ARTISTIC INTERPRETATION OF THE EAST SUBJECT AND PRINCIPLES OF LIGHTING IN THE CREATION OF JORGE LUIS BORJES

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Abstract

studies the artistic interpretation of the theme of the East and the principles of its illumination in the work of the Argentine writer and thinker Jorge Luis Borges (1899–1986) based on the IMRAD structure. The research material was taken from the writer's works "The Book of Imaginary Creatures", "Nine Dante Essays", "Seven Nights", "The Aleph", "Approach to Al -Mu'tasim", "The Masked Painter - The Sage of Merv", "The Immortal", "The Garden of Branching Paths". Using analytical, comparative -typological, biographical and hermeneutic methods, the sources of Borges' interest in Eastern literature and culture, the influence of Farididdin Attor's epic poem "Mantiq ut - tair", and his new interpretation of Arabic, Indian, Chinese and Buddhist mythological images in essays and stories are revealed. At the same time, some one-sided interpretations in the writer's work are also critically assessed. In conclusion, it is argued that Borges presented the East not as an "other", but as an equal part of universal human thought.

Key words: *Borges, Eastern theme, Simurgh, "Logic ut - tayr", Bahamut, A Bao A Ku, Garuda, karma, mysticism, pantheism, transculturalism, essay - story.*

INTRODUCTION

In the context of globalization, the study of the works of major representatives of world literature from the perspective of national literary studies is one of the urgent tasks facing Uzbek philology. The policy aimed at the development of literature and spirituality in our country [1] reinforces the need to promote the best examples of world literature in our native language and conduct their scientific analysis. In this regard, the artistic and philosophical heritage of the Argentine writer, poet and philosopher Jorge Luis Borges (1899–1986) occupies a special place.

Borges is one of the most published and read writers in Europe and the Americas of the 20th century, and is considered the spiritual father of the "new prose" of Latin America. It is no coincidence that writers such as Cortázar, García Márquez, Fuentes, Boy Casares, and Sabato considered themselves, in one sense or another, followers of Borges [12; 14]. The basis of the writer's work is Western and Eastern philosophy, in particular the idealism of Berkeley, Hume, and Schopenhauer. He himself, in an interview with Jean de Mieret, emphasized the presence of a coherent philosophical system in his texts, and this system is not the eternal archetypes of Plato, but the idealism of Berkeley, Hume, and Schopenhauer [14; 20].

Borges's work has been widely studied in world literary studies: researchers such as B. Dubin, O. Chistyukhina, V. Teitelboim, A. Kofman, V. Bychkov, E. Fishburne and P. Hughes, A. Ribery have analyzed the writer's poetics, philosophical views, and system of symbols and images [11–17; 19; 20]. Scholars such as E. Gonzalez- Ferrin and N. Elia have paid special attention to the elements of Islam and Sufism in Borges' works [21; 22]. However, Borges's work, in particular his attitude to the theme of the East, has not been specifically studied in Uzbek literary studies. The available sources mainly consist of annotations to stories translated into Uzbek and some articles in the magazines "Jahon Adabiyoti", "Sharq Yulduzi", "Tafakkur", and "Yoshlik" [6; 32; 33].

However, in Borges's work, the theme of the East is not accidental, but a systemic

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phenomenon. In the works of the writer, such figures as Buddha, Shi Huangdi, Zoroaster, Imam Ghazzali, al- Bukhari, Al-Farabi, Ibn Sina, Omar Khayyam, Fariduddin Attar, Amir Temur, Babur, Muqanna, sources such as the Avesta, the Holy Quran, the I - Jing (Book of Changes), and the Thousand and One Nights, mythological images such as Simurgh, Anqo, Bahamut, and Garuda are found [11; 36]. Even the Muqanna movement, the Sarbadars, the symbols of Amir Temur and Samarkand, which are directly related to our national culture, were not left out of the writer's view.

