

## Development of Novel Forms in Contemporary Mongolian Literature (21<sup>st</sup> century)

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**Abstract:** The article analyses contemporary Mongolian literature development, distinguishing novel forms. The main rationale of the article is to classify the basic torrent of modern novels according to used literary strategy. Mongolian literature entered the 21<sup>st</sup> century being equipped with the European genre system, reviving national traditions and rich experience of realistic reality description. In the past 20<sup>th</sup> century the Mongolian literature genre system has made a very important transition from medieval literature to the Western European type. Poetry, that traditionally was prevailing over prose in the foreseeable historical period at the end of the 20<sup>th</sup> century has lost its quantitative superiority. The nature of any country or age literary-historical process largely depends on the development of a novel - one of the most demanded genres for today. In order to determine the orientation and outline the main lines of literary process further development in general, highlight the iconic names in the field of contemporary mosaic art of Mongolian literature it makes sense to apply to novel genre. Mongolian literary scholars and critics pay attention to it as well. We turn to this universal genre from the perspective of the development of traditional and new narrative strategies. 21<sup>st</sup> century Mongolian novelists give us this extensive factual material. Using the method of historical and literary analysis of contemporary authors works, we can divide the novel genre development into three main directions: realistic, modernist and postmodernist.

**Keywords:** Mongolian literature, novel, realistic direction, modernist direction, postmodernist direction.

### Introduction

The article analyses Contemporary Mongolian literature development, distinguishing novel forms. The main rationale of the article is to classify the basic torrent of modern novels according to used literary strategy. In the first section “Place of the Novel in the Context of 21<sup>st</sup> century Mongolian Literature” I present the reasons, why I consider the development of novels genre significant for the development of modern nomads entire literature. In the second section I present the evolution of a realistic direction in the novels forms. In the third and fourth sections I analyze modernist and postmodernist trends consequently. I show, that nowadays novel forms in contemporary Mongolian literature are developing in three main directions – realistic, modernist and postmodernist.

### Place of the Novel in the context of 21<sup>st</sup> century Mongolian literature

Mongolian literature entered the 21<sup>st</sup> century being equipped with the European genre system, reviving national traditions and rich experience of realistic reality description.

In the past 20<sup>th</sup> century the Mongolian literature genre system has made a very important transition from medieval literature to the Western European type. Short prose genres such as miniature, essay, short story, as well as large epic forms - story and novel appeared and received their development. Drama has taken its rightful place as a synthesis of literature and performing arts. Poetry, that traditionally was prevailing over prose in the foreseeable historical period at the end of the 20<sup>th</sup> century has lost its quantitative superiority. But it was significantly enriched by such forms as sonnet, elegy, blues.

Deep national traditions of folklore and medieval type literature are inexhaustible source of heroes, characters, writing techniques for Mongolian fiction of modern times. They seem to be two strong bagana<sup>1</sup>, that underprop yurt's new literary toono<sup>2</sup> of today nomads. Each contemporary high quality artwork is still "impregnated with the scent of steppe"<sup>3</sup>.

Method of socialist realism, dominating for much of the last century, promoted the development of writers skills to the life realistic display. Leaving the aesthetics of socialist realism in the past, modern writers all the same aspire to the fullest inner world disclosure of their characters, whether historical figures or our contemporaries. Free from the need to comply with the social order Mongolian literature at the turn of the 20-21<sup>st</sup> centuries develops new aesthetic and philosophical trends - modernism and postmodernism.

"Anyway, the newest Mongolian literature of the late 20<sup>th</sup> - early 21<sup>st</sup> centuries captures processes of traditionalism revival, ethnic identity approval, on the one hand, and continues to adapt on a national basis of values predominantly formalist tendencies of the 20<sup>th</sup> century Western culture, on the other", - says professor Л.Скородумова L.Skorodumova.<sup>4</sup>

The nature of any country or age literary-historical process largely depends on the development of a novel - one of the most demanded genres for today. Well-known literary theorist, who made a great contribution to the novel genre study М.Бахтин M.Bakhtin called it "the absolute center of the literary genre system".<sup>5</sup>

"It is significant that the novel exactly remains the most popular genre to a mass audience in the postmodern era. It is testified not only by a genre variety of the

<sup>1</sup> Bagana - wooden pillars, on which the yurt's flue hole leans.

