot allow someone to make fun of Cristián. Moreover, Juliana has not been able to hide her preference for the younger brother. The Nilsens sell Juliana to a whorehouse and split the money. Peace is reestablished at the Nilsens's house. The brothers go back to their "old life of men among men," except for their frequent and secretive visits to the brothel ("The Interloper" 351). Neither of them can be away from Juliana, and their trust in each other is almost shattered when Cristián finds Eduardo—who is supposed to be on a business trip in the city—at the whorehouse waiting his turn. Realizing that they have betrayed each other and that their feelings for each other as brothers are still strong, they take Juliana back to their house to settle the matter. They do not blame each other because "they chose to take their exasperations on others: a stranger—the dogs—Juliana, who had introduced the seed of discord" ("The Interloper" 351).

On a quiet Sunday evening when Cristián and Eduardo arrived at a lonely area with tall reeds, Cristián tells his brother: "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 clothes. She won't cause any more hurt" ("The Interloper" 351). Brotherhood survives in spite of the interloper, an intruder that they both brought to their lives. Their loyalty to each other remains stronger than love and the hard times they had faced together.

I concur with Rebecca Biron that "The Interloper" informs the reader "that the successful construction of male-center worlds depends on vigilance against female intrusion" (32). Biron claims that "'La intrusa' ['The Interloper'] illustrates the tragic extremes to which such a principle might be taken by two ignorant, particularly vulnerable men whom neither the narrator nor the readers accept as representative of men in general" (32). However, Borges's approach to the subject remains somewhat detached, as if leaving open a space for exploration via the digital realm.

### ***The Intruder: North Meets South*—“The Interloper” Revisited**

Bookchin's rendering of Jorge Luis Borges's short story is presented in a multimedia environment where visual, kinetic, and auditory stimuli reaffirm and highlight the treatment of women as developed in Borges's "The Interloper." Bookchin claims that the challenge with new technologies is to turn them into "socially charged activities": "*The Intruder*...looked like a game but in fact was a critical commentary on computer games and patriarchy" (Bookchin, interview with Beryl Graham). Her experimental work opens up a space for questioning the role of women in the gaming community at the end of the twentieth century. In Bookchin's words, "*The Intruder*' isn't really a game, it just uses the game form as an interface and metaphor, and the user moves through these interfaces, actively performing the text. The game form is a great vehicle through which to speak to aspects of mainstream computer cultures—their military and political and economic uses" (Bookchin, interview with Mia Makela).

Similarly, Bookchin's *The Intruder* reveals a new dimension of Borges's cruel and candid story. The interplay of visual, audioauditory, and kinetic media allows for the emergence of new interpretations. In reference to the role of the reader in *The Intruder*, Bookchin states: "You have to play it a number of times because you are playing it and you are also receiving bits of narrative" (Bookchin, "I Love You So Much It Hurts: Playing Games"). Hence, the reader functions as an active player and as a decoder of Bookchin's agenda. As a player, the reader *is* the intruder who also becomes the Nilsens' accomplice in Juliana's fate. As decoder, the reader comes across topics such as the role of women in the gaming community and the power of media to relay information to a broad audience.

*The Intruder* can be read either in English or in French.<sup>7</sup> From the very beginning, the reader/player must actively engage in the unraveling of the story; otherwise, the story does not move forward. Borges's text scrolls on the screen as the reader plays ten eighties-style arcade video games. In several of the games, the reader/player needs to push one object—which could very well represent Juliana—back and forth, as in the pong, for the text to move forward. The games are titled as follows: *Pong*; *Catch Dropping Words*; *Shoot Alien*; *Quick Draw*; *Jump*; *Hit Girl*; *First Road Trip*; *Score Goal*; *Others*; and *Second Trip*. In most cases, the titles make reference to the content in that section of the narrative that they represent as a metatext.

