

УДК 821.512.36

DOI 10.18101/978-5-9793-1755-7-269-272

**THE TRIAD'S TRADITION IN THE POEM BY
B.YAVUUKHULAN "WHERE I WAS BORN"**

© **Munkhbayar Baatarjav**

Cand. Sci. (Philol.), Leading Scientific Worker

Sector of Literature, Institute Language and Literature, MAS

Ulaanbaatar, Mongolia

The First Office of the MAS

munkhbayar_b@mas.ac.mn

In this article, B. Yavuukhulan's poem "Where I was born" explains why it became a value in Mongolian poetry. In particular, the poem "Where I was born" is based on the tradition of "Triad", and its creative renewal revealed that this is the main feature of this poem.

Keywords: "Triad" [Three of World], B. Yavuukhulan, "Where was I born?", connection of the folklore and written literature.

ТРАДИЦИЯ ТРИАД В ПОЭМЕ
Б. ЯВУУХУЛАН «ГДЕ Я РОДИЛСЯ»

Мунхбаяр Баатаржав

кандидат филологических наук, ведущий научный сотрудник

Сектор литературы, Институт языка и литературы, МАН

Проспект Жукова, Баянзурхский район, Улан-Батор, Монголия

Первый офис МАС

munkhbayar_b@mas.ac.mn

В данной статье стихотворение Б. Явуухулана «Где я родился» объясняет, почему оно стало ценностью монгольской поэзии. В частности, стихотворение «Где я родился» основано на традиции «Триады», и его творческое обновление выявило, что главная особенность этого стихотворения состоит в том.

Ключевые слова: «Триада» [Тройка мира], Б. Явуухулан, «Где я родился?», соединение фольклора и письменной литературы.

B. Yavuukhulan became a great master of Mongolian literature in the 20th century and a famous Oriental master precisely because he was always an innovator with his stylistic feelings. This is because his works can unify three aesthetic problems and three experiences.

Of which:

1. B. Yavuukhulan based on the poetic mentality of Mongolian folklore renovation and Mongolian modern poetry

2. His writing technique is related to the emotional technique of the world's excellent philology and poetry

3. Describe the society, the trend of the times, the renewal of social thoughts and emotions, the valuable changes and the sensitive feelings of reform, and form a written work expressed in new possibilities and new spaces.

Of the three questions, the first one is very interesting. Many of his works are related to folklore and folk literature. This relation is not simple, it's very deep and it's very nexus. For example: poem "World".

B. Yavuukhulan, this poem is written according to the formal structure of Mongolian riddles. He had written by major method of Mongolian riddle's metaphor.

The writer wrote it himself [Yavuukhulan.B, 1983, p.162-167]. And the researchers. [Khurelbaatar.L, 2005, p. 301] If you think this is “World” puzzle:

“The slope axis's have not dot
Always to revolve solid sphere
A brilliant rainbow
An unspeakable real miracle!
Blue eyes in the vast space
The whole animal arrived at land
The vicissitude dot of the arrival and return”
(What is that? “World”)

This poem does not deviate from the logic of Mongolian riddles. It has also become a “Riddle”. This is a new feeling that innovates the tradition. Therefore, this poem can become oral literature. It can also form written works. What things are kept even and balanced. This is the main feature of this poem.

B. Yavuukhulan's «Where was I born?» poem is another classic example of oral and written communication. This poem was written from 1958 to 1959. At this time, he was studying at the Gorky college in Moscow, Russian Federation.

On March 8, 1961, he told major content of this poem to the students of the Arts College of Mongolia National University.

“From In this poem, you can see “Mongolian sky”, “Cold winter”, “The Taller White Mountain”, “The Steppe of Mongolian Winter”, “Spring Valley”, “River”, “Edelweiss flower”, “Mongolian yurt”, “Trivet of fire”. Also read Mongolian girls's soft and warm eyes, Girls's coats, Mongolian amble horse, Mongolian rain, Mongolian wine and Mongolian factories. This is our beloved Mongolian motherland. This is you and the Mongols [Sampildendev. Kh. 2009, p. 172]

“Where was I born?” This is a problem. The answer to the first question is “I was born in heaven”. The answer to the second question is “I was born in the mountains”. The answer to the third question is “I was born on one steppe”. The answer to the fourth question is “I was born in water”. The answer to the fifth question is “I was born in flower”. The answer to the sixth question is “I was born in yurt”. The answer to the seventh question is “Mongolian women and girls”. The eighth question, “I was born in Mongolian horse”. The answer to the ninth question is “I was born in the rain”. The answer to the tenth question is “I was born in the long song of the Mongolian people”. The eleventh question is “I was born Mongolian”. The answer to the twelfth question is: “I was born as the Lord of Mongolia”. The “Where was I born?” poem has a four features.

