

Periodization of Mongolian Literature in the 20th century

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INTRODUCTION

About 100 years old Mongolian literature in the 20th century has been one important theoretical and historical subject, which formed its own method, appearance, figure and artistic standard. The main research purpose of any science is to determine the rule of the researching object.

Science of literary study is to study deeply the development and change of the features of literature; to analyze and sum up theoretically and historically how it influences to the social individual's mind and how its mysterious and complicated nature is explained. Many scholars have agreed that it's suitable to periodize when analyzing and summing up a certain author's creature or the history of development and change of any literature.

Therefore its very important question to periodize the Mongolian literature in the 20th century on the basis of the theory and history of science.

CHAPTER ONE

The earliest period of the Mongolian literature in the 20th century /From 1900s to 1920/

In the second half of the 19th century, there was crisis all over Mongolian society caused not only the improvement and change of their everyday life but also brought them a change in their mental life. The main core of this change was apparent by art and literature. The main representatives of art and literature of this period represented truly the conflict between content and form in social life by their works. At the end of the 19th century and the beginning of the 20th century, many schools of literature, which were founded by the influence and rule in the art and literature sectors, united and were a base of new cultural and historical period in the idea and writing. In reality, this was the beginnings of a development of Mongolian literature in the 20th century.

The following three factors are influential to the writing skill, sketch, figure and representation of Mongolian literature in the 20th century.

- Experience of traditional folklore
- Tradition of classical literature
- Writing method and literary experience of ancient traditional neighborhood literature.

Judging from this, it's well-founded to periodize the development of Mongolian literature in the 20th century from 1900.

At the beginning of the 20th century, 'Song of Togtokh' and 'Let's praise soldiers' power' were written by the song tradition of Toroi bandi and Danaabal, who were fighters for peoples' freedom and independence in the second half of the 19th century. Also Dorj Meiren wrote his 'Fairytale of a fox, lamb and wolf' by using the tradition of animals' which was a personification of Agvaankhaidav and Genden.

In 1911, there was a movement of freedom from dictatorship that and brought victory, and many songs were written praising Bogd Javzandamba, mocking Badamdorj shanjav and criticizing Sando amban by the previous traditions. The most famous writers in this period were D.Dogsom /1884-1939/, D.Bodoo /1885-1922/, S. Shagj /1886-1938/, Sh.Damdin and Ch.Demchigdorj.

Regardless of above writers' work, there were a revival in the development of literature in the second half of the 19th century. But artistic figure and content of works at the beginning of the 20th century didn't develop well. It shows that the next new literature period arose between 19th-20th centuries. At the end of 19th century many famous writings were composed but in the following period there weren't any. Up until 1920 our literature of the 20th century was only just beginning because of many schools of thought such as tradition of Buddhism which influenced Indian and Tibetan literature, strong imagery in the Chinese and Russian writers' writing skill and realist methods in the development of Mongolian literature. On the other hand, a new literature period started developing before the social development. It shows that until the victory of the Peoples' Revolution of 1921, no orientation of literary development had been formed because there had been no foundation of society-politics-mind to develop this intensively. This was one period of development of literature; in the other words it was the beginnings of Mongolian literature in the 20th century.

CHAPTER TWO

Development period of Mongolian literature in the 20th century

/From 1921 to 1936/

From the Peoples' Revolution in 1921, which released people from social and mental oppression, and encouraged people to create, the environmental condition of the development of art and literature furnished, and the way to its development was opened. Revolutionary songs written by the influence and movement of freedom in 1911, were developed according to the tradition of writing method and idea and reflected truly the historical events and conflict of the country's life.

Mongolian literature in the 20th century was searching for ways to develop its nature and regulation for 20 years. As a result of this, many revolutionary songs were developed on the basis of tradition and a succession of folk songs such as D.Natsagdorj's 'To look blue' /Tsenkherlen kharagdah, 1923/. D.Natsagdorj's poem contained the figure and imagery of tradition in the general form of folk song and rhythm of tone. This poem brought the tradition of folk song through its internal development rule, regardless of social change.

The love songs 'Lover' /Nuuts amrag, 1930/ and 'Love-mate' /Yanag, 1934/ were a clear instance of the putting in order the development of Mongolian literature in the 20th century.

We can also see this development through the other genre of Mongolian literature. For example, Ts.Dambadorj's documentary story 'Tolbo lake' /Tolbo nuur, 1924/ was succeeded in the epic genre and it was developed further by Ts.Damdinsuren's 'Man who has rejected his wife' /Gologdson khuuhen, 1929/.