<sup>2</sup> Toono - yurt's flue hole, made of wood.

<sup>3</sup> See for reference: B.Y. Vladimirtsov, *Obshestvennyi Stroi Mongolov. Mongolskii Kochevoi Feodalism*, 306-307.

<sup>4</sup> L.G. Skorodumova, *Sovremennui Literaturny Process Mongolii: Osnovnuje Tendencii Razvitija*, 200.

<sup>5</sup> J.V. Mann, V.A. Zaitsev, O.V.Stukalova, E.P.Olesina, *Mirovaja Hudojestvennaja Kultura. 20 Vek*, 114.

postmodern novel modifications, but also by popular literature genres, "resurrected" in the last decades of the 20<sup>th</sup> century".<sup>6</sup>

In order to determine the orientation and outline the main lines of literary process further development in general, highlight the iconic names in the field of contemporary mosaic art of Mongolian literature it makes sense to apply to novel genre. Mongolian literary scholars and critics pay attention to it as well.

Researcher, Modern literature professor *С.Байгалсайхан* S.Baygalsayhan<sup>7</sup> most of his works dedicates to the novel genre analysis<sup>8</sup>. In addition to the development of the traditional historical novel in the late 20<sup>th</sup> century, he notes the expansion of the thematic range as well as enhanced attention to the inner world of the individual. All these contributed to the new novelistic genre emergence: biographical, journalistic, documentary, satirical, children's adventure and school novels.<sup>9</sup>

Specialist in literature *Д.Галбаатар* D.Galbaatar in his *Uran zohiol: onol, tuukh, shuumzlel* «Уран зохиол: онол, түүх, шүүмжлэл» or "Encyclopedic Dictionary of Literature"<sup>10</sup> gives the definition of the novel as a genre and represents its main features<sup>11</sup>.

We turn to this universal genre from the perspective of the development of traditional and new narrative strategies. 21<sup>st</sup> century Mongolian novelists give us this extensive factual material. Using the method of historical and literary analysis of contemporary authors works, we can divide the novel genre development into three main directions: realistic, modernist and postmodernist.

### Realistic direction

It is well known that a solid foundation of updating is an idea of traditions continuity. In Mongolian literature there is a tradition of historical process artistic reflection. In antiquity and the Middle Ages this task was carried out by historical chronicles.

Although - as noted by Professor *А.Цендина* A.Tsendina, - the term "Mongolian chronicle" was established in Oriental studies, but in the strict sense of the word it doesn't correspond to the nature of works referred to, since the latter do not follow strict year by year events describing rule. These are historical chronicles such as *Quriyangyui altan tobci* "Brief Golden Legend" (about 1625), *Altan tobci* "The Golden Legend" by Lubsan-Dandzan (1635), *Sir-a tuyuji* "Yellow Story" (40-60-es of the 17<sup>th</sup> century), *Erdeni-yin tobci* "Precious Legend" by Sagan - Secen (1662), *Asaragci-yin teuke* "Asragchi's History" by Jumbo (1677), *Ganga-yin urusqal* "The Ganges Flow" by Gombodzhab (1725), *Mongvol borjigid oboy-un teuke* "History

<sup>6</sup> Ibid.

<sup>7</sup> S. Baigalsaikhan, *Sovremennui Mongolsky Roman: 80-je godu 20 veka.*

<sup>8</sup> S. Baigalsaikhan, *Roman*, 185-233

<sup>9</sup> S. Baigalsaikhan, *Sovremennui Mongolsky Roman: 80-je godu 20 veka*, 9

