

Coetzee's Latin America

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Speaking to the writer Mr Foe of events prior to her arrival on Crusoe's island in *Foe* (1986), Susan Barton asserts that Bahia is 'a world in itself, and Brazil is an even greater world'; Bahia, she says, cannot be 'held down in words'.¹ Although often inconspicuous, Latin America is integral to the conceptual geography of Coetzee's work. 'The Vietnam Project' in *Dusklands* (1974), for instance, invokes US operations in Central America. In *Youth* (2002), 'John' learns Spanish to read César Vallejo, Nicolás Guillén and Pablo Neruda, and then uses Neruda to generate the lexicon for his computer poems; in *Summertime* (2009), John teaches Neruda in translation at the University of Cape Town. The eponymous protagonist of *Elizabeth Costello* (2003) discusses Jorge Luis Borges's 'La biblioteca de Babel' ('The Library of Babel', 1941). In *Diary of a Bad Year* (2007), the ageing writer J.C. invokes Gabriel García Márquez's reflections on writerly inspiration, while Anya calls J.C. 'Señor C' on the misunderstanding that he is Colombian (he has a diploma from Columbia University). There is also the suggestively unspecified setting of the novels in the *Jesus* trilogy, where characters speak Spanish in a place that is not Spain. As a critic, Coetzee has reviewed Borges and García Márquez; these writers, along with Reinaldo Arenas, Antonio di Benedetto, Carlos Fuentes, Mario Vargas Llosa and even indigenous foodways in Mesoamerica, form part of his extended archive of reference.²

Recent years have seen more direct interaction. While Penguin Random House publishes his fiction in Latin America, Coetzee has for the past decade worked closely with the independent Argentinian press El Hilo de Ariadna, which publishes his essays as well as the series 'Biblioteca Personal' (Personal Library) – translations of works selected and introduced by Coetzee, inspired by Borges's project of the same name.³ They have also published two story collections, *Tres cuentos* (*Three Stories*, 2016) and *Siete cuentos morales* (*Seven Moral Tales*, 2018), and in May 2019, nearly a year before it was available in the UK or United States, co-published *La muerte de Jesús* (*The Death of Jesus*) with Literatura Random House.⁴ These ventures are part of a larger effort to foster connections across the southern hemisphere or 'South', understood by Coetzee as a space of shared physical (biogeographical) and historical experience. From 2015 to 2018, Coetzee presided over the 'Literaturas del Sur' (Literatures of the South) seminars, conducted under the Cátedra Coetzee (Coetzee Chair) at the Universidad Nacional San Martín (UNSAM) in Greater Buenos Aires, and has since been involved in similar events in Australia. He has helped facilitate the translation and publication of Australian and southern African writers by UNSAM Edita in Argentina, and of Latin American writers in Australia with Giramondo's 'Southern Latitudes' series. James Halford consequently argues that Coetzee's 'Australian period' (following his emigration to Australia in 2002) should be seen as Coetzee's 'Southern period'.⁵ But 'South' is expansively understood,

as Derek Attridge makes clear when he includes Latin America – a diffuse regional designation comprising South America, the Caribbean, Central and parts of North America – in Coetzee’s South.⁶

Like this fluid South, Coetzee’s Latin America is less a distinct location than a nexus of overlapping ideas about the history of the southern Atlantic, the global hegemony of English, and the promise of South-South literary exchanges. This chapter will disentangle and describe this agglomeration. First, it outlines the historical basis for comparison between southern Africa and Latin America, focusing on the role of Brazil in Coetzee’s work. These connections are the background for comparison of Coetzee with writers such as Borges, discussed in the second part. Finally, it looks at the reception of Coetzee in Latin America alongside Coetzee’s activities in the region, which together constitute a larger ‘Southern turn’.