In 1920, drama stories arose in the development of Mongolian literature in the 20th century. The period of the drama story started from S.Buyannemekh's 'Sando Governor' /Sando amban, 1922/ or 'Brief history of the near future' /Oirhi tsagiin tobch tuukh'. It was developed further by Shi.Ayush's drama stories.

Creations of D.Natsagdoj, D.Tsevermid, M.Yadamsuren, N.Navaanyunden show that the writing method, style features and figure production were systematized in the development of Mongolian literature in the 20th century.

From these creations we can see the development period of Mongolian literature by its writing method and skill, extent of meaning, production of figure and imagery and style features. This period continued until the victimization in 1937 and it represents another period of development of Mongolian literature in the 20th century.

CHAPTER THREE

Declined period of Mongolian literary development in the 20th century /From 1937 to 1948/

At the end of 1930 or more specifically 1937, the recently developing Mongolian literature lost most of its writers and direction because of political victimization in Mongolian society. This was not only evident in the sector of art and literature, but in all of society.

On the second of October 1937 'The commission with special power' established and started its bloody activities, and by 1940, 37574 people had been punished.

Among the victims there were many people from art and literature such as S.Buyannemekh, Shi.Ayush and S.Shagj who were executed and Ts.Damdinsuren and B.Rinchen who were imprisoned and their works were destroyed.

In this period, activities of the Peoples' Revolutionary Party dominated to the role of Mongolian literature, and proclaimed only a socialist realist method. During this period art and literature were the voice of party and in the 1940s the edict 'Theory without conflict' among writers was spread.

At the end of 1930, Mongolian literature in the 20th century started following the ideology of one party and therefore lost its nature and formed formalism as well as stagnating its development. The first meeting of Mongolian writers, which was held in 1948, criticized this period and emphasized need to periodize.

CHAPTER FOUR

Renaissance of development of Mongolian literature in the 20th century /From 1949 to 1987/

The first meeting of Mongolian writers, which was held in 1948, criticized strongly the 'Theory without conflict'.

By the influence of this criticism, the view of literature had changed and during the 1950s there had been restoration in the development of Mongolian literature in the 20th century. Following this, the study of literature and criticism was activated.

At the end of the 1950s, critics argued about D.Natsagdorj's 'Tear of Lambagua' /Lambaguain nulims/, Ts.Damdinsuren's 'Bull Gombo'/Bukh Gombo/ and Ch.Oidov's 'The liar'/Dalan khudalch/. These kind of disputes showed that a new period of development of literature was coming into being. To be more clear, works with new mode, figure and imagery pushed forward to intensify literature criticism.

By the influence of this development Sh.Gaadamba wrote his 'Brief theory of literature'/Utga zohioliin onoliin tobch/ in 1958. This shows that study and criticism have brought about the development of literature and vice versa, development of literature develops on the base of study and criticism. After the 1960s was suitable to establish a new period of revival in the development of Mongolian literature in the 20th century.

We can see this revival in all genre of Mongolian literature starting from the 1960s until at the end of the 1980s or 1987. Creations of Ts.Gaitav, B.Yabuukhulan, D.Purevdorj, B.Lkhagvasuren and D.Urianhai are in poetry, S.Erdene, P.Luvsantseren, D.Myagmar, Ch.Lodoidamba, Z.Battulga, B.Dogmid and J.Lkhagvaa are in epic poems, D.Namdag, L.Wangan, Ch.Chimid, E.Oyun, D.Batbayar and S.Jargalsaikhan are in drama, which are well developed by their meaning and artistry.

Judging from this, at the end of the 1980s Mongolian literature had developed intensively and productively. At the 7th Meeting of Mongolian Writers it was emphasized that 'We have gained much success in poetry, epic poet and drama in the last five years'. In this conclusion five years are mentioned but, in fact, it sums up the socialist realist literature of this period.

In April 1985, M.S.Gorbachev announced that 'by the time one society will be replaced by another society, which in turn will develop by this change and it's impossible for the socialist system to exist any longer' at the meeting of the Communist Party of the Soviet Union. From this period, a crisis in society, politics, art and literature sectors among socialist countries had started.

As a result of this, from 1986 to 1987 the change and renovation of sectors of Mongolian socialist society, especially literature had been started. It shows that there is a possibility to periodize this period as a part of the development of Mongolian literature in the 20th century.

