

# ФИЛОЛОГИЧЕСКИЕ НАУКИ

## DRAMA TREND ORIENTED TO MODERNISM OF CONTEMPORARY LITERATURE IN MONGOLIA

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### ДРАМАТУРГИЧЕСКОЕ НАПРАВЛЕНИЕ, ОРИЕНТИРОВАННОЕ НА МОДЕРНИЗМ СОВРЕМЕННОЙ ЛИТЕРАТУРЫ МОНГОЛИИ

#### ABSTRACT

The article deals with problems related to the Mongolian contemporary literature, including drama or playwriting. The authors tried to clarify how did the social transition, disorder, chaos, democratic revolution, and free activities influence the art, specially the literature, and the critical thinking of the art of that time.

#### АННОТАЦИЯ

В статье рассматриваются проблемы, связанные с монгольской современной литературой, в том числе драматургией. Авторы попытались выяснить, как социальный переход, беспорядок, хаос, демократическая революция и свободная деятельность повлияли на искусство, особенно на литературу, на критическое мышление искусства того времени.

**Key words:** socialist realism, literary ethics, innovative methods and concepts, orientation, modernism in literature, political tones in publication.

**Ключевые слова:** социалистический реализм, литературная этика, инновационные методы и концепции, ориентация, модернизм в литературе, политические тона в издании.

In 1990's, under the circumstances of the perestroika, the revolution in Mongolian society and thinking spheres, and the free activities there were followed not only literary ethics and ideology, but formed precondition of innovative methods and concepts for theory and research studies of literature. It was directly related, first, to the democratic revolution that brought freedom of their point views and expression of ideas ("Freedom of conviction, free expression, speech, publishing, peaceful demonstrations and meetings.") [The constitution of Mongolia, 16 from the article 16<sup>th</sup>], as the concept of open society, and the aspiration to move from a centralized planned economy to a free market system; second, because of the theoretical deadlock in socialist realism, which was considered to be essential method or direction of the modern Mongolian literature. "After the 1990 democratic revolution, the ideas of socialist realism disappeared, the works done less and the former literary activities ceased." [Baigalsaikhan.S., UB 2010.p 136] There is widespread research in comparing the literature of any nation, including oral fiction, and in this sense the post-socialist countries of the twentieth century have experienced yet or have been experiencing a complex and peculiar history. In general, post-socialist countries, and in particular Mongolia, have been experiencing social and anti-mentality, antagonism, and ideological changes in the

last two decades exclusively as socialist system, democratic revolution, transition and wild capitalism at the same time. With the changes of social thinking and being, it is clear that to be evolved thinking of individuals, their ideal, values and existing, further the art and the literature as well. In other words, because of an intellectual human also forms a society and lives in it somehow, in sense that language is the same thing as thinking, due to assumed that literature was formed as language was appearing, language is a social phenomenon, art and literature are, on the one hand, personal and individual, but on the other, social. "We do not realize in literature that there is a dependence on it to reflect social thought, and the realization is too one-sided, and like to talk about it that literature should be a work of a purely individual nature and pure art work rather than time period, but in essence it is not yet. Although art and literature may not necessarily be a form of social consciousness, it seems to be of a time and a social nature, and it seems natural that either a particular creative work or author belongs in any way to that time." [Batbaatar. J. UB., 1997. p. 16]

Thirty years have already passed since the 1990s perestroika, democratic revolution and reform occurred in Mongolia. This thirty years is a short period in the life of a particular nation's art and literature, but in the world who reaches the most rapid breakthrough in human history, where there is an advent of electronic

and social media covering the world, perhaps, there is built a virtual society or a world, that is, a relatively rapid world, or in a fast-paced world it is relatively long. In this way, it is time we need to clarify how did that social transition, disorder, chaos, democratic revolution, and free action influence the art, specially the literature titled as 'transition', and the critical thinking of the art of that time?, Whether there was any of literature trends oriented to modernism in the history of transition literature? If any, what can be its tradition? Where does it come from originally?