TRANSATLANTIC CROSSINGS: LATIN AMERICA IN COETZEE’S FICTION

Latin America has not appeared overtly as a setting in Coetzee’s fiction; this includes the stories in *Tres cuentos* and *Siete cuentos morales*.⁷ To the extent that the novels of the *Jesus* trilogy invoke Latin America, they evince only a glancing relationship to the material realities of the region.⁸ Rather than affirm a Latin American setting, the Spanish language and names create a sense of locational ambiguity familiar to much of Coetzee’s work.⁹ Following Rebecca Walkowitz, Spanish in the *Jesus* novels serves to decentre English – emphasized by recurring reference to Miguel de Cervantes’s *Don Quixote* (1605–15), as progenitor of the modern novel – and in this sense contributes to the novels’ metanarrative interest in translation and the unevenness of the global publishing market.¹⁰ But Latin America is nevertheless crucial to Coetzee’s work.

While Coetzee derives the island in *Foe* from Daniel Defoe’s *Robinson Crusoe* (1719), its topography and ecology differ significantly, and Coetzee abandons Defoe’s Caribbean location.¹¹ In drafting *Foe*, Coetzee considered several alternatives, including the Atlantic coast of southern Africa, before situating the island near Bahia (and the port city of Salvador) on Brazil’s Atlantic coast.¹² These variations echo the history of *Robinson Crusoe*: Defoe himself moved the story of the castaway Alexander Selkirk that inspired the novel from the Juan Fernández archipelago in the southern Pacific (near Chile) to the Caribbean, adding Robinson’s time trading in enslaved people and as a plantation owner in Brazil. Yet *Robinson Crusoe* and *Foe* present very different visions of Brazil. Defoe’s, as the grounds for a plantation whose value compounds during Crusoe’s absence, is largely blank. In *Foe*, Brazil is a space filled with people and events, significant as the part of the story Susan largely declines to tell. In recasting Friday as Black, moreover, Coetzee brings questions of race and the history of slavery in the Americas to the fore. No longer coded as indigenous and therefore associated with the natural landscape of the island, and – crucially – missing his tongue, Coetzee’s Friday is, to cite Gayatri Spivak, ‘wholly other’.¹³ The illegibility of Friday’s difference is most explicit in the scenes where Susan and Foe attempt to teach Friday to write, and Friday produces a series of signs neither comprehends.¹⁴ In sum, Coetzee amplifies elements of Defoe’s story to the point of distortion, making it the raw material for very different reflections on coloniality, racial difference and the ethics of writing.

Taking this condensed discussion of *Foe* as benchmark, references to Latin America in Coetzee’s work serve to evoke the complex historical entanglements between the region and Africa from

which emerge the ethical and philosophical questions Coetzee explores. Already linked by the transatlantic trade, Latin America and Africa had by the end of the eighteenth century become, per Mary Louise Pratt, 'parallel sites of European expansionist initiatives'.¹⁵ These corresponding processes produced striking resemblances, particularly between sites of intensive settler-colonial projects. Coetzee's observations about the 'literature of the empty landscape' in *White Writing* (1988), for instance, resonate with the discourses of the so-called Conquest of the Desert, the displacement and massacre of indigenous people by which the state established control of the national territory in nineteenth-century Argentina.¹⁶ Latin America and Africa are further linked by the geopolitics of the Cold War, which included direct contact in the form of Cuban assistance to Agostinho Neto's People's Movement for the Liberation of Angola (MPLA) (Operation Carlota, 1975–91), initiated to counter the South African invasion of Angola (Operation Savannah, 1975–6) as part of the Border War (1966–90). This period also saw collaboration between the apartheid government and dictatorial regimes in Argentina, Brazil, Chile, Uruguay and Paraguay. Post-apartheid, South Africa's Truth and Reconciliation Commission (1996–2003) drew on earlier commissions in Latin America, including those in Argentina (1983–4) and Chile (1990–1).¹⁷ Such corresponding experiences of state violence and investment in transitional justice, per Ariel Dorfman – whose play *Death and the Maiden* (1990) was staged in Johannesburg in 1992 and is cited in the *Truth and Reconciliation Commission of South Africa Report* (1998–2003) – make South Africa a 'mirror' of a country such as Chile, and vice versa.¹⁸

