

Research On Injinashi Vanchinbal, The Great Writer And The Taiji From Genghis Khan's Golden Line, And His Works

Khishigsukh Byambasuren¹, Arukhan Nasan-Urt², Badamsuren Yadamjav³

¹Associate Professor, PhD., Department of Literature and Art Studies, School of Arts and Sciences, National University of Mongolia, ¹khishig@num.edu.mn

²PhD Candidate., Department of Literature and Art Studies, School of Arts and Sciences, National University of Mongolia, 1621316902@qq.com

³Associate Professor, PhD., Center of Foreign Languages, School of Arts and Sciences, National University of Mongolia, ³badamsuren.ya@num.edu.mn

ABSTRACT:

Systematic studies on the importance and values of the International Studies of Injinashi XX century have not been done yet. Injinashi Studies has played a significant role in the studies of ancient Mongolian literature and his works have become the foremost subject of many Western and Oriental researchers for 60 years. During these periods numerous monographs and scientific papers have been published. The proposed aspects, scientific importance, and values of these works have been analyzed. Doing analysis and comparison will play a vital role in the studies of the renowned poet.

Keywords: Injinashi Vanchinbal, ancient literature, research, writer

INTRODUCTION

Injinashi Vanchinbal was a nobleman of the golden kinship and genius of Chinggis Khan. The Sanskrit pronunciation of the Injinashi means Bilge bilgiin tsogt. Injinashi Vanchinbal's childhood name was Khaschuluu. He is remembered as a prominent person in Mongolian XIX-century literature. He was born a scion of the royal Vanchinbal family on the 16th of April 1837 (the 17th year of Tur Gerelt). He was the son of Lhavannorov, the owner of the Shudarga Bat Khoroo of Zost Chuulgan (meeting). His birthplace is in Inner Mongolia's Western Tumed Khoshuu-approximately 40 km away from Chou Yang city of the Lyoning state. Vanchinbal /Injinashi's father/ had the rank of nobleman/knight. During his life, he had two noble wives. The first was Sunjilkham, the daughter of Sonombaljir, governor of the Eastern Tumed Khoshuu. She married him at the age of 18 at "Shudarga Bat khoroo". Sunjilkham passed away in 1819, the 24th year of Saishaalt Yoroolt. Mayaushka (Manyushka or Manzushka) was his second wife. Daughter of the first Tavnan (the 2nd rank) of Western Kharchin Khoshuu and married him at the age of 20 at "Shudarga Bat Khoroo". She gave birth to eight sons. Unfortunately, only four of them lived until adulthood. Their names are noted as the first son Gularans, the fifth son Gunnachug, the sixth son Sunveidanjun, and the seventh son Injinashi. The four brothers acquired their education during tutoring in, Rui Shu Jai, the family library, within the framework of Mongolian literature and culture. They received an extensive education in history, philosophy, literature, translating, and fine arts. As sons of an intellectual family were modeled into royal scholars. The task to collect, investigate, compile, and publish the creations of Injinashi Vanchinbal, as well as print a biography, was undertaken six times from 1956 to 1957 by Erdenetogtokh. For this monumental effort, Erdenetogtokh is honored for his contribution to the culture of Khishigten Khoshuu Inner Mongolia. The prominent translator Sodbilig contributed by locating more materials and preserving the creations of Injinashi inherited by the Temget Press Committee. These scholars traveled thousands of kilometers by donkey cart through the territory of Western Tumed to collect manuscripts, sutras, historical treatises, and folk sources related to Injinashi. These found works played an important role in the research of the author's biography and creations. Injinashi V benefited from studying in his father's extensive library. During his life, he visited the palace of his uncle the Kharchin prince Sevegдорж. He devoted a year to studying the works housed in the palace. Injinashi V studied in the library with hundreds of books and sutras written in five languages Mongolian, Chinese, Tibetan, Manchu, and Sanskrit. Vanchinbal and his accomplished sons were two generations of "Shudarga Bat Khoroo" who were kings and noblemen. They were extensively educated in Eastern literature, especially Mongolian and Chinese. Their works revere their ethnicity,

nationality, and ancestry. Although he was born and raised in a nobleman's family, Injannashi V has pondered upon his own life. After reflecting on his own privilege, he criticized and protested the feudal society of that time. Then he made an irrevocable decision to record these deeds he found to be unethical and immoral. For instance, "The Blue Sutra of the Prosperous State of the Great Yuan Dynasty" triplet, "Negen davkhar asar", "Ulaanaa uhilakh tankhim" parts of novels and other works, such as "Tears of red cloud"; another scholiums/notes (only note without any title) severely criticized /castigated, allegoric and quipped creation such as "Saran Khukhuu", "Criticism of stone pillow", "Nomchiin khuurmag", "Ug yazguuraa martaj boloh ugui", "Uzel sanaag ni es medev", "Erdemtniig zanaj chadaltand khorsogchid", "Itgej bolokh ugui", "Nom ba bichig", "Khorsol", "Bumburtsgiin uguulel", "Khuduugiin uvgunii orshil"...etc. The great author, knight/nobleman Injannashi V (1837-1892) wrote the first novels of Mongolian classic literature, and he made a crucial contribution to the development of fiction Mongolian literature. To write his creations, he used efficiently both the Role of Bensen tale and the advances of Chinese classics. His father, King Vanchinbal Lkhavannorov was a nobleman of Tsakhar. He had been educated in literature and generalship. He was also interested in literature and history. The knight Gularans (1820-1851), Vanchinbal's eldest son, was a prominent poet of elegies and an outstanding translator. His first poem related to the Opium War was named "Injir Khulgain Dain". Most of the poems were written under the theme of protesting against foreign invaders. For instance, in the poem "Jigshuurtei amitan, Ikh khana", "Turiin neriin umnuus" he criticized the kings, noblemen, and monks while expressing the life of ordinary people and workers. Gularans has described the natural beauty in his sentimental poetry of "Spring rain", "Autumn", and "Serenity summer" combined with a nuanced feeling of his inner mind. Once he had written:

γurban yamq-a-yin kölüsü-yi bariju
Endekü tasiya bičikü mini
γutul oyimusuyi baratala yabuju
Nere asiγ kögegekü-eče deger-e

The next son Gunnachug (1831-1866) was a scholar, poet, and artist. In the poems like "Хар хүч", "Хүйтэн бороо", and "Хорсолтой", he expressed being unsatisfied with society and criticized the authorities severely. He took a stand on the immoral and unethical society of that time. However, his poems are dissimilar to Gularans's works researcher and author, who paid more attention to making a comparative study of the characteristics of Chinese classic poems and Mongolian poems. The sixth son Sunweidanjun (1834-1898) studied Mongolian and Chinese literature and history from childhood. He was a scholar, poet, translator, and geographer. He has translated the "Usan bulgamaliin bichig" or "Sung ulsiin huiten uuliin bichig", an ancient Chinese classic epic, from Chinese into Mongolian. Also, he translated the book "Зерцало всеобщее, управлению помогающее", written by Syma Guana, from Chinese into Mongolian. These translations prepared him to write "The Blue Sutra of the Prosperous State of the Great Yuan Dynasty"¹. Additionally, not only was Sunweidanjun helping Injannashi V considerably, but his poems were also included in "The Blue Sutra" novel.

Literature Review: Injannashi V studied in the Eastern Countries.

He started to write "The Blue Sutra of the Prosperous State of the Great Yuan Dynasty" in 1871 and took about 20 years to finish. He had read many written sources, and he used myths, narratives, riddles washings/blessings eulogies, proverbs, and aphorisms in the novel. He wrote *"I have studied all of the books, sutras, and tales in four languages. I have found and studied some historic books and creations related to the states, which were under the Mongolian powers during the Yuan Dynasty. I was studying and analyzing lots of books and sutras as much as possible; looking for the names of people and places catch as catch can; according to my capacity, writing every time at night and day, thinking everywhere as sitting, walking, almost sleeping at night. Generally, I have worked very hard until my old age."* He also wrote:

Mingyan on-u učir siltayan-yi bir bekes-eče asaγuju

¹ Scholar Khandsuren Ts. Published a paper "The reason why the Mongolian Empire was named Yuan" in the "Series of the History" in 1973. In this paper, she analyzed and explained as "The kanji "yuan" that this kanji consists of only four drawings with three bodies the upper across drawing expresses male /yin/, and the upper drawing expresses female /yang/. The word human is located below the male and female /yin and yang/. So, this kanji means human with yin and yang." In Chinese horoscope mentioned that the kanji yuan has a meaning Sky. It means that a human with yin and yang is divine in modern society. From the interview with Academician Tserensodnom D /25th April 2015/

Miraljan eriyeljilekü üile yabudal-yi sudur bichig- lüge kelelčemüi
Minu ene biye kele setkil-ün gün-e čilegsen siltayan-yi
Mitarasi ügei qojim-un merged ayiladunam bolbau ügei üüi?

