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АННОТАЦИЯ.

Наряду с важнейшими вопросами, в том числе экологией языка, для наших специалистов важно говорить о ценностях литературной культуры, особенно экологии литературы. Настало время поговорить по существу об экологических проблемах для новейшей монгольской литературы. Нанашвзгляд, за последние более чем двадцатилетия, находясь между пониманием и непониманием сути идеи плюрализма в следующих социально-экономических изменениях, мы многое потеряли, а затем и многому научились. На самом деле, мы создали много литературы в 20 веке.

ABSTRACT

Along with the critical issues, including the ecology of the language, it is important for our professionals to talk about the values of literary culture, especially the ecology of literature. It has been time to talk essentially about ecological issues for the latest Mongolian literature. In our opinion, over the past more than two decades, being between understanding and misunderstanding the essence of the idea of pluralism in the following socio-economic changes, we have lost a lot, and then learned lessons much, too. In fact, we have created a great deal of literature in the 20th century.

Ключевые слова: Экология литературы, социалистические реалистические концепции, модернизм и постмодернистское искусство письменных произведений, поэзия, поэма, проза, новеллы и романы, ценности монгольских корней кочевой цивилизации.

Keywords: Ecology of literature, socialist realistic concepts, modernism and postmodernist art of written works, poetry, poem, prose, short story and novels, values of Mongolian roots nomadic civilization.

In the era of globalization, ecology has been discussed severely, but in various standard. Although, they talk mostly about ecological issues related to nature, for example, the mother Earth, water, mountains, rivers, and desertification, so that it becomes habitual to use the term ecology described in Mongolian language as sign, which means to preserve natural environment. However, understanding basic sense of the 'ecology' differently or another meaning of this term used within the social sphere, particularly, of literary culture as Nation's tradition and language culture has been spontaneous tendency. There is what said about ecology by Sh. Choimaa, the professor, "For the sake of protecting the spiritual world of mankind and its heritage, we must protect a language, the roots of their foundation. Of course, saying about the language, he wrote, we include here variety of language dialects belong to early and recent time periods, and great intellectual wealth of folklore and written literary works created in those language dialects over hundreds of years." [Choimaa, p.13] The author describes the concept of language ecology as a way of exploring the historical development of the language. It means that no real and abstract realities can be protected without learning the evolution of phenomena. And as a problem of language regulation, he raises a question of principle such as restoring or learning literary language from traditional book writings, preserving local dialects, and protecting the mother tongue from influences of foreign languages. In this way he provides detailed information on the possibilities for implementation.

Along with these critical issues, including the ecology of the language, it is important for our professionals to talk about the values of literary culture, especially the ecology of literature. This issue is not just a matter of today's literature studies, it was addressed in the second half of the late seventeenth century by D. Likhachev, the well-known Russian Soviet literature's theorist who made a conclusion on comparative research of the relationship between the European and Russian Soviet literature. In his view, forms of art, such as architecture, sculpture, music, philosophy, and literature described beauty of habitation, are combined into a unique synthetic system. It was appeared at any time of periods in European literary culture's development, including medieval, Renaissance, Baroque, Classicism, Rococo and Romanticism, and further spread to Russian Soviet literary culture, as a result there was formed a specific peculiar 'garden' for the literary culture known as either 'Moscow' or 'Petersburg'. Being synthetic sphere for quite a few culture, 'Sadovoye Iskusstvo' ('Garden Art'), the movement keeps nature of art, architecture, philosophy and literature and describe its form and content within a poem, prose and art as manifestation of multi-dimensional life. As same as gardens existing objectively have relationships with people and serve the well-being of life, writers describe to the real life in their literary effort that serve the well-being of people, right? [D.C. Likhachev. p - 496]. In this way, the previous researchers' conclusions which include issues related to survival essence of literary culture, and evolvement as well as ecology we are talking about today, are considered to be the source of our research work.

