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**LITERARY TRENDS IN MONGOLIAN PROSE OF THE 20th CENTURY
(examples of symbolism used in modern poetry)**

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Abstract. In this article, the author investigated the peculiarities of the Mongolian modern poetry Abouhalima B. Gobi and Lhagvasuren B. Mongolian scholars and researchers believe that Yavuuhulan B. was an innovator of the second generation of Mongolian modern poetry. He enriched the legacy of Mongolian poetry with his lyrical poetry, which reflected in a new way on the traditional thinking and life of the Mongols. Lhagvasuren B is an innovator of the third generation of Mongolian modern poetry, because his poems show a specific fantasy in the proportion of the meaning of the word, and his writing technique changed the standard of writing. He updated Mongolian poetry with their new images and expressions that are cleverly used forms of Indian and Tibetan traditional thoughts, especially the type of "Outbreaks". The main idea of "two Gobi" is about the peaceful and happy life of the Gobi people, the beautiful nature and features of the Gobi, the hospitable people, the Mongolian culture, traditions and customs. These images were shown in relation to the present, past, and future.

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Introduction

Since ancient time, Mongolians have a rich tradition of symbolism and have been using it in folklore, in the history of Mongolian written literature. The symbolism was used more in Mongolian folklore, benediction, eulogy, riddles and proverbs. It is related not only to the peculiarity of their life, lifestyle and custom but also it was realized in their art and literature and they symbolize everything by both types, good and bad.

According to the regularities, everything is changed and innovated based on the previous tradition, symbolism elements were realized by certain percent in modern literature, especially poetry genre and created its own new contents and features.

Result and Discussion

Thus, we tried to make a small research on how was the symbolism realized in the creations of D. Natsagdorj, B. Yavuukhulan, and B. Lkhagvasuren, consider that they have made their certain contribution to XX century poetry development and innovation.

Depending on the folklore influenced more in the creations of D. Natsagdorj, the founder of modern Mongolian literature, the symbolism elements were realized in his

work and it has transmitted to the new formation. Although it was researched by many scholars, we should study it more. For instance, Professor D. Galbaatar made an interesting analyze on poem “October”, short stories “Khuuchin khuu” and “White moon and black tears” and the symbolism types in his work; R. Narantuya, Ch. Jachin and Russian scholar K. N. Yatskovskay made some interesting conclusions.

Making an observation from the poems written by D. Natsagdorj, the element organism of symbolic thought of Mongolians occurs frequently in his poems. For example, the poem “Stars”. Since the ancient time, Mongolians have been worshipping and praying the heaven as a father and the land as a mother and have been entrusting their fate to them. Some of his creations have trended to the heavenly body, for example, the poems “The sun”, “The moon” and “The stars”.

The stars and the planets are one part of the father heaven. Especially, Mongolians have a tradition for worshipping the “The Plough” and sprinkle milk in ritual fashion; whisper their wish to them for being successfully in their work and life. D. Natsagdorj expressed these symbolism in his poems and symbolized peculiarly the human beings will fly in space in future.

On the other hand, he considers that in future, education and intelligence of human beings and science and technology will develop more and they will study the space and the planets.

So, he wrote that “Intelligent star Mars!”, showing the Mars as a symbolism of intelligence and it is being realized now.

It is clear from the

“...Erdemt mars od oo! Chi negd negeer kharj baina Enekhoo delkhiin tumen baidliig yu gej sonirkhono chi

Ogtorguin orgiliin olon erdemten chamaig khediinees sonirkhov

Urdaar niigem juram baiguulj, daraagaar chamtai urag bolsugai khemeene...

If we make an observation on the poems of D. Natsagdorj we can find many interesting things and ideas. For instance, the poem named “Ider hoyor”. Wholly, this poem is consisted of the two and couple symbolism. For example:

“Ider khoyor nasnii

Eviig khen ch evdekhgui”-

He reflects/showed the traditional symbolism of Mongolians for respecting the peace/concord/amity. He united and finished the main idea of the poem in last two lines as a “*Urguj bosgoson toono ni*

Uurd munch uldene” and it became the symbolism for flourishing the family line of the love couple eternally.

The ger symbolism plays an important role in Mongolian symbolism and the upper part of the ger is symbolized by roof-ring. The roof-ring is in separately linked with family line and fireplace of the family. Because it is the symbolism of the sun, the source of light in the world, and wheel-jewel. So, wholly, the poem is the symbolism complex with couple lines.