The purpose of the research is to determine the principles of artistic interpretation and illumination of the Eastern theme in Borges' work, to reveal the writer's attitude to Eastern literary traditions and values on the basis of specific examples taken from the works. In accordance with this purpose, the following tasks were defined:

- To determine the biographical and cultural factors that formed Borges's interest in Eastern culture;
- to show the place and function of the sources of Eastern literature (Attar, "Thousand Nights", "Avesta", Qur'an, "I - Tsin") in literary works;
- Analysis of the interpretation of Arab, Indian, Chinese and Egyptian mythological images in the "Book of Imaginary Creatures";
- Explaining Borges' relationship to Buddhism and Indian philosophy;
- Critical assessment of some biases and misinterpretations in literary works.

MATERIALS AND METHODS

The main sources of the research were Borges' works published in Spanish, Russian, English and Uzbek. In particular, the publications "Prose of Different Years" (Moscow, "Raduga", 1984) [2], "Letters of God" (Moscow, "Respublika", 1992) [3], the four-volume "Collection of Essays" (Saint Petersburg, "Amphora", 2011) [4], " Manual de zoolog í a fant á stica" (M é xico, 1966) [7], " Nueve ensayos dantescos " (Buenos Aires, 1982; 1989) [8; 9], as well as the Uzbek translation of "Approach to Al - Mukhtasim" (Tashkent, 2019) [6] served as the main texts. The excerpts from "The Book of Imaginary Creatures" were translated by the author from Russian and Spanish into Uzbek.

As an object of analysis, the following works that directly reflect the theme of the East were selected: "Simurg", "Simurg and Eagle", "Bahamut", "Abtu and Anet", "A Bao A Ku", "Garuda", "Demon", "Elephant who prophesied the birth of Buddha" essays - stories; Essays "Hundred Heads", "Chinese Dragon", "Shi Huangdi"; " G. J. Wells against Muhammad", "Masked Painter - Marvlik Hakim", " Approaching Al-Mu'tasim", "Alef", "Immortal", "Garden of Branched Paths" stories; Poems "Unending Rose", "East", "Reasons" and a lecture on Buddhism in the "Seven Nights" series.

The following methods were used in the research:

- analytical method - to analyze the text of the work in terms of subject, image and idea;
- comparative - typological method - to compare Borges' interpretation with original Eastern sources (Attar, Navoi, "Avesta", "One Thousand and One Nights", al- Qazvini) and Western texts (Dante);
- biographical method - to determine the vital factors that formed the writer's interest in the East;
- hermeneutic method - to reveal hidden meaning layers of symbols and symbols;
- cultural - historical approach - to observe the origin and evolution of images.

The analysis also relied on the achievements of Uzbek folklore studies (research by K. Imomov, F. Ganiev, and M. Juraev) [28; 30], which made it possible to compare Borges' interpretations with the national tradition.

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RESULTS

1. Factors that shaped Borges's interest in the East

The results of the study show that Borges' interest in Eastern, and especially Middle Eastern, literature can be explained by at least three main factors.

The first factor is the family environment and the father's library. When asked about the most important event in Borges' life, he usually mentioned his father's library. This library contained books on the Orient by Edward William Lane, Richard Francis Burton, and John Paine, as well as English translations of The Thousand and One Nights. The complex "story within a story" structure and the exotic world of these tales fascinated the young Borges. It is noteworthy that the writer's father, Jorge Guillermo Borges, was one of the first translators of Edward Fitzgerald's English translation of The Rubaiyat of Omar Khayyam into Spanish and also attempted to write a story in the style of The Thousand and One Nights [10; 36].

The second factor was his contact with the Spanish writer and critic Rafael Cansinos - Assenses. When Borges lived in Spain in 1919–1920, he participated in a group of ultraists led by Cansinos. Cansinos, who had a deep knowledge of Arabic culture and linguistic traditions and had translated some chapters of One Thousand and One Nights into Spanish, set the example for the young poet of being an "indefatigable reader" of the literature of all nations. Borges retained this trait until the end of his life.

The third factor is the penchant for encyclopedias. Borges found in the pages of encyclopedias hundreds of stories about countries, regions, and heroes far from his native Buenos Aires. This idea can be traced back to the famous story "Tlön, Ukbar, Orbis Tertius ": in which a pseudo-encyclopedia presents an alternative reality through the fictional country of Ukbar in Asia Minor. Researcher Nada Elia has not without reason written that Borges "directly addresses aspects of Islamic mysticism in his literary works " and that his familiarity with Islamic esoteric texts " goes beyond superficial information" [21].