It has been time to talk essentially about ecological issues for the latest Mongolian literature. In our opinion, over the past more than two decades, being between understanding and misunderstanding the essence of the idea of pluralism in the following socioeconomic changes, we have lost a lot, and then learned lessons much, too. As viewpoint of literary culture or literature goes through dramatic changes, our arts and culture derived from the socialist realistic concepts and philosophy was in 'shock' for a while. Thus, we had faced with a bit difficult problems, such as 'What we should to write?', 'What concepts we need?', and 'What methods we can use to compose?', that were fallen under a direct or indirect influence by modernism and postmodernism. Strengthened the doctrine of modernism and postmodernism began to ruin writings of the socialist realism or values of the whole arts and cultures of the last century. Mongolians provided splashed and overflowed living in the last decade of the twentieth century, and public life had been converted. While Mongolian writers of the new generation who in the past had not foreseen well, even themselves, changes of the world while the country was transforming from feudalism into socialism and had imagined the process as the theory of socialism and communism by Marx, Engels and Lenin, as well as whom had imagined everything including a literary fiction, the most inimitable, spiritual and sacred work without any contamination of a human mind, have created literary works of great luxury over the past 80 years, social transitions have become a reality, and many have to look and see more or start up writing.

To all appearances, as the modernist literature which was rumors for those who had written in literary realism, spread into Mongolia, few people including mostly young generation in the early 90s joined to modernism, the non-realist tendency. The trend included followings, for example, the circles called as "Beshube", "Cloud flowers", "GUNU". They were sensationally to write such a 'freethinking' poem while some of literary critics were changing their concept and trend that had followed before and others just emulating, we would say. There was written such a critical article titled sonorously "A hundred-year war for renewing of poetry and the modernist front commander B. Galsansukh". While the modernist Front poets were trying to describe a beautiful woman as "You are my kettle", it's astonished to be surprised by the readers who grown up reading and listening to rhythm like ...

"Your two alluring eyes glitter
Like autumn lake water,
And your friend's going to drown
In that lake which is waving."

In this way, in the Mongolian literature, seventy years of ideology, there has been a new tide that made the air fresh for breathing, but it had not been felt newer. As "those many trends" with their members were gone missing and all alone single poems or collected stories had been nothing better than lethargic works of realism period, the 20th century's Mongolian literature has been transferred into new millennium.

In fact, we have created a great deal of literature in the 20th century. But was it all to achieve such a thing as creation? Or is there a poor copy of the indigent

common life? Since the collapse of the nineteen nineties, Mongolian readers have been falling behind the heroes of their literature which read for many years, eyeing sorrowfully. Eighty years ago, our old generation too accepted a new trend in the same way as now we do. They had mentioned at that time readers did not even understand the novel "The rejected girl" as a literary work, which later became closely familiar with our generation. We are in a same boat having accepted new things in the same way.

There is a big difference. At that time, there was no professional writers and critics specialized exclusively. But today we have the profession of a writer and critic. Some who were initially have worked for nearly 60 years yet. The weapons we have in our hands are not compatible with this and the time to come. Thus, we have to replace measure tools for literature without lag, after that need to possess them. Modernism is an inevitable trend which is not to be rejected. However, you should experience such as realism at all and it is necessary to know all kinds of symbolism, naturalism, imperialism, futurism, surrealism and neorealism to become a modernist, isn't it? It's a pity that today's youths confuse modernism with a lack of understanding, composing a very strange thing for readers. [Dashbalbar, p-229]

Researchers had undertaken all aspects of the 'ism' as subject written under the influence of already arisen situation time and pluralism in the literature. Dr. Sh.Battur has conducted research on the latest modernist literature, including works of stories, studying more thoroughly. "In postmodernism, he explained, there is a concept of meta-time and meta-space. This is to say that time has several dimensions of space, then returns from a certain point or starts in the past future, ends in the present and future time runs side by side." [Battur. 2006, p-83] Analyzing works of stories by Ch. Munkhbayar and S. Anudari, which were written in non-realistic tendency, he provides facts as fresh things and mistakes for the literature poetics.