Not only modern Mongolian literature but also Mongolian contemporary literary tradition during the social transition period have contributed two similar trends which even seem as opposite. This was, firstly, an extravagant attempt to validate Mongolian literature of the early twentieth century and further, Mongolian oral tradition of literature as Modernism and secondly, a distorted view of the complete denial of Mongolian literature of the twentieth century. These two concepts or ideas can be described in case as they will be no longer or were not oriented for theoretical and critical thinking due to the chaos disorder of the social transition changed in personal beliefs and values. It has been a phenomenon or process at any time to reject the old tradition or manifestation to force something into something, and it is not secret that brings tiny gain or temporary honor to anyone.

In the Mongolian contemporary literature of the transition, drama was written relatively much less, and even it realized and performed on stages most rarely rather than before did (in the sense of real literature and artistic works), due to its objectivity, such as social status, economic occasion and potentialities. However, on the other hand, the subjective aspect was that there were very few ones who could be considered as well-learned, highly skilled, talented, hard-working, and who elaborated ideological substantive literary ethics for writing plays, with the exception of the well known writers including D. Urianhai ("Everyone-me", "Two minus one equals zero or no seen in darkness", "One who looks out the window"), B.Lkhvasuren ("Not stamped State", "Handfull of clotted blood") and D.Batbayar ("Death-my Property). If good literature was written in the 1990s Mongolian literature, if it was to be revised in some way as reformed it was the result of the development of previously traditions. On the contrary, if at that time there were not published works which adequate minimum qualifications for the essence and literature ethics, it was directly related to the talent or lack of education of writers and artists. True development is a creative process towards an upward that creates a new state of quality, not repeating the old as biological law applies to the art and literature at the same time.

To summarize generally, there are dominated three main trends in the 1990s Mongolian drama literature. There are: 1. realistic, including fiction of historical theme 2. Modern trends 3. dominant public or commercial prospects illustrating love romance and unusual events, and more entertainment. The most significant playwright representatives who were oriented to the Modern of the transition period can be

considered D. Urianhai and D. Batbayar. Although, especially in the society of transition, there was a new community so-called itself as generation of 1990s, who represented this time period and in some way brought modernity into a kind of literary genre (like poetry, for instance) that proclaimed modernism and postmodernism. Talking about the new generation and what contributed to the modern-day drama, and perhaps what 'legacy' it has left, if it has been retained, how it is so especial and innovative in the drama, there must be represented the works by U.Shigurig "The winds blown ... slowing down" & "Leafy whirlwind" ("Unu ulgeh salkhi ... alhuugaas sulrahi", "Navchsan hui") which were an attempt made to discover the world through its emblems and intuition and the play "In front of the door" by R. Batregzedmaa, which can be related to the direction of existence in modern philosophy. In other words, the contemporary Mongolian literature for a while, due to insufficient attention to the genre of drama and the inability to write plays of acceptable levels, can be considered that have created an entire void in a certain literature generation. It can be argued that the art, literary ethics, ideological changes, and transitions occurred under the direct influence of the democratic revolution of the 1990s are still taking place. In other words, the radical reversal of the methods of socialist realism and literature ethics that have transcended and transformed them is not yet available in the modern Mongolian drama genre. "There are many writers who explain the reason for their composing the average "gray" or slack literature was due to the ideological oppression of one party and the restriction of socialist realism in the period of socialism. But who is to blame for the fact that there were not released any the best literary works as well as still have been writing slack things which would be rejected in contrast of works by the method of socialist realism during the eight years that have passed since 1990, the years of democratic reform where the real chance for the creative liberties has almost been come true? There is still lack of works better than the modernization of the 1960-1970s, which introduced a lyrical and psychological approach to the internal conflicts of character, changing the role of the character to the positive or the opposite of the class, dramatically changing from the social point of view, or changing the existing prototype of the epic story that narrates the events. Although changing the meaning of the theme, they have been creating in the old fashioned way, and the writers' thinking not only became too politicized, but also hysterical, so did the political publications tones dominate." [Sampildendev.Kh. UB., 1999.p.31] wrote Kh.Sampildendev in 1999. That conclusion, probably is still remaining true nowadays and it's regrettable. In any system, the interdependence and connection of tradition and reform are inevitable and tradition is the reform of yesterday and today's reform changes into tomorrow's tradition, it is an usual law. However in the Mongolian contemporary literature, including the transitional literature, especially in the genre of drama, it is rather obscure to answer the question of whether this golden rule of interdependence exists today.