The study of the autobiography and creations of Injannashi V started in the second half of the 1950s and has been continuing until today. Between the ages of 17 and 18, he visited his uncle, Kharchin Prince Sevegдорj's Palace, and stayed there for a year. He sat in the library to read and study books written in many languages. During this period, he fell in love with the daughter of the prince. Unfortunately, she passed away before their wedding. This tragic event was a shock to Injannashi V. He never forgot the hurt feelings and he made an irrevocable decision to become an author. His concept of the world was formed by his ancestors, his noble upbringing the historic events of the Ming and Qing government, Mongolian Government Policy, Western Tumed Khoshuu, and Zost Chuulgan, related to Ching Dynasty, Tumed prince Delegsuren's complaint, raised an army of Mongolian soldiers from the Eastern three Chuulgan, during the "Drug war", was noted in the history; the declination of "Shudarga Bat Khoroo"...etc. For example, during the rebellion of Taipans, his family was disrupted, and his wife Saranbolor and the oldest son passed away. After that time, he stayed in Beijing and Jinjuu for one or two years. Here we must mention his father's influences and efforts. Vanchinbal, the oldest son of successor king Lkhavannorov (Chinese name was Bao Jing Shang), a nobleman of "Shudarga Bat Khoroo" and "Western Tumed" was accustomed to writing poems and novels, educated highly in tutoring, collected the ancient and modern (in that time) books, sutras, and sources, had a great library consists of dozen hundreds of books and biographies written by Mongolian, Chinese, Tibetan, Manchu, and Sanskrit, and majored in studying, reading, writing and military education/ generalship too. Professor Zalgaa noted in his research paper "He devoted his warm heart to the public affairs and common people respecting him and, gave a title of "Wang Da Jiye Zi"² (1995.II.3). The author, Injannashi V, had been writing a diary for many years and he had spent more time and effort studying the history of his ancestors and China. Later, these studies helped him to write "Tears of Red Cloud"/1848-1857/, a trilogy novel named "The Blue Sutra of the Prosperous State of the Great Yuan Dynasty"/1870-1890/, double part novels such as "Negen davkhar asar" and "Ulaanaa uhilakh tankhim"/1872-1882/. The descendants such as the children of kings, and noblemen, have been written in the family tree/stemma of Injannashi V, is an important literary monument related to Mongolian History, Literary. According to "Yuang Dynasty Sutra", "The base of the ger school/tutoring was established during the rule/reign of Ugudei Khaan and was aimed at providing education in the true sense of the word, reaching a certain level of development during the reign of Khubilai Khan. The ger school/tutoring form was continued, kept its first type from the period of the Golden tribe/kinship State of Chinggis Khaan, until the reign of lesser kings, and the period the Batmunkh Dayan Khaan ended the internal conflicts between Mongolia and Oirats. A new generation of literary scholars emerged such as Zay Bandit Luvsanprinlei (1642-1715), Tsahar Gevsh Luvsantsultem (1740-1810), Sumbe Hanbo Ishbaljir (1704-1788), Alagshaagiin Agvaandandar (1759-1842) ...etc the end of XVI century and the beginning of XVII century. Also, it is clear from the creations by great authors of that time and free from the historic "Dark" period, that the ger school/tutoring alliance had recovered. It was mentioned in the Investigating paper to Injannashi's territory. Vanchinbal educated the boys through traditional ger tutoring. In the introduction of the family tree, written by Injannashi V "Already 50 years have passed after I inherited the family tree/stemma from my father. Now it has become older."³ Also, it was written in the scholium/note (only note without any title) "This family tree/stemma related to the history of Golden tribe/kingship, and it became the background/ foundation of Mongolian Historic Literature, ger tutoring, and their education, childhood upbringing of the great authors" by Sunweidanjun and Injannashi V. In his creation "Ug udam ovog yazguuraan es martayu" written in 1891, he noted "According to my father's enquires, from my childhood, I have been learning the family tree/stemma for about 50 years until today. They started tutoring at the age of 5-7, and acquired basic knowledge for 9-10 years, first of all, they have read and studied historic and philosophical textbooks, sutras, biographies, and histories written by Mongolian, Tibetan, Manchu, Chinese, and Sanskrit languages, such as "Manchu alphabet", (2 volumes 20 chapters) compiled the biography of Confusion, and the lectures and aphorisms

² Zalgaa B. The role of Genghis Khan in the Blue Sutra of Kailu. Khukh khot. 1992.p3

³ Namjiltseveen F. ("The crucial roles of the Blue Sutra"). Khukh khot. The Samples of Ancient Mongolian Literature.1982

of wise people, written about successes and mistakes of ancient Chinese successor Khans; “Khev dundad bichig”, “Altan ulsiin sudar”, Great Lyo, Altan, Great Yuan ...etc. After the training, the boys of Vanchinbal chose the subjects of literature, translation, arts, history, philosophy, and theories. Injannashi V acquired an education, in the tutoring institution of "Shudarga Bat Khoroo" with his brothers. During that period, they were writing poems, and novels and debating each other, translating Chinese historic sources, drawing, and studying theories and philosophy. The 1849's rebellion was the first ordeal to overcome for the boys since the father's death. The mining operation, their source of income, was stolen by the drug lords Injannashi's family became impoverished. During the historic period of "The Blue Sutra of the prosperous State of the Great Yuan Dynasty," composed by Vanchinbal and his son Injannashi V, revolts and conflicts of interest grew. For instance, foreign invasion, domestic rebellion, and declination of "Shudarga Bat Khoroo" have increased and the Chinese gradually grabbed the pastureland, the main resource to increase their livestock for Tumed. As a result, in 1861 or the 11th year of Tugeemel Elbegt, Chogidai and Namsrai lead the mass of Mongolians to break out in revolt against the Chinese. Related to the Tumed Khoshuu becoming a subsidiary place of agriculture, Chang Ming and Jing Bu joined with the office workers of Injannashi V and started to call out against the rental tax in 1870."⁴(1972.294) As a result, the loss of national identity not only created the conditions for a sharp critique of the situation but also influenced the national consciousness of the intellectuals of the time. The classic example of that time is "The Blue Sutra of the Prosperous State of the Great Yuan Dynasty" written by Injannashi V. Scholar Zalgaa wrote about the novel "Blue Sutra": ("Chinggis Khaan is not only the main and master role of "Blue Sutra" of Kailu, but also it is a most astonishing and brilliant role of in the novels by Injannashi V. Injannashi V's portrayal of Chinggis Khaan was inspired by his love for his nation and his desire to see a good time and a wise emperor. If he had written the Blue Sutra as a work of his all life, he would have thought, he did his best to create the image of Chinggis Khaan)⁵. Researcher Namjiltseven F wrote in the paper "The crucial roles of the Blue Sutra" "Sarana and Akhday U, who unraveled the national features, arts, and language (" taking the Chinese chapter novel's form and following its rules while writing the great history of declination and restoration of Mongolian nation, the Blue Sutra opened the first page of Mongolian Historic Novel. The chaptered novel's characteristics are defined by the methods of creating roles, the plot of the novel, settings of the event, the procedures of the narrative and descriptive arts")⁶. Scholar Buyanbat.Kh said "The content, real facts, national peculiarities, role descriptions, plots, literary form, utterance, language usage, and euphuism is inimitable of Blue Sutra."⁷ Researcher Bulag concluded "Blue Sutra is Mongolian society history and description of the 13th century. It is a great artistic creation because Chinggis, the exemplar of the great Khan, was created/described perfectly in it. It is a big tree and the fourth top peak of Mongolian Literature". Injannashi V incorporated efficiently the historic writing tradition of Mongolian ancient literature, within the novel and history writing methods of Chinese, Indian, and Tibetan literature. He brought traditional writing methods to a new stage, but also "The Blue Sutra of the Prosperous State of the Great Yuan Dynasty" is the first historical and artistic novel in the history of Mongolian Classic Written Literature in the XIX century."⁸ The "Blue Sutra" was written based on the "Secret History of the Mongols", the valuable written literature of the steppe peers/Mongolians of the XIII century. It has 69 chapters total and the great Chinggis Khaan was described in 60 chapters and Ugudei Khaan was described in 9 chapters. The author wrote about the events from 1162 to 1236. It is considered the author of Blue Sutra and composed of all 120 chapters, but only 69 chapters were inherited in our generation. Researcher Sodbilig published 6 chapters of "Revised Blue Sutra" in Khukh Khot in 2002. The first 12 chapters of Blue Sutra were published in 1929 in Beijing, 69 chapters were published in Kailu in 1940, and the Blue Sutra was published in 3 volumes in 1957 in Khukh Khot. These, 3 volumes with 69 chapters of the Blue Sutra novel, printed by Kailu, were published 6-7 times from 1929 till 2010. During the reprinting of Blue Sutra, some errors related to intentional or unintentional omissions and additions occurred, and I investigated it and wrote a