CHAPTER FIVE

Changing period of Mongolian literature in the 20th century

/From 1988 till 2000/

At the end of 1980 more specifically 1988, the introduction of change and renovation and its nature in society, especially in the art and literature sector and the publishing in the newspaper of "Literature and art" and journal of "Glory" had begun. For example, to mention here, S.Bayasgalan 'Coming change and renovation period' and S.Dulam 'Pluralism is mental demand' wrote their articles in the newspaper of "Literature and art".

This shows that a new period had come in Mongolian society and in Mongolian literature. Therefore it's the beginning of another period of the development of Mongolian literature, which is called 'The changing period of Mongolian literature in the 20th century'.

On loosing the socialist system, there was the tendency 'to establish a democratic and humane society', 'to respect human rights' and to honor literature freedom all over the world, therefore the theory of literature and terms of writing had been broken down and the method opened possibilities of free selection.

From this period Mongolian literature rejects the philosophical basis 'art is the specific form of social consciousness', and tends to the philosophical concept of 'art is the specific form of consciousness of an individual'.

The period of perestroika and free thought came out after 1990, B.Galsansukh, G.Badamsambuu, S.Anuudari and Ch.Munkhbayar, who were the new blood of old creative artists, wrote their works by non-realist methods. This was a new appearance in the development of Mongolian literature.

The revolution of democracy between 1980-1990 conditioned the developing of a non-realist method in Mongolian literature.

This is a process that had an appearance which came out in its development rule of literature. It opened possibilities to describe freely, forms and methods of writing from socialist realism, which are politicized and ideologized in Mongolian literature.

In the mid 1990s, writers evaluated their works and started joining many schools such as 'GUNU', 'Uulen tsetseg' and 'BISHUBI' on the basis of their success and experience. This shows that they were passing through the transmission period of the development of literature.

After defining the prospects and orientation and devoting labor the writers started creating Mongolian literature in the mid of 1990.

We can now see the development of Mongolian literature in the 20th century and the successes of old, experienced representatives and a new generations' creations at the beginning of the 21st century. This shows that the development of Mongolian literature in the 20th century is moving into its next stage.

At the beginning of the 21st century favorable condition in the relationships of writing, theory and history for Mongolian literature to develop further has been formed.

CONCLUSION

This monograph concludes by following the study of the Mongolian literature in the 20th century which is reflected in the specific peculiarities of Mongolian tradition, customs, the way of life, spirits and psychology:

Firstly, the changes that occurred in both oral and written literature in the second half of the 19th century as well as the cultures and literatures of the neighboring countries influenced the early development of the Mongolian literature in the 20th century.

Secondly, the Mongolian literature in the 20th century was not suddenly formed as the consequence of the revolution of 1911 and 1921 but happened at the same time of the transfer from the 19th century to the 20th century as a result of the historic rule of the Mongolian traditional literary development. The literary renewal in the earlier period of the 20th century changed the traditionally fixed methods of the Mongolian literature and was influenced cohesively by western and oriental literature; hence; the Mongolian tradition was reinforced by new unique characters, illustrations, methods, and styles that provided the favorable conditions to develop it further.

Thirdly, as a result of the revolution in 1921, the favorable conditions were set up in both society and in the intellectual spirit of the public. This greatly influenced the equal and systematic development of the Mongolian literature, particularly the basic three elements of literature.

Fourthly, the Mongolian literary development of the 20th century, particularly in the 30s and 60s, was reinforced by new styles in writing and styling and obviously achieved in these, including its content and depiction which shows that a renewal in literature was formed.

Fifthly, although natural development of the literature somehow declined because of the changes which occurred in the late of 30s in society, the talented new generation appeared in the early period of the 1950s. Thus their efforts and other factors influenced the further development of literature.

Sixthly, in consequence of the innovation since the late 1980s, free views, non-realist methods and trends were formed and developed beside the traditional realist methods and trends. This phenomena has arisen from the internal development of literature, releasing Mongolian literature from the socialist realism, dominant in politicized and ideologized policy, and thus provided wide possibilities of methods and forms to illustrate freely the spiritual choices in a new period.

