ПОСЛЕДНИЙ ДВОРЯНИН ПРОИСХОДЯЩИЙ ИЗ ЗОЛОТОГО РОДА ЧИНГИСХАНА И ЛУЧШИЙ ПИСАТЕЛЬ

После приведенных примеров маркер -ньэлэ не содержит значения времени, в таком сочетании значение показателя будущего времени -тэ нейтралитизируется, отсюда можно сделать вывод о том, что -тэ может маркировать не только будущее, но и настоящее-прощедшее время.

Итак, эвиденциальные глаголы с формантами, ТЮ -льэлэбэ/-льэлэбэ/-льэлэбэ; ЛЮ -льэлэбэ/-льэлэбэ, передают сообщение не на основании опыта самого рассказчика, а лишь: 1) в качестве выводов, сделанных на основании видимых результатов (инференция); 2) говорящий знает информацию со слов других людей (цитатив); 3) при удивлении, предполагает во всех лицах имеется одна форма -ньэлэбэ. Примеры из ТЮ: 1) Тудэл холэлэлэбэ. Он, наверное, сделал (говорящий предполагает); 2) Тудэл холэлэлэбэ. Он, наверное, сделал (неопределенное: говорящий не уверен кто сделал) [10].

В приведенных примерах маркер -льэлэ не содержит значения времени, в таком сочетании значение показателя будущего времени -тэ нейтралитизируется, отсюда можно сделать вывод о том, что -тэ может маркировать не только будущее, но и настоящее-прощедшее время.

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Отсутствие единой точки зрения по поводу архаических "неполнозначных" слов, объясняется в значительной степени сложностью самой проблемы. Употребление в речи модальных глаголов, одним из компонентов которых являются форманты ТЮ -морачэ/-мориэ/-буэнэ/-буоэнэ, -коэнэ, ЛЮ -мооучэ/-мооци/-уол/-мээби/-бээби/диээ, а также эвиденциальных глаголов с формантами -льэлэбэ/-льэлэбэ, свидетельствует о развитии грамматического строя юкагирских языков, - постепенный переход полнозначных слов в суффиксы глаголов. В результате анализа словообразования глаголов в юкагирских языках с вышеуказанными формантами сделан вывод о том, что они выполняют роль своеобразных словообразовательных средств.

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THE LAST NOBLEMAN DESCENT FROM THE GOLDEN FAMILY OF CHINGGIS KHAAN AND THE BEST WRITER

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Abstract
The article clarifies a well-known man of literature who showed backbone by his tolerance during the hard times of repression in Mongolia. He was the last nobleman descent from the Golden family of Chinggis Khaan. However, he is famous for his literary writings, especially the narrative story ‘Soyol Erdene’ as his own biography.
АННОТАЦИЯ
Статья посвящена известному литературному деятелю, который проявил твердость характера своей терпимости в тяжелые времена депрессии в Монголии. Он был последним дворянином, происходившим из золотого рода Чингисхана. Однако он знаменит своими литературными произведениями, особенно повествовательной повестью "Соёл эрээн" как собственной биографией.

Key words: nobleman, successor, revolution, training in Germany and USSR, repression as a German spy, release from the prison, translation, literature works, doctor, diplomat, teacher, cultural heritage

Ключевые слова: дворянин, титул наследника, революция, обучение в Германии и СССР, репрессии как немецкий шпион, освобождение из тюрьмы, перевод, литературные произведения, врач, дипломат, учитель, культурное наследие

No matter how late, the celebration in 2018 of the 110th anniversary of Navaan-Yunden, a nobleman from the golden family of Chinggis Khaan and known as the Baatar Van (prince-hero), the best intellectual and writer of modern Mongolia, was a striking event in the culture and art of Mongolia. On a hand, Born in Baatar Beil khashuu, Tushet khan aimag (province) that now Mandal soum, Selenge province Navaan-Yunden is a representative of today's Selenge province community who have experienced traditionally to the Selenge and Kharaa River valleys for hundreds of years and marked in the history as they made a significant contribution to the history of the Mongols by leading the national and people's revolutions of 1911 and 1921. On the other hand, he is Gersenj jalair, the prince as the eldest descendant of Chinggis Khaan. He was the descendant of the king Onokhu uizen, Aytai Sain khan, the Prince Shebguu Utzii and the Prince Mujey Ubash as well as the successor of administrative officials handed down from generation to generation by the Mongolian state, including Suvday Khatanbaatar, Tsevden, Tseveendorj, Tsesurendorj, Yadamzhav, Tserendorj, Nasangombo and Demiddagva Sodnomdarjaa.