The Spanish orientalist Emilio González - Ferrín, in his article “Borges’ Islam” (El Islam de Borges), identifies eight “pillars” that strengthen the pages of the East in the writer’s works: 1) the unity of God; 2) the Holy Quran and hadiths; 3) the world of the “Thousand and One Nights”; 4) the image of Alexander and his homeland; 5) the poetry of Omar Khayyam; 6) the legend of Sinbad the Sailor; 7) Muslim Spain (Andalusia); 8) some Persian tales [22]. Our research confirmed that this classification correctly reflects Borges’s Middle Eastern theme, but it also showed that Indian, Chinese, and Buddhist sources also play an equally important role in the writer’s work. Therefore, it is appropriate to supplement González - Ferrín’s classification with the layers of India and China.

2. The role of Eastern sacred and classical sources in works

Borges directly refers to and quotes from Eastern texts. For example, in the essay "The Secret of the Miracle," he refers to verse 261 of Surah Al-Baqarah of the Holy Quran, in the story "Ibn Haqan al - Bukhari, who perished in his labyrinth," he refers to verse 41 of Surah Ankabut (a parable about the spider's web), and in the text "Zoroastrian" he quotes passages from the Avesta [2; 3]. In the story "The Masked Painter - Hakim of Merv," the writer gives a fictional interpretation of the character of Muqanna, relying on the work of the 9th- century Arab historian al - Balazuri [2].

The attitude towards the Chinese classical heritage is clearly visible in the poems "Orient" and "Reasons". In these poems, Borges figuratively mentions important aspects of the history of China and India, as well as sacred books that are the cradle of spirituality. In particular, the lyrical hero recalls the "I - Ching" ("Book of Changes"), consisting of sixty-four hexagrams, and describes it as a book that weaves fates, vigilance, and dreams [31]. In addition, the writer also reflects on the wisdom of Confucius and their English translations by Ezra Pound. Boy Casares' notes note that

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Borges spoke more freely about Chinese culture than about Portuguese or Brazilian culture [10].

From the classical Persian literature, Borges, interestingly, does not refer to the most famous poets such as Jalaluddin Rumi or Hafez Shirazi, but rather to creators close to allegory, such as Fariduddin Attar. The essays " Approaching Al-Mu'tasim", "The Four Circles", the essay "The Simurgh and the Eagle" and the poem "The Endless Rose" are directly related to Attar. In his "Autobiographical Essay", the writer openly acknowledges the influence of "The Logical Horse - Tair" on him, saying that this story seemed to have predetermined the pattern of the tales he would write as a storyteller [9].

3. Borghesona's interpretation of Simurgh image

One of the central findings of the study is related to the image of the Simurgh. This image is a common mythological image in the folklore of the peoples of the East, in particular, the Iranian - Sogd and Turkic peoples. The word "Simurgh" is composed of the Persian words "si" - thirty and "murgh" - bird, and means "thirty birds". According to folklorist K. V. Trever, the genesis of the image goes back to the mythical bird called Saena Merega (Senmurv) in ancient Central Asian mythology. In the 14th chapter of the Avesta, a formidable bird is mentioned that built a nest on the "tree of life" in the middle of the Varkasha Sea [30].

In Uzbek folklore, F. Ganiev describes the Simurgh as a childlike, wise, compassionate, savior, high-flying, and magical bird that can take on human form, with the status of a king, sometimes equal to half a kingdom [36]. K. Imomov includes the Anqo bird among the traditional characters of Uzbek folk tales [28], while M. B. Piotrovsky emphasizes that Anqo is interpreted as akin to imaginary birds such as the Simurgh and Garuda [29]. In Firdawsi's Shahnameh, the Simurgh is the patron of Zol and Rustam, and in Attar's Mantiq ut - tayr and Navoi's Lison ut - tayr, he appears as the king of birds and a mystical symbol of divine essence.