<sup>10</sup> D. Galbaatar, *Uran zohiol: Onol, Tuukh, Shuumzlel.*

<sup>11</sup> Ibid.,309-310

of the Mongolian Bordzhigid Kin" by Lomi (1732), *Altan kurdun mingyan kigesutu* "The Golden Disk with a Thousand Spokes" by Dharma - Gushi (1739), *Altan tobci* "The Golden Legend" by Mergen - Gegen (1765), *Bolor erike* "Crystal Beads" by Rashi - Puntsug (1775), *Bolor toli* "Crystal Mirror" by Jamba - Dorji (1825), *Koke debter* "Blue Book" (middle of the 19<sup>th</sup> century), *Erdeni-yin erike* "Precious Beads" by Galdan - tuslagchi (1850) and some other written chronicles.<sup>12</sup>

But a very special role in the development of Mongolian artistic tradition has been played by a historical and literary monument *Mongolyn nuuts товчоо* "The Secret History of the Mongols", written in 1240. This work covers the whole period of *Чингис хан* Genghis Khan's reign up to the throne accession by his son and successor *Өгөөдэй хан* Ogedei Khan. In an entertaining way unknown author (or authors) tells the story of a child *Тэмүжин* Temujin, his struggle for power, reign, rule, formation of the Great Mongol Empire, conquests, death and throne succession.

The central figure of a plot is Temujin, Genghis Khan. Today, "The Secret History of the Mongols" is a national symbol. And Genghis Khan, was recognized by UNESCO as the greatest man of the Millennium II.

Scientific debates and discussions haven't yet calmed down around this monument. It underlies most of the modern and contemporary historical themes works, including novels. Modern historical novel's father, as he is often called, *В. Инжинаш* V. Inzhinashi (1837-1892) also related on it. This brilliant poet and narrator wrote an unsurpassed novel about Genghis Khan *Хөх судар* "Blue Sutra", which the author was creating from 1871 until his death.

Professor L.Skorodumova says: "In the" Blue Sutra "Inzhinash expressed himself as a talented successor of the national tradition. Rich experience of Mongolian literature centuries-old heritage and classical Chinese prose deep knowledge allowed him to develop his own narrative artistic principles"<sup>13</sup>. Professor *Л.Герасимович* L.Gerasimovich states that in Genghis Khan's image creating, the author follows the laws of literature, that has risen above the Middle Ages level. "Genghis Khan in Inzhinashi's novel is a controversial figure. On one hand, this is a smart and principled ruler who seeks to link policy with the interests of nation and people, to create a single, strong and independent state, to awaken in Mongolia trampling Manchu sense of national dignity. On the other hand, he is an individual, who is not alien to reflection and doubt".<sup>14</sup>

Now we can say that without the "The Secret History of the Mongols", historical chronicles and Inzhinashi there would be neither *Ш.Нацагдорж* Sh.Natsagdorzh with his *Цэцэн Мандхай* "Wise Mandhay" (1981) and *Болор толь* "Crystal Mirror" (1986) nor *Ж.Пүрэв* Zh.Purev with his *Зүрхний хилэн* "Heart Anger" (1984), nor *С.Эрдэнэ* S.Erdene with his *Занабазар* "Zanabazar" (1989), nor *Д.Төрбат* D.Turbat with his *Могойн чуулга* "Snakes Nest" (1991) and *Хатан төрийн нууц* "Khan's

<sup>12</sup> A.D. Tsendina, *Mongolskii Letopisi 18-19 vekov*, 12

<sup>13</sup> L.G. Skorodumova, *Mir Obrazov v Romanah V.Injinasha*, 59

<sup>14</sup> L.K.Gerasimovich, *Mongolskaja Literatura 13 – Nachala 20 vv.*, 279.

Wife's Secret" (2004), nor *Д.Чойжамц* D.Choyzhamts with his *Мянганы хүн Чингис хаан* "Genghis Khan Man of the Thouthand" (2002), nor *Д.Энхболдбаатар* D.Enhboldbaatar with his *Аугаа их сүр хүчний тухай дууль* "Legend about the Great Power" (2006), nor *Я.Ганбаатар* Ya.Ganbaatar's trilogy *Их нүүдэл* "Great Migration" (2011). Although these novels plots reflect different eras, but we can say that the history philosophy in the specifics of its events and the human philosophy destiny in its individual tragedy are soldered together. The past as a literary material as well as an artistic problem is revealed by the authors of these works in the genre of historical and historical and biographical novels.