1. His poem image has become a lyrical I-hero image of the Mongolian people and Mongolian nationalities. Scholar S. Baigalsaihan wrote on this topic by a research paper. In these include:

«Where was I born?» the first five stanza's of the poem illustrated the natural characteristics of Mongolia. First the sky, then the mountains, then the grassland, then the river, then the green grass, and then the flowers. In this way, the space is from maximum to minimum. It's from sky to has a dew of grass. From sixth stanza's to twelfth stanzas, promoted from small to large. Here, Mongols were born, grew up, created yurts, had a married, herded, created long songs, national culture, raised children, revitalized the motherland and loved the world. «Lyric I hero» shows the style of all Mongols. This reflects a great and profound content. The all Mongolian's illustrates the innovation, development and progress of Mongolian tradition. Lyrical I hero has achieved the unrepeatable character of a hero.” [Baigalsaihan.S, 2000, p. 27–32]

2. B. Yavuukhulan's teacher Lev Oshanin said “... — You are a Mongolian. So Mongolian, need to pay special attention to reopening the Mongolian heart. But it is important to double consider the common heart of mankind». The «Where was I born?» poem combines the values

of the Mongolian nation and the ideas of all mankind. That is why this poem was published in Moscow in 1960 as named of «by American motifs». Really «Where was I born?» The poem is influenced by American Romanticism and the works of Ralph Waldo Emerson (1803-1882), Walt Whitman (1819-1892), and Henry David Thoreau (1817-1862). They write, «Who are we Americans? «Where did I come from?» «We were born in a free American country,» «America is the owner of freedom.» «American land and natural environment give us happiness», «American freedom». Then B. Yavuukhulan changed the motif of American literature to Mongolian.

3. Poetical features of poem. The protagonist of the lyrical «I hero» moves from one stanza to another, it giving to people new insights, new pride, new appreciation, new feelings. It can be called "Harmony" [David Mikics, 2007, p.4]. The end is, they all give a whole set of insights, feelings, and pride. It can be described as "Polyphony" [David Mikics, 2007, p.86].

4. THE FEATURES OF THE MONGOLIAN BASIS MENTALITY HAVE BEEN EXPRESSED. This is what the Mongolian Folklore's «Triad» [The Three of the World]. For example: 1. Sky: «in the circle, in the distance, beyond», 2. Mountain «peak, overflow, high», 3. Steppe: «in the valley, in the throat, unbroken», 4. Water: "in ripple, precious, sacred," 5. Plants: «on leaves, petals, flowers», 6. Mongolian yurt: "strap, "trivet of fire", acclimatised", 7. Woman: «checkered eyes, hard work, kindness», 8. Horse: «ambler, particular, fast, strong», 9. Seasons: «rain, hail, rainbow», 10. Mongolian culture: "khadag, silver cup, long song", 11. Labor: «purpose, soul, fire», 12. Mongolia: "myth, revolution, history" are, respectively by a trinity.

These are Triad. Triad exist only in Mongolian folklore and oral traditions. Mongolians called «The Three of the World». The Buryatia's called «Triangle Puzzles». Inner Mongolians called «Governmental Three» and «Earth's Three»

Academician Ts.Damdinsuren: «"Folklore has a unique national character. Because folklore is closely linked to the historical development of the people, their work, language and culture. For example, the Russian «Chastushka» and the Mongolian «Triad» are unique forms.» [Damdinsuren.Ts, 1983, 29 p] The three in the world are studied by many scholars. Including: J.Tseveen, B.Sodnom, P. Horloo, M.P. Hamaganov. Sh.Gaadamba, B. Burenbekh, Mandakh, D.Tserensodnom, Kh, Sampildendev.

Scholar J. Tseveen in his work "Materials for the Study of Oral Literature of the Mongolian Tribes" has such a unique genre, for example:

"Three opposite: (not hopeful) horses, women and fire.

Three cute: (hopeful) relatives, friends and dogs" [Tseveen Zh, 1907, p.011]

Then the Buryat's scholar M.P. Khamaganov:

«Riddles-triads and tetrads are three or four lines, united by a unity of concepts and images and presented in the form of narrative, and mostly interrogative sentences.» [Khamaganov. M.P., 1959. p 133]

It is concluded that this type is a picture that realistically reflects the socio-historical experience of the people and its consequences. Inner Mongolian scientist B.Och:

«Triad» [Three of the World] is a poem that emphasizes and summarizes three things that are similar in nature and consistency, that are connected in form, that are parallel in terms of presentation, and that are structurally combined in three lines. The three worlds directly reflect the content, the colors, the nature, the quantity, the actions, and the perceptions of people in nature and social phenomena" [Och.B, 2015, p. 113].