As the prince Sodnomdarjaa, who was a successor of Baatar Beil khashuu, died in 1913 due to illness, five-year-old Navaan-Yunden, the son of the prince's brother was given the title of prince. The historical letter is now stored in the state archives fund. In this act which addresses to Bogd Khaan, it was mentioned that after the ruler of Sodnomdarjaa, the title of prince Baatar should be inherited by the only son of his brother Navaan-Yunden, asking for the decree.... The response was written, expressing the merits of Navaan-Yunden, cited in the third incarnation of his predecessor, Liden Khaan with extraordinary power: "Let the boy inherit the title of prince Baatar-Beil as a successor to the next generation. The third year of the Elevation by the Multitudes. 1st of the autumn first month."

After the five-year-old Navaan-Yunden became the successor prince, he studied at the "Uudniih" school of Mongolian writing at the Ministry of Erdenes Shanzawa, and this was the beginning of the formation of a great man of letters in the future, as well as he became an apprentice of the Sain-Noyon-Khan Namnansuren. It is reasonable to say that the apprenticeship of Sain-Noyon-Khan Namnansuren paved the way for his late political vision. Although in 1919, he was awarded the title of Jun Van and changed the name of Baatar Beil to Baatar Van's khashuu, he with his stepfather, Oidov, participated to help in the work of the newly formed revolutionary secret group. Moreover, the fact that he was included in the names of the first fifty people who can be trusted by the revolutionaries has already been mentioned in the works of historians. [1,2,3,4,13,14]

In 1922, he enrolled in the first secondary school in the capital city, in 1923, he was revoked his title of the successor, and in 1925, he joined the newly formed Mongolian pioneer organization as a result of the revolution. All this was the beginning of the path chosen by the young Navaan-Yunden to live a new life in society and became the director of his political, social, cultural, and literary life. In 1926, after graduating from high school in the capital city, he was selected to study in Germany. Learning the German language, getting to know the countries of the world, thinking about different political and social views, in other words, observe opening his eyes, as a result of which he obtained an education, undoubtedly had a great influence on his upbringing as an individual, necessary for the Mongolian people and government for development of his home country, Mongolia.

After being studied in Germany for three years from 1926 to 1929, he was called back to return to his homeland due to strong and short-term socio-economic changes in Mongolia, resulting in the confiscation of feudal property and the political tensions caused by both opportunists and leftists. It was at this time, in the middle of the twentieth years that he recorded the songs, telling Russian teachers: "I know all Mongolian songs." Thus, it is possible to say that it was the beginning of a book or cultural creativity for him as an intellectual, preserved the cultural heritage of our ancestors. He took an active part in a radio and literature program run by the newly formed "Writers Union." Natsagdorj, Sodnom, Davaa, Tsren-Ochir, Lombokhorj, Sengee, Dorjsuren, and Navaan-Yunden actively participated in the program "Evening of Art Radio" and broadcast his poems and songs, which are now stored in the archives of the MARZ. [2]