Seventhly, the development of the Mongolian literature in the 20th century can be classified into 5 periods based on the research works done by the earlier researchers and scientists, achievements in the latest theoretical thinking, the internal rule of the literary development and writing features:

1. The earliest period of the Mongolian literature in the 20th century /from 1900 to 1920/
2. The development period /from 1921 to 1936/
3. The declined period of development /from 1937 to 1948/
4. The Renaissance of development /from 1949 to 1987/
5. The changing period /from 1988 till 2000/

Eighthly, the periods that form the features of the Mongolian literary development in the 20th century did not appear suddenly but on the basis of the earlier periods and in connection with the social and historic peculiarities of the country, the progress in the writers' skills and achievement in the writing. They were enriched with new subjects and styles and hence have their own forms and styles.

Ninthly, as the result of this study, it's clear that the periodization of Mongolian literature in the 20th century clarifies the beauty and value of the internal nature of literature from a historic point of view.

Finally, it's concluded that Mongolian literature in the 20th century is a literary complex phenomenon with its own delicate that developed naturally in accordance with its rule. In addition to this, we conclude that favorable condition for Mongolian literature to develop further have been formed.

ДҮГНЭЛТ

XX зууны монголын уран зохиолын хөгжиж ирсэн түүх нь өөрийн гэсэн өвөрмөц арга барил, өнгө төрх, дүр дүрслэл, уран сайхны хэм хэмжээг бүрдүүлж чадсанаар онол түүхийн нэг чухал судлагдахуун болжээ. Энэ хугацаанд монгол уран зохиолын хөгжил багагүй ээдрээ төвөгтэй замыг туульсныг олон ургальч үзэл дэлгэрсэн энэ үед судалгааны хүрээнд дахин шинээр авч үзэх боломж бүрдээд байна.

Утга зохиол судлалын шинжлэх ухаан нь уран зохиолын хөгжил хувьсал, түүний онцлогийг гүнзгий судалж, нийгэмжсэн хувь хүний амьдрал оюун санаанд хэрхэн нөлөөлж, түүний далд битүүлэг ээдрээ төвөгтэй мөн чанарыг яаж нээн илрүүлж байгааг онол, түүхийн үүднээс судлан шинжилж, нэгтгэн дүгнэх ухаан болно. Тиймд аливаа уран зохиолын хөгжил хувьслын онцлогийг өөрөөс нь хамаарах олон хүчин зүйлийн үүтгэл дунд нь нарийвчлан тодруулах нь чухал юм.

Ер нь аливаа шинжлэх ухааны судалгааны нэн тэргүүний зорилго бол судалж байгаа зүйлийнхээ зүй тогтлыг зөв олж тогтоох явдал байдгаас үүдэн XX зууны монголын уран зохиолын хөгжлийн үе шатуудыг судалсны үр дүнд доорх үндсэн дүгнэлт гарч байна.

Нэгдүгээрт., XX зууны монголын уран зохиолын хөгжлийн үе шатыг судалсны эцэст уран зохиолын хөгжлийн үе шатуудын онцлог нь цааш утгаараа уран зохиолын дотоод мөн чанар дахь гоо сайхны үнэ цэнийг түүхэн зүйн үүднээс лавшруулан тодруулахад чухал нөлөөтэй болох нь харагдаж байна.

Хоёрдугаарт., XX зууны монголын уран зохиол 1911, 1921 оны хувьсгалын нөлөөгөөр гэнэт бий болсон биш, харин уламжлалт монгол уран зохиолын хөгжлийн дотоод дахь түүхэн зүй тогтлын үр дүнд XIX зуунаас XX зуунд шилжих шилжилттэй давхцан бий болжээ. XX зууны эхэн үеийн уран зохиолын шинэтгэл монголын уран зохиолын уламжлалт тогтсон арга барилыг өөрчилж, өрнө дорны уран зохиолын ололт амжилтыг ухамсартайгаар хослуулан тусган авч, үндэснийхээ уламжлалыг сэлбэн, шинэ сэргэг, өвөрмөц содон дүр дүрслэл, арга барил, хэл найруулгыг бий болгосон цагаас өдгөө хүртэл хөгжиж ирэхдээ 5 үндсэн үе шатыг туулж ирсэн нь энэхүү судалгааны үр дүнд харагдаж байна.

Гуравдугаарт., XX зууны монголын уран зохиол дотооддоо нарийн зүй тогтолтой уран сайхны цогц үзэгдэл байж, тэрхүү дотоод зүй тогтлынхоо дагуу аяндаа хөгжиж ирсэн төдийгүй, цаашид ч улам боловсрон хөгжих бүх талын тохироо 1990 – ээд оноос эрчимтэй бүрдэж эхэлжээ.