*Pong* presents the epigraph of "The Interloper" as well as the introduction to *The Intruder*. As the reader engages in the *Pong* game, the text unravels from left to right and a voice reads it. The reader's flat tone of voice echoes Borges's disaffected tone in his story.<sup>8</sup>

In *Catch Dropping Words*, the reader catches words into a *mate*, a hollow gourd used for drinking an infusion typical from Argentina, Paraguay, and Uruguay. The audio is activated each time the reader catches an object into *el mate*; failure to catch an item leaves the reader just with the written text. *Shoot Aliens* adds violence to the scene, because in order to continue, the reader must engage in a non-stop shooting at UFOs. This game foreshadows the brutality that is to unravel in the Nilsens's lives. It also depicts the Nilsens and their isolated house in the pampas under what seems to be an endless starry sky. By simultaneously representing violence and peace, Bookchin underscores the Nilsens's personalities as described in "The Interloper." On the one hand, the Nilsens "defended their solitude," whereas on the other "it is not impossible that one or another killing had been their work" ("The Interloper" 349). It is here where Bookchin takes some poetic license. First, she adds the sentence, "The neighborhood feared the Nilsons" (Bookchin, *The Intruder*). In so doing, she signals the heartlessness nature of the male characters. Second, and within the same sentence, she has transformed the "Nilsens" into the "Nilsons." She has transgressed barriers, making the last name more familiar to an English-speaking audience.

*Quick Draw* displays the image of a lonely rider with a woman in the pampas. The rider could very well stand for Eduardo and one of his women. At this point, the video scenes closely match the narration. As the story proceeds, two men engage in what resembles a duel while a picture of a woman acts as an omnipresent figure in the men's lives. The reader/player assumes one of the roles "turning the game into a reality" that is "not abstracted like in a conventional game" (Bookchin, personal interview).

In *Jump*, Bookchin summons the player to become the woman running away from her misfortunes. Hence, the artist offers the reader the possibility of changing perspectives as the story proceeds. Sometimes the player is the one of the men, and at other times becomes the persecuted woman.

Bookchin literally delineates Juliana's fate via a pong-like game entitled *Hit Girl*. An image of a girl bounces back and forth, simulating how the two men share Juliana. A red screen serves as a background for the game where female body parts flash intermittently. At this point in the narrative, the brothers have grown apart and have decided to take a *First Road Trip* to get rid of the woman. With reference to this fragment, which graphically shows the packing of Juliana's possessions as she departs from the Nilsens's house, Katherine Hayles states: "Another darkly funny game presents the user with two-buttock like circles with a hole between them, from which fall objects associated with the woman, which the user tries to catch moving a bucket" (Hayles 2000). Among these items is a red apple, probably an allusion to the

apple in the biblical story of Adam and Eve. The reader is left to infer that once the apple is gone, no more problems will arise between the brothers.

In the next two segments, *Score Goal* and *Others*, Bookchin artistically intertwines sound, images, and text to bridge the gap between North and South. At this stage, the artist underscores the Nilsens's machismo and their vindictiveness towards Juliana for having disrupted their brotherly bondage. *Score Goal* starts with tango music to set the tone of the brothers return to their macho routines. In Bookchin's piece, masculinity is evoked by engaging the reader in a brief football game that distances the reader from the local reference to the Argentinean pampas, where soccer is played. The reference to the football game is likely to appeal an American audience. *Others* calls for a double interpretation. It alludes to us as readers and intruders who have in our hands Juliana's destiny. Throughout this section, the reader will attempt to save Juliana from falling into a drain. However, the narration of the text only proceeds when the woman falls into the hole. At this point, it is impossible for the reader as intruder to rescue Juliana because action or the lack of thereof leads to the same event. For the story to proceed, the woman needs to fail. Similarly, the idea of "others" is in line with Borges's story, in which the Nilsens take their feelings out onto "others." In this case, it is clear that they have decided to take revenge on to Juliana for having damaged their brotherhood.

Finally, *Second Trip*—the last game—presents Juliana's unavoidable death. The sequence engages the reader/player in an aerial human hunt from a helicopter where the individual below has no possibility to survive. For the narrative, to conclude the intruder must die. Only then will the reader find closure in her experience and see the unexpected banner reading "GAME OVER."

### Interpretation

In a very Borgesian way, *The Intruder's* reader/player recreates the text as she puts together her experience with the games and impressions from the audio, text, and images presented to her. This allows for a re-interpretation that takes into account the impressions left by the visual, auditory, and kinetic experience. According to Bookchin, *The Intruder* is "using both the feedback loop [of a game] and the hook of the narrative ("I Love You So Much It Hurts: Playing Games").