Let’s consider the poems written by the Great Eastern poet B. Yavuukhulan, who made a reform on the poems of 1960–1970 of the XX century. Let’s check, how did he use the symbolism element organism in his poem “Where was I born”. This poem has 12 stanzas and every stanza has five lines. It related closely to the numerical, spatial

and time symbolisms, Mongolians have been symbolizing since ancient time. Here, 12 is the time symbolism. Professor S. Dulam wrote that “There is no time which is not symbolized by 12... Thus, it exists on the odd number axis or horizontal line with the four directions and eight intermediate directions, originating the complex of time and space, in numerical symbolism complex.”

Making conclusion from here, one part of human age and body were defined in Mongolian philosophy; 12 stanzas, every stanza has its meaning and has five lines, it is not occasionally thing such as “12 times, 12 months, 48 seasons, 12 animals or 60 years (sexagenarian circle), 5 times of 12 animals, and it was expressed in the poems.”

The author expressed the idea, Mongolians were living and occupying in Mongolia in several sexagenarian circles and Mongolians’ life and struggle is endless.

He enriched the tradition of 4 lines stanza and composed by 5 lines and first and fifth lines have clarified the meanings. The number 5 symbolizes peace, power and happiness in Mongolian tradition. So 5 lines of the poem is the symbolism of peace and inner power of Mongolians.

Khukh mankhan tengeriig ezegenkhen turluu bi Khumsgun saran ayalakh alsiin als toirogt Kholiin khoyor odnii tokhoikh byatskhan chuluund Khoyor nudnii iziirt tsenkherlekh tudii terteed Khukh mankhan tengeriig ezegenkhen turluu bi in the stanza, it symbolizes the idea of human intelligence is limitless and it will occupy the space in the new era of development, on the other hand, it contains the upper continent or father heaven, eternal blue sky and forever symbolism. In the imageries such as “Kholiin khoyor odnii tokhoikh byatskhan chuluu”, “khoyor nudnii iziirt tsenkherlekh tudii tertee”, the number two not only origins the even number axis which symbolizes the world but also it symbolizes the teaching of couples and expressed skillfully the method for symbolizing the distance space by the color.

In the stanza: *Uner yaldam agi gangiig ezegenkhen turluu bi Uur shuniin zavsar shuuder buukh navchind Urel usan shuudert ni odod gyalalzakh delbeend*

Ukhelgui munkhiin belgedel tsagaan uul tsetsgend

Uner yaldam agi gangiig ezegenkhen turluu bi, he symbolized the idea of forever by the beauty of plants, one of the organic world. Because from the ancient time, Mongolians consider that Edelweiss—is the symbolism of forever and they use the edelweiss and khet (fire-making equipment consisting of a pouch with flint and tinder with a steel attached tinder pouch) to light fire, which symbolizes the flourishing, also if someone make a cup of tea by the early morning dew of flowers he/she can repay the mother’s good with benefits because the early morning dew of flowers symbolize the sacred and holy.

In the stanza: *Zuurmeglegch khun shig geriig ezegenkhen turluu bi Zuidelgui tsagaan geriin khoimsolj tomson oosort Zurkhen ulaan galtai gan tulgiin totgond*

Zuun tumen uyd mongol khunii ideeshsen Zuurmeglegch khun shig geriig ezegenkhen turluu bi

He compared the Mongolian ger, the main tools of Mongolians’ life, with swan, and described it as a symbolism of happy life of lover couples and the family eternal existence. Interestingly, he described the Mongol ger as the world model and symbolized it by the symmetric principle, and he symbolized the roof-ring as the sun, the

source of the world light and life, and the rafter as the sun ray, and showed the comfortable life and family happiness.

By the expression “Inseam white roof flap (the felt used for covering the roof-ring of a Mongolian ger)” he symbolized the custom of the roof-ring and flap are related in separately with the family line, and Mongolians compare the sacred and holly things with mother’s milk, which symbolizes the kindness.

By the expression “The pillars of the steel brazier with heart shaped fire”, he described that from ancient time, family brazier is the sacred thing for lightening the fire and red expressed the symbolism of flourishing because red is the fire color.