The period 1934-1936 was the beginning of his creative career as a writer. Lyrics of songs like 'Bayan Mongol' (Rich Mongolia), 'Ukherchin Khutu' (A cowherd boy), and short stories 'Single ger on the steppe'; 'Goroochin akh' (A hunter man) and 'Okhin Duudei' (A girl called Duudei) were published in the magazine "National Cultural Path" [3]. After Dorjdagwa composed a melody for the lyrics "Soyol Erdene" and published it in the journal "National Cultural Path" in 1935 №2, Navaan-Yunden became one of the first members of the new Mongolian literature. Thus, he gained the right to sit among the honorable people who created the great intellectual
work to create Mongolian literature of the twentieth century. Navaan-Yunden, a young man of an age for creativity, was selected under a contract between the Ministry of Health of Mongolia and the Ministry of Health of the USSR as one of the few medical students in Omsk because he was fluent in a foreign language. This was another important event in his personal and creative life. During his four years in Russia, he perfectly mastered the Russian language, and it was very useful for him to translate the classics and introduce them to the public, and also studied medicine very well, which later made him popular among the people as the respected doctor Navaan-Yunden. The hurricane of repression that began in 1937 did not go far enough, and in 1938 he was recalled to his homeland, repressed as a German spy, and imprisoned until 1950. [7]

Whether in the sense that he was a government official, a descendant of the golden family of Chinggis Khaan or in the sense that he grew up on the banks of the Selenga and Kharaa rivers, known as the birthplaces of the revolution, the repression did not affect his outlook on life, on his belief in Mongolian state, on the fact that he gave his strength to hard work. This is clearly illustrated by the way he worked and created arts after his release from prison in 1950. After his release from prison, when he worked as a contract translator at the Mongolian Writers’ Union, he translated novels, including “Mother” written by A.M. Gorky and “Uncle Tom's Cabin” by Beecher Stowe. This was emphasized in the general report of B. Renchin on translated literature at the 2nd Congress of the Union of Mongolian Writers, convened in the mid-fifties. It can be concluded that he made a significant contribution to the serious-minded and systematic development of new literary translations. Since 1952, using his high knowledge of the Russian language, he was employed at the Institute of Science to create the Russian-Mongolian dictionary and the Mongolian language encyclopedia. At the same time, he eventually graduated from the medical school of the National University of Mongolia and became a doctor however he used to study at the medical school of Omsk University, USSR and could not be completed. It is now reflected by us as a manifestation of his tireless work, his perseverance, his desire to do more, and his kindness to help his people.

He was acquitted of a false political case by Resolution No. 42 of the meeting of the Reconciliation Commission under the Presidium of the People’s Great Hural of the People’s Republic of Mongolia on October 24, 1958. From 1961 to 1966, he worked as the General Secretary of the Chamber at the Ministry of Foreign Trade, from 1966 to 1976 as a cultural attaché and translator at the embassies of the GDR and the Republic of Hungary, and from 1976 to 1983 as a German language teacher at the Foreign Language Department of the National University of Mongolia.

The life of a true Mongolian statesman, who worked tirelessly for the Mongolian state from his early childhood to the age of seventy, has remained a clear path in Mongolian history, as well as in art and culture, including literature.

He, as a Mongolian statesman who personally possesses worthy qualities, is adamant, can firmly adhere to one position, and does not complain about any temporary wrongdoing, is represented by the new generation. This may have been since he became a hereditary Noyon or prince at the age of five, and as a statesman experienced the character and morals he should possess. A striking example of this is the fact that he never wrote about persecution, prisons, and slander in the novel “Soyol Erdene”, based on his life, but told his wife N. Lhamsuren about it. He was falsely arrested in March 1938 and falsely accused of being a Japanese spy. He was later sentenced to twenty years in prison for being a German spy because he was a Russian trainer but had studied in Germany and for being a German spy and for learning German better than Russian. When he was released from prison after twelve years, he did not have the pride to offend the government or the Mongolian people but lived with a desire to improve his education and learn more, leaving a good example for future generations to imitate and educate. Therefore, in the chapter “Noyon Nuruu” (“Backbone”) of the short book “Baatár Van Navaan-Yunden” written by J.Saruulbuyan and N.Lkhamsuren, honored cultural figures of Mongolia, first written in 1994 and republished in 2015 mentioned, “My old man was rather than humble, even more. Even though he experienced good and bad, he did not lose his humanity and character ... He worked hard all his life to protect the honor of his country, and working in the diplomatic service and with foreigners, struggled to find the reason behind all this... He personally taught us, his wife and children, that Mongolia is a great country from ancient times, with a long history and great traditions. It is difficult for us to educate the younger generation equally well without worship and faith. He used to say that Buddhist teachings have pedagogical power.” It is worth mentioning here that Baatár Van Navaan-Yunden was destined to show the backbone by his tolerance, as said a well-known writer Mr. Lodoidamba, to be the backbone who did not bend down as a good anvil does not fear the hammer.