*The Intruder* adds relevant aspects to a new reading of "The Interloper." For example, the gaming nature of the piece transforms the reader into a first-person participant who in turn shifts perspectives as the story develops. At times, the reader becomes an intruder and an accomplice in this love

triangle where the woman must disappear. Thus, Bookchin is definitely invoking that feeling of "vigilance against female intrusion" as elaborated by Biron (Biron 32). The reader (either a man or a woman) must kill in order to protect the Nilsens's brotherhood. Finally, the reader joins them in a final rampant shooting to reach the ending of the story. The woman becomes an object and a subaltern who is a victim of the Nilsens's violent and brutal actions to preserve their brotherhood. Bookchin's *The Intruder* awakens new feelings and emotions which are not literally expressed in Borges's printed text but which are emphasized via the interaction between player and narrative in the new medium.

Bookchin has translated or remediated "The Interloper" into a new medium. In so doing, she has transformed it into an appropriate narrative that functions as "a metanarrative for the history of computers where there is this symbiotic relationship between man and machine that historically the woman has been left out" (Bookchin, "I Love You So Much It Hurts: Playing Games"). Similarly, she has used it "to reach audiences who are not limited to self-selected art viewers," (Bookchin, interview with Mia Makela). From my perspective, Bookchin has also successfully taken advantage of the new medium and media to elaborate on the Nilsens's brutal thirst for lust and revenge to bring back equilibrium into their own lives.

To conclude, there is no doubt that both works succeed in their portrayal of women within the aesthetics of each creator. Borges, as typical of his writing, creates a narrative world where doubt lingers in the story and the reader's imagination prevails. His native land and its people become his instrument to develop one of his favorite topics: Destiny. Bookchin, on the other hand, has taken Borges's straightforward but also mysterious "The Interloper" to a new ludic virtual realm that Sr. Borges would have appreciated and probably enjoyed, taking into consideration his passion for challenging his readers to comprehend complete universes based on his unique literary mind games. With its heavy reliance on the visual, kinetic and auditory elements of its video games, *The Intruder* depicts a sharper keen feminist image of the roles of men and women in the patriarchal society described by Borges. Thus, *The Intruder* is here for us to experience and to tell us something about human nature and the extraordinary power of the technologies of our times.<sup>9</sup> It is also here to remind us of the atemporal impact of Borges's works on spaces and times far beyond Borges's native twentieth-century Argentina.

**Notes**

- <sup>1</sup> For a brief introduction to the points of convergence between Borges's "Tlön, Uqbar, Orbis, Tertius" and *Riven* see <http://web.archive.org/web/20011117115104/www.feedmag.com/vgs/re.html>.
- <sup>2</sup> A review of Simon Biggs's *Babel* by Steve Dietz can be accessed at <http://hosted.simonbiggs.easynet.co.uk/babel/intro.htm>. Similarly, Biggs's statement on the Books of Books can be found at <http://hosted.simonbiggs.easynet.co.uk/bookofbooks/statement.htm>.
- <sup>3</sup> According to the *Merriam-Webster Online Dictionary*, the word *digerati* means "persons well versed in computer use and technology." For further specifications on this word go to <http://www.m-w.com/dictionary/digerati>.
- <sup>4</sup> Natalie Bookchin is a world-renowned media artist and co-director of the Program in Photography and Media at the California Institute of the Arts.
- <sup>5</sup> According to Jay Bolter and Richard Grusin in *Remediation: Understanding Media*, "The very act of remediation ensures that the older medium cannot be entirely effaced; the new medium remains dependent on the older in acknowledged and unacknowledged ways." For further explanation, see *Remediation* 47.
- <sup>6</sup> "The Interloper" is one of the few Borges's stories where a woman plays a relevant role within the narrative. "Emma Zunz" and "El muerto" also underscore the presence of women within Borges's short stories. See Herbert J. Brant's article "The Queer Use of Communal Women in Borges' 'El muerto' and 'La intrusa'."
- <sup>7</sup> A beta version of *The Intruder* included the text in Spanish as well.
- <sup>8</sup> A Spanish female provides the voice for *The Intruder's* English version.
- <sup>9</sup> The author would like to thank the two anonymous readers who provided insightful comments to strengthen the introduction and conclusion of this essay.