In the essay "The Simurgh" in The Book of Imaginary Creatures, Borges briefly retells the plot of the Attar epic. According to it, the king of birds, the Simurgh, lands a magnificent bird in the heart of China. The birds, tired of centuries of wandering, decide to search for him. They learn that their king's name means "thirty birds" and that his palace is on Mount Qaf, which surrounds the earth. An almost endless journey begins, through seven valleys: many pilgrims turn back, others perish. Purified by hardships, the thirty birds finally reach Mount Simurgh and, upon seeing the Simurgh, realize that they are the Simurgh, and that the Simurgh is each of them [7].

This example demonstrates three features of Borges's interpretation. First, the writer manages to squeeze more than 4,500 lines of the epic into a one-page essay, while preserving its philosophical core - this is Borges's characteristic principle of compactness. Second, he interprets the Sufi allegory of the "aspiration to God" in a pantheistic and Neoplatonic spirit: various, different beings merge into a single, perfect being. Third, the writer puts forward the conclusion that truth lies within man, "in what the seekers seek. "

compares Attor's Simurgh with the Eagle in Dante's Divine Comedy (Paradise, Cantos XVIII – XIX). Both images are based on the union of the multiplicity into a single entity: Dante's Eagle is composed of the souls of just rulers (David, Trajan, Ezekiel, and others). However, according to Borges, Dante's Eagle remains a fleeting symbol, and the souls in it retain their individuality, while in Attor's Simurgh, each bird becomes the Simurgh itself through its own essence. For this reason, the writer evaluates Attor's image as superior to Dante's image [8]. Here, Borges's placing Eastern thought on an equal footing with, and even surpassing, one of the greatest texts of the West is an important result.

Borges' conclusion at the end of the essay is also noteworthy: if we find or understand what we are looking for, we stop talking and fall into silence. This idea is consistent with the idea of the valleys of "amazement" and "death" in Sufism. Thus, in the essay "The Simurgh and the Eagle",

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Borges, as a transcultural writer, creates a unique "borderland": in which the cultural constants of the East and the West collide with the author's mental states, forming a polyphony of voices in a new mythopoetic landscape of the world.

The theme of Attar continues in the poem "The Endless Rose", published in the collection " La rosa profunda " by the writer in 1975. This poem does not mention "The Logic of the Horse", but through the details of Attar's translation, an unspoken analogy is drawn between the blind Attar and the blind Borges. In the poem, the old poet stares at the rose in his hand and thinks about the approaching Mongol invasion that will destroy his native city of Nishapur. The contradiction between transient life and eternal beauty is a common theme for Attar and Borges.

4. Arabic cosmography: the image of Bahamut

The Book of Imaginary Creatures is a collection of encyclopedic essays and stories about more than 120 mythological creatures. It provides a brief description of each creature, sources of origin, and explanations of the legends [4; 7]. As a result of the research, it was found that the majority of the essays in the collection are new interpretations of the millennia-old legends and myths of the peoples of the East.

In his essay "Bahamut," Borges artistically reinterprets the Arabic image of the hippopotamus (behemoth) from Middle Eastern mythology. According to the writer, when rumors about the hippopotamus reached the Arabian deserts, its appearance was changed and exaggerated, and it turned into a huge fish swimming in a bottomless sea. According to the Islamic legend on which the essay is based, when God created the earth, because it had no support, he created an angel under the earth, a ruby mountain under the angel's feet, and to support the mountain, a huge bull with thousands of eyes, ears, noses, and feet. The bull's support was the fish Bahamut, and under Bahamut were water and darkness - beyond their boundaries, the human mind is powerless to cross [4, 142].

Borges drew on many sources for this image. Among them are the geographical works of Yaqut al-Hamawi, the works of Ibn al - Wardi, al- Qazwini's book "The Miracles and Strange Creatures of Creation" and its English translation by E. Lane 's "Arab Society in the Middle Ages". The main source of inspiration is "One Thousand and One Nights", in which the story of Jesus's vision of a huge unknown fish is given in the 496th night [27]. At the end of the essay, in addition to Bahamut, two other creatures are described - a huge bull (Cuyuto) and a serpent named Falak. According to the legend, under the fish is the sea, under the sea is the air, under it is fire, and under the fire is the serpent Falak, which holds the six hells in its mouth.