The renowned theorist and scholar N. Conrad who studied centuries' history of thinking in the world's literature and made theoretical conclusion, noticed "Literary interactions will play a role in the development of a phenomenon in different nationalities, but it is not to be necessarily his condition" [Conrad. 1957, p.43] From the notice above we should find out that imitation of foreigners or taking examples don't allowed to be essential for either modernism or phenomenon appeared in the nineteen nineties' Mongolian literature. This means we have to create and search new things from within. As the proof, there would be taken an argument. In 2012 there was organized a debate among scholars and writers on modernism and postmodernism in the most famous literary newspaper in Russia known as "Literaturnaya Gazeta" ('Literature Gazette') And we want to take a few citations that would be related to our situation. "However, the postmodernist real-time facts appear on the streets, and the heroes without leaders hold the seat, but the singers occupy the classical writers' position. [Mojegov. No 1-2] "After the conference, while we were bewildering the hero by questions, he was ashamed and replied that he was to scribble all over a blank page when he had drunk like a fish, and

had nothing to do with his lack of consciousness. If the leader assesses this as a high-level creature, it must have been so, answered the man nowise..." Once upon a time people were so smart. Their lives have been taught to be ordinary, too. There is a clause in "Ikh zasag" known as the law of the Chinggis Khaan complied steadfastly with the Mongolian empire, for example, that states: 'Those who have a magician, a false testimony, and notorious one, must be punished with death only' [V. Shemshuchenco. No 1-7]

As the great Russian literature, which we had emulated and followed, took this kind of perspective, it seemed to be time we had to look back, think or meditate, and look for the opportunity to live in ourselves. We understand that one of the ecological aspects of the language is the ecology of literature. However, it may be different for the way to protect indigenous national character of the literature, and how to reform and develop it adapting to new times and modern engineering technology's era. We consider that while the issues including rules, training, and public education are important to preserve a language, they should be presented in literature by writers' works as well new thinking and poetry writings reformed harmoniously within the new time. If you look back at some twenty years history, our literary workers have been doing to some extent yet. In the first decades of the new century, we believe that it has been proven by the large-scale prose literary fiction considered to be as measure 'wings' of the Nation's literature. In a brief example of this, in the middle of nineteen nineties there were released short stories written by S. Erdene and J. Lkhagva that left the readers with the unusual thinking and sententious content of which given someone pauses and insinuating. A short story "The party of widow women" presents new content with the characters of Batmunkh and Baljmaa, describing a community of Buryat who lived alone a river and were repressed for a while.

A young man Batmunkh has a soft spot for and falls in love with Baljmaa who lives in neighbors and eventually has married to another man for living, but not him. Batmunkh's hot love still remains. At that time, there was occurred the great repression among the whole Buryat community and almost everyone who were male and lived alone those riversides were taken away or disappeared. Women who miss their husbands have been suffering from anxiety, depression, yearning for males and travail for several years. What a fortune to be left is that Batmunkh had a "good" opportunity to get hold for Baljmaa, and he became the man who arranges dating and has sex, feeling physical and emotional pleasure instead of her repressed husband. One evening Batmunkh went to date with Baljmaa and found her where she had been drinking alcohol with 4 other local Buryat women, being together and having a party to treat their sadness or distress sorrow. She suddenly makes impossible and seemed inhuman proposal to Batmunkh, who was convinced that he was connected with love. My girl-friends have been lived without their husbands for few years. They really want a male and you are the only person to fulfill their will, she said. It was a surprise as same as seemed to be hit by thunder, and Batmunkh, who was angry at them and left, after a moment's reaction, accepted the offer and returned to them. This action is what seems not be in a life, but may to exist.