The 800<sup>th</sup> anniversary of the Great Mongol Empire celebration in 2006 caused a real book boom in the country. Almost every writer or poet felt obliged to create a particular work on a historical theme. But a truly great event in Mongolian cultural life was publication of a novel *Чингис хааны нууц түүх* "The Secret History of Genghis Khan" (2006) by two authors *Л.Удвал* L.Udval and *С.Жаргалсайхан* S.Jargalsayhan.<sup>15</sup> Art critics immediately paid their attention to it. Some journalists even suggested to consider it the same national symbol as "The Secret History of the Mongols." This is the same kind of story about the golden Borzhigin family, to which Genghis Khan belongs, the story of Temujin-Genghis Khan himself, his relatives and fellow campaigners. It would seem that modern writers can add nothing new to the old plot. How else can they represent the Great Khan? However L.Udval and S.Jargalsayhan managed not only to take a new look at 13-14<sup>th</sup> centuries historical events, but also to make them intelligible to the modern reader. The novel has a truly hypnotic beauty, mesmerizing deep penetration into the inner world of famous historical figures. The inimitable authors style creates the desired presence effect. The reader is experiencing historical events seemingly already known from boring textbooks in a new way, he empathizes with all the characters from the very first to the last pages of the novel. The authors give another breath to the historical novel genre. And the past is perceived not only as an artistic authenticity, but as a personal experience. For example, L.Udval and S.Jargalsayhan present moment of the first meeting of Borte and Temujin, when his father Yisugei Batar left his nine-years old son in his future father-in-law house that is quite consistent with the traditions of that time:

"This act has made a profound change in Temujin's thoughts, in which he trusted his father and mother, for the first time he thought by his inexperienced mind about his own fate. He even seemed to be offended by his father, who rode as if amused, bringing and throwing him under the pretext of an engagement in an unfamiliar foreign aimag, separating him from his younger brothers and sweet home. He couldn't consider it right that he was suddenly thrown alone in someone's house, even though he knew what is to happen during the engagement. "For my son Temujin I will pick up a wife from our family," - said Yesugei, but he hurried, and Oelun mother's behavior was

<sup>15</sup> S.Jargalsayhan, L. Udval, *Chinggis Khaanu Nuuts Tuuh*. 2006

also suspicious, suddenly it seemed that his father and mother were in collusion as if decided to send Temujin as far as possible away from home".<sup>16</sup>

Authors present Temujin 's experiences about the pregnancy of his wife *Бөртэ* Borte from the enemy - Merkit *Чилэгэр-бох* Chileger-Boh: "He howled and tossed about like a wounded wolf on a bed, clutching blackened teeth so that they crumbled and cracked, just imagining how even and attractive but hated Merkit Chileger Boh-raped her. Although he longed to beat Borte, he restrained himself, experiencing the incredible anguish. His hatred had no limits ... The only thought that was clear to him, and again came up to his mind – he cannot kill Borte. Hate or kill - makes no sense. The fact that he returned Borte was his most important prey, resulted in a fight. Therefore, it cannot be lost. For life and for the sake of future victories, he has to pay the price, and the other way he does not have".<sup>17</sup> And so the entire text of the novel.

Researcher *Е.Мальцева* E.Maltseva states, that "L.Udval and S.Jargalsayhan reveal the protagonist's secret thoughts and psychological motives, seeking to demonstrate their influence historical process. Identifying subjective causal relationships, the authors reveal many historical mysteries with the help of artistic means".<sup>18</sup>

Besides that, the novel is perfectly resolved in its composition: nine (the sacred number) chapters, each devoted to one or another historical person and called - "Borte", "Hasar", "Jamuqa" etc. Each chapter has its hero, but together they are subjected to a single author's intention - to present the outer and inner world of Genghis Khan. Historical reality in the "Secret History of Genghis Khan" is epic in its specifics. As a result, a multi-figured view novel was created, exciting the reader in its deep psychological insight. Historical by genre novel by L.Udval and S.Jargalsayhan is philosophical and psychological in its aesthetics.