⁴ Sarana and Akhday U. Cultural Revolution and Art of Mongolian novels. Khailaar., 1999. p296 and 301

⁵ Buyanbat Kh. Research on Injannashi V and his Blue Sutra novel. Khailaar. 1981

⁶ Bulag. Research on the historic novel Blue Sutra. Research journal of University of Education, Inner Mongolia. 1983 №24

⁷ Khishigsukh B. "The Comparative Studies on the Meaning and Artistic Two Versions of Blue Sutra, Ub., 2005.

⁸ Khishigsukh B. "The Comparative Studies on the Meaning and Artistic Two Versions of Blue Sutra Ub. 2005. 2008. p151-164

monograph "The Comparative Studies on the Meaning and Artistic Two Versions of Blue Sutra"⁹. It has already passed over 100 years since the first information about the biography and creations of Injannashi V was given by researcher Sharav in 1900 in Mongolia. Since that time, "The Blue Sutra of the prosperous State of the Great Yuan Dynasty" became the first source of information for Mongolians to get acquainted with Mongolian prominent kings and noblemen. Injannashi Studies started in the middle of the 1940s and scholar Sodnom pointed out the creations, especially "Blue Sutra" by Injannashi V, in his research paper named "The Historical Pattern of Mongolian Literature" in 1946. Academician Damdinsuren Ts studied the manuscript of Blue Sutra, above mentioned version, in the Sankt-Peterburg library, and he added the introduction (Tovchit tolt) and the 33rd chapter of Blue Sutra, and some extra explanations in this work. It was the first to analyze the writings of Injannashi V from the scientific point of view in Mongolian. Academician Tserensodnom D studied the Mongolian ancient and classic period of literature said "Injannashi V didn't recite the historic real events and autobiographies, he used a method of creating artistic roles and it is different from the historical writings of Middle Ages. Especially, he made an innovation both for genres and stylistics of the novel in the literature of the XIX century by Blue Sutra. (1987.435). "...In that year, Mongolian Script Committee by Temegetu, published the first 30 chapters of Blue Sutra as five volumes. The Mongolian teaching department headed by Bukhkhishig published the 69 chapters of Blue Sutra by lithographic stone in 1939. This version is considered as the most detailed best one because was found in the author's home. The Mongolian Sutra Institution in Chuulalt Khaalga published only one volume Blue Sutra in 1944 based on the above-mentioned version. The 69 chapters of Blue Sutra, were published in 1957, and republished in 1981 too." (2002. 445,447) In this way, members of the same family wrote poetry, translated historic writings, discussed poetic theories, and painted, influenced Injannashi V to develop artistic and aesthetic thinking from an early age. On the other hand, to form the social, political, philosophical, and moral views of Injannashi V, the society of that time, the great waves, and the realities of life have been influenced deeply. Blue Sutra is not an artistic work as the author mentioned as "added hundreds of reasons, and more hundreds of parerga, lyrics, and melodies on a small idea to make more sweet and expanded by own words" and it is a great work based on the historic events. (1996.201,212) Including the third chapter of the "Blue Sutra" and the author's brief autobiography in the 10th-grade literature textbook of the secondary school, compiled and developed by Mongolian scholar Tsagaan D. Since the first introduction of the Blue Sutra to Mongolian secondary education already over 50 years have passed.

In the middle of the 1990s "Selected Works of Mongolian Literature," 108 volumes were published in Ulaanbaatar. The 1st volume of the series published "Autobiography of Injannashi V" edited/compiled by Khurelbaatar L. This volume consists of not only selected poems but also, emphasized in his paper about Blue Sutra "Ulairakh uniariin ungu gerel" There are many places where historical events are artistically revealed and demonstrated the secrets of sadness, funny stories, and reflections. For example, in the novel, the author used a combination method of fictional and poetical genres skillfully, many kinds of folk literature such as wishing, praise songs, brainteasers, and riddles; ancient Mongolian literature various forms used efficiently/skillfully such as confessions, speeches, oaths and letters of recommendation related to civil and religious traditions and customs, and incorporated myths and images depicting gifts, reincarnations, and magic into the happiness of the human soul."¹⁰ Several scholars such as Nyambuu Kh, Jugder Ch, Tudev L, Tumurtseren J, Jamsranjav G, and Tumurbaatar J have written research papers on the concepts of culture, philosophy, and literature in the creations of Injannashi V. The typography print version of Blue Sutra with 18 chapters was printed in the "De Van" which means Demchignorov King's Palace print, in 1944. Only six of the versions were put into research circulation in 2005. Mongolist Gombojav J Khangin noted "18 chapters of Blue Sutra were published by typography print at Khaalgan city in 1945 and this was named "Khaalgan version". We don't have any detailed information about that version. Academician Tserensodnom D emphasized, "The first 18 chapters of the Blue Sutra was published in 1944 in Chuulgat Khaalga". Researcher Mansaan, Republic of China, mentioned/ noted the Blue Sutra in 1871 by Injannashi V, and the first 30 chapters and 5 volumes were published in Beijing

⁹ Khurelbaatar L. Ogtorguin Tsagaan gardi. Ub., 1996

¹⁰ Khurelbaatar L. Ogtorguin Tsagaan gardi. Ub., 1996

Mongolian Script Committee by Temegetu. Then 69 chapters and 12 volumes were published by lithograph print in 1939 by Beijing. Yanjindulam V, the newest researcher, on "The Blue Sutra of the Prosperous State of the Great Yuan Dynasty". The latest research was made on "The Blue Sutra of the Prosperous State of the Great Yuan Dynasty" by researcher Yanjindulam V. She wrote a monograph named "The role studies on The Blue Sutra of the Prosperous State of the Great Yuan Dynasty"¹¹ last year. It was her contribution to Injannashi Studies. "Negen davkhar asar", and "Ulaanaa uhilakh tankhim" novels by Injannashi V were studied greatly. In the double parts of novels "Negen davkhar asar" and "Ulaanaa uhilakh tankhim"/1872-1882/ the life at the end of the XIX century, Pu Yu, the son of a landowner and noble poet, and Shen Ru, Qing Mo, and Lu Mei, the daughters of a wealthy and luxurious family, were the main focus of the life of an aristocratic family in Inner Mongolia. Here the author tried to show the limited freedom of marriage, and the tragic, pitiful fate of the youths of that time and described vividly the real sight and true colors of the society of /The Ming and Ching Dynasty period/ XIX century. It is considered that there were several reasons to write the novel "Negen davkhar asar" he tried to show more of his life in this novel. His life was touched upon lightly in his first novel "Tears of red clouds", but this is not completely persevering, so it was impossible to study the relations between the above-mentioned two novels. In the novel, it shows a man life, who has grown up in a wealthy family, and he was very happy in childhood, but finally, he separated from his girlfriend and wealthy life to defend his country/motherland from the conquerors/invaders. Some researchers consider that the author may be named his novel "Negen davkhar asar" getting an idea from the words "I am seeing the tide of the ocean, I have to go one step further to see the better"¹² in the poem "Поднимаюсь на башню" by Wang Qi-Huan, the poet of Tang Dynasty. I agree with this idea. The main roles of the "Negen davkhar asar" are described as they are spending time visiting, quarreling with, sorrowing/regretting, writing poems, and riddles, and teasing their grandmother. The novel's plot is developed independently, and a poor artist named Tyan-Jing describes it. After adulthood, Pu Yue goes to the rural village to collect the tax. But this event is not mentioned in the ancient classic novel "Ulaan asariin zuuden". Like this, not only we can confirm "Negen davkhar asar" is not related to above mentioned Chinese novel "Ulaan asariin zuuden" but also, we can also rebut the people who consider "Negen davkhar asar" is written as a copy of "Ulaan asariin zuuden". Scholar Zalgaa noted, "Only a few authors can write a history as good as Injannashi.V. Only Injannashi V recognized the most important concept to stop the declination of the Mongolian nation, to recover and enlighten the people's consciousness."¹³ In the studies of "Negen davkhar asar" and "Ulaanaa uhilakh tankhim" double parts of the novel, not only Inner Mongolian researchers such as Professor Zalgaa, Erdenetogtokh, and Sodbilig / "From the Stone Table to "Negen davkhar asar"¹⁴ series of stories/, Namjiltseven F, Buyanbat Kh, Kharkhuu, and U Ye made their contribution, but also Mongolian scholar Narmandakh wrote a monograph particularly. It is observed that the author paid more attention to the meaning and symbol of the red color. Myth and legend's utterances and events are described in the first two chapters of "Negen davkhar asar" such as Amuulig, Tsetseglig, and Jimsleg (Ragini) mermaids. In some cases, this is like some events in "Flowers Reflects on the Mirror" by Li Ju Chei. The words "Red tears", "Red dust", and "Red shelf" are used, and these are expressed as related to women's destiny. On the other hand, red is a color of fire, originated from lightning, so it connects and lightens the sky/heaven and land. In the shamanist poem, it was mentioned:

*γal moyai-yin tašiyurtanyud
 γaljayu činun kölgeten nügüd
 Kümün-ü miqan künesüten nügüd
 Kürel čilayun jirüketen nügüd*

and it is related to fire-offering. Finally, the red color became a color of the wedding for the Chinese. Injannashi V expressed the lifestyles of Mongolian Nations in many parts of his novel. For instance, "The nine-white symbolism" is included in the description of Pu Yue's wedding. "The nine-white symbolism" is said by Dei Setsen to his daughter Burte Setsen for her wedding ceremony in the novel "The Blue Sutra of the Prosperous State of the Great Yuan Dynasty". Mongolian proverbs are used commonly in

¹¹ Yanjindulam V. The role studies on The Blue Sutra of the Prosperous State of the Great Yuan Dynasty. Ub., 2016

¹² Wang Tsi Huan. "Поднимаюсь на башню". Moscow., 1974

¹³ Zalgaa B: I was not prepared for me to start Injannashi Studies. Ub., 20th February 2014 Beijing. / interviewed by Khishigsukh B/

¹⁴ Sodbilig. "From the Stone Table to "Negen davkhar asar" Khukh khot. 1986 /series/

Injannashi V's creations, the author used comparing/contrasting, one of the main methods of literary description inventively and developed the roles, descriptions, and utterances perfectly. Researcher Namjiltseveen F, of the Republic of China, wrote a 330-page monograph on "Studies on Blue Sutra", in 1958 under the supervision of Damdinsuren Ts, and published a summary named "Injannashi V's concepts and theories of culture"/1958. In his research, Namjiltseveen F noted the manuscript of Blue Sutra of 15 chapters without an introduction (Tovchit tolt) and was written on the papyrus manuscript, Tsedenbaljir, known as Chin Sujigt Nomun Khan, former Khutagt of Monastery in Mandal soum, Bayankhongor province, had the version rewritten by "Runny nosed" Dagdan in 1918, and it was kept in the library of Bogd Khagan Palace in 1919. Sharav mentioned some people such as Luvsan, Ikh Shaviin Zaisan, Chin Van Khanddorj, Tusheet Khan Province, and Baldandorj, Zaisan of Maimaa city, were keeping the incomplete Blue Sutra manuscripts. (1956.35)

Scholar Tseveen Jamsran pointed out that 15 volumes of manuscripts of "Blue Sutra" were in the Sankt-Peterburg Library in 1909. (1968.83) The manuscript can be a version of Blue Sutra because these 15 volumes do not have introductions (Tovchit tolt). Furthermore, the third chapter of "Blue Sutra" (1961.4) was published in the 10th-grade textbook of the secondary school, compiled by researcher Tsagaan D. Academician Damdinsuren Ts and literator Jamsranjav G have published a special chapter including a part of Blue Sutra by Injannashi V, its explanation, and an extensive research paper on the author's autobiography. /1959/¹⁵ Scholar Khurelbaatar L wrote "The Blue Sutra is more peculiar than "Secret History for the Mongols" for structure, setting, roles, descriptions, and ideology" in his research paper Blue Sutra. (1996.212) Moreover, he emphasized Injannashi V's methods to describe historic events enriching Mongolian traditional lifestyle and folk customs, and to express the ideology/main idea clearly." (1996. 224) Researcher Sodbilig, of the Republic of China, published a series of research papers about Injannashi V's creations "From the Stone Table to "Negen davkhar asar" in the series "Mongolian Language and Linguistics". Scholar Deisrejav, Republic of China, made his contribution to the Blue Sutra Studies and wrote "The Ratio between Blue Sutra and 10 complete Sutras" in 1991.

Scholar, Jugder.Ch noted about Injannashi's individualism "He was an educator/enlightener, protesting against religious unscrupulous system, dominated in Mongolian society at that time; looking for the solutions to be freed from religious exploitation, monopolized for hundreds of years; supporting the creative activity of ordinary people; and challenging to think and imagine only today's world, we are living instead of thinking about the overworld." (1973.81) Scholar Zalgaa, professor and workman of the Academy of Social Science, Republic of China, has endeavored solely on the studies of the autobiographies and creations of Injannashi V. He has done substantial research on historic periods of his creative activity and social situations. He wrote a 24-page manuscript "Historical Biography of Injanashi V" and published it in Mongolia and China in 1995. That was an important contribution to Injannashi's Studies. In the manuscript, the author noted the Blue Sutra "Injanashi V opened a new page in the history of Mongolian National Literature Development. He was the most prominent author because he created the artistic character of Chinggis Khaan, and he wrote a great number of creations in a language, few people use and speak, in the history of literature." (1995. 1-3).

Additionally, he mentioned "I have handed the handwritten manuscript (draft version) of Blue Sutra to Erdenetogtokh and Sodbilig." (1995 9.432) Here, we can understand that manuscript of Blue Sutra has several versions both handwritten and printed. Chinese scholar Zalgaa's research has confirmed it too.

In the 57th chapter of the written version of Blue Sutra, the author noted "In the white hen year, (1861), the 11th year of Tugeemel Elbegt, I have started to write a novel "Blue Sutra". It is considered that this was the first version of Blue Sutra. The Kailu print version with 69 chapters may be the second one. The author spent more time writing it and this version has spread widely among the public. Another written version of Blue Sutra has 72 chapters, and was the third one, written by Injannashi V in his old age." (1995. 594, 595) Not only the narratives but also the poems by Injannashi V have been attracting foreign and domestic researchers' attention. Through the influence of Gularans and Gunnachug's poems, Injannashi V started to write poems in childhood. He wrote hundreds of poems such as "The childhood poems", "Poems of the middle age", "Poems of the old age" and other inset and explanation poems in his

¹⁵ Khishigsukh B. "The Comparative Studies on the Meaning and Artistic Two Versions of Blue Sutra, Ub., 2005. 2008. P 68

bigger novels such as "The Blue Sutra of the Prosperous State of the Great Yuan Dynasty", "Negen davkhar asar", "Ulaanaa uhilakh tankhim" and "Tears of red clouds". Also, it is observed frequently that he wrote explanations in his poems. The research materials and creations of Buyanbat Kh, Mansan, Khurelbaatar L, Tuvgerelt, and Dornotiv play an important role in the poem studies of Injannashi V. Some researchers consider the poem "The White Cloud" by Injannashi V is written as a Tan /renaissance period of China/ poem form. This is a very famous poem and consists of eight lines in a verse, and the words' numbers in the lines are similar and written by methods of implicit meaning. Alliterating, rhyming, and comparing occur frequently in the poems by Injannashi V. Researcher Mansan, Inner Mongolia, has divided the poems written by Injannashi V into three topics generally, natural lyrics, lyrical poems, and social and political works. Most of his poems are on the theme of meditation, philosophy, especially Buddhist philosophy, contemplation, realization, and nature. For example, he wrote,

*Ulayan toyusutu ursiytu yiritincü-yin üile yabudali kerkiye
Uyaryl yomudal onca usqal nomuqan-dur urida tuscu
Orju egeküye berke uuguju ideküi-dür yasiyun-i bodubasu
Urtu üsün-i oytulun gegejü üile jobalang-ača tonilsuyai.*

The author considered that everything in the universe depends on the circumstances. He wrote in his poem "White Cloud",

*Qolaki ayulan-du čayan egüle qurayaju
Qorjuljan ebkerüldün köke oytaryui-du orubai
Qumbiju delgeküi-dü bütükü ebderkü dayulčan
Quraju sarniquyiya öber-ün erke ügei
Qurča gerel naran-du qandagsun-u siltayan
Qubaqai bodas-yi sime-tei boluyan čidamui.,
Qurdun-yan tasuraqu salkin-yan keyisügdekü-yin qarγuya
Qoramqan γayur-a lus-luga ayuljabasu*

He wrote a poem "Sorrow" for his defunct brother Gunnachug. The poem "Sorrow" is the full range of lyrical phrases such as lamentations, questions, and so on.