Dear N.Navaan-Yunden has been known and appreciated by Mongolians more as a writer and artistic person than as a hereditary nobleman of the golden family of Chinggis Khaan, statesman, well-known foreign affairs official, and doctor. Making friends with Dorjdagva, who was a student of Dugarjav Magsar Khurts, a famous Mongolian musician, they discussed the creation of a song about the party and state, country and herd, as a result of which they composed the song “Soyol-Erdene”. While they were planning to write lyrics about five kinds of livestock together with poets Dorjsuren and T.Natsagdorj, verse about sheep and goats was to be written by N.Navaan-Yunden and he wrote the poem “Bayan Mongol”. Due to the lack of a composition about cattle there was made a song called “A boy who is cowherd” in which emphasized Tserendorj, the flutist, continuing the idea that Dugarjav began to sing with the words “a boy-cowherd, Tserendorj, I go out in the morning in search of the beauty of the grass ...” These songs are all custom-made and forced to be composed but they are popular
and spread quickly. This was because there were few such popular new-generation themed lyrics of songs and secondly, the words, melodies, and meanings were to the people's liking. This is a manifestation of N. Navaan-Yenden's talent and skill in terms of the quality that determines the worth of the artistic work.

N. Navaan-Yenden had been writing literary works continuously since he learned to read and write and has taken an active part in society. In general, his works were written in the thirties, in prison or in the forties, and even in the late sixties and seventies, if you need to emphasize them. As mentioned above, the poems of the thirties may seem superficial due to custom made or forced, but they are also gifted, as evidenced by the stories “The Only Ger on the Steppe” (1934) and “The stalker and the girl Duudei” (1935).

He studied at a medical institution in Russia from the mid-1930s, was imprisoned, after release from the prison graduated from the National University of Mongolia, and worked on dictionaries, so that for twenty years, from the early forties to the early sixties, his work of art seems to have been cut short. In fact, his poems such as “The Good Horse” (1946), “The Foal” (1947) and “May 1” (1941), which he wrote in prison and published later, as well as the translation of “Parmesan Child” written by AM Gorky, and other works translated from foreign languages and became well known to us prove that he loves literature and writes with talent. Therefore, it can be said that his work has been continuously created and developed more and more skilfully for the ethics.

M. Tsedendorj, a famous enlightener, wrote in the introduction of the full collection published in 1976 as a report on his work. ... One winter evening, it was two years ago, Navaan-Yanden gave his opinion to write a biographical story while I was talking to his younger brother at their house. I was glad that elderly people write interesting things when it comes to biographical literature and narrative, and persuaded him immediately, to begin as soon as possible. He wrote these three volumes of biographical stories (‘Soyol Erdene’) and published them as a book. I would like to compare this narrative by Navaan-Yanden with my feeling to ride a light-footed horse. Especially in terms of language writing, this text is a real Mongolian literary language and rich vocabulary. The author should be considered to have written the Mongolian way of life in the spirit of the Mongolian language. Besides, all of the Navaan-Yanden prose writings are attractive because they are based on real facts. ... This is a very significant assessment of his whole literary work.

The sixties and seventies were the years when he was able to put a lot of effort into his art, and during this time he wrote poems such as “The Last Struggle of a Brave Hero” (1963), “Deer with Broken Legs” (1961), “Canell” (1962), and “On the Road” (1974) and the best works including “Soyol erdene” (1974), “Golden cup crimes” (1965), and “The robber of Mountain Den” (1972). From all this, we would like to highlight the narrative story “Soyol Erdene” (“Cultural treasure”) and mention a few points. Unfortunately, this book has not been noticed in detail in publications such as short and full historical facts about modern Mongolian literature, in monographs and scientific articles published by researchers, where you could find just its title. Although this documentary narrative was composed later over time, it is a continuation of stories such as “Lake Tolbo” written by Dambadorj and “Old Pen Narration” by M. Navaan. This can be preserved as a connection of meaning, replacing the time and space of literature and reflecting the real as a mirror of the time.