At the end of 2015 the famous poet and writer *Гомбожавын Мэнд-Ооёо* Gombojavyn Mend-Ooyo (born 1952) received the highest state award of Mongolia, the Genghis Khan Order. For the first time since its inception in 2002, this award was presented to the writer, a whale at artistic expression. This represents G.Mend-Ooyo's significant contribution to the development of modern Mongolian literature and, more generally, to the development of national culture.

In 2012 G.Mend-Ooyo publishes a novel, which truly became a cult one *Гэгээнтэн* "His Holiness"<sup>19</sup> (2012).<sup>20</sup> This is a biography of the V Hubilgan<sup>21</sup> of Gobi Noyon khutukht<sup>22</sup> - the 19<sup>th</sup> century poet and enlightener *Данзанравжаа* Danzanravja (1803-1856), written in a traditional Mongolian literature medieval type

<sup>16</sup> S.Jargalsayhan, L. Udval, *Chinggis Khaanu Nuuts Tuuh*, 6

<sup>17</sup> Ibid., 21.

<sup>18</sup> E.A. Maltseva, *Mongolkii Istoricheskii Roman na Rubeje 20-21 vv.*, 44

<sup>19</sup> M.P. Petrova, *Istoriko-Biographicheskii Roman G.Mend-Ooyo "Svetleishi"*, 372-381

<sup>20</sup> G.Mend-Ooyo, *Gegeenten*, 2012.

<sup>21</sup> Hubilgan – reincarnate.

<sup>22</sup> Khutukht – the highest rank of the Buddhist clergy.

*namtar*<sup>23</sup> genre. The next novel, *Shiliin Bogd* "Mountain Shiliin Bogd" (2015)<sup>24</sup> is also a biography of a real historical person named *Тоорой Банди* Toroi Bandi, who is considered to be the founder of the so called sainer's movement (mong. *sain er* - a good man) in Mongolia. Actually, they were horse thieves, stealing cattle of rich people and allotting their loot with the poor.

Mend-Ooyo is able to charm and captivate his reader. We get the opportunity to watch the son of a poor man from Gobi nicknamed *Дулдуйт* Dulduit (ratchet) becoming one of the enlightened spiritual leaders of the 19<sup>th</sup> century. Along with the author, we are making a journey through time - the events of the 20<sup>th</sup> century. Composition of "His Holiness" includes two narrative plans. In addition to V Gobi Noyon khutukht Danzanravja's biography G.Mend-Ooyo represents a biography of *О.Түдэв* O.Tudev. He is also a real historical person - a guardian of the cult of the great educator hereditary treasurer (mong. *tahilchi* <sup>25</sup>). Each of the novel five chapters opens with Tudev's story about the vicissitudes of his life, completely dedicated to the preservation of cultural and literary heritage of Danzanravja.

In "His Holiness" novel great attention is paid to the description of Danzanravja's meditative practices. Nowadays concept of "meditation" is often leveled, its deeper meaning is distorted or interpreted too freely. G.Mend-Ooyo in an art form represents the process of meditation, explains its basic principles.

The next novel by the same author "Mountain Shiliin Bogd" (2015) also goes back to the hagiographic writings and represents a horse thief's life Toroi Bandi, who was the founder of the sainer's movement in Mongolia. Romantic and legendary person at the same time. Mend-Ooyo as his fellow countryman from *Дариганга* Dariganga area like no other knows all the traditions and legends concerning Toroi Bandi. By combining them on the novel pages, the author thus within the traditional genre of *namtar* immerses us into a world full of his hero's amazing adventures. Besides that, the novel includes two parallel developing stories. The first is dedicated to the life of the protagonist Toroi Bandi, and the second is if a day a description of the falcon *Агшүү* Agshu and his family life. Here the author uses the traditional Mongolian literature art method - personification.

The novel "Mountain Shiliin Bogd" is compositionally looped by the elements of falcon family biography. At the beginning of the first chapter Agshu and his wife *Эгшүү* Egshu build a nest on a single tree, and at the end of the fifth chapter, we see their son *Цагаантолгойт* Tsagaantolgoit accompanying rider Toroi Bandi. The openness of the heroes inner world (throughout the novel emphasizes understanding between the characters is emphasized) generates a feeling of having a single objective truth.