Within the literary language this is the writer's artistic mastery made skilfully in a timely fashion. Merits achieved by a writer is that the author has raised after-effects of repression process through the action which seems to be hot rather than adultery. While they were putting aside natural qualities of human beings considered as mostly social creature according to doctrines in the Marxist philosophy, ideology, and craft methodology, S. Erdene raised those qualities, as a result he showed his literary craft skills changed even though he is so old. Had their invention capacity, authors like D.Norov, D.Batbayar and J.Lkhagva with their fellows brought their content updates to the short story. The short stories which contain great sense known as 'mother land' by an author who had started to write since late of nineteen sixties, have reflected the time color or nature forthwith. And one of them is the short story "We won the victory" written in 1995.

Old Dendeв, who had been involved in two wars and experienced hardest time, did not win the medal "We won the victory", the award for soldiers participated to fight the war, for whatever reason. Only a "Khalkh Gol" sign designed as 'a horseman with a sword', has been issued to him, and he loves and honors it. However, he is one who thinks that the value and reputation of the medal "We won the victory" are infinite. One day when he was on a market, saw the reputable medal "We won the victory" was put on a counter where you can purchase such items as screw-bolts, nails, corroded bolts, latch lever or valves and so on. Dendeв wants to get it, avoiding to fall into the wrong hands, unfortunately they don't sell such things for 'tugrug', the national currency. Soon he watched a few Japanese tourists, while they were purchasing the medal for ten dollars, trying to wear it on their chest. The old Dendeв got angry and furious with somebody but who you don't know, reclaiming "It was true that we defeat them, who attacked holding their white flag. Do they win who arrived holding bucks?"

Superficially, it seems to imply a set of the views that you have forgotten your history and destroyed the values you've built. Otherwise, there is a profound meaning reflected with what was a reason for the wrath of Dendeв who must have a huge doubt in whether you have a home country, the Mother Land, and our Nation to be proud with, and because of the victory won by sons of fathers who lost their lives and shed their holy blood to fight in the war, no longer has any meaning. The laughing voice of a traveler worn the medal 'We won the victory' makes the old man to feel painfully and to catch him on the raw. And when the hurt feeling turns into defeat insult, he leaves the market yard complaining 'in fact, we had won only'. The reason for wrath of the old man and questions such as who was Dendeв getting hurt, what was up to be angry, and why was the man distressed complaining that 'originally we had won the victory then, but now they seemed to be won' remain to be solved by readers. While Dendeв was going home by bus, he was jammed and pushed into crowds not known where to turn. Thus, the old man is distressed, if you do see superficially, but readers must have to learn the profound meaning finding out qualities of society called as market economy about which people have no idea, either it good or bad, where are heels over head. Would be well-deserved to say that you're concerned about your Mother land, the home

country. And, of course, one of the highest forms of patriotism is to keep this attitude in your writes reflected, too.

As being the succession and effectiveness numbers of written works, in other hand continuity of artistic thinking are the novels written in tenth year of this century like 'Kherlentuun' by J. Saruulbuyan, "The year of the Pig" by Do. Tsendjav, and "The Holly One" by G. Mend-Ooyo.

Over the 300 years ago Gottfried Wilhelm Leibniz (1646 - 1716), a German philosopher, mathematician, scientist and polymath said "We can never cognize—in a fundamental sense—anything. A few we can get directly, but mostly have knowledge through experiences". According to this doctrine, the truth of the facts either material or intuitive is determined through experiences in other instances where the ultimate truth or intellectual truth is directly communicated by God. We would like to explain the fundamental concepts and teachings of this philosophy in our lives, especially in literary culture below.