These layered historical connections surface in *Summertime* in the form of Adriana Teixeira Nascimento, a Brazilian dance teacher whom 'John' pursued in the 1970s. Adriana remembers John's affections with embarrassment. 'He was not in love with me', she says, but 'with some idea of me, some fantasy of a Latin mistress that he made up in his own mind'.¹⁹ Adriana and her family arrived in Cape Town from Luanda, having first fled the military dictatorship in Brazil. In Cape Town, Adriana's husband is attacked and dies, leaving her to contend with a hostile bureaucracy while also negotiating the racial hierarchies of apartheid, within which she is not (or does not feel) entirely legible. Yet Adriana remembers her many 'Coloured' students fondly. Noting that Latin America was then popular in South Africa, she says: 'They had romantic illusions about Latin America, Brazil above all. Lots of palm trees, lots of beaches. In Brazil, they thought, people like themselves would feel at home. I said nothing to disappoint them.'²⁰ While the details of Adriana's life serve to register more recent connections between southern Africa and Latin America, this passing observation invokes deeper ties.

The statement 'I said nothing to disappoint them' alludes to the pervading ideology of white supremacy in which both apartheid and Brazilian racial hierarchy are embedded.²¹ The point is not that Adriana's students are naïve, but rather that the structures of oppression that condition their lives are continuous with those experienced on the other side of the Atlantic. For Adriana's students, Brazil figures an alternative via which to denominate the structures that govern their lives. This moment illuminates a history in common and suggests bases for transatlantic solidarity. It is contrasted to John's romantic illusions of Brazil, outlined later in the novel. He imagined Brazil as a paradise of racial intermixture, wishing a 'Brazilian future' for South Africa; as one colleague drily remarks, 'He had of course never been to Brazil.'²²

In saying nothing to her students about race in Brazil, however, Adriana interrupts (practically, not thematically) possible connections. One reason for this silence is suggested at the end of Adriana's interview, where John's biographer intimates that Adriana was the inspiration for Susan

Barton.²³ While the claim is fictional, Adriana does resemble Susan in her limited ability to engage with questions of race. Adriana's silence is not exactly shared by *Summertime* itself. Within the novel, her silence makes space for the juxtaposition of her students' and John's versions of Brazil. In so doing, *Summertime* emphasizes Brazil's function as a space of desire, a site for the projection of alternatives that serve (indirectly, even clumsily) to name the present condition. This is similarly the case with Susan's partial descriptions of Bahia, which are expressions of her desire for autonomy.²⁴ With these examples from *Foe* and *Summertime* in mind, Brazil appears in Coetzee's work both as a stand-in for larger histories of racial exclusion and violence, and as the name for ideas about possible, better futures. Yet, as placeholder, Brazil itself – and, by extension, Latin America – remains largely absent.

COETZEE AND LATIN AMERICA: WORLD-LITERARY CIRCULATION AND COMPARISON

Critics have long compared Coetzee's work to that of Latin American writers with similarly broad international dissemination, including Roberto Bolaño, García Márquez and Borges.²⁵ These writers have been accorded a place in what Coetzee terms the 'repertoire of world literature', despite being from the so-called periphery, where a writer's world-literary status is never assured.²⁶ In *Diary of a Bad Year*, J.C. references García Márquez's *El olor de la guayaba* (*The Fragrance of Guava*, 1982), a volume of conversations in which García Márquez discusses his writing process, paying particular attention to the difficulties of writing in 'a continent unprepared for successful writers'.²⁷ García Márquez contends that while these material realities pressure the production and circulation of the work, they should not limit its imaginative scope.