It seems that on a solid foundation of traditional values Mongolian authors will create much more historical novels.

<sup>23</sup> Namtar – biography of saints or Buddhist clergy persons.

<sup>24</sup> G.Mend-Ooyo, *Shiliin Bogd*, 2015.

<sup>25</sup> Tahilchi – servant in the church in charge of sacrifices

### Modernist direction

The progressive course of language arts in Mongolia could not cause her to modernism. "Poetics of "troubled times" was born. As a new aesthetic platform of modern literary process in Mongolia proclaimed modernism was proclaimed, as once it has been declared socialist realism"- says professor L.Skorodumova.<sup>26</sup>

Mongolian poets, novelists and playwrights creative search at the beginning of the 21<sup>st</sup> century is very reminiscent of contemporary trends in the West European and Russian literature of the late 19 - early 20<sup>th</sup> centuries. It is no accident that such authors as *А.Ахматова* A. Akhmatova, *Н.Гумилёв* N.Gumilëv, *В.Брюсов* V. Brusov, *А.Блок* A. Block, *С.Есенин* S.Esenin and other poets of the Silver Age of Russian literature are today very popular in Mongolia .

The author who always has both his own opinion and own style, undoubtedly an innovator, whose pen created the first psychological novel in Mongolian literature *Цахилж яваа гэрөөс* "Running Antelope"<sup>27</sup> (1984) *Д.Батбаяр* D.Batbayar (born in 1941) in 2001 writes the newly released masterpiece - short novel *Мemento-г бүтээхүй* "Create Memento".<sup>28</sup> Its genre is defined by the author as a micro-novel. The name immediately refers the reader to the famous Latin saying «Memento mori». Death is the novel's main character - deconstruction element inherent to the modernist direction works. Batbayar consistently leads the reader to the mystery of Ogedei Khan's death - Genghis Khan's son and inheritor, as well as the three main characters of the novel. "Create Memento" is full of mysteries. The author makes his reader to turn to the tragedy of William Shakespeare's "Romeo and Juliet" or to the ancient historical and literary monument of the 13<sup>th</sup> century "The Secret History of the Mongols", consistently solving them.

Aesthetic basis of this detective novel in its plot is close to the aesthetics of Symbolism. Each character's life of "Create Memento" proceeds as if on the border of two worlds - the real and the illusory. And death becomes a symbol of the transition to the "inner" world in this illusory, that accompanies them throughout their material life. It should be noted that the theme of death in its various aspects is relatively new to Mongolian literature. For Mongolian literature of the medieval type, created by the authors with the Buddhist mentality, this topic is uncharacteristic. By contrast, modern writers and poets are turning to it more often largely influenced by Western and Russian literary traditions.

Talking about contemporary trends in modern Mongolian literature, we cannot dwell on creativity of *Л.Дашням* L.Dashnyam (born 1943). Protagonist of his novel *Цөллөг* "Exile"<sup>29</sup> is loneliness. Each character exists in the space of his loneliness, and all together - in the infinity of the Gobi Desert. Narrative time is indicated by

<sup>26</sup> L.G. Skorodumova, *O Nekotoruh Modernistskih Tendentsijah v Sovremennoi Mongolskoi Literature*, 76

<sup>27</sup> D.Batbayar, *Tsahilj Javaa Goroos*, 1984

<sup>28</sup> D.Batbayar, *Memento-g Buteehui*, 2001

<sup>29</sup> L.Dashnyam, *Tsollog*.



the author as "once." Shaky space, unsteady time, strange characters. Text of the novel is divided into five parts, describing the five days spent by the protagonist in the family of one Gobi girl and her mother. He appears out of nowhere, he doesn't remember his origin or the reasons of his appearance on the slope of the sand dune. The author himself could not answer where his character disappeared at the end of the novel. There is no one particular category in this novel, we cannot say anything specific about the heroes, except that all of them are infinitely lonely. Loneliness in Dashnyam's novel has a truly planetary scale.

