



JORGE LUIS BORGES' THE GARDEN OF FORKING PATHS FROM THE VIEW OF AVATAMSAKA REALITY

Thanh Trung,
Nguyen

Ho Chi Minh City, National University of Education

ABSTRACT

This article approaches Borges' The Garden of Forking Paths from the conception of realm/reality in Huáyán (Avatamsaka) chool. Therefore, although far away from space and time, the model of East Asian worldview is very close to Latin American one. This resemblance is the factor identifying Borges' The Garden of Forking Paths as a magical realism writing without any illusory or miraculous traces.

KEYWORDS : Avatamsaka reality (Dharmadhātu), *The Garden of forking paths*, magical realism, East Asian world view.

TÓM TẮT: KHU VƯỜN CÓ NHỮNG LỐI ĐI RÊ NHÁNH CỦA JORGE LUIS BORGES

NHÌN TỪ PHÁP GIỚI HOA NGHIÊM

Bài viết tiếp cận tác phẩm *Khu vườn có những lối đi rẽ nhánh* của Jorge Luis Borges từ khái niệm Pháp giới trong Hoa Nghiêm tông. Theo đó, tuy cách xa về không gian và thời gian nhưng mô hình thế giới quan Đông Á lại rất gần gũi với Mỹ Latin. Sự tương đồng này chính là yếu tố quyết định *Khu vườn có những lối đi rẽ nhánh* của Borges thuộc khuynh hướng Hiện thực Huyền ảo dù không có bất cứ một dấu vết huyền hoặc, kỳ ảo nào.

Từ khóa: Pháp giới Hoa nghiêm, *Khu vườn có những lối đi rẽ nhánh*, chủ nghĩa hiện thực huyền ảo, thế giới quan Đông Á

Living like a sage, writing as a prophet, Jorge Luis Borges hypnotizes readers by the world being full of illusory shadows. That may be the reason why studies of this Argentinian blind writer have revolved around the mythic – magical core: *Kabbalistic Traits in Borges' Narration* – J. Alazraki (1971), *Borges and the Idea of Utopia* – James Irby (1971), *Borges and the Book of Job* – Edna Aizenberg (1984), *Magical Strategies: The Supplement of Realism* – Scott Simpkins (1989), *Real and Unreal in Borges' The Garden of forking paths and Donald Barthelme's The Indian Uprising* (Thực và phi thực trong truyện ngắn Công viên những lối đi rẽ hai ngã và Cuộc nổi loạn của người da đỏ của Donald Barthelme) – Chuong, Dao Ngoc (2010), The MA Thesis of *Magical Elements in Latin American Short Stories* (Luận văn Thạc sĩ yếu tố huyền ảo trong truyện ngắn mỹ latin) – Phuong, Le Ngoc (2011), *The Symbol of Maze in Jorge Luis Borges' Short Stories* (Biểu tượng mê lộ trong truyện ngắn Jorge Luis Borges) – Khanh, Nguyen Phuong (2013)... In Borges's work, the world and work are like a maze; analyzing the most famous short story making a name for Borges – *The Garden of forking paths* – Ethan Weed (2004) thinks that:

Building a physical labyrinth is a symbolic act: if the purpose is to restrain a prisoner, as Minos did with the Minotaur, it would be much easier to build one chamber, a cell, with a locked door. But the image of a prison which is a labyrinth is much more symbolically charged, probably because the experience of being lost, of moving without a clear direction, is one which we all recognize, and which is a powerful metaphor for our experience of our mortal lives. (p162).

That maze, in other words, is created by the Ego born by the mind. So Venkat Raman (2016) has taken a journey to find out that self; projecting through different objects, through the conception of philosophers, scientists, sociologists, he defines Borges' Ego as a mental state, which is the kind of abstractions, is illusions between interactions and the gap between language and reality. He named this article: *Jorge Luis Borges and the Nothingness of the Self*.