Abmad, the hero of the story “Tolbo Lake”, Anvaan from “Speech of an old writer” and Tsetsenbaatar of “Cultural Treasure” - they are all authors themselves, and they write under pseudonyms biographical narratives based on their life experiences, describing the reality of the Mongolian state, people and public, politics and economics, tradition and culture of that time period or twentieth century. To the question of why literature and its ethics are being used in general, there is a criterion for presenting life to the public in a truthful way, but poetically. That is why the ancient Indian poem “The Cloud-Messenger”, Shakespeare's plays, Pushkin's poetry, “Quiet Don” by M. Sholokhov, and the novellas by D. Natsagdorj are survived as a valuable intellectual heritage not only of the nation but of the whole world. Clearly, the first and foremost criterion in determining the quality of any literature is whether it has shown historical truth. From this point of view, Navaan-Yenden's novella “Soyol Erdene” is of great literary significance for ethics as it leaves a true picture of Mongolian life in the early twentieth century, which is now forgotten and seems to be well known but not known to all.

First of all, we can see an interesting story about how the golden descendant of Chinggis Khan, a nobleman, met the new government and reconciled with politics and ideology. And secondly, that we, the people who live in a time of social transformation, who blacken what was too white for one another, and who confuse the black with white, confuse the truth of history with significant facts get known sent by the author all the important arguments more and more. We would like to praise the author for what he left much more to any researcher who is interested in a study to deepen and weigh the truth in comparison with other historical facts.

Many historical facts, such as the mass exodus of the people and the uprising of 1932, testify to the fall of the monarchy, the abolition of serfdom and the struggle of tens of hundreds of black and yellow feudal lords against the new government, regretting their old power and wealth. This is an interesting story for a person, why Tsetsenbaatar, the main character of the novel, was not involved in all of the above, on the contrary, he gratefully supported the new state, worked for the new government, was even repressed and imprisoned, but did not complain. This can be understood by reading the literature text.

In the tenth part of the first chapter of the novel, Chadrai and Oidov talk. Chadrai lowers his voice, hearing: "The government is in turmoil." And he says: "We must save our Mongolian country and make sure that it develops in the same way as other foreign
countries." To Oidov’s question: “So who rules Russia after the overthrow of the emperor?” Chadrai replies: “In Russia, at the beginning of the sixteenth sixty-year cycle according to the Tibetan-Mongol chronology, in the first months of the white snake, there was a state uprising, ordinary people seized power, and a new government is formed. This government has no kings, no nobility, no power. The strong one will build the state and rule the country.” Tsetsenbaatar was very pleased to hear such words. What a pleasure it is to ride a horse, to run and wrestle with many of your peers, without wearing a big heavy hat or special clothing. I wish it happened to us. May such a government be established. But it’s a thing you can’t chat about. The old official would be very upset if he heard that... For Tsetsenbaatar, the formation of his personality in the new society from the inside was influenced by the fact that he was too young, rebellious, and naive, able to love privileges and thirst for wealth. Outwardly, he was under the direct influence of the ideology of Oidov, who brought him up and condemned the old as a supporter of the new. That is why Oidov took care and sent him to study for the first time in Germany. Tsetsenbaatar, like Navaan Yunden in reality, was honest and loyal to this ultimately chosen path, as evidenced by his life story and the intellectual legacy he wrote and left behind.

