

THE STYLISH CHARACTERISTICS OF THE WORK OF JORGE LUIS BORGES

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Abstract. *This article highlights the important features of the works of the Argentine writer Borges, the place of his work in world literary criticism. The author reflects on the specific features of Borges' works, the stylistic diversity and originality of his work, and the works that paved the way for the emergence of new literary genres and trends.*

Keywords: *World literature, work, movement, avant-garde, mythology, legend, genre, artistic thought.*

Аннотация. *В данной статье рассматриваются важнейшие особенности произведений аргентинского писателя Хорхе Луис Борхес, а также освещается место его творчества в мировом литературоведении. Автор размышляет о своеобразии произведений Борхеса, стилевом многообразии и оригинальности его творчества, а также о произведениях, ставших основой для возникновения новых литературных жанров и направлений.*

Ключевые слова: *мировое литературоведение, произведение, течение, авангард, мифология, легенда, жанр, художественное мышление.*

Annotatsiya. *Mazkur maqolada argentinalik yozuvchi Borxes asarlarining muhim xususiyatlari, ijodining jahon adabiyotshunosligida tutgan o'rni yoritilgan. Muallif Borxes asarlarining o'ziga xos xususiyatlari, ijodida uslubiy xilma-xillik, o'ziga xoslik, yangi adabiy janrlar hamda yo'nalishlarning paydo bo'lishiga zamin yaratgan asarlari haqida mulohaza yuritadi.*

Kalit so'zlar. *Jahon adabiyotshunosligi, asar, oqim, avangard, mifologiya, afsona, janr, badiiy tafakkur.*

Introduction. Borges's creative heritage and the scope of his themes, his ideological and artistic features, and the diversity of the characters he created amaze us. The stories "The House of Asterius", "The Creator", "Shakespeare's Memory", "History of Eternity", "History of World Peace", "The Sand Book", "Investigation", "Debate", "Alif", "In Search of Ibn Rushd", "Ibn Haqan al-Bukhari, Who Died in His Labyrinth" are written on mystical themes, covering a large number of historical figures and historical events and truly giving the reader life lessons and knowledge. Borges's work is not only a source of knowledge and enlightenment, but also stands out for its richness in wonderful, mysterious events, unique, individual characters, dramatic conflicts, and spiritual collisions. He strives to express complex philosophical, religious-mystical, and spiritualistic (the existence of the soul outside of and independent of matter) teachings in a light essay or story format and to portray them in relation to real reality.

Research methodology. The article uses a number of methods used in literary studies. In particular, based on the historical-cultural, historical-comparative, comparative-typological and analytical methods that are actively used in literary studies, the role of the creative personality in world literary studies, his contribution to world literary studies, the specific features of his work, and the analytical comparison of his works are shown. Also,

Latin American literature and Borges' work are compared using the historical-cultural method, and the creative personality is embodied in the analysis.

Results. The literal protagonist of Borges' works and creativity was books and books. For Borges, who grew up in a large library with works by writers and philosophers from a young age, there was nothing more precious than books. He expressed great respect for books, saying, "If books disappear, history and humanity disappear with them." Borges explains that the great Chinese emperor Shi Huang wanted the history of China to begin with him and ordered the destruction of everything created over three thousand years, including books: "The bitter smell of the books that Shi Huang loved still lingers in my nose" [1.288]. In whatever city or country Borges visited, his first business would be books, bookstores, and libraries. There is a vital logic in his statement, "I compare heaven to a library" [1.217]. His love of books led him to master the art of quoting and quoting from books, to create new avenues of creativity through book reviews, and to explore other topics. helped him write variations on his texts, create unique essays, and this gave him a great life and feminine education to become one of the strongest pillars of literature:

"Among the various weapons and tools in the hands of man, the most extraordinary is undoubtedly the book. The rest can be said to be its physical continuation. The microscope and telescope are the continuation of the eye, the telephone is the continuation of the voice, the plow and sword are the continuation of the hand. But the book is something else entirely, books are the continuation of memories and imagination. In Shaw's "Caesar and Cleopatra," the Library of Alexandria is mentioned and is called the building where the memory of mankind is concentrated. Indeed, the book is the continuation of the memory of mankind. "is a treasure" [6]

"Borges is the only writer who embodies the aesthetic destiny of the 20th century, the only one who ensures the survival of the entire, world literature law" [5.189], said the literary historian and critic Harald Blum. Indeed, Borges had a significant impact on the development of the aesthetic direction. Throughout his work and life, he sought artistic aesthetics in everything, even books and book authors, achieved the harmony of his work with aesthetics, took aesthetic pleasure in everything and gave an aesthetic appearance to every event - this is Borges' aesthetic This made Borges famous.