It perhaps dues to the power of interpretation from traditional ideas, the West receives Borges very Easterly and vice versa, Vietnam takes Borges very Westerly. Although being abundant, most of the works in Vietnam look at *The Garden of forking paths* from the post-modern view: *Post Modernism in Vietnam literature – Garden of forking paths* (Hiện đại hiện đại trong văn học Việt Nam – công viên những lối đi rẽ hai ngã rẽ) – Anh, Phan Tuan (2013), *The supertext in literature – Reread Jorge Luis Borges' The Garden of forking paths* (Tinh siêu văn bản

trong văn học – Đọc lại trường hợp truyện ngắn Công viên những lối đi rẽ hai ngã của Jorge Luis Borges) – Khanh, Nguyen Phuong (2013), *Vietnamese Receiving Foreign Literature in the Context of War and Post War: On the Case of latin American Literature and Jorge Luis Borges* (Tiếp nhận văn học nước ngoài ở Việt Nam trong bối cảnh chiến tranh và hậu chiến: Trường hợp Văn học Mỹ Latin và Jorge Luis Borges) – Anh, Nguyen Hong (2017) etc. Meanwhile, Western researchers sought to connect Borges's impermanence and non-self with Buddhism and realized that this enlightenment had indeed taken place. In Borges, Buddhism, and Cognitive Science, Amelia Barili (2009) recounts the experience of a seven-year-old Borges: first reading the life of Shakyamuni in the family library and being influenced by the Prajñā mantra; how Buddhism came to the young Borges through Schopenhauer and Max Muller etc.

It is noteworthy that in 1977, Borges once gave *Buddhist* lecture in Buenos Aires on belief, compassion, karma, nirvana, meditation etc. about life as a dream and Shakyamuni was born with much of coincidences. This idea, researcher – Nhat Chieu (2004) also applied to talk about Borges in *Chuang Tzu's Dream of Butterflies and Borges: "So Chuang Tzu, the dream and butterfly are made from the same material. That is All Things Being Equal at all."* The meaning of this life is tacking dreams created by our minds; they have the same nature, freely connect each other; being similarity, they take us and Borges – in particular, with the short story *The Garden of forking paths* – to the Avatamsaka reality.

Thus, from the suggestions and links of previous works, applying the method of comparing the type and historical culture, this article researches Borges's famous short story in the hope of finding a new perspective and redefining the fusion of realities and magic of Latin American Magical Realism by a very East Asian way – in the light of Avatamsaka reality.

1. East Asian Avatamsaka reality and Latin American Garden of forking paths

Reality/Realm is Dharma-dhātu in Sankrit, and Dhamma-dhātu in Pali; in English it is called dharma-element/factor/realm... it means realms of things, nature, thusness. In a broad sense, the realm is the world of all phenomena which is incessantly living and dying, that is the world we live in. Realm is also one of 18 worlds, is one of 6 sense organs and the result of the mind. Tang, Lam Nhu (2015) in *Realms* presented 4 surveys about realm from etymology to school, morality, sutras, treatises etc. with many different meanings. It can be said that Realm is quite popular in Buddhism with its rich nature, form and uses, which are often changing. However, in the meaning of Avatamsaka, realm is understood as an uninterrupted, uninterrupted nature (free connection) between Nirvana and normal world, mundane and life, dharmakaya and world. Quang, Thich Tri (2010) in *Introducing Avatamsaka Sutra* summarizes its meaning and classifies into phenomenal realm, thusness realm, phenomenon – nature unimpeded realm and perfectly unimpeded interpenetration realm. Dang, Nguyen The (2015) also analyzes and explains four types of Realm associated with the meaning of Emptiness in Mahayana Buddhism in *The Emptiness and four realms of Avatamsaka*.