The analysis shows that Borges does not simply retell this multi-layered image. He connects the idea of an infinite chain, each layer resting on something, with the evidence for the existence of a “first cause” in cosmological theories - God. Thus, the image of Arab folklore is connected to one of Borges' main philosophical themes - the problem of infinity (regressus in infinitum).

5. Images from Egyptian and Chinese mythology

There are also rare creatures in the collection. For example, in the essay “Abtu and Anet”, Borges describes two sacred fish from ancient Egyptian mythology: they swim like horses in front of the ship of the sun god Ra, warning him of danger. This movement has no end - during the day the ship sails across the sky from east to west, and at night in the opposite direction [4, 138]. In ancient sources, these fish are interpreted as creatures that spread life through the waters of the Nile, able to swim between two worlds, and therefore became a symbol of creation and rebirth. The word “abtu” meant the direction where the sun sets - the west and the point of transition to the world of darkness. Through this essay, Borges expresses in mythological images his favorite idea of \u200b\u200bcyclic time, the eternal cycle of day and night.

on Chinese philosophy and religion, "Chinese Dragon", "Chinese Fox", "Oriental Dragon",

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"Shi Huangdi", and "One Hundred Heads", also indicate that the writer was well acquainted with the culture of the Far East. In the essay "One Hundred Heads", the law of karma is artistically expressed based on a Buddhist legend. According to legend, a fisherman, with great difficulty, caught a fish with a hundred heads, consisting of the heads of a dog, horse, fox, lion, pig, and other animals. The Buddha asked the fish, "Are you Kapila ? " and, having received the answer "Yes", explained the secret of the incident to his disciples: Kapila was a monk who was a skilled scholar of the sacred scriptures; if someone read the text incorrectly, he would insult him with the words "monkey head", "dog head", or "horse head". After his death, according to the law of karma, he became a sea creature with a hundred heads - this was the "right" paid for his deeds [4; 36].

This example clearly shows Borges' method of drawing moral-philosophical conclusions from the Eastern narrative: the connection between words and their consequences determines human destiny. The hundred head in the story is a materialized reflection of Kapila's insults, that is, an artistic representation of the law of cause and effect.

6. Hindu and Buddhist mythology: A Bao A Ku, Garuda and the white elephant

The essay “A Bao A Ku” is one of the most vivid examples of Borges’s attitude to Indian culture. The essay is based on the legend associated with the Victory Tower (Jaya Stambha) in the city of Chittor. This tower was built by the ruler of Mewar, Rana Kumbha, in honor of his victory over the Sultan of Malwa in 1440. According to Borges, since ancient times, a transparent creature called A Bao A Ku, sensitive to all shades of the human soul, has lived on the spiral staircase of the tower. It usually sleeps on the lower step, but when a person begins to climb the stairs, it wakes up, radiates a warm light from within, and follows the pilgrim. If the pilgrim has achieved a state of nirvana, the creature reaches the top step and enters its full form; otherwise, it stops at the top and painfully returns to the bottom [4, 137].

The analysis showed that this image is closely related to the concept of "karma": in Indian philosophy, karma is the law of causes, according to which a person's righteous or sinful actions determine his fate. A Bao A Ku cannot achieve freedom until he achieves purity of heart and perfection. Malaysian researcher Gani Ismail compares the spiral staircase to a companion connecting a baby with its mother and considers it a symbol of a person's connection with the universe. Another source that prompted Borges to this topic may be the plot of the ghost living on the porch of the Vijaya Stambha tower, mentioned in R. Kipling's "The Jungle Book".

In his essay "Garuda," Borges describes the king of birds in Hindu and Buddhist traditions, half-man, half-bird. In Hinduism, Garuda is a bird on which the god Vishnu rides, and in Buddhism, it is one of the symbols of enlightenment and reason. Its origin is described in the Mahabharata, Skanda Purana, and Bhagavata Purana. Borges takes information from the five-volume Shatapatha Brahmana, translated by Sanskrit scholar Julius Eggeling, and dwells on such details as the Garuda Purana and the pillar of the ambassador Heliodorus [4]. However, in our opinion, the weakness of the essay is that the author describes Garuda mainly in Hinduism, ignoring its important symbolic meaning in Buddhism.