A large scale of written works such as epics, novels and stories that would carry heavy burdens of literature has been published since the nineties, however there is almost none that to come to mind attracting scholars or critics' interest as well as have substantially influenced and contributed to literary development. There is no concept of realizing by the power of such works. A trilogy of citizen, state and religious written by three young men, the artist, journalist and poem who obtained teacher's profession in the middle of the nineteen eighties has reflected the idea that seeking for the thinking through experience just above mentioned can be complex overcoming certain time period. Though they were published distantly or apart, these novels had been contextualized development history of our Nation and spreading scope into the society at the same time. The novels are about Mongolian Nationality reflecting a triple alliance of religious, state and citizen, through which describe the Mongolian people, national culture and traditional customs, state regime and their significance as well as the great action to be inherited and preserved in all generations. Actually, these are the things we should treasure and keep. And to reflect such things in the literature is considered to be a cultural value about which represent the three novels known as 'Kherlentuun' by J. Saruulbuyan, "The year of the White Pig" by Do. Tsendjav, and "The Holly One" by G. Mend-Ooyo. The essence of the novels is the realistic description which contains featured definition known as Mongolian that was presented either before or now and will be ahead. What about the features that have had the triple novels mentioned above? They have come to know the truths of history and express what they have learned in their own artistic thoughts. Their expression is consistent with the core interests of the Mongolian nation. Although they didn't arrange to write, the authors have become strong voices in harmony with the demands of time and society.

Through the roles such as a great master, singer, the main character, whose name is Murrenchin from SujigtbeesiinHoshuu, KhalkhiinSetsen Khan aimag (province) and his younger brother Junaizaan in the novel "Kherlentuun" the author J.Saruulbuyan demonstrates clearly how did the citizens used to be ad-

mitted worship religion, and communicate state's dignitaries. Besides, there were taken samples related to the real life of people who had never mentioned in Mongolian history and culture pages before. In this way, on one the hand, it is made the novel attractable, and is so important that notified or informed new one, the unknown before, on the other hand. The great master Murrenchin is not only the best wrestler (fighter), but the best singer who made popular ways to sing keeping heritage for new generations and has been emblematic of how the culture value distributed. Through this character the author has relief that traditional art and cultural invention has been distributed and preserved for centuries among the nomadic Mongolians. Here are some episodes in the novel below.

... The young man - Well, my name is Sukh, from Yost beisiinHoshuu, Setsen Khan aimag. I was born in the town Amgalanbaatar, because of my father Damdin, a poor man, was arrived here for a living. Hearing him carefully, the master bends his neck a bit as if he was listening to a song and said: - You are from Setsen Khan, my homeland. Your voice sounds nice. To sing well is important take a breath right only. If you don't do take a breath right, you will be hobbled and feel bad... Murrenchin, the great master suggests:

-You are young men from western aimags, as well as all over the regions of Mongolia. Different local songs should be sung by the way you have been learning from parents. Stately longest song, for example, known as "Tumen ekh" would be sung differently in styles including eastern, western, central and 'borjigon' with various tones of voice and song cycle. The Eastern 'Tumen Ekh' seems to sound like endless wide, while the western style is rather than short, sounds like an arrow. Telling for a while such interesting things kept in his mind, he begins his scales repetition again. His voice sounds so melodiously in contrast of others which make sound like various horn trumpets."

There in the episode above is reflected a heritage what we should distribute, learn and keep dearly. This is the value of poetics we put to art and artistic works today.

What about the novel "The year of White Pig" by Do. Tsendjav. The author avoided written style in new time novels where a particular role is chosen specially and circulated other events around it. Instead, he provides all heroes in same scale, compacting facts that focuses on the activities of the 1911 National Freedom Revolution and describes artistically. We would notice specially that all the facts and events are straightforward, clear, comprehensive and equal as same as they are described in a picture written in Mongolian art style, which is another feature of the compositions. Another unique aspect of the content explains as the node of whole composition is the sense that Bogd Khan means head of the State, instead of the religion, including equally views of political, social and religious figures like Namnansuren, Chaddarjav, Handdorj, and Da Lama. Filling in the internal plot with facts and describing external expression artistically, the author could widely, clearly u definitely demonstrate an action of great emperors, the descendent from Chinggis Khan who led and ruled Mongolian State. In particular: Once, there was a meeting held in BogdKhaan palace with Da lama Tserenchimed, khan Khandorj, Chagdarjav and Khaisan during which they had a serious talk over some