Avatamsaka realm clearly shows the synthetic spirit of Eastern in general and the East Asia in particular from the birth of legend, the way to receive meaning. It was told that, during the 21 days under the Bodhi

tree, Shakyamuni – in the merit form of Vairocana – preached Avatamsaka Sutra in the Lotus-Siddhartha world but because this meaning was too difficult to understand, the Dragon God bought it to his palace. In the second century, Nāgārjuna (Long Tho) was invited to the dragon palace because his achievement to educate dragons, he brought Avatamsaka sutra to propagate the world, and the name Long Tho (Educate Dragons) came out. Beneath that legendary cover is the inheritance and synthesis of Emptiness and Natural Bonds, the use of four-sentence method to fight against the primitive Scholastic school at that time. In Quang, Thich Tri's opinion (2010), although *The Avatamsaka Sutra originated from India, it has flourished in China ... the Avatamsaka Sutra is only found in several works in India by Nagarjuna. There is no whole sutra anymore. Avatamsaka Sutra was transmitted to Chang'an, in Xun reign, Sir Giac Hien translated 60 volumes; in Tang reign, sir Thap Sa Nam Da translated 80 volumes and sir Bat Nha translated 40 volumes.* Thus, from a sutra, Avatamsaka became a Buddhist school under the development of Sir Do Thuan, Tri Nghiem and especially Phap Tang. It should be noted that Phap Tang helped Avatamsaka synthesize the spirit of Prajna (Do Thuan) and Vijñāptimātratā (Tri Nghiem), and become a realm coinciding with many levels, shadows as the way that the Phap Tang taught Avatamsaka sutra to Wu Zetian. This realm is a universe composed of both accidental and sentient beings, space and time. It includes the absolute truth, immutable nature which is thusness. In an analytical spirit of the West, this theory seems to violate logic rules, overlap high and low levels, generalized and specific notions, in the Eastern, however, just in that way, Avatamsaka realms can be full and tolerant at all. It is the synthetic spirit that has helped Huayan school develop in China by the Nothingness – the Lao Tzu, Zhang Tzu's essence which is now discussed, developed by predestined relationships and the middle way. Declining in China, Huayan was transmitted to Japan, but it did not flourish until Sir Tham Tuong - a Korean monk - explained, and Thanh Vu Thien Hoang (Jananese Emperor) asked to build the largest bronze Vairocana statue. But this statue was too big to be finished until a Buddhist monk from Giao Chau arrived by a bamboo raft to guide the technique; he was invited to master the ceremony and ritual of worshipping. With the legend born in India and spread in China, Japan, Korea and Vietnam, Avatamsaka sutra and Huayan school with Avatamsaka realm in the core, truly, are full of conditions and deep of East Asian culture.

Being written in 1941, innovated Expressionism and Surrealism in Europe, *The gardens of forking paths* not only makes Borges Luis Borges become one of the leading Latin American writers but also lays the foundation to the later Magical Realism by a world combining dream - reality, time - space with countless possibilities and continual

changing. However, being different from contemporary authors and the next generation, who have presented some great narrative, Borges returned to his own personal experiences by creating myths associated with the symbolic system such as labyrinth, mirror, universe etc. *The gardens of forking paths* tells about Dr. Yu Tsun's story, during his mission, he randomly selects a person whose name coincides with the place (Albert) to kill in order to report military news to Germany during the war. Accidentally, this man is researching on Tsui Pen – Yu Tsun's ancestor. He is explained about the secret of the novel and the maze built by Tsui Pen, which no one ever knows, no one ever understands. A series of concepts and symbols have been launched such as: work, maze, garden, time etc. Albert explains that Tsui Pen's work is a maze, the garden is its miniature, but central concept is the time when phenomena are presented at the same time; the novel is full of contradictions, we can not know where the maze is and the garden is filled with a lot of shadows of the past, present and future. To solve this riddle, it needs a space system that permeates time. Western researchers used Einstein's Relativity theory, chaos theory, butterfly effect, etc. and it pushes reader into another maze. However, before 18 centuries, *buddhāvataṃsaka-mahāvaiṣṭya sūtra* (Dai Phuong Quang Phat Hoa Nghiem Kinh) as a vast generalization (Dai) covering time – vertically (Phuong), space - width (Quang) gathered in the Buddhadharma body, solemnly for the world (Hoa Nghiem Buddha) seems to have solved this problem by four Avatamsaka Realms.