In this poem, he wrote sigh outing and grieving from the hearts of hearts:
*Egüride qurča aq-a činu biye-dü
Ene degüü činu γayčayar setkili medegčid
Edüge genüte egüle metü ebkerügsen-dü
Elige jirüke tümen jirge kemkerebei
Edeger kedüi orčilang-un jüi bolbaču
Egel minu yomudali kerkin joyసుယူqu
Eng-ün arad qas-yi ese taniysun-yan
Ebčigün- ü üges-yi sonusču ese čidabai
Qoyusun-u dayulal čini qočuraju üldebei
Qubi durγun degü čini üjümüi-ye
Qoči kümün ken taniqu aju
Qoqai qalaqai γayutai yasiyun bui.,*

Additionally, his philosophical and lyrical poems are closer to the poetry of passion. In the poem "Sorrow" he wrote not only about the loss of his brother but also about the grief and despair of the loss of his artistic partner, wise counselor, and close friend.

*Orčilang-un degere aq-a degüü mashi olan bügetel-e
Olangkin anu ösiyeten dayisun nigen nasun-u esergüčel
Oγusur kelkiyetü man-dur adali adabisi kedü bui
Odu edüge ken-lüge setkil-ün üge yi kelelčey-e
Dörben ularil-un üjemji jergelgen-i qamtu aju üjebesü
Dügüreng udq-a sigümjilen kelelčejü barasi ügei bölöge
Döküm üges-iyer kedunte tobčilan eyimü kememegče
Döte jam-iyar sedkil sanayan-a gegen bolday bölüge.*

*Bičig-ün sirege jiruy-un qajay-u-du qamtu tsuglan qurbasu
 Bilig-ün bir oyun-u onul čuyyar delgeredeg bölüge
 bidüriya metü köke oytaryui-dur biye činu singgebei.
 Bi odu aq-a čimay qamiya-ača eriy-e... kemen ögülejü bayila.
 Čečeg-ün küriyeleng-dür qamtu čuylabasu čečeg öngge nemege
 čimegtü qarsi-du qamtu qurabasu čimeg bayasun nayiyuju
 čilay-u modu sigümjilel-dür kürtebesü činar-anu bayarlayad
 čisun sedkil neyičekü-yin tula čidal uqayan tengčeju*

According to the above-mentioned poem, it is obvious he was very close to his brother. He wrote "We were born by a mother, and we loved each other greatly in the world, nobody can love like us.

*..., Alus čayana minu dotur-a egenegte töbdekü ügei
 Amarag degü činu bi nigen čay-tur yajar-i olbasu
 Aqui üyes-ün činu sedkigsen-i erkebi bütügen ögčü
 Aliba činu ačitan ösiyeten-i kerkibečü güičetken qariyuluy-a.*

According to the above-mentioned poem, it is observed that Injannashi V wrote novels and poems, read ancient sutras, collected words of wisdom/apophism lightened incense sticks, and offered a lamp to forget his sadness and sorrows.

*Bürentü jasyčiyin tabudugar on-u qoyar sar-a-du
 Arban jiruyun-u söni jula-yan doyr-a aq-a-yi mörügedjü
 Bitegüren čiquldaquy-a bir-i abču nilbusu-ber beki jayurči yar čekerken tatalba.
 Qurča jalay-u gegegen todurqai, aq-a činu čoyča biye chinu
 quraljaqu egüle miraljaqu manan metü köke oytaryui-dur singgegsen bolbaču
 qudal ünen qoyar-un ilyal-yi qoos ügei toldan ayilduyči
 qolada sedkil gün-e boduyči gegegen sülde činu ilede bayinam bui i-a ...*

Among the natural lyrical poems of Injannashi.V, many poems occurred, about four seasons and four times, one of the basic issues of Mongolian traditional poetry. Injannashi. V wrote when spring comes sadness and anxiety overwhelm him, the spring rain disturbs him from sleeping well, the larks wake him up early in the morning, and the south wind can't blow his sadness, additionally, the chirping of birds sometimes symbolizes the future sadness in the heart." It is observed obviously that spring symbolized the beginning of all new things, while Injannashi V believed, the spring symbolized the end of human life. Researcher Khurelbaatar L noted, "The author describes the natural restoration which illuminates the mind and heart and shows the real - life of that time through the inner world of the human."¹⁶ Summer is happiness and brightness for the writer, everything gifts him happiness such as the bright sun rising after a gentle rain, the curved rainbow in the blue sky, and a cotton white cloud covering the top of a green forest in summer.

*Uyaraq boljumor erkim ger-ün siyui-yan qoyurundu jirgerükün
 Unaqu naran-du qas-un kümün asartu tüsin jogysujuqui
 Ursiytu yirtinčü-yin tümen jüil-i kinar boduju üjekül-e
 Ulayisun uniyar-un öngge metü uduqu ügei qubilamui.*

On the other hand, the fall made him think about eternal and temporal, as well as the fall giving him the energy to write more effectively.

*Namur-un salki čelmeger jikegün üye-dü
 Nayiyuqu ebesü keyisün keyisün uyaramui
 Nabči-yin ulayan-du silüg bičigsen metü
 Nayirtu jujayan kümün-iyen yomudamui., kemejei.
 In his poem "Cold winter he wrote:
 Urtu čubča-ban küiten-dü nebterčü qangčui yuyan duyuyilayad
 Ulayan tasinya dulayan örügen-dü üsütü jangči-yi nömürbei
 Oroin süm-e-iyen jüng-ün dayu-yi keften bayıysayar čingnaju*

¹⁶ Mansan. History of Mongolian Literature. Educational Press Committee, Inner Mongolia. Khukh Khot.,1981

Umar-a ayulan-a -iyan qonuysaiysan času-yi orkiyul sekün üjemüi...

One of the everlasting/eternal themes for poets is "Mother and her love" and Injannashi V wrote in the poem "Missing my mommy":

*Asaraltu eke-yin ebüdügün door-a ayarlan saluysan-ača qoyisi
Ayula usun tümen dabqur mingyan jurbus-i getülügseger
Alus qosiyu öbere-orun-u wang-un ordun-a oruyad
Angqa edüre-eče kürtel-e kedün ularil-i önggeregülbei.
Amtatan-i idejü uran-i yayiqaju amur sayuqu bolbaču
Amaray eke-yin čay dutum barayadan sayuqu-yi sedkibesü
Acilal-ügei ququi minu qoyar suyun-dur jigür uruyasai
Ayar barin nisün degdejü nasujiysan eke-ben bayasqasuyai.*

His most prominent lyrical love poem is named "Lotus Couple of field lark" and he expressed suffering and wistfulness in this poem.

*Uyangyatu modun-du egüregsen qoos boljumori qamtu-bar ösügsen bölüge
Učaral ni mayu boluyad negen boljumori qola nisčü odbai
Uitqarlan qosuruysan örügesün boljumori qani-ača-ban salayad
Urtu söni egestiglen uilbaču keregsekü kümün ügei*

The artistic characteristics of Injannashi V's poems he used allegory frequently and used the inverse metaphor effectively. For instance, "Gukhdukhiin dukhum", "Ulaan toast urshigt yortunts", "Bugtur noyon", "Yaduu tariachin" ...etc. As mentioned above, because of Erdenetogtokh and Sodbilig's efforts, good conditions appeared to make research on the autobiography and writings of Injannashi V and the researcher Erdenetogtokh presented a paper "The studies on Injannashi V's writings" on the first conference of Mongolists (1959) and it was the first step to put the Injannashi's writings in the scientific research circulation. Since that time, the dimension of the "Injannashi Studies" extended and widened year by year, and more and more creations were made such as over 30 monographs, hundreds of research papers and publicities, four complete documentary series of television broadcasting, and two complete television serials by foreign and domestic Mongolists until present within about 60 years.