"He strives to express extremely complex philosophical, religious-mystical teachings in the form of a light essay or story and to depict them in connection with real reality. As a result, in all aspects of Borges's work, there is a diversity, a unique, unexpected reality, unusual thoughts, unusual interpretations. In general, Borges could find such novelty in any book he came across" [5.176] says World Bloom.

Borges's works are not easy to read, and even more difficult to write about, who hasn't he written about? The subject he most often addresses is the book, the main character of his work. He himself writes about this in his work "The Library of Babel": "I liken heaven to a library. When I die, may someone's kind hands throw me down from the

library bars, and the infinite universe is my cemetery. And may the wind be a gentle breeze. For him, not only man, but even God is a book that needs to be read and understood. He calls existence "The Library of Babel" [2.6].

According to the Bible, man vowed to build a tower to reach God. This arrogance of man God was not pleased and confused the languages of the people to the point where they could not understand each other. As a result, the Tower of Babel remained unfinished. Borges wanted to build the tower that the ancients could not complete with books. That is why he constantly reads, studies, researches and writes.

According to the writer, the universe is a huge hexagonal library (universal library) and people are its readers. In this library there is a book - the Alpkitab, which contains the wonders, secrets, and unfathomable wisdom of existence. One of the readers read it and became a god, and the man was called a book. The rest also set out to find the Alpkitab in order to achieve such a quality and become aware of the secrets of existence, but all their efforts were in vain. Someone advises them that in order to reach A, it is necessary to find B, and in order to reach B, it is necessary to find V. This was actually the conclusion that Borges drew from his research. He writes about it like this. *"I have spent my life in such searches. It seems to me that on some shelf of the library of the universe there is an Alpkitob, the book of existence, the secrets of which are written. If I cannot find this book, at least not in a thousand years, then may someone find it and read it. Sooner or later, humanity will disappear from the face of the earth. I prayed to God that the universe, full of mysterious and valuable works - its library and the Alpkitob - may be preserved"* [3.7].

In Borges's view, not only the Alphabet, but also every letter, line, and symbol in it is full of mystery, because the properties of the whole must also be present in the part. But not everyone can perceive the properties of the whole. Because the ordinary mind can only perceive ordinary letters, lines, and symbols.

To fully understand the secrets of the Alpkitob, one needs the Alpdam. When Borges asked God to let someone find and read the Alpkitob in a thousand years, he meant that the arrival of the Alpdam was inevitable. Although the expressions "Alpdam", "Alpkitob", "Universe Library", "Library of the Universe" mentioned by Borges have a figurative meaning, the writer accepts them as real truths.

Borges' "The Yazidi Writings" story also There has been a long-standing debate among readers. The work reflects on his search for salvation from captivity. He strives throughout his life to be free from captivity. Sometimes he even welcomes death as a true salvation.

In the work The depicted prisoner is a hero from some lines on the wall, More precisely, he seeks salvation in the mottled stripes on the skin of a caged jaguar. Suddenly, the thought comes to his mind that the jaguar is the first embodiment of God, and the mottled marks on its skin are his treasures. Unfortunately, the human race cannot read these inscriptions. Therefore, the arrogant expressions "world", "society", "universe" are

only a faint echo of the Yazid inscription. "God created the world with a single word, which completely contains everything, therefore not a single word of his is less than the world itself." God, who created the world with one word, can destroy it with another word. But the author does not answer the question of what place the human race occupies in the world. He forces the reader to look for answers to such questions himself, confronting his unusual thoughts.

One of Borges' closest collaborators and co-authors, his friend Susan Sontag, recalled his attitude to books and the world of books as follows: "If the book disappears, history disappears, and with it humanity. You are right. Books are not just a fleeting record of our memories and dreams. They give us symbols that help us to overcome our limitations. Someone considers reading a book to be idleness, an escape from real life to the world of fantasy, but the value of the book, the decline in demand for it, is very serious. A new idea that separates the function of the book from the other, that blurs the true purpose of reading it, is spreading day by day. Today, they do not want to lie down or hide in a corner of the library and leaf through a book under the light of a lamp. Recently, they are talking about the possibility of displaying the desired text on a special screen, changing it, asking questions to it, and generally participating in it. Books are like texts in a mirror and in the guise of participating in them, of receiving information from them, of using them only for the sake of it, the simple reality of hand-written words and advertising reigns supreme. The bright future is preparing us with similar things, and predicts a kind of democracy that we can only dream of. But, of course, you and I understand more or less well what the end of the book and the cessation of our own thoughts and fantasies mean [5.176].