2. The Garden of forking paths in the light of Avatamsaka reality

The phenomenal realm, thusness realm and phenomenon – nature unimpeded realm are very often mentioned in the system of Mahayana Buddhist with the central content of free connection, sir Do Thuan created the perfectly unimpeded interpenetration realm to indicate the pinnacle and role of Huáyán school. Applying this principle of free connection, four realms of Avatamsaka are capable of reflecting many issues of the short story in particular and literature in general.

Firstly, the phenomenal realm is the world as we perceive with all differences and discriminations between dhammas, things and events. This is the formal aspect with contradictions challenging human cognition and reasoning. Phenomenal realm shows itself in the short story with numerous events coinciding and unanswered questions such as why Yu Tsun always accepts death, if he has certainly accepted why he has locked the room door and is afraid of, if death is for sure why human must always try to resist etc. Back to the journey of development and reception, there are at least three Vietnamese translations from two Spanish versions with many different details selected and shown in below table.

Table 1. Comparing some details between the original and translated versions of *El jardín de senderos que se bifurcan (The Garden of forking paths)*

Le jardín de senderos que se bifurcan (Alianza Editorial 1997)	Le jardín de los senderos que se bifurcan (Prologo José Luis Rodríguez Zapatero, 2001)	Park of forking paths (Duc, Nguyen Trung trans., 2000)	Garden of forking paths (Huy, Tran Thien trans.)	Garden of forking paths (Duy Doan trans., 2011)
En la página 242 de la <i>Historia de la Guerra Europea</i> (p.3)	En la página 22 de la <i>Historia de la Guerra Europea</i> (p.43)	On the 22nd page of <i>European War History</i> (Duc, Nguyen Trung trans., p.141)	On the 22nd page of the <i>First World War History</i>	On the 242 nd page in <i>History of the World War</i>
La guía telefónica (p.4)	La guía telefónica (p.44)	Female customer service staff (Duc, Nguyen Trung trans., p.143)	Telephone directory	Phone book
el jefe tenía en poco a los de mi raza (p.4) (less concerns)	el jefe temía un poco a los de mi raza (afraid of) (p.44)	The leader is a bit afraid of people of our race (Duc, Nguyen Trung trans., p.144)	The commander is afraid of the people of my country	The commander disrespects people like me
lo imaginé infinito, no ya de quioscos ochavados y de sendas que vuelven, sino de ríos y provincias y reinos... (p.5)	lo imaginé infinito, no ya de quioscos (lầu) ochavados y de sendas que vuelven, sino de ríos y provincias y reinos (p.45)	not dependent on octagonal floors and winding paths, but on rivers, provinces and dynasties. (Duc, Nguyen Trung trans., p.146)	not by the Eight-sign figure and exit paths anymore, but by rivers, territories and kingdoms	not an octagonal communal house and its surrounding paths, but rivers and provinces and kingdoms
una novela que fuera todavía más populosa que el Hung Lu Meng y para edificar un laberinto en el que se perdieran todos los hombres. (p.5)	una novela que fuera todavía más populosa que el <i>Hung Lu Meng</i> y para edificar un laberinto en el que se perdieran todos los hombres (p.45)	The novel is more famous than <i>Hong Lu Meng</i> ... a maze will make all men lost in it. (Duc, Nguyen Trung trans., p.146)	novels in which there are more characters than <i>Hung Lu Meng</i> , and to set up a maze in which everyone gets lost.	the novel contains more characters than <i>Hung Lu Meng</i> and creates a maze in which all people will get lost.
—La palabra ajedrez. —Precisamente (p.8)	»-La palabra <i>ajedrez</i> . »-Precisamente (p.48)	The puzzle is for chess, the forbidden word is King (Duc, Nguyen Trung trans., p.147)	The puzzle is for chess, the forbidden word is chess	The puzzle of which answer is chess, the forbidden word is chess