Coetzee's approach to these challenges is consonant with that laid out by Borges in 'El escritor argentino y la tradición' ('The Argentine Writer and the Tradition', 1951), where Borges rejects the notion that Argentinian writers should restrict themselves to 'Argentinian' topics (the gaucho, the countryside), instead claiming 'the whole of Western culture' as a tradition to which he has a right. Borges's assertion, per Mariano Siskind, is fundamentally cosmopolitan, while also keenly aware of the marginal position from which it is articulated.²⁸ Coetzee's work is similarly characterized, to paraphrase David Attwell, by the global reach of his intellectual connections, as shaped by the fact of his South African birth.²⁹ Borges and Coetzee's shared interest in using fiction to explore philosophical arguments offers rich grounds for comparison.³⁰ Borges's play with authorial personae in 'Borges y yo' ('Borges and I', 1960), for instance, informs Coetzee's in the Nobel lecture, 'He and His Man' (2003), and with the figure of Elizabeth Costello.³¹ In one interview, Coetzee delightedly relays the story of a friend who, lecturing on Australian literature, is asked to discuss Costello as an Australian writer. 'I mention the story', he explains, 'because it shows how a purely fictional being can start to take up residence in the real world'.³² Such blurring of fiction and reality would similarly have delighted Borges, who explores this idea in 'Tlön, Uqbar, Orbis Tertius' (1940).³³ Finally, in taking *Don Quixote* as an intertext in the *Jesus* novels, Coetzee is also playing with Borges's ludic engagement with Cervantes in 'Pierre Menard, autor del Quijote' ('Pierre Menard, Author of the Quixote', 1939).³⁴

Perhaps the most striking similarity between Coetzee and Borges is the facility with which their work can be read with little or no reference to the context from which it emerges. Writing in the

1980s about the international reception of Borges, Beatriz Sarlo observed that Borges's reputation had 'cleansed him of nationality', generating a version of Borges that could be explained by and within Western culture. But, Sarlo declares, 'there is no writer in Argentine literature more Argentine than Borges'. The Argentine-ness Borges embodies is one of animating contradiction: he is at once cosmopolitan and national (or, in the vocabulary of Coetzee scholarship, provincial). His work exists at the edge – in Spanish, *en las orillas* (on the shore) – between cultures, genres and languages.³⁵ There is of course a rich body of scholarship that looks at Coetzee's work in context, particularly his relationship to Afrikaner identity.³⁶ My contention, however, is that comparisons of Coetzee and Borges prove most fruitful when they turn from shared interests (their cosmopolitan or philosophical investments) and ask instead what reading one writer might reveal about the other.

Paratactic juxtaposition of Coetzee and Borges – a comparison that does not attempt to coordinate through subordination or narratives of influence – illuminates each writer's complex relationship to place and the history of their countries of origin. This is particularly true of work set in the rural expanses of South Africa or Argentina. In 'Historia del guerrero y la cautiva' ('The Story of the Warrior and the Captive Maiden', 1949) and 'The Narrative of Jacobus Coetzee' (*Dusklands*, 1974), for instance, each looks to the settler frontier, marking their relationship to it via a (partially fictionalized) ancestor.³⁷ From 'Biografía de Tadeo Isidoro Cruz (1829–74)' ('A Biography of Tadeo Isidoro Cruz', 1949) to 'El Evangelio según Marcos' ('The Gospel According to Mark', 1970), from *In the Heart of the Country* (1982) to *Disgrace* (1999), rural spaces figure as sites of violence or the disintegration of social order.³⁸ Both writers are also keenly attuned to these spaces as sites of desire, specifically of desire for belonging when one is part of a settler colonial project; or, as Coetzee puts it in *Boyhood* (1997), when one is an 'uneasy guest'.³⁹