In the stanza: *Tenkheet khulgiin duruug ezegenkhen turluu bi Telmen joroo morinii shankhnii uzuuriin chichirgeend Tengeriin salkhinaas busdiig deeree gargaj uzeegui Teneger goviin sureg ongon khulangiin nuruund Tenkheet khulgiin duruug ezegenkhen turluu bi*

Herder Mongolians respect horse, one of the five sorts of livestock. They included the horse in the national emblem because Mongolians respect horse as a good friend of men and as a topaz. He also reflected the horse racing, one of the three manly sports and the symbol of strength, some symbolic characteristics and thought features such as Mongolians consider that the owners of the first five horses of the race are lucky, if someone touches to the body or sweat of the first horse he/she will be lucky and have a goodness in that year. In the stanza:

Khukh tengeriin orniig ezegenkhen turluu bi Khukh Mongol aldarshsanii uy damjsan domogt

Khuchirkheg deetsiin nutagt mandsan khuvisgaliin dulund Khurst altan delkhiin urchleet magnai bolson

Khukh tengeriin orniig ezegenkhen turluu bi, etc... after expressing the symbolism in every stanza he concluded all ideas of the whole stanzas from the space, the heavens and the organic world till the material world and all human beings and expressed philosophical ideas of human beings.

When he expressed the idea “the heaven, one of the Mongolians’ main deities, is forever” he wrote “The country of eternal blue sky”. Mongolians consider that the heaven is the supporter of human idea, power and luckiness. “Blue Mongolia” origins from “The country of eternal blue sky” and it means as a statehood symbolism of flourishing “Blue Mongolia” under the eternal sky. Here, the author expressed the symbolic idea for flourishing, developing and growing the “Blue Mongolia under the eternal blue sky” in future.

To conclude from above mentioned things, when he described his motherland beauty and peculiarities in this prominent poem, he used some symbolic elements with the attitude of ancient and modern history and culture of Mongolians and the thought peculiarity of the nation.

The parents’ love and care are the unwritten law, developed during the whole history of the human beings. Every poet finds out the multi-sides of the law by his/her talent, capacity and wisdom. The mother’s love and care play an important role in the poems written by B. Lkhagvasuren, the prominent represent of modern literature. One of them is the poem “Uyangiin toirog”. The author devoted this poem to his son Khasar. Although, he didn’t boast the mother’s love, mother’s heart and mother’s

kindness ordinarily or enumerate, this poem could raise a feelings to love and respect the mother for everyone. When he described the feeling as an every time the mothers can be close with their sons because they are intimately connected people, he could express the Mongolian traditional custom and symbolism. Now make an observation.

The content of the poem, the kind and generous mind of the mother, who was sewing the deel (Mongolian traditional gown) for her husband, helped to the son to walk first, and symbolized the best wishes; the girth-rope of a Mongolian tent helped the son, who was trying to leave his first footprint on the ground; the blue sky helped to stand up on feet and when the son was walking around the ger and peered to the mother, she was very happy and exciting.

In the stanza: *Gazriin nar bolson khuu ni ekhiinkhee duunaas uyatai khuld orj Nalgar tsagaan geree toirson ankhni mur ni Nar sarnie tegiig gazart zurj bui...*” the author expressed the image of the growing son.

On the other hand, wholly, we can consider that this poem is the complex of Mongolian life, custom, and Mongolian thought. While the world sun sets after running around the ger and the next day sun raises, the son, only sun of the mother, could walk alone after he walked around the ger as a clockwise.

For example, Mongolian ger, the traditional dwelling, and its symbolism were reflected clearly. The space and scale symbolism influenced more to erect Mongolian ger.

So, when Mongolians erected the Mongolian ger, traditional dwelling of Mongolia, to take into account to the symmetry principle and from ancient time they have been propping up the roof-ring by the forked and birch pillars and in modern time they became as a right and left pillars. In ancient time, in the shaman custom, the forked and birch pillars symbolized light, tough and no lightning because it was a “shaman’s /sacred tree- the main axis of the three world”. Thus, Mongolians symbolized the ger as the world model and erected it by the symmetry principle. Also, it was mentioned in the folk literature that, to erect the ger Mongolians symbolized the sun by the roof-ring, the sun light/rays, the floor by the ground/land and the section of the tent wall by the mountain and range and get the model from them.

So, the symmetry space and scale operates to inside and outside of the ger and then the ger have to erect like rounded white in outside and sun rays in inside. Mongolian ger was symbolized as “The mother of pearled and white ger with eight offerings” in Mongolian folklore/folk literature. Professor S.Dulam wrote that “The number eight symbolizes the sunny world. ...88 rafters of the Mongolian ger is the multiplied form of the number eight, symbolizes the sunny world and the 88 is the symbolism of lightness and happiness... ”.