Albert se desplomó sin una queja, inmediatamente. Yo juro que su muerte fue instantánea: una fulminación. (p.8)	Albert se desplomó sin una queja, inmediatamente. Yo juro que su muerte fue instantánea: una fulminación. (p.48)	Albert exploded without a cry. I swear that his death was instantaneous: an explosion (Duc, Nguyen Trung trans., p.155)	Albert fell down, without complaint, immediately. I dare to swear his death was acute - descending like a bolt of lightning.	Albert fell down without a cry, without a sound, at once. I swear he died instantly - like a flash of lightning.
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It is worth noting here that the only officially published translation of Nguyen Trung Duc is the most different version and there are a lot of deductive traces. Beside some interesting details such as Albert shot to pieces by a gun (?), the answer is "Chess", the question will not include the words "king" (?), "Female customer service staff" provides Yu Tsun the name Albert (?) etc. many other details are worth concerning, such as the opening details: the number of pages in the history book telling the story. While the two later Vietnamese translations (based on the English version) determine the number 242, Nguyen Trung Duc translates to 22 due to the influence of another original Spanish version of which the trace left in the 2001 edition that I have reminded. Dao Ngoc Chuong carefully surveyed the *History of European War* mentioned and, even more interestingly, realized that there were two copies with two different page numbers: 233-234 or 314-315 and none of the landmarks coincided with the number of 242 or 22. The situation is more complicated as these contents written are not identical.

Secondly, the thussness realm is understood as the basic principle, the law of everything, the ontological world and absolute truth, which can be temporarily understood as the inner meaning, the content that literature tries to look behind the external formal system. Those are the topics and themes that Borges weaves in short stories like labyrinths, time. A researcher once told me that this meaning is too common, true for all, and advises that I should search for a more meaningful sense which fixes only to Borges. I understand this is a compliment rather than criticism because Buddhism in general and thussness realm in particular look towards everyone, not just for Borges alone; Buddhist spirit is to concern Borges and people alike, regardless. That also means this meaning class does not exist outside the form, as the phenomenon and the thussness realms are not separated.

Thirdly, the phenomenon – nature unimpeded realm emphasizes the similarity of the individual faces in an object as a whole. That is non-duality, which is not separate but reflects each other. The reason/nature is presented by phenomenon, phenomenon is fulfilled by nature; understanding this would make sense: phenomenon – nature unimpeded realm. This is the same relationship between content and form in art and literature: there is no form without content and no content is presented independently of the form. On these possible similarities, Dao Ngoc Chuong explained that numbers 242 and 22 may be the negligence of the translator or the typographical error and emphasized the conception of the history received by Borges. In the same sense, the differences of Nguyen Trung Duc can also be understood as typographical errors and polysemantic words. For example, the detail of "*leader who is a bit afraid of people of our race*" (Jorge Luis Borges, Nguyen Trung Duc, p.144) may be translated from the original version of "*el jefe temía un poco a los de mi raza*" (Jorge Luis Borges, 2001, p.44), while the meaning of "*Commander disdain human race like mine*" is more suitable to *el Jefe tenía en poco a los de mi raza*" (Jorge Luis Borges, 1997, p.4); *hombres* (man, people in general) –Nguyen Trung Duc chose to translate as a man, *afedrez* is concretized into chess of King (different from for Chess of General in Vietnamese), *fulminación* is translated to *explode* instead of *being struck by lightning* ... Although it can be controversial but from the perspective of translating as interpretation, rewriting, Nguyen Trung Duc has the right to do this and his translation has its own historical value (as well as the *One hundred years of Solitude* translation which will be discussed in another chance). This meaning is even more evident in the light of the perfectly unimpeded interpenetration realm (the forth realm).