These tensions are at the centre of Borges's 'El Sur' ('The South', 1953). Here, the librarian Juan Dahlmann, immigrant German on his father's side and settler *criollo* on his mother's, suffers a blow to the head. As he perishes in a hospital, Dahlmann reimagines his death as a knife fight with a gaucho in a frontier town.⁴⁰ Such romantic attachments to place and past likewise inform the melancholy of Coetzee's 'Nietverloren' (2002; 2014), which situates these in the context of the transformation of South Africa's rural economies in the latter half of the twentieth century.⁴¹ A South African writer and two friends from the United States visit a struggling farm in the Karoo, Nietverloren – from the Dutch, 'not lost' – now functioning as a tourist attraction. As the narrator bitterly explains, without mention of the family farm to which he no longer has a claim, the only real money to be made these days is in 'The tourist crop' ('Cosechar turistas').⁴² Written across continents and several decades apart, 'The South' and 'Nietverloren' both turn on their protagonist's attachment to the rural as the figure for a form of belonging that, not least because it seeks to forget the violence on which it is founded, cannot be sustained in the present. In a review of Borges's *Collected Fictions*, Coetzee argues that in stories such as 'The South' Borges intends to situate himself within the tradition of Argentinian mythmaking.⁴³ Yet Borges is not so much participating in national mythmaking as reflecting on this process and its consequences, a set of concerns that has been similarly important to Coetzee. Both are in this sense writing from the 'shore', at once inside and outside of the worlds about and for which they write, whether this is the 'world' of world literature or their worlds of origin.

LATIN AMERICA AND COETZEE: RECEPTION AND THE SOUTHERN TURN

Just as Coetzee is an attentive reader of Latin American writers, Latin Americans have long read Coetzee. Per Francisco Goldman, Coetzee was one of García Márquez's favourite contemporaries; when Coetzee was awarded the Nobel, García Márquez joked that he received so many congratulations, he felt he had won the prize a second time.⁴⁴ Carlos Fuentes was also an admirer and invited Coetzee to take part in the conference 'Geografía de la novela' (Geography of the Novel) in Mexico in 1998. Here, Coetzee delivered a lecture that would become part of 'The Novel in Africa' in *Elizabeth Costello* and was introduced to writers such as Juan Villoro and Carlos Chimal.⁴⁵ Both have gone on to write about Coetzee's work for venues such as *Letras libres*, where Coetzee is a frequent point of reference. The number of conferences, symposia and publications on his work demonstrate sustained and attentive engagement with Coetzee throughout the region.

Coetzee is an increasingly active participant in these exchanges. In addition to his work with 'Literatures of the South', he has been the subject of and attended conferences in Mexico, Colombia and Chile, where he also awards an annual prize in his name, and regularly attends festivals throughout the region. His influence also registers beyond literary circles: the Argentinian film *El ciudadano ilustre* (*The Distinguished Citizen*, 2016), in which a Nobel-prize-winning writer – the fictional Daniel Mantovani – returns home to Argentina after forty years, takes inspiration from Coetzee. Per Oscar Martínez, the actor who played Mantovani, Coetzee was one of the models for the role.⁴⁶ While there are significant differences between Coetzee and Mantovani, Martínez's physical bearing and delivery of Mantovani's speech at the Nobel ceremony that opens the film speaks to a familiarity with Coetzee that underscores the reach of his reputation. Coetzee's appearances in the region receive extensive media coverage, and he uses this to promote the work of writers from the African continent as well as South-South literary exchanges.⁴⁷ The latter in particular moves the focus from Latin America proper to the question of Coetzee's South.

Invoked as both a physical location and metonymic association, Coetzee's South is an amorphous concept comprising a complicated assortment of ideas. Its difficulties are compounded by the fact that, while Coetzee has spoken widely on the topic, his thinking has not yet been systematically articulated in writing. The archive for engaging with Coetzee's South consists of recordings of public appearances, statements relayed by attendees and expansions on both by critics. Broadly speaking, Coetzee's South overlaps with such frameworks as Meg Samuelson and Charne Lavery's 'oceanic South', Samuelson's 'blue southern hemisphere', Isabel Hofmeyr's turn towards the Indian Ocean in South African literary and cultural studies, Joseph Slaughter and Kerry Bystrom's work on the (global) South Atlantic and the South of Raewyn Connell's Southern Theory. All of these frameworks understand the South in locational or latitudinal as well as relational terms. In the latter sense, South-ness is a dynamic condition produced by relations – to quote Connell, of 'authority, exclusion and inclusion, hegemony, partnership, sponsorship, appropriation' – with the North.⁴⁸ For Coetzee, however, the South also has material specificity: 'the South is a real part of the world', he explained in an interview with María Soledad Constantini (founder of *El Hilo de Ariadna*) in 2018, 'a part of the world with a climate and flora and fauna of its own; indeed, with more than just natural features in common, with strong commonalities of history and culture'.⁴⁹