One of the main topics for Injannashi researchers is the textology studies of the manuscript by Injannashi.V. Professors Khishigtogtokh. Ch, Tumurbagana J, and Bukhchuluu play an important role in the textology studies of the manuscript. We found a manuscript version of Blue Sutra in 2013 owing to linguistic researcher Bayarmend and put it into research circulation. This manuscript consists of 18 pages, in some cases, ancient written traditions were kept originally, which are related inseparably to the wealthy heritage of folk and written literature. These peculiarities/characteristics attracted my attention absorbedly. However, the manuscript named "Injannashiin bichsen onisogor" was not complete, so it was possible to get some fresh news on Injannashi V's works, individual characteristics, writing skills, ideology, and so on. Additionally, we made comparative/contrastive studies on some manuscripts related to King Vanchinbal and the sons, Gularans, Gunnachug, Sunweidanchun, and Injannashi, inherited from us, then wrote and published an article named "About a manuscript by Injannashi"¹⁷.

Injannashi.V studies in Western Countries. According to Charles Bowden's note, Injannashi studies started in the 1930s in Western countries, but bigger and quality research materials, and papers, related to that period haven't been found until the present. Also, German scholar Heissig V wrote several series of research papers such as "Vanchinbal and the beginning of Blue Sutra", "The genius boys of Vanchinbal", "The studies on novels related to social thinking thematic by Injannashi V (1972. 282-292, 293-323) Moreover, Russian scholar Neckludov S U has studied the creations of Injannashi V and made his evaluation and conclusion on the peculiarities/characteristics of content, form/configuration, and ideology of the creations. (1984) Russian scholar, Riftin B L, emphasized "Trying to write Mongolian National Novel based on the long period of the tradition of far East literature, Injannashi V made a valuable contribution to Mongolian National novel development" in his creation named "The peculiarities of types and settings of Mongolian first novels". Therefore, American researcher Gombojav J Hangin published a monograph "On the artistic issues of Blue Sutra" in the journal named "Asian

¹⁷ Khurelbaatar L. Ogtorguin Tsagaan gardi.Ub.,1996

Studies" series Germany. Scholar Gombojav J Hangin has studied the Tumed manuscript of the "Blue Sutra" and wrote an interesting article about artistic peculiarities. ("Asian studies" Bonn. 1973) Therefore, Academician Tserensodnom D explained why it was named as "Tumed manuscript", and emphasized "...Kheshing, a citizen of Chang Chung city, have found over 1400 pages of manuscript and it was named as "Tumed manuscript" by the researchers. (1987. 409) Kara D, a prominent Magyar Mongolist, wrote in his creation "Books of Mongolian nomads" (M.1972) about Mongolia under the harsh policies of the Ching Qing state, he added a chapter "The Renaissance of Mongolian culture XVI-XVIII century" "..., Tsakhar king Ligden, who declared himself as a King of Yuan and Ming was defeated in the 30ies of XVII century by Manchu, and Oirat King Galdanboshgot was killed in 1697 by Manchu too. At this time, during the European Enlightenment and the century of the French Revolution, most Mongolians came under Manchu rule. During this century, the unbridled suffering covered, the Renaissance emerged in Mongolian culture". (1972.36), (1996.77) These words of the turbulent and complicated times in Mongolian history make us think about the Mongolian Culture and Literature of that time. Several researchers agree "Mongolians, as the Eastern nation, were not separate from Indian, Chinese, and Tibetan literature and culture. Scholar Heissig W wrote a chapter about Injannashi V and his creations in his book "History of Mongolian Literature".¹⁸ American scholar Gombojav J Hangin wrote and published two research papers "About the artistry of the novel Blue Sutra", and an article "About a Tumed manuscript"¹⁹. German scholar Heissig V visited Tumed Khoshuu of Inner Mongolia and found a manuscript with 1400 pages in 1941-1942. Since that time, this manuscript was named "Tumed manuscript". English scholar Charles Bowden has made research on Injannashi novel "Blue Sutra" and wrote a research paper consisting of two parts "Sino-Mongolian Prose Literature" and "Khasbuu". In this paper, he mentioned novels such as "The Blue Sutra of the Prosperous State of the Great Yuan Dynasty", "Negen davkhar asar", "Ulaanaa uhilakh tankhim" and the derisive fiction story "Chuluun deriin shuumjlel". In his research paper, Charles Bowden emphasized the double parts of novels "Negen davkhar asar", "Ulaanaa uhilakh tankhim" attracted the researchers' attention periodically in history, and it shows the controversial issues are still existing in the research on these novels. Klunis M, a Professor at London University, wrote a manuscript on "Negen davkhar asar" but hasn't been published yet. The double-part novels "Negen davkhar asar" and "Ulaanaa uhilakh tankhim" by Injannashi V were translated into Chinese twice, into English once, and into Russian briefly, and introduced to Western readers and researchers. The novel "The Blue Sutra of the Prosperous State of the Great Yuan Dynasty" was translated into Chinese, about 100 years later of first publishing. Moreover, some Russian Mongolists, such as Gerasimovich L K, Michialov G I, and Scorodumova L G, and their research creations made a vital contribution to Injannashi Studies too. For example, "Lectures of Mongolian Literature"/1961/²⁰ by Gerasimovich L K, and Scorodumova L G. studies the double parts of the novel "Negen davkhar asar" and "Ulaanaa uhilakh tankhim" by Injannashi V and wrote a manuscript for defending a degree "Doctor of Philosophy" (Ph.D.). Also, Scorodumova L G. noted in his research "It is considered there are several reasons to write a novel, the author may try to focus on his own life in the novel. I agree with his conclusion too. In the novel "Negen davkhar asar" Injannashi V wanted to show an ordinary man of some advanced representatives of Mongolian society, of the XIX century, under the Manchu repression. To achieve the goal, he decided to use some of the descriptions/depictions of the novel "Сон в красном тереме"/Улаан асарын зүүд/ by Tsao Suie-Tsin, fought for the freedom of his country against the invaders of that time. Additionally, the protagonist Bo Yui was reminiscent of this youth, so it was close to Injannashi' V to write the novel. Also, the names of the main characters of the two novels are interestingly related")²¹. Mongolian researcher Gerasimovich L K wrote in his research work "Chinggis Khan appears as an ordinary people's hero, who fights for the common people in the Injannashi V's novel. After the war, he provided the people with captures/gains of war such as goods, herds, furs, leaders, and

¹⁸ Heissig W. Geschichte der mongolischen Literatur. Bo 1. Wiesbaden. 1972.

¹⁹ Hangin J.G. Koke sudur. Research on Mongolian first historic novel written by Injannashi V. Wiesbaden.1972. 1973.

The Tumed manuscript version of Blue Sutra by Injannashi V. - 1971.

²⁰ Gerasimovich L K Mongolian Literature. /Lecture/.Elstei.1961

²¹ Scorodumova L G. The Chinese tradition in the novel Nigen davkhar asar by Injannashi V - The circuit of Mongolian literature. Moscow., 1980

Scorodumova L G. (The imaging tools and symbolism of Nigen davkhar asar and Ulaanaa Uhilah Tankhim novels written by Injannashi V") The literature theory issues of the Far East Region. Moscow., 1982

so on. During the war, he dressed as a soldier, ate the same foods, and shared the joys and sorrows with the soldiers. For example, when the warriors were thirsty without water, Chinggis Khan chewed bitter grass to quench his thirst like other soldiers too. When he prepared for the war against Golden Horde²² he met an aboriginal older man who knows the place well." They said "First of all, you have to save the feet of horses, because the mountains and the water of the north and south are different. The horses of the warriors must rest for a day at least. When they are hungry, must be fed by dry grasses to strengthen the teeth of the horse. Every day you must train the horses up and down the mountains with the saddles..., The soldiers need to put some dried meat, mill offal, yogurt, curds, and cheese in their bags and... etc". Chinggis Khan followed strictly the words of these ancestors. In the novel, Chinggis Khan said "The twelve kings were overthrown, and 75 small provinces were united under peace. My goal was achieved. The north and south became more peaceful. The main goal has been achieved." Furthermore, in contrast to "The Secret History of the Mongols", other aspects of the novel, written by Injannashi V, Chinggis Khan didn't want to become a king of all Mongols, in contrast, he refused/ abdicated the throne and said: Becoming a king- means becoming a son of heaven.