In general, despite the fact that all of them are interrelated with traditions and reforms, in the process of social transition, change and evolution, the mystique of overemphasizing tradition is widespread, and actually it also remains a waste of time in history. However, this is all the history, present life and existence of the last two decades for the Mongolian contemporary literature.

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### ИСПОЛЬЗОВАНИЕ ДИАЛОГОВОГО ОБУЧЕНИЯ НА УРОКАХ РУССКОГО ЯЗЫКА

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### USE OF DIALOGUE LEARNING IN RUSSIAN LESSONS

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#### АННОТАЦИЯ

В статье рассматриваются вопросы технологии диалогового обучения, дается определение уровням и видам диалога, его характеристика; отмечается, что диалог как уникальный способ для развития интеллектуальных и эмоциональных свойств личности отличается своей эффективностью для повышения качества преподавания русского языка в школе

#### ANNOTATION

The article discusses the technology of dialogue learning, defines the levels and types of dialogue, its characteristics; it is noted that dialogue as a unique way to develop the intellectual and emotional properties of a person is distinguished by its effectiveness for improving the quality of teaching the Russian language in school

**Ключевые слова:** диалоговое обучение, русский язык, дифференциация, личностное общение

**Keywords:** dialogue learning, Russian language, differentiation, personal communication

В настоящее время все более актуальным в образовательном процессе становится использование в обучении приемов и методов, которые формируют умения самостоятельно добывать новые знания, собирать необходимую информацию, выдвигать гипотезы, делать выводы и умозаключения.

Педагогическая технология есть продуманная во всех деталях модель совместной учебной и педагогической деятельности по проектированию, организации и проведению учебного процесса с безусловным обеспечением комфортных условий для учащихся и учителя. Одним из таких условий может выступить технология дифференцированного обучения. Дифференциация осуществляется не за счет того, что одним ученикам дают меньший объем материала, а другим больший, а за счет того, что, предлагая учащимся одинаковый его объем, учитель ориентирует их на различные уровни требований к его усвоению.

При дифференциации учащихся в соответствии с тем или иным уровнем учителю необходимо опираться на следующее:

– общий уровень обученности, развития ученика, отдельные особенности психического

развития (память, мышление, познавательная деятельность);

– индивидуальные особенности ученика (склонность к гуманитарным предметам или точным наукам);

– неспособность ученика усваивать предмет по тем или иным причинам (кроме умственного развития);

– интерес ученика к тому или иному предмету.

Для учителя диалог на уроке — это уникальный способ соприкоснуться с размышлениями ученика. Как отмечает М.М. Бахтин «Образование вне диалога превращается в искусственную, мертвую систему». Для развития личности ученика диалог — это особая среда, в которой учащиеся чувствуют себя раскрепощено и комфортно, в дружественной, принимающей атмосфере учащиеся обогащают друг друга новыми мыслями, раскрывают свой творческий потенциал, личностно развиваются; это коммуникативная атмосфера, которая помогает ученику развивать интеллектуальные и эмоциональные свойства личности, усвоение нового материала при этом происходит, не только вследствие запоминания, но и потому что в ходе общения затрагиваются личностные смыслы; это