Fourthly, perfectly unimpeded interpenetration realm emphasizes the tolerance between phenomena in spite of all obstacles: one as many, many as one, large into small, small in large coincidentally endlessly etc. Thus, the reason/thussness – phenomenon issue is actually seeking rationality for phenomenal things but there is still a trace of comparing; Ts'ui Pen's novel is maze and maze is novel; this is the agreement between content and form. The forth realm of Avatamsaka precepts further to confirm that the garden and the novel themselves exist, without any negations, without comparisons. In this way, the random which is beyond reasoning as conditions of appearing the name Albert, Albert knows that Yu Tsun will come, Yu Tsun is tired of regret but still

kills Albert etc. are not the problem, because they are all rational themselves, created by predestined conditions, are conceptions of the world built up by the author and his era. Therefore narrative viewpoint of the short story changes from the third person to the first person, this is a journey to discover the self (Vijñāptimātrā – *Mind only*); it means to change the viewpoint, to pass over this bank to the other: *Gate gate paragate parasamgate – pass over, pass over, pass to other bank* (Prajñā - Wisdom). The instruction to always turn left from the boy is understood by Yu Tsun as direction to the center of a maze, it implies a progress of searching an unobstructed communion with everything of Ts'ui Pen, of Albert etc.; therefore a butterfly flapping in the middle of South American jungle could become a storm in Chicago, an unrelated people's death in the UK changed the nature of the world war. It is no need to distinguish, divided space and time in any orders; Ts'ui Pen shows all possibilities, solutions, and presents all relationships, characters, events in the novel at the same time. This is the meaning of free connection that Marquez would later let Melquiades write a goat skin roll showing events at the same time in *Hundred Years of Solitude*. Things can communicate with each other, as Huáyán commentators explain, because they are indivisible; likewise, gardens, mazes and novels are interconnected because they are symbols, universes that contain the world, all concepts and author's self. However since there is no ego, there are actually no garden, no maze, or no novel that ever exist or be limited by time space. The spirit of synthesis and connection is the characteristic of East Asian thinking that helps solve conflicts and access in such a thorny, complex Western work as *The Garden of forking paths*.

3. Avatamsaka reality is a Garden where each of paths is a whole world

In the previous section, the process of analyzing *The Garden of forking paths* in the light of Avatamsaka realm has touched on the basic problem of literature – content and form as well as supported to explain contradictions on subjects, details of Borges short story. In fact, the application of Buddhism to theoretical issues has never been a rational and plausible purpose. However, in the spirit of Mahayana Buddhism, these uses, which limited to the means/tool, still support the discovery of many issues of literature in general and a such a philosophical short story of Borges in particular.

Firstly, Avatamsaka introduces a new notion of Buddha by emphasizing the theory of Trikāya (three forms of Buddha), declaring that Avatamsaka was taught by Sambhogakāya (merit form) who also is Vairocana. This is the result of good karma, knowledge and virtue, a being higher than Nirmāyaakāya (human form) who is the historical Buddha. Moreover, the meaning of the free connection leads reader to Dharmakāya (thussness form) as the cosmic being which is the Reality/realm discussed here. This light shines into the short story; the characters become longer and deeper than has been; the image of the character is not limited to appearance and action, but opened to a journey to find its true self obscured. Albert is the one who taught Yu Tsun about his own secret disguised under the legend of his ancestors: "*The leader is a bit afraid of countless people of our race - fear of countless seniors who converge in us.*" (Jorge Luis Borges, Nguyen Trung Duc trans., p.144). Albert is the one who initiated and legalized Yu Tsun with his own death, but the other teacher in the past – Tsui Pen – seems immortal because his legacy left for *some future*. The Triangle of Tsui Pen, Albert and Yu Tsun expands the route connecting characters and turns Yu Tsun's journey into the learning path of Shāncáitóngzǐ (Thien Tai learner) in *Avatamsaka Sutra*, into a desire to recognize himself in the chaos of the times and history; Yu Tsun is everyone, every life: "*Everything that happens at the right time with someone is now at the right time for me. For centuries of centuries and only now events are happening, countless number of people in the air, on the ground and at sea, and everything that happens to us, in fact, happened now.*" (Jorge Luis Borges, Nguyen Trung Duc trans., p.142). This view of the character makes the psychological analysis of the character expand limits, associate with the psychology of the era and community, link Wisdom and Mind Only (discussed at another time) to a mythical individual legend of Magical Realism which could replace all of fairy, ghostly form of fantasy literature.