Mongolian scholar, academician D.Tserensodnom:»Mongols have created this interesting species by naming it from a multitude of phenomena within nature and society by a triple association of similarities.» [Tserensodnom.D, 2011, page 120]

Academician Kh. Sampildendev said:»The Three Worlds is a poem written in three lines, emphasizing three things in common among the phenomena of nature, expressing the life, so-

cial, historical experience and cognitive conclusions of the people.» [Sampildendev.Kh, Gaadamba.Sh, 2011, page 120] is defined as.

It is an advantage for us that the theoretical concepts defined by these scholars are cohesive and common in content and nature.

«Triad», «Three of the World», «Triangle Puzzles», «Earth's Three» and «Governmental Three» are, as a feature of three different, three specific and three independent phenomena, have become a pure, unified and expressed type of oral poetry on special occasions and special moments with space, time and environmental conditions. This is the core of our theoretical method. In addition: 1. “Based entirely on philosophical and philosophical thinking, 2. Very broad in subject matter and narrative, 3. Containing a pattern of consciousness, 4. Covers the space from empirical observation to reasoning, 5. Meditative, 6. Indicates the general patterns of nature and human life, 7. Educated, enlightened, 8. Showed the senses with the interconnectedness of cognition” [Dashnyam l .2008.11-12]. So «Where was I born?» Poetry is immortalized as a value of Mongolian poetry.

Bibliography

- [Baigalsaihan S., 2000, p. 27–32] С.Байгалсайхан “Б.Явуухулангийн “Би хаана төрөө вэ?” зохиолд уянгын “би” баатрын хэв шинжийг бүтээсэн нь”, “Уран зохиол судлал”, Томус 7 (XXIV), Fask.5, УБ, 2000, 196 х.
- [Damdinsuren Ts., 1983, p. 29] Ц.Дамдинсүрэн “Аманзохиол”, “Хүүхэдзалуучуудын нэвтэрхийтоль”. М., 1983, 545 х.
- [Dashnyam L., 2008, p. 11–12] Л.Дашням “Ертөнцийн гурав”-ын утга агуулга хийгээд уран сайхны онцлог. “Эрдэнийн эрхи” 2008. 2 сар №1-2/11-12.
- [David Mikics, 2007, p. 4] David Mikics “A New Handbook of Literary Terms”, Yale University Press, 2007, p. 365.
- [David Mikics, 2007, p. 86] David Mikics “A New Handbook of Literary Terms”, Yale University Press, 2007, p. 365.
- [Dulam S. УБ., 1999, p. 45–79] С.Дулам “Гурвын тооны бэлгэдэл”// “Монгол бэлгэдэл зүй”. Тэргүүн дэвтэр. “Тооны бэлгэдэл зүй”. УБ, 1999. х. 479.
- [Hamaganov M. P. 1959, p. 10] Хамаганов М. П. Очерки бурятской афористической поэзии. Улан-Удэ, 1959. С. 141.
- [Hurelbaatar L., 2005, p. 301] Хүрэлбаатар Л. Дуун утгын яруу зохист. УБ., 2005. 488 х.
- [Och B., 2015, p. 113] Оч нар Б. Монгол ардын аман зохиолын удиртгал. УБ., 2015. 244 х.
- [Sampildendev Kh., Gaadamba Sh., 2011, p. 120] Сампилдэндэв Х., Гаадамба Ш. Монгол ардын аман зохиол. УБ., 2011. 456 х.
- [Sampildendev Kh., 2009, p. 172] Сампилдэндэв Х. Б. Явуухулангийн яруу уянга // Х. Сампилдэндэв “Эрдэм шинжилгээний бүтээл II боть: Монголын уран зохиол судлалын бүтээл”. УБ., 2009. 250 х.
- [Tserensodnom D., 2011, p. 120] Цэрэнсодном Д. Монгол аман зохиолын тайлбарт дээж бичиг. УБ., 2011. 650 х.
- [Tseveen J., 1907, p. 011] Цэвээн Ж. Материалы к изучению устной литературы монгольских племень. Спб., 1907.
- [Yavuukhulan B., 1983, p. 162–167] Явуухулан гуайн Б. Яруунай рагминий амьдрал. УБ., 1983. 190 х.