of the matters such as 'establishing the independent ancient historical ChinggisKhaan's Mongolia', 'turn Manchu administrative personnel out of the country', 'form BogdKhaan's Mongolia'. BogdKhaan known definitely that would be such conversation and reaction, added his opinion, reminding considering internal and foreign circumstances. Expressing to be on the same wavelength, he preached: "You all, please, can not stay awkward from the beginning. One word answer would be to say tomorrow, not today. Remember that it's very important to be patient, in this matter we are worse rather than Manchu Chinese. Great Mongolia had been dispersed not because of grand kings and their descendants used blunt spears or swords probably, but the true is that they were spoiling for a fight with each other". Through this preach, the author has shown artistically and skillfully a role of the leader who make the best, final and only right decision undertaking himself carefully and accurately within the state policy of containment known as 'black box' deliberated by lower-ranked officials, and character of the ruler who is intelligent, accurate, sensitive and educated, who make to consider own place or position truly and to know own qualities either good or bad, and who is the evenhanded, clean and real ruling leader. An essential plot of this literary work was the inference drawn by the author that the national freedom revolution was really a big act spread to the Mongolia which was looked forward and appreciated by whole citizen or people in all over the country, and exactly on the basis of this great circumstance Mongol khans, the kings or royals moved on the right occasion and made their great deed. The author didn't miss the roles of Magsarjav and Bavuughun who were participated in the great deed, and if you do remember, the writer had previously written proses about each hero separately and published, it shows how do the literary fact and exploration of events cover deep, realistic and long term, as a lot of labor.

Determining significance of valuable heritage and wealth of new Mongolia's art culture and art of written work, and delivering the report on this matter, I consider third one set the word on fire for artistic thinking is the novel "Gegeenten" (which means "Enlightened") written by G. Mend-Ooyo, the poet.

The novel deals with the image of the great poet and religious figure of the 19th century Mongolia D.Ravjaa (1803-1856) who had penetrated the mystery of deep wisdom artistically, gotten across magical and spiritual genius, thereby demonstrated harmonization of religious rituals and civil customs and further taught and practiced meditation since more than two centuries ago, to which almost everyone tends nowadays. In this way the author describes the enlightened D. Ravjaa's great spiritual strength who realized the concept of meditation over two centuries ago and examined, spread and brought it closer to people, relying on religious teaching power. Herein lies the importance of the novel, in my opinion. In particular, there is enormous energy with the capacity to protect itself, and either create or destroy in the human being. One of these enormous energies is the lust and the energy that accumulated in the end of lust is shown the magic of meditation

to be taken advantage of spiritual intellectual power, using for book-learned contemplation, writing poetry and other activities. It is very commendable that the author tried to find out the admirable quality of the magic of meditation. I should explain this by citing a short passage from the novel. "The Hutagt had Dadishura sit near him. 'My dakini,' he said, 'You and I are not man and woman, in truth we are skillful means and wisdom. It is not that you and I are subject to human destiny, but we are one in the sky of secret mantra. From when I was ten or so you have not been further from me than an elder sister. Speaking from the ordinary point of view, truly I love you from the depths of my heart. You know that. But because you and I have met in the non-ordinary world, we have taken oaths as teacher and student. Many people think that you and I are husband and wife! This is wrong, for the desires of a regular body cannot transform into joy a little respite from the secret mantra practice."

As being one of the key to recognizing and conceiving the inner nature of feelings by DanzanRavjaa, at first glance, it seems that they are described as lovers and adulterers, but in fact this is evidence of a great teaching, that they practiced managing the body and soul power of meditation for few decades before our generation. By its such content of "Gegeenten", the novel is quite different from the previous scientific researches and artistic written work, as well as has become the guarantee for measure and definition of the values of Mongolian roots nomadic civilization. By following such principles in poetics, we create artistic works with traditional plot and description so that it would be the centerpiece of the ecological policy of protecting, saving and renewing the values of culture.

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