In his essay “The Elephant Who Foretold the Birth of the Buddha,” Borges grounds the divine birth of the Buddha through myth. According to legend, the queen Maya dreams of a white elephant ascending to heaven and holding a lotus flower; the elephant enters her from her right side. The court astrologers predict that Maya will give birth to a son who will become a great ruler or savior of humanity [4, 232]. In Buddhism, white is a symbol of humility and holiness, and the elephant is a symbol of virtue in the cultures of many Asian peoples.

Borges's interest in Buddhism was also evident in his lectures "Seven Nights" given at the Coliseum Theater in Buenos Aires in 1977. The fourth of the seven lectures is devoted to Buddhism. In it, the writer explains the myth of Siddhartha Gautama, the basic concepts common to all schools

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of Buddhism, Zen Buddhism and the concept of nirvana. The writer also writes stories in which the main theme is the transfer of the soul from one body to another (transmigration).

7. Oriental symbols in the stories of Borges

The theme of the East is an important one not only in the essays, but also in Borges' most famous stories. The title of the story "Alef" is taken from the first letter of the Arabic and Hebrew alphabets - alif. Alef is a point where all points in the universe are visible at the same time, without mixing, all times and places are united [5]. This symbol is close to the idea of "wahdat" - unity in Sufism and the motif of the transformation of plurality into unity in "Logic ut - tair".

"The Approach to Al - Mu'tasim", Borges chooses the form of a review of the non-existent novel by the fictional writer Mir Bahadur Ali, born in Bombay. The hero of the novel - a student of Islamic law - sets out on an endless journey in search of the perfect man named Al-Mu'tasim amidst Hindu - Muslim conflicts. When Borges describes the plot of this book, he directly refers to Attar's "Logic of the Universe" as its source [6]. As literary researchers have noted, in Borges' world "the book of the universe is endless, Al - Mu'tasim cannot be found" - one can only speak about the real world in a conditional, hypothetical, symbolic way [20].

In the story "Immortal", the history of the East and the Islamic calendar are presented as artistic details: the hero, who has gained eternal life, recalls that in the 7th century AH he wrote about the travels of Sinbad and the history of a city by a spring, and that he played chess many times in the courtyard of the Samarkand prison [32]. The mention of Samarkand in this context is of particular importance for the Uzbek reader. The plot of the story "The Garden of Branched Paths" is built around the legend of the Chinese scholar Cui Peng and his labyrinth -garden; the existence or absence of the labyrinth determines the main direction of the work [33].

In order to summarize the above results, the main works of Borges on the theme of the East, their sources and interpretation features are presented in Table 1.

Table 1. Oriental sources and their interpretation features in the works of Borges

Work	Eastern source / image	Interpretation feature
"Simurg", "Simurg and Eagle"	Attar, "Mantiq ut - tayr"; "Avesta"	Pantheistic interpretation; the image of Attar is considered higher than Dante's Eagle
"The Endless Rose"	Biography of Attar, Nishapur	An unspoken comparison between the blind Attor and Borges
" Approaching Al-Mu'tasim"	"Logic ut - tair", Indo-Muslim environment	Searching for the perfect person; non-existent book review form
"Bahamut"	and One Nights", al-Qazvini, E. Lane	Arab cosmography is associated with the problem of infinity
"Abtu and Anet"	Ancient Egyptian mythology	A mythological representation of the idea of cyclic time
"One Hundred Heads"	Buddhist legend	The moral epitome of the law of karma

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Work	Eastern source / image	Interpretation feature
"A Bao A Ku"	The legend of the Victory Tower in Chittor	A symbol of soul perfection and nirvana
"Garuda"	"Mahabharata", "Shatapatha - brahmana"	Its place in Hinduism is highlighted, its meaning in Buddhism is left out
"The elephant that predicted the birth of the Buddha"	Narration of the life of the Buddha	Motif of divine birth
"Painter with a mask - Hakim of Marv"	Al - Balozuri, Muqanna movement	The historical source is accepted uncritically
"Jin", " G. J. Wells v. Muhammad"	Islamic creed, G. The work of Wells	One-sided, narrow interpretation
"Alef", "Immortal", "Garden of Branched Paths"	Alif letter, Samarkand, Chinese labyrinth	The metaphysics of infinity, eternity and time