Mongolian direction symbolism was reflected in the erection of the ger and it was expressed in the poem. For example: In the stanza:

Minii khuu khaana baina gej

Melten khukh tengert duugaa tsatsna Badranguin khaan naran unsen jargadag

Baruun *khatavchin tushaa ... Boitogniikh ni khonkh tojignon*

Aan gej khuu duugarna... he wrote that while the mother was sewing the son stands up with the help of noughts and crosses of the sun and the moon near the western khatavch and it showed the symbolism of the son, continuation of the family line, could reach to the western side of the ger.

The author described the idea of the son reached to the honoured part of the ger, in the stanza: *Urkhonii khoyor oosor uureer uchirdag Urlug naran uuded khajuuldag*

*Altan **khaimor** tushaa*

Aan gej duugarna... he also could express the idea in the western and north parts of the ger is the place of the father/owner and the western symbolizes as white or good direction in Mongolian custom. In the stanza :

*Togootoi urum, duuren sarang duurain khonodog Toostiin shar naran meltegnenkhen urgadag **Zuun** khaya tushaa*

Aan gej duugarna "...

the author symbolized about the son walked around the ger as a clockwise and started walking alone. Also, he expressed the male and female principles by the direction oppositions such as western and eastern, north and south and he tried to show the meaning of any things existed at the solidarity of opposition or balance and could show clearly the Mongolian ger structure. In the stanza:

Toonoor buusan naran deer Khormoi khumin

Torgonii khee zolguulan Uchral belgeden

Ijii ni

Etsgiin ni deeliig oyono... Ur ni mulkhuj bosgo davan

Uulgui tengereer tatuulj boson...

The author showed the special symbolism of mongolian women such as when his mother cut deel for her husband in the sun light, entered by the roof-ring, she props up the flap and collar of the deel by her knee, symbolizing the goodness; when she sews she waves the synthetic thread through clockwise like roof-ring shigshig. The roof-ring symbolizes the strength of the family line.

Also, one special symbolism of lunar calendar of nomadic Mongolians was reflected in the poem. For example, "the time symbolism is signed by the circle in most countries". From ancient time, Mongolians have been estimating and symbolizing the time by the sun light in the ger. Because Mongolian ger is round shaped. Here, the author wrote that "the sun, king of the flourishing, sets kissing us, the golden and honoured part of the ger, where the sun lies at noon, the east side where the golden sun rises" and it fits with the sun time as "when the morning sun sits at the roof-ring, when the sun sits at the honoured part of the ger, when the afternoon sun sits at the roof-ring".

The sun and the moon were considered as solidarity of male and female principles in Mongolian symbolism. Here the author mentioned and symbolized the sun and the moon from the point of view of male and female principles.

Finally, the whole poem not only could become a complex image of Mongolian life but also the author wrote Mongolian life and custom, and the symbolic quality of Mongolian ger structure in connection with poem structure.

Conclusion

Through the analysis above, we know the Mongolian symbolism in the contemporary literature. After reviewing the former researches into this topic, we can see the some symbolism, and the similarities and differences between the poem of D. Natsagdorj, B. Yavuukhulan and B. Lkhagvasuren.

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**ЛИТЕРАТУРНЫЕ ТЕЧЕНИЯ В МОНГОЛЬСКОЙ ПРОЗЕ XX ВЕКА
(примеры символизма, используемые в современном поэтическом творчестве)**

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Аннотация. В статье автор исследовал особенности монгольской современной поэзии Б. Явуухулана и Б. Лхагвасурена о Гоби. Монгольские ученые и исследователи считают, что Б. Явуухулан был новатором второго поколения монгольской современной поэзии. Он обогатил наследие монгольской поэзии своей лирической поэзией, которая по-новому отразилась на традиционном мышлении и жизни монголов. Б. Лхагвасурен является новатором третьего поколения монгольской современной поэзии, поскольку его стихи проявляют специфическую фантазию в пропорции значения слова, а техника его письма изменила стандарт письма. Он обновил монгольскую поэзию своими новыми образами и выражениями, которые умело использовали формы индийской и тибетской традиционной мысли, особенно типа «Утпрекса». Главная идея «Гоби» — о мирной и счастливой жизни народа Гоби, прекрасной природе и особенностях Гоби, гостеприимном народе, монгольской культуре, традициях и обычаях. Эти образы были показаны в связи с настоящим, прошедшим и будущим временами.

Ключевые слова: современная поэзия; традиция и новаторство; символизм и обычай.

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