There is apparent solidity in Coetzee's insistence on the biogeographic specificity of the South, which extends metonymically to include history and culture. But it can tend towards the rhapsodic, as in Coetzee's opening address to the April 2016 'Literatures of the South' seminar at UNSAM:

What is left [when social scientific terms such as 'periphery' and 'Third World' have faded] is the real South, the South of this real world, where most of those present in the room were born and most of us will die. It is a unique world – there is only one South – with its unique skies and its unique heavenly constellations. In this South the winds blow in a certain way and the leaves fall in a certain way and the sun beats down in a certain way that is instantly recognizable from one part of the South to another.⁵⁰

These lines emphasize the unique but also unitary nature of the South, as recognizable to a certain kind of viewer. Yet, when the logic of analogy slips into claims of identity, it threatens to obscure very real political, economic and cultural differences between locations within the South – not least of which is their varyingly uneven relations with the North. My intent here is to demonstrate the difficulties critics face when speaking about Coetzee's South. The lines discussed above are, after all, part of a speech at an event bringing together people to explore their commonalities, and Coetzee prefaced his remarks by emphasizing that he spoke as a writer and not a theorist.⁵¹

Rather than attempt to fix a definition of Coetzee's South, it is more useful to understand Coetzee's Southern turn in the context of his relationship to the North and, by extension, the global dominance of the English language. As he explained in an interview at the Museo de Arte Latinoamericano de Buenos Aires (MALBA) in 2017:

I am here principally to promote literary exchanges between countries of the South; and it is a particular pleasure to me that this story, 'The Glass Abattoir' ['El matadero de cristal'] and others [the collection *Siete cuentos*] will be coming out as work from a South African-Australian writer published by an Argentine publisher without any intervention from the world's North.⁵²

The goal, as Coetzee elaborated in his 2018 interview with Constantini, was to bypass the 'cultural gatekeepers of the metropolises of the North', which mediate cultural exchanges from and within the South and, most importantly, determine 'which stories by the South about itself will be accepted into the repertoire of world literature and which will not'.⁵³

If 'Literatures of the South' furthers this goal, it does not necessarily follow that Coetzee's decision to publish first or exclusively in Spanish functions in the same way. While English dominates the global publishing market, Spanish is hardly a minor language. It has its own imperial history, both in Latin America (and Asia and Africa) as well as within Spain itself; as Attridge puts it, 'Spanish is no more and no less a marker of Southern-ness than English'.⁵⁴ And yet, Coetzee's move to publishing first in Spanish does constitute an act of resistance to English-language hegemony. Coetzee himself has framed this decision as the result of a progressive disenchantment with the United States and Britain, where early experiments with releasing his novels first in Dutch gave way to publication in Spanish and 'letting the North wait its turn'.⁵⁵ It marks, as Samuelson argues, the emergence of a new internationalism for Coetzee, one 'no longer authorized by the Anglosphere'.⁵⁶ In this sense, Coetzee's move to Spanish is principally a move away from English. Spanish is therefore not a synecdoche for Latin America (where it is one of many languages spoken), nor does it stand

for South-ness in and of itself. It is instead Coetzee's *choice* of Spanish, expressed as an insistence on particularity and illegibility, that reflects a specifically *Southern* perspective, one shaped by his long-standing engagement with Latin America.