8. Bias and Misinterpretations

For an objective scientific assessment, it is important to note that some of Borges' essays on the Orient contain biased attitudes and incorrect conclusions. For example, in the essay "The Jinn" in "The Book of Imaginary Creatures," the author writes that, according to Muslim tradition, Allah created three types of intelligent beings - angels from light, jinns from fire, and humans from dust, and that jinns appeared a thousand years before humans [36]. However, the concept of jinn exists not only in Islam, but also in pre-Islamic Arab beliefs and other religions; the author interprets it only in a limited, narrow sense.

Another example is the essay “G. J. Wells Against Muhammad. ” Borges is known to have been very interested in the work of G. J. Wells, to have translated his works, and to have written several articles on Wells. In this essay, the writer accepts the depictions of Islam and its Prophet in Wells’s book “A Brief History of the World” almost without criticism. The essay also mentions the incident in the 1940s when Muslims protested and burned Wells’s book at the King James Mosque in London (one of the first mosques in England, built by Gottlieb Leitner in 1889), and the author tends to side with Wells [3]. Here, Borges’s view of sacred books as products of human thought and his denial of their divine nature is clearly evident.

We observe a similar situation in the story “The Masked Painter – The Sage of Merv”. Borges, adopting the interpretation of the Arab historian al-Balazuri without change, describes Muqanna as a “masked prophet” who claims to be a prophet. In the “Bull” section of the story, there is a strange episode in which two companions of the masked man are blind, and when asked why, they are told that they are blind “because they saw my face” [2]. The writer ignores the fact that most historical books are written by the victors, and thus ignores the socio- historical essence of the Muqanna movement, namely, the struggle of the people of Transoxiana against the oppression of the Arab Caliphate.

At the same time, the writings dedicated to "Farididdin Attar" paint a completely different

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picture: they broadly cover the poet's place in the Muslim world, the wisdom he spread, the content and essence of his work "Mantiq ut - tair", and show deep respect for the Eastern thinker. This shows that Borges's attitude to the East is not uniform, and that it changes depending on the source.

DISCUSSION

The obtained results show that there are several main principles in the illumination of the theme of the East in Borges' work.

The first principle is transculturality and equality. Latin American culture, like much of Europe, the Balkans, and Africa, is a “border” culture, where Western and Eastern cultural paradigms collide and interact [15]. Borges is always attentive to the East: with every great Western text, he seems to be searching for another East that would relativize the impression of Western novelty or exclusivity. In this sense, Borges acts as a true world writer: although he fully belongs to Western culture, he never accepts it as an absolute criterion. The most striking proof of this is his elevation of the image of Attar to that of Dante in the essay “The Simurgh and the Eagle.” In contrast to the “Orientalist” perspective criticized by E. Said [18], Borges often presents the East not as an exotic “other” but as an equal participant in universal human thought. But the examples presented in section 8 show that this principle was not always consistently implemented, and the writer sometimes uncritically adopted the gaze of Western authors (Wells, European commentaries of al-Balozuri's work).

The second principle is “rewriting” the source. As Borges himself admits, he always starts with a real character or theme, but after a page or two he stops rewriting and moves on to inventing. This method is especially evident in essays on the Orient: in Bahamut, al - Qazvini and One Thousand and One Nights, in Simurgh, Attar, in Garuda, the text of the Shatapatha - Brahmana is reshaped through the writer’s thinking. As a result, scientific information and artistic depiction merge into each other, creating a unique genre that can be called an “encyclopedic essay. ” The peculiarity of this genre is that a full understanding of each story in the work requires about ten explanations; understanding Borges’s works requires a lot of knowledge and a lot of reading.