I can agree with specialist in literature *Ш.Баммөр* Sh.Battur, who related novel "Exile" by L.Dashnyam to the existential direction of modern prose evolution.<sup>30</sup>

### Postmodernist Direction

The term "postmodernism" appeared in the works of Mongolian literary critics at the beginning of the 21<sup>st</sup> century. Defining postmodernism as the direction of the western philosophical thought, Ch.Biligsayhan<sup>31</sup>, D.Galbaatar<sup>32</sup>, *Г.Галбаяр* G.Galbayar<sup>33</sup>, Sh.Battur<sup>34</sup> noted the emergence of postmodern trends in contemporary Mongolian fiction. Postmodernism in the modern Mongolian art literature, in their opinion, arises as a consequence of the failure of socialist realism that prevailed in Mongolian literature of the 20<sup>th</sup> century for 70 years.

*Г.Аюурзана* G.Ayuurzana (born 1970) is one of the most intelligent writers in modern Mongolia. A graduate of the Gorky Literary Gorky Institute in Moscow, he is no stranger to the history, culture, philosophy and literature of the West. Perfectly knowing several languages, he is often abroad, where he observes life. Each trip finds its artistic expression in his works, mainly novels.

G.Ayuurzana sends the protagonist of his postmodern trilogy<sup>35</sup> *Tengis* at first to Moscow, then to China, then to Olkhon Island on Lake Baikal. Hero's name is strangely in turn with the name Genghis. His fate since the very childhood, described in the first novel of the trilogy *Ilbe zereglee* "Mirage"<sup>36</sup> (2003), is associated with "The Secret History of the Mongols." It is "The Secret History" used as a simulacrum here - one of the main features of postmodern works. "Mirage," *Arvan zyudny or* "The Debt of Ten Dreams"<sup>37</sup> (2005), and *Tsuuraynaas torogsod* "Born by Echo"<sup>38</sup> (2007) are united in the trilogy thematically, compositionally and by plot. Except *Tengis* we meet some other characters Begter and Nasanbilig. A constant reference to the characters,

<sup>30</sup> Sh.Battur, *Mongolun Modernist Uran Zohiol*, 69.

<sup>31</sup> Ch.Biligsayhan, *Uhaarahui*, 101-108.

<sup>32</sup> D.Galbaatar, *Mongolun Uran Zohiolun Onol, Tuuhiin Zangilaa Asuudluud*, 374-417.

<sup>33</sup> G.Galbayar, *Uran Zohiolun Shinjleliin Lekts*, 233-234.

<sup>34</sup> Sh.Battur, *Mongolun Modernist Uran Zohiol*, 35-49.

<sup>35</sup> G.Ayuurzana, *Guramsan Tsadig*.

<sup>36</sup> G.Ayuurzana, *Ilbe Zereglee*.

<sup>37</sup> G.Ayuurzana, *Arvan Zuudnii Or*.

<sup>38</sup> G.Ayuurzana, *Tsuuraynaas Torogsod*.

themes and plots of "The Secret History of the Mongols" plot creates a hypertext of the whole trilogy. G.Ayuurzana synthesizes past and present ("The Secret History" and burned historical novel by Tengis's father with commentary), the West and the East (Russia, China, Mongolia), the traditional and the new.

Hopefully, the trilogy by G.Ayuurzana will become a model to other Mongolian writers to create postmodern novels. I believe, that this trend will not come to naught in the new literature of modern nomads.

### Conclusions

Thus we can see, that the problem of contemporary Mongolian literature development is discussed by some literary researches in Mongolia and Russia. In their common repute, nowadays literature has already given up socialist realism method, which was prevailing during more than 70 years. At the 21<sup>st</sup> century beginning writers and poets are searching new forms, trends and methods. As can be seen from their research works, narrators meet the needs of contemporary readers, who are interested in historical novels, biographies, detective stories and psychological texts.

As for the novel forms, modern Mongolian novelists are following three main directions: realistic, modernist and postmodernist. But I can mention, that either realistic or modernist and postmodernist novels are all the same based on a strong foundation of rich folklore and ancient literary traditions of the nomads.

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