*Qayan bolun-a gedeg tngri-iyen keü gesen üg
 Qümün бүкүн-ü abu eji ni bolun-a gesen üg
 Bögüde-yi öber-ün keüked sig-iyen asaran qamyalaqu keregtei
 Gebečü nad-du eyimü yeke kүүčü čidal bayiqu ügei
 kereg jorig-yan biyelegülüge ügei bayiju
 ketü-yin aldar ner-eyin tölüge qayan bolumar ügei bayin-a.*

Furthermore, he said "I have killed 12 kings. So, it is impossible to be a king for me." It was explained broadly that he was responsible to the people/nation as well as his remorse for the conquest of a great cause in some ways. Researcher Namjiltseveen F noted "The author wrote openly definitely in his novel "Blue Sutra", "I am hating the Mongolian feudalists, sold by foreigners, and became an honest slave of Manchu". Also, he declared "Mongolian feudalists have already forgotten the people/nation for assets/treasures, drinks, and ranks/titles."²³ Researcher Michaelov G I emphasized it as "Injannashi V wrote clearly in his novel about Mongolian feudalists have neglected the people's/nation's interests, and ready to endeavor as a slave for the king of Ching Dynasty. Furthermore, "Among the Inner Mongolian writers of the XIX-XX century, the creations of Injannashi V are influenced by Chinese literature considerably. The novel "Нэгэн давхар асар" is the translation of the Chinese novel "Улаан тээрэм дэхи зүүд" and in the introduction of the novel, it was written by the author."²⁴

But Scorodumova L G has another positive view. He considers "Negen davkhar asar" to be an original Mongolian novel. Furthermore, Injannashi V tried to show the status of some advanced representatives of Mongolian society, of the XIX century, under the Manchu repression. To achieve his goal, he used/ get an idea from "Улаан тээрэм дэхи зүүд" by Tsao Suie-Tsin, a Chinese famous classic novel."²⁵ Like this, Mongolian scholars have created several types of research and expressed²⁶ their views and concepts on the peculiarities and uniqueness, values, historical background, basic characteristics of literature, relationships between folk and written literature, and the issues of tradition and innovation in Injannashi V's works.

RESULTS

²² Scorodumova L G. The Chinese tradition in the novel Nigen davkhar asar by Injannashi V – The circuit of Mongolian literature. Moscow, 1980. p. 318

²³ Gerasimovich L K Mongolian Literature. /Lecture/. Elstei. 1961 /Named as Altan Khan/

²⁴ Gerasimovich L K Mongolian Literature. /Lecture/. Elstei. 1961

²⁵ Namjiltseveen F. "The review of Blue Sutra studies". Ulaanbaatar. 1959. p6.

²⁶ Michaelov G E. The literary heritage of the Mongols. Moscow., 1969. p117

Scorodumova L G. The Chinese tradition in the novel Nigen davkhar asar by Injannashi V – The circuit of Mongolian literature. Moscow, 1980. p318

An in-depth examination of Injinash's writings confirmed once more that the order and uniqueness of 19th century Mongolian classical literature is due to the distinct form of story and composition. It was found that his works continue to be a significant legacy in the development of global literature. Injinash demonstrated his expertise by combining the distinctive Chinese narrative writing style with the traditional Mongolian writing style when composing his works. We were able to verify that Injinash was a writer with a distinct style, particularly when it came to writing stories and poems.

CONCLUSION

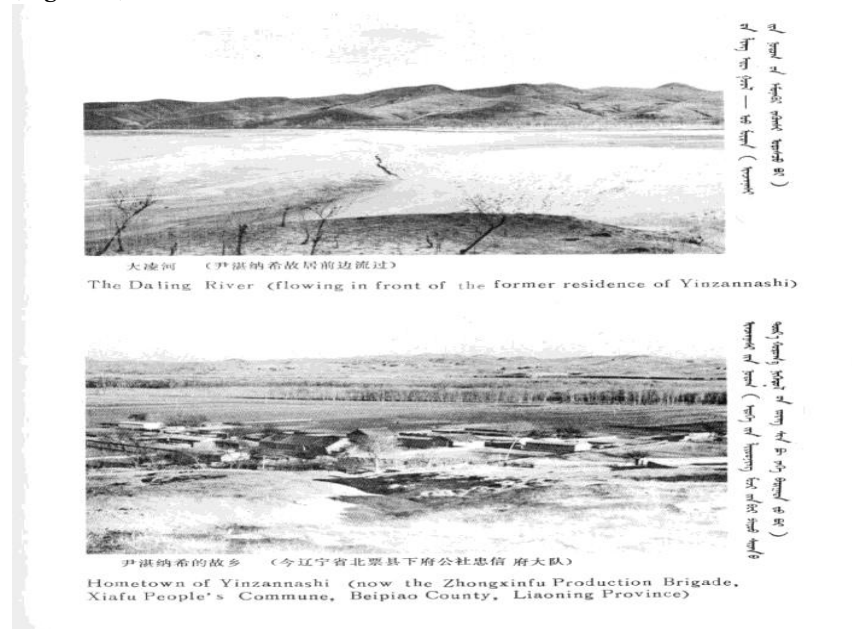
First, "The Blue Sutra of the Prosperous State of the Great Yuan Dynasty", written by Injannashi, was not only a special phenomenon in the history of Mongolian Classic Written Literature development of the XIX century but also has gained ground in Mongolian Literature development. Second, the great scholar Injannashi V has acquired historic merit for the nations, because his novel named "The Blue Sutra of the Prosperous State of the Great Yuan Dynasty" played an important role in redeveloping the conceptions for reboring the national consciousness/ moral sense, reviving, and preferring the ethnogenesis of Mongolians. Third, the values of the creations', written by Injannashi V, are the beginning, development, joints, junctions, culmination, anagnorises, keen solutions for transferring one event to another, reflection, reminiscent, fantasy /creativity, idolum/ concinnity and classic poetical literary language, unique, peculiar and poetic role and imagination, the sensitivity of esthetics, and an ability to develop perfectly of the action, has opened a new page in the history of Mongolian modern literature. Fourth, he has made a valuable contribution to the history of theoretical thinking development of Mongolian literature, culture, and philosophy through his poems; severe critical and derisive creations; the historic, imaginative, way of life, detective, and fantasy epic novels; and theoretical creations. Fifth, "Injannashi studies" is not only the powerful, vital, and inseparable branch of World Mongolian Studies but also in the studies of the autobiography and creations of Injannashi V, some vital and unsolved issues still exist today. For that reason, the joint studies of domestic and foreign scholars are crucial in developing the "Injannashi Studies" in the brand-new stage.

REFERENCES

1. Wang Tsi Huan. "Поднимаюсь на башню". Moscow., 1974
2. Galbaatar D. "The Literature Encyclopedia on Theory, History, and Criticism". Ub., 2012
3. Gerasimovich L K Mongolian Literature. /Lecture/. Elstei. 1961
4. Delger. "The main role's behavior system and structure of the Blue Sutra novel. Research journal of University of Inner Mongolia. 1988 №3
5. Jugder Ch. Development of Mongolian social, political, and philosophical thought at the turn of the XIX-XX centuries. Ub., 1972 p294
6. Zalgaa B. The role of Genghis Khan in the Blue Sutra of Kailu.. Khukh khot. 1992.p3
7. Zalgaa B. "Injannashiin onii bichig". Khukh khot., People's Press Committee. The 3rd of February 1995F
8. Zalgaa B. I was not prepared for me to start Injannashi Studies. Ub., the 20th of February, 2014, Beijing /Interviewed by Khishigsukh B/
9. Injannashiin nutgiig survaljilsan oilbor bichig. /In private library/ manuscript
10. Injannashi V. "Blue Sutra". Khukh Khot., People's Press Committee, Inner Mongolia. 1957. p63,72
11. Injannashi V. Tumed manuscript version of Blue Sutra. 1971.
12. Mansan. History of Mongolian Literature. Educational Press Committee, Inner Mongolia. Khukh Khot., 1981
13. Михайлов. Г.И., Яцковская. К. Монгольская литература. Москва., 1969 стр.97
14. Michaelov G E. The literary heritage of the Mongols. Moscow., 1969 p.117,145
15. Samples of Mongolian Literature. Volume 66. Ub., 2003. p116
16. The pressing issues of Mongolian languages and Scripts. Ub., 2013 /International Conference ОУЭШ-ний хуралд тавьсан илтгэл/
17. Hangin. J.G. Koke sudur. Research on Mongolian first historic novel written by Injannashi V. Wiesbaden. 1972. 1973.
18. Namjiltseveen F. "The review of Blue Sutra studies. Ub., 1959. p6.
19. Namjiltseveen F. ("The crucial roles of the Blue Sutra"). Khukh khot. The Samples of Ancient Mongolian Literature. 1982
20. Mongolian studies in China. The social science journal of Inner Mongolia. Khukh khot., 2002. №1
21. Research journal of the Teacher's University of Inner Mongolia. Khukh khot., 2001. №2
22. Sarana and Akhday U. Cultural Revolution and Art of Mongolian novels. Khailaar., 1999. p296 and 301
23. Scorodumova L G. The Chinese tradition in the novel Nigen davkhar asar by Injannashi V – The circuit of Mongolian literature. Moscow., 1980. p. 318