CONCLUSION: LATIN AMERICA AS AXIS

What, then, is Coetzee's Latin America? It is, as I have elaborated, a nexus of overlapping histories and associations that, much like Coetzee's South, is amorphous, shifting and, like Susan Barton's Bahia, cannot be held down in words. In this abstract sense, Latin America informs Coetzee's fiction, where places such as Brazil have long functioned as metonyms for larger histories of racial exclusion and settler colonialism. The historical connections between Africa and Latin America, as well as their putatively peripheral positions in the world system, also inform the comparison of Coetzee's work to that of Latin American writers. But to say that Latin America is an agglomeration of ideas for Coetzee is not to discount its importance as a physical – or, per Coetzee, 'real' – place. Over the last two decades, Latin America has become the generative space from which Coetzee has attempted to renegotiate the terms of his engagement with the cultural circuits of the North, whether via his efforts to grow networks for South-South exchange or in his use of Spanish to decentre English. Latin America has been, in short, the axis of Coetzee's Southern turn.

NOTES

1. Coetzee, *Foe*, 122–3.
2. See Coetzee, 'J. L. Borges, *Collected Fictions*', in *Stranger Shores*, 139–50; 'Gabriel García Márquez, *Memoirs of my Melancholy Whores*', in *Inner Workings*, 257–71; 'Antonio di Benedetto, *Zama*', in *Late Essays*, 134–51; 'Emerging from Censorship', in *Giving Offense*, 34–47; 'Meat Country', 44–5.
3. Spanish translations of Coetzee's novels appear under the imprint Literatura Random House. In Brazil, Companhia das Letras has published many of Coetzee's novels; Penguin Random House acquired majority ownership in 2018.
4. While *Siete cuentos* is not available in English, the Australian house Text Publishing released the English version of *Three Stories* in 2014. They also published *The Death of Jesus* in English in October 2019.
5. Halford, 'Southern Conversations 2'; see also Samuelson, 'An International Author'.
6. Attridge, 'The South According to Coetzee'.
7. Most of the material in the Spanish-language collections is available in English. *Tres cuentos* contains Spanish translations of three previously published works: 'Una casa en España' ('A House in Spain', 2000), 'Nietverloren' (as 'The African Experience', 2002) and 'Él y su hombre' ('He and His Man', 2003). In *Siete cuentos*, 'Una mujer envejece' was published as 'As a Woman Grows Older' in the *New York Review of Books* (15 January 2004). Of the three more recent Elizabeth Costello stories, 'La anciana y los gatos' ('The Old Woman and the Cats') was published in the catalogue for a collaboration between Coetzee and the Belgian artist Berlinde De Bruyckere; 'Mentiras' ('Lies') appeared in the *NYRB* (21 December 2017); and Coetzee has read versions of 'El matadero de cristal' ('The Glass Abattoir') in public several times, including at the 2018 Melbourne Writers' Festival and at the Museo de Arte Latinoamericano de Buenos Aires (MALBA) in 2017. Another story from this collection, 'El perro' ('The Dog') appeared in the *New Yorker* (4 December 2017). At the time of writing, only 'Una historia' (A Story) and 'Vanidad' (Vanity) are not easily available in English.
8. See Ng and Sheehan, 'Coetzee's Republic'.