There is also the issue of verifying the truth of history concerning many facts without exaggerating it, as mentioned above. In the early 1950s, B. Renchin’s novel “Dawn Rays” was published, in which the image of Bogd Gegeen raping an eight-year-old girl and throwing her into a river was accepted by many Mongolian readers and literary researchers and historians for forty years. Undoubtedly, they hated and slandered Lamaism, the yellow religion, and Bogd-Gegeen. After the democratic revolution of the 1990s, the change of outlook in religion was followed by an unforgivable apology, which is also a part of our lives. Today we follow the testimony and ideology of historians that the national revolution was victorious in 1911 and its leader is Bogd Khan. However, in the prose of “Soyol Erdene”, there are many historical facts worth understanding, which, it would seem, need to be revised. Here is a few of them, for instance, in the fifteenth part of the text, during the conversations of Chadrai, Oidov, Choibalsan, and Baadai, was mentioned .... Mongolian monks and officials were hated and publicly criticized for betraying and selling their Mongolia to China. What Oidov and others are talking about is about the life of Mongolian people, and they wish, ... ‘may the time come for Mongolians to free their oppressed and suffering country from the clutches of foreign enemies and to take care of their livestock and live in peace and prosperity.’ But few people could answer how to defend themselves. There were a few people who agreed with those who could talk on such matters and say that they would have the courage to stand up to the Chinese. It is time to dethrone the Bogd Khan, who was no longer able to run the state because of his greed for alcoholic beverages. Let’s remove the weak monks and officials, those who are in power, from public affairs. There is a rich description as a mosaic reflecting the historical activities as well as the essence of the historical figures in the literature. The richness of such descriptions is the axiom of future generations of researchers that writers write the history of a nation, and historians prove it later, as well as material that awaits the one who will take it.

The second volume, known as “From the mouth of the tiger to the mouth of the wolf”, describes historical events in Mongolia, including the expulsion of the Gamin or Chinese military stationed in Mongolia, especially in monasteries, by the White Army and the creation of the People’s Militia, depicted by Tsetsenbaatar, Oidov and Tumurchudur.

Including some short, humorous songs that cover historical events of the twenties not only enhances the narrative’s art but also demonstrates the author’s love for the song and the cultural heritage, he has learned and passed on to future generations. Therefore, it is no coincidence that he said in the nineteen twenties when he was still very young, that he knows all Mongolian songs. The third chapter, “New generation” chronicles how he studied and wrote, as well as narrates his personal life in an interesting and adventurous way, which made it attractive, delightful, and rich of adventures. After reading the books written by researchers Ya.Baatár, J.Saruulbuyan and N.Lkhamsuren and other materials about Navaan-Yunden, you can remember the poem written by a well-known poet Sh.Surenjav, the People’s literature writer, State Prize of Mongolia about the teacher as a representative of the intellectuals of the twenties and thirties.

...For older teachers

There was no work not to be done
Singer with music
When you go to a club, you are an actor
An agitator in a team
An engineer who built houses
A doctor for a child with a fever
Lawyer that judge the enemy
Lightning to the monks of the monastery
Melody in popular culture ...
They want to get rid of the old rudeness
When they worked hard, it was theirs
They want to spread the revolutionary culture
The time of zeal, theirs ...

We believe that the older generation of teachers had done well like the dr. Navaan-Yunden was. He had been a writer, translator, actor, doctor, scientist, teacher, diplomat, and disseminated of a new culture as described in the wonderful poem by Sh. Surenjav, this dear man has done a lot of work that is beyond the memory of one person, regardless of the changes in time and social relations. He was strong, agile and tolerant, like a willow on the river Kharaa, and was always a force to be reckoned with and relied on in state and cultural affairs, not forgetting that he is one of the representatives of the golden family of Chinggis Khaan. With his noble deeds he deserved the right to proud imitation and respect not only his children and relatives, but also the Mongolian people.

In conclusion, just as Mr. Dogsom, one of the leaders of the People's Revolution conveyed in his
words back in 1919: “Tsetsenbaatar, as a member of our secret group, let him continue to do the same secret work as Oidov;” Navaan-Yunden boasted to himself: “The state needs me for this great work.” As Oidov and his 12-year-old son Tsetsenbaatar, he came to Khuree, the capital city, and took part in a new social movement, visiting members of the Mongolian secret society led by D. Sukhbaatar abroad, also predicted good things for the revolutionaries. He was able to fulfill the faith he had blessed in his little heart throughout his conscious life. He was a well-known public figure, one of the path-breakers of the new generation of literature, the founder of the modern Mongolian history of the twentieth century, who laid the foundation for the first translation of literature and scientific terms and proved to be the godfather of modern popular country music.

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