The third principle is the transformation of the mythological image into a philosophical problem. Borges approaches Eastern myths not only with ethnographic interest, but also through the prism of his constant metaphysical themes - the problems of infinity, time, identity and unity. Bahamut becomes a symbol of infinite regress, Abtu and Anet - cyclical time, Simurgh - the transformation of multiplicity into unity, A Bao A Ku - the ascent of the soul to perfection, Aleph - the concentration of all space and time at one point. Thus, Eastern images become an integral element of Borges' philosophical system. According to Octavio Paz, Borges constantly studied one theme: man lost in the labyrinth of time [3 5].

The fourth principle is the idea of universality and the perfect human being. In Borges's work, the ideas of renunciation of violence in Buddhism, care for living beings, the perfect human being and self-awareness in Sufism are interpreted as universal human values. The discovery of the Simurgh in the thirty birds in "The Logic of the Tiger", the search for the perfect human being in " The Approach to Al-Mu'tasim", the law of karma in "The Hundred Heads" - all of these lead to ideas about human moral responsibility and spiritual perfection.

Comparing the results of the research with the context of Uzbek literature also leads to important conclusions. The Simurgh plot interpreted by Borges also plays a central role in Alisher Navoi's epic poem "Lison ut - tair". Navoi uses the name Simurgh as a play on words and promotes the idea of mystical unity through the thirty birds seeing themselves in Simurgh. Thus, Borges and Navoi, drawing on the same source - the Attar tradition, expressed the same idea in different times and cultures. This shows that Borges's work serves as an important "bridge" in studying the influence

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of Eastern classical literature on world literature. Also, the presence of symbols of our national history such as Samarkand, Amir Temur, Mukanna, the Sarbadors, and Imam al- Bukhari in Borges' works makes the writer's work even closer and more significant for the Uzbek reader and researcher.

It is also necessary to dwell on the limitations of the study. The analysis is based mainly on publications in Russian and Spanish and their Uzbek translations by the author; some texts were excluded from the analysis due to the fact that Borges' essays and articles have not been fully translated into Uzbek. In the future, a separate comparative - typological study of the writer's works dedicated to Chinese and Japanese literature, as well as the work of Borges and Navoi, Borges and Babur, may be a promising direction.

CONCLUSION

Based on the research conducted, the following conclusions were drawn:

1. Borges's interest in the East was shaped by factors such as his father's library ("One Thousand and One Nights", works by E. Lane and R. Burton, translations of Khayyam's Rubaiyats), communication with R. Cansinos- Assenses, and encyclopedic reading, and became a permanent, systematic layer of the writer's work.

directly refers to the sacred and classical sources of the East - the Holy Quran, "Avesta", "I - Ching", "One Thousand Nights", Attar's "Mantiq ut - tayr", Buddhist legends and Indian Puranas. In Persian literature, he especially considers Attar to be his teacher.

3. In the essays "Simurg" and "Simurg and the Eagle", Borges interprets the image of Attar in a pantheistic-Neoplatonic spirit, elevating it above Dante's Eagle. This is a vivid example of how Eastern thought is considered equal to Western thought, and sometimes superior to it.

4. In essays and stories such as "Bahamut", "Abtu and Anet", "One Hundred Heads", "A Bao A Ku", "Garuda", "The Elephant Who Foretold the Birth of Buddha" in "The Book of Imaginary Creatures", Eastern mythological images became a means of expressing the writer's philosophical views on infinity, cyclical time, karma and spiritual perfection.

5. "Demon", " G. J. As a result of uncritical acceptance of sources in such works as "Wells against Muhammad", "Masked Painter - Marvlik Hakim", one-sided and wrong interpretations have arisen. These cases indicate the need for an impartial, critical approach to the study of Borges's work.

6. In Borges's work, the interpretation of Eastern creative traditions and Eastern values became an integral part of Latin American culture. The writer introduced the culture of the peoples of the East, their philosophical and religious -mystical teachings, myths and fairy tales into literature in a new style, enriching world literature with the cultural heritage of the peoples of the East.

The results of the research can be used in lectures and special courses on the history of world literature, literary theory, and comparative literature, in translating and commenting on Borges' works into Uzbek, as well as in creating textbooks on Latin American literature.

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