9. See Harvey, 'The Escape from Place in Coetzee's Late Novels'; Miklos, 'El Evangelio según Coetzee'; Attwell, *J. M. Coetzee and the Life of Writing*, 209–22.
10. Walkowitz, *Born Translated*, 3–23.
11. Coetzee, *Foe*, 122–3.
12. See Attwell, *J. M. Coetzee*, 128; Attwell and Easton, eds., *Scenes from the South*, 64.
13. Spivak, 'Theory in the Margin', 4; see also Attwell, *J. M. Coetzee*, 124–36; Attridge, *J. M. Coetzee and the Ethics of Reading*, 65–90.
14. Coetzee, *Foe*, 151–2.
15. Pratt, *Imperial Eyes*, 11–12.
16. Coetzee, *White Writing*, 9–11; Pratt 37–9.
17. See Bystrom 'South Africa, Chile, and the Cold War' and 'The Cold War and the (Global) South Atlantic'.
18. For more on *Death and the Maiden* and the TRC, see Bystrom, 'Literature, Remediation, Remedy'.
19. Coetzee, *Summertime*, 193–4.
20. *Ibid.*, 182.
21. See Milazzo, 'On the Transportability, Malleability, and Longevity of Colorblindness'.
22. Coetzee, *Summertime*, 232–3.
23. *Ibid.*, 200–1.
24. See, for instance, Susan's description of 'free women' in Bahia (114–15).
25. See Loy, 'The Precarious State of the Art'; Forest, 'Challenging Secularity's Posthistorical "Destination"'; Brits, *Literary Infinities*; Galván, 'Borges, Cervantes, and Coetzee, or The Fictionalization of the Author' and Rose, *Literary Cynics*.
26. Coetzee and Constantini, 'In conversation'.
27. García Márquez and Mendoza, *The Fragrance of Guava*, 25–6.
28. Siskind, 'El cosmopolitismo como problema político', 90–1; see also, Núñez Faraco, 'The Argentine Writer and the Tradition'.
29. Attwell, *J. M. Coetzee*, 215–16.
30. The philosophical dimensions of Coetzee's work are also a topic of interest to Latin American scholars; see Lazo Briones, *Las encrucijadas de J. M. Coetzee*; Herrera Rodríguez, 'Escenas de una vida de provincias de J. M. Coetzee'; Maciel, 'A vida dos outros'; Lums, 'Coetzee, o de la complejidad' and Santoveña Rodríguez, 'La ética imposible de J. M. Coetzee'.
31. Borges, 'Borges and I', in *Collected Fictions*, 324. In addition to the eponymous novel and the Costello stories in *Siete cuentos*, see *The Lives of Animals* and *Slow Man*.
32. Coetzee and Constantini, 'J. M. Coetzee: Las literaturas del sur' (Madrid).
33. Borges, 'Tlön, Uqbar, Orbis Tertius', in *Collected Fictions*, 68–81.
34. Borges, 'Pierre Menard, Author of the Quixote', in *Collected Fictions*, 88–95.
35. Sarlo, *Jorge Luis Borges*, 1–6.
36. See Barnard, 'Coetzee in/and Afrikaans'; Attridge, 'J. M. Coetzee's *Boyhood*, Confession, and Truth'; Attwell, *J. M. Coetzee and the Life of Writing*, 11–24; Jolly, *Colonization, Violence, and Narration in White South African Writing* and Sanders, 'Undesirable Publications'.
37. Borges, 'The Story of the Warrior and the Captive Maiden', in *Collected Fictions*, 208–11; 'The Gospel According to Mark', in *Collected Fictions*, 397–401.
38. Borges, 'A Biography of Tadeo Isidoro Cruz (1829–1874)', in *Collected Fictions*, 212–14.

39. Coetzee, *Boyhood*, 79.
40. Borges, 'The South', in *Collected Fictions*, 174–9.
41. See Attwell, *J. M. Coetzee*, 40–54.
42. Coetzee, 'Nietverloren' (2002). In *Tres cuentos*, trans. Marcelo Cohen, 47–68; and *Three Stories*, 25–43.
43. Coetzee, 'J. L. Borges, *Collected Fictions*', 147.
44. Goldman, 'In the Shadow of the Patriarch'.
45. Fuentes, 'Desgracia y fortuna de J. M. Coetzee'.
46. Reinoso, 'La Argentina al desnudo en la mirada de un nobel ficticio'.
47. Gigena, 'Nueva ola africana'.
48. Connell, *Southern Theory*, viii–ix.
49. Coetzee and Constantini, 'In Conversation'.
50. Qtd. in Halford, 'Southern Conversations'.
51. *Ibid.*, n.p.
52. Coetzee and Kazumi Stahl, 'Lectura John M. Coetzee en MALBA'.
53. Coetzee and Constantini, 'In Conversation'.
54. Attridge, 'The South According to Coetzee'.
55. Coetzee and Constantini, 'J. M. Coetzee: las literaturas del sur'. For more on the publication of Coetzee's work in Dutch, see Walkowitz, *Born Translated*, 3–4 and 51–5; Walkowitz, 'Comparison Literature' and Attridge, 'The South According to Coetzee'.
56. Samuelson, 'An "International Author"', 138.

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