Secondly, Avatamsaka realm supports the interpretation of the

uncertain space and time which is reversing as an outstanding characteristic of modernism and postmodernism. However this feature of space and time is also devoted to describe Magical Realism. Space and Time which Borges laid the groundwork for this Latin American movement is not in the heaven, hell or time reversal pressuring reader. In the spirit free connection of Avatamsaka Sutra, space and time of Magical Realism are inextricably linked, but fully extended to all phenomena. Therefore, there is no boundary between nothingness and reality, dream and life and people calmly accept without any wonders: "The wet park surrounding the house is teeming with countless invisible people. Those are Albert and I who are secretly hurriedly performing our duties and diversity in other heights of time." (Jorge Luis Borges, Nguyen Trung Duc trans., pp.155-156).

Thirdly, Avatamsaka realm poses and solves an important problem that Latin American literature has always been interested in: looking back at history. History presented by Borges in this short story is a kind of variant, a fragment which conveys a whole spirit, because one is all, all merged into one, everything is from the Ego usually thinking; the Ego is empty so there is nothing unimpeded: "The park of forking paths is an incomplete, but not wrong, image of the world as Tsui Pen felt." (Jorge Luis Borges, Nguyen Trung Duc trans., p.154). On the other hand, it depends on the present individual actions, the past is perceived and the future will be formed differently; this is the image of a maze in which individual self is the core, then *The maze is growing and growing, including the past and the future, and in some way it embraces the planets.* (Jorge Luis Borges, Nguyen Trung Duc trans., p.146). People, therefore, are extremely important in creating history and the universe by our living and feeling. This, once again, reaches the limit of Buddhist theory, because the focus of Buddhism is to live in the present. The perfectly unimpeded interpenetration realm is an aspect guiding the way of living in harmony with all things. Sir Do Thuan creates the fourth Avatamsaka realm as transcending the non-contradictory law of the four sentences method. Being different from Tiāntāi-zōng (a Buddhist school) focusing on the discrepancy of the dharma and analyzes to 10 types of world/realms including Hell, Animal, Hungry spirits, Asura, Human, Heaven, Shravaka, Pratyekabuddha, Bodhisattvas, Buddha, Avatamsaka school focus on free connection through clarifying reason – result relationship and Emptiness theory. In this way, this history has become a personal and metaphorical history imbued with an East Asia spirit, culture. Borges' philosophy is different, characterized by an unending history, free connection. It seems to be an important form of the theme pursued by Magical Realism: history encompasses both reality and magic. In fact, literature is essentially a form of temporal sense – one has to go through sequential time to read a work – but the time of Magical Realism is *time that naturally gets close and forks paths, breaks or self-forgets every century, that time includes all possibilities.* (Jorge Luis Borges, Nguyen Trung Duc trans., p.154). These discontinuities, in Western view, are a very high-risk, potentially transformative implication but in the Avatamsaka spirit, they have been there and will be there: the first two pages missed in the account of Liddell Hart, as well as the labyrinth and novel of Tsui Pen, are the image of 1300 thousand billion worlds and countless particles dust of the Avatamsaka sutra upper version, 498800 verses and 1200 chapters of Avatamsaka sutra middle version, are the lost, not translated parts of half 100,000 verses and 38 chapters of the low Avatamsaka sutra etc. They all have the same meaning as pages torn after Tang monk - Xuán Zàng – and his students dried their sutras. The most important thing of history, of Avatamsaka, of literature and *The Garden of forking paths* is not time but the ability to recognize oneself, because it is the realm/reality itself which is freely connected.

In a nutshell, the article has applied Avatamsaka reality to clarify some issues of literary nature, magical realism, themes, characters and time, space in Borges' short story – *The Garden of forking paths*. The problem here is to apply East Asian ideology in order to approach a philosophical short story, which is the basis of the world famous Latin American literature which is still controversial. This experiment is not only bases on the comparison of the direct influences between Borges and Buddhism but also hopes to become a trend that paves the way for a new path that still needs to be addressed: researching magical realism literary of the Christian stronghold area – Latin America – by the Buddhist path.

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