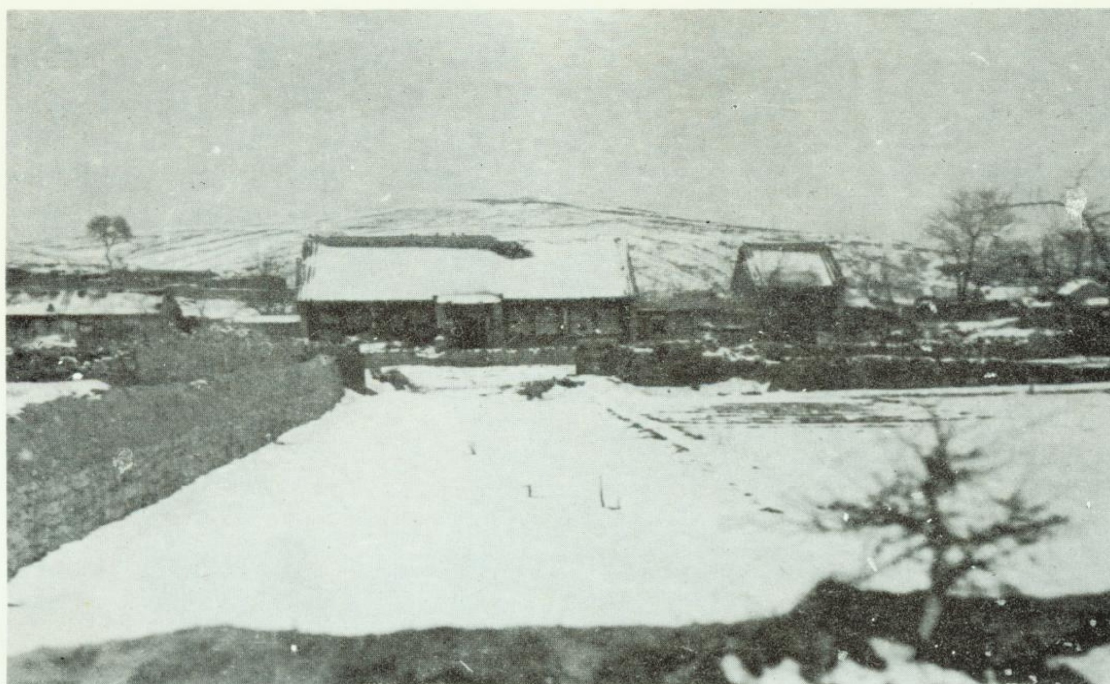
24. Scorodumova L. G.(The imaging tools and symbolism of Nigen davkhar asar and Ulaanaa Uhilah Tankhim novels written by Injannashi V").The literature theory issues of the Far East Region.Moscow.,1982
25. Sodbilig. From the Stine Table to Nigen davkhar asar. Khukh khot.,1986 /series/
26. Heissig.W.Geschichte der mongolischen Literatur.Bo 1.Wiesbaden.1972.
27. Khishigsukh B. "The Comparative Studies on the Meaning and Artistic Two Versions of Blue Sutra, Ub., 2005. 2008 /p151-164/
28. Khurelbaatar L. Ogtorguin Tsagaan gardi.Ub.,1996
29. Tserensodnom D. History of Mongolian Literature, beginning of the XIII-XX. Ub.,1981.1987.2000
30. Uye. Research on modern literature of the Mongols. Khukh khot. People's Press Committee of Inner Mongolia. 1999
31. Erdenekhad B. Perfect Harmony Creativity. Khukh Khot., 2001.Ub., 2016
32. Yanjindulam V. The role research on the novel "The Blue Sutra of the Prosperous State of the Great Yuan Dynasty" /Dissertation/ Ub.,2016
33. Golden Key (Altan tulkhuur) journal. Khukh khot., 1996., №3, p28-34
34. Biligsaikhan Ch. Modern Mongolian novel. Ub.,1984. p12
35. Bulag. Research on the historic novel Blue Sutra. Research journal of University of Education, Inner Mongolia. 1983 №24
36. Buyanbat Kh. Research on Injannashi V and his Blue Sutra novel. Khailaar. 1981
37. Buyanbat Kh. The artistic ideals of Injannashi V. Golden Key (Altan tulkhuur) journal.1982 №1

(Figure 1)



("The Shudarga Bat Khoroo" of that time)

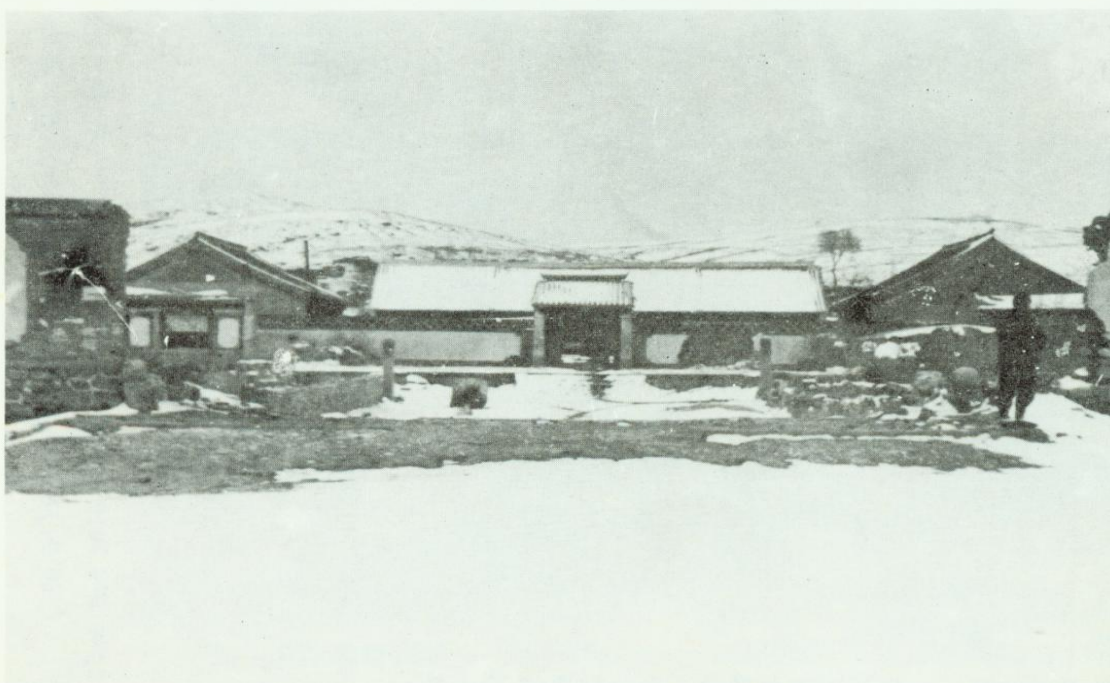
(Figure 2)



مەھەللە ۋەقە رەئىسلىرىنىڭ ئىشلىتىش ۋاقتى (1956 يىلى ۹ ئاينىڭ ۱۰ كۈنى)

忠信府遗址 (1956年摄)

Remains of Zhongxin Mansion (photographed in 1956)



مەھەللە ۋەقە رەئىسلىرىنىڭ ئىشلىتىش ۋاقتى (1956 يىلى ۹ ئاينىڭ ۱۰ كۈنى)

诚信府遗址 (1956年摄)

Remains of Chengxin Mansion (photographed in 1956)

Winter view of the Shudarga bat khoroo

(Figure 3)



Taij Vanchinbal (Prince of Golden line of Chinggis Khaan)