Borges' love of books, his avid readership - the basis of his creativity - was the desire to discover the secrets of the infinite universe, to understand the essence of the world, to understand man and his "I", to search for the true essence of the world.

Borgesian metaphor is subject to these three stylistic conventions: symbol, imagination, powerful perception. In charming realism and, in general, in artistic language, "A" is depicted, but it is about "B" or "V", "G", about the underlying meaning. Metaphor is "B" or "G" symbolizing itself to "A". Humanity spoke this language in the process of its first thought; with that primitive mind, it perceived lightning as the spear of God, and with that primitive metaphor, it reached the highest peak of human poetic thought. Myths were created in this language. Civilization impoverished the language. The 20th century was backward and Latin American writers, who had not yet lost their primitiveness, their primitive poetic observation of the environment, described the life of the 20th century in this language. Undoubtedly, this was achieved by re-studying the literary heritage that had come down to them. Borges' contribution to this process is invaluable.

For many creative people, the best and most important source of a literary, aesthetically reimagined encyclopedia is the works of Borges, and for a vivid example of the encyclopedic method, his work "The Book of Imaginary Creatures" is a great example.

Mario Vargas writes in the preface to Borges' Encyclopedia: "This book is entirely in keeping with Borges' taste, because, although this genre (the encyclopedia) is very ancient, it seems to us today as practically his own invention" [4.270].

The encyclopedic image is one of Borges' main techniques. According to this method, it is assumed to include not only what has been, but also everything that will be or could be.

In this case, a specific form of memory power is also created, which appears not as a clearly defined meaning (information) or a field of meanings, but primarily as a signifier of new meanings.

This method of creating a "memory power" style can be called encyclopedic memory.

However, Borges not only developed the concept of "The Power of Memory" in his stories, but he also created all kinds of anthologies and encyclopedias.

An example of such an encyclopedic work is "The Book of Imaginary Creatures" - a famous collection of fantastic animals compiled by Borges.

Essentially, it is a collection of encyclopedic articles, each of which (e.g. Bahamut, Basilisk, Nagas, etc.) provides a brief description of the creature and the legends and stories associated with it, as well as primary sources and quotes from those sources.

At the same time, as the author notes in the introduction, his "Book" can be read either as a text organized in any paradigmatic (Greek - "example, model") - a set of scientific achievements) way, or in any order. This requirement is clearly connected in the preface to the "Book" with the idea of the limitlessness of human imagination: "Just as we do not have a ready-made concept of the dragon, we do not have a ready-made concept of the Universe." However, there is something inherent in this image of the human imagination, and therefore the dragon appears at different times, in different latitudes, in different images. For this reason, it seems that a book of this type should not be complete.

Borges's Bestiary is a world of myths, legends, history or pure fantasy. In other words, it is an ideal source of the "other" (thought, type of culture, time) that does not have a chronological form, is understood in its infinite variability and, most importantly, in its integrity. It is this work that embodies all the elements of the "magical realism" movement in world literary criticism.

Borges is also an artist who popularized the "magical realism" style and was able to demonstrate its laws and elements in his works.

What is "magical realism"? The natural question is whether it is a literary movement or a style.

The 20th century was a special stage in the history of world literature and art, with its endless variety of literary movements, creative styles, methods of depiction, artistic perception, the connection between different forms of art and the strength of their influence on each other. Magical realism is also a product of this turbulent century, as a reality that has developed from the state of individual elements into a holistic system. In

world literary criticism, magical realism is recognized as a creative method that combines elements of magic and magic with scenes of real life.

Conclusion. In general, the paradoxical combination of intellectual direction with a sense of miraculous vitality demonstrates the uniqueness of Borges' "magical realism", which has made him one of the most prominent representatives of this tradition in Latin American literature.

And at the same time, Borges' magical realism is like a library of a world without beginning and end, where intertextual directions and the authenticity of what is happening are intertwined.

It is impossible to imagine the development of "magical realism" without Borges. And his contribution to Latin American literature cannot be measured by any criteria or measurements.

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