

The Heritage of Folk Song in Tusheet Luger Research

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Abstract: Tusheet folk songs are folk songs that have been passed down orally among the Mongolian people for centuries. They are considered intangible cultural heritage. The meaning of the word Tusheet folk songs is a type of melodious song. Many of the songs are named after real people, places, mountains, and rivers. Their unique characteristics distinguish them from other types of oral literature, and they have a much more convincing power than other oral literature, which is why folk songs have been passed down orally among the people for hundreds of years and have spread widely.

Keywords: Folk Song of Tusheet Fairy Tale, Khorchin, Mongolian Folk Song, Folk Songs and Music.

1. Introduction

The study of folk songs in the form of fairy tales began quite early. The work of collecting sources and materials and compiling them into books began early. The work of compiling, organizing, and publishing folk songs in the form of fairy tales that were passed down orally is still in its infancy.

2. Religious Murals

Tusheet began collecting folk songs from a long time ago, and the folk songs of the Dorvöd, Khorchin, Gorlos, Tumd, Uzemchin, and Ordos regions were recorded according to the characteristics of the local dialects of the region and analyzed and studied the unique phonology of each.

By analyzing the relationship between folk songs and Mongolian traditional customs, language and culture, Tusheet reflects the inner world of Mongolians, and explores the heritage and changes of folk songs in Tusheet. On the other hand, through analysis, it explores the inseparable close relationship between folk songs, culture, society and mother nature, and the song art is a fundamental study of the heritage of the time and the specific culture of the place.

Tusheet (Khyangan aimag, a mid-western part of the Khorin region) is a village in the eastern part of the Outer Mongolia Autonomous Region, belonging to Khyangan aimag. It is called "the sea of folk songs in the legends".

The folk song of the Tusheet people is the original wealth of the national art and an important national tradition of the Middle Kingdom. This song originated in the Yuan Dynasty and continued to develop from the late Qing Dynasty to the Middle Kingdom, and the Mongolian folk song has become a folk art form with a major influence on the world. Its main feature is its storytelling quality. Fairy songs have been passed down as long songs and short songs. Among them, short fairy songs are the most widely spread and inherited. Fairy songs contain human characters, stories, conflicts, and climaxes, making them a complete fairy tale work [1].

Fairy tales are an important genre of Mongolian folk songs and an important component of Mongolian culture. Oral literature is a folk work and is composed orally. It is spread orally and is maintained orally. Fairy tales are also a type of oral literature. Therefore, it is not known which person in which province composed fairy tales at this time. However, if we study them in connection with historical times and their specific characteristics, it is almost impossible to prove which

country they originated from. From the perspective of historical development, everything goes from small to large, and this is a common practice. It is evidenced that fairy tales were recorded in written records after the melodious songs. If fairy tales are based on the struggle of life, the oldest of them is before the drug war [2]. Fairy tales are widely spread and developed in the eastern countries. This is clearly demonstrated in our folk song compilation. This proves that the Mongolians of the East are talented in this tale.

Fairy tale folk songs are based on real human life and historical truth, highlighting the main conflicts of the essence of a high-level art form and integrating subtle acting skills. Fairy tale songs have been a type of folk song that reflects the best of the rich cultural heritage of the Mongolian nation based on the heroic, hardworking, and warrior lives of the Mongolian nation. The lyrics and melody of fairy tales are composed in the form of folk songs combined with singing and acting. Fairy tale songs are characterized by being depicted and acted out in order to make the people understand the words. Fairy tale songs take about 1 hour or more to sing, act, and tell the unique characteristics of the hero's character to the listeners. Fairy tale folk songs are composed in folk language and are characterized by praising the homeland of the main character of the story at the beginning of the song [3].

In the folk songs of Tusheet, there are many songs that sing about the heroes who loved and defended their homeland, remember their parents, express their love, make fun of the monk camp, and praise their homeland. For example: (Jenermaa) was a song that praised the heroes who defended their homeland [4]. The main character of the song (Jenermaa), General Nuur (the head of the unit), was the military leader of the Tusheet district. He was a sharp, brave, and skillful archer, and was the governor of the place called Telgee Mod (now Tule Mod), which is the confluence of the seven rivers of the Four Gorges. He ruled the eastern lands of the West and East Girem and kept the people in peace.

Folk songs in the Tusheet saga have different characteristics, both in terms of storytelling and musical style and genre.

The folk song melody is a selected work of art form that combines the music and literature of the Mongolian people. The lyrics of folk songs in fairy tales have a structural model, with only four or five sentences forming one stanza. The lyrics of folk songs are composed of few or many stanzas, and have more than a hundred stanzas. The melody of the song

has its own rhythm, and the musical form is usually sharp, slow, and fast, which is different from folk songs. The song rhyme is sung with a beginning and is sung in the same way at the end. The vowel is used at the beginning of the word in the end of the song. This is reflected in the symmetrical structure of the lyrics and the beauty of the melody[5].

3. Humorous Features

Love and humor are one of the main themes of Mongolian



Figure 1. Goo shoo Jee

As you can see from Figure 1, the lyrics of the song " Goo Shoo Jee " are written in a humorous way. For example,

What is the meaning of the spring day ? oh my god
All kinds of larks

I'll shake my nose until it's numb, bro.

Born with love, Goo Sho Jee

It feels like a curse.

Riding a black horse

Come and see, my dear .

Why is it called the sun 's rays?

Various species of larks sing their songs.

The beauty of the well-groomed man is reminiscent of a beautiful woman.

Get off your horse and ride your horse . Come and see it , man As I was singing, a loud bang was heard . When Te Ju turned around, he saw a man sleeping on a pile of firewood . The man was sleeping on a hot day, wearing his red robe . When Te Ju saw him, he sang this song :

No matter how much gold and silver you have,

If you are careful and careful , you will be a good person.

If you go to the Goo Shoo Jeed of the Ar family, you are my brother.

Even though it's been a cold month

Get rid of the summer heat, you'll be fine .

No matter how much wealth and money you have,

If you are looking for a good deal , you can buy hay and firewood .

If you go to Goo Shoo Jeed, you will be my brother. On such a hot day, I was able to get rid of my hairy robe and sing a song .

4. Conclusion

XIX century, a plot to divide the land emerged Mongolian

folk songs. Nowadays, many folk songs with a humorous character have been created[6]. They are based on the characters of the novel, and they depict the humorous situations of the lives of ordinary people and the love of monks, and they are created in an artistic way. The folk songs of the Tushet folk songs are derived from many humorous songs[7]. The modern and contemporary folk songs of the Tushet folk songs have formed unique and distinctive styles for each region and are different. For example:

herders abandoned the nomadic animal husbandry, moved to farming, settled in the ger house, and began a half-farming and half-herding life. From this, families and villages were formed in the steppe. Along with the changes in the natural environment and way of life, the form of Tushet music underwent a profound transformation. The songs of the steppe herdsman could not adapt to the new farming life, and gradually declined, and were separated from the music life of the people. In addition, new short folk songs, songs, folk tales and fairy tales developed rapidly, occupying an important place in the music life of society. Therefore, the lyrical music of the Non Khorchn period eventually transformed into the narrative folk music of the Namba, and the fundamental transformation was inevitable until the star.

The folk song of the story is a product of the influence of the history, nature, geography, and social conditions of the time, especially the authenticity of the content of the folk song of the story, and the richness of the artistic color, and has been passed down to the present day. In the modern era, with the development of society and the diversification of people's entertainment methods, the tradition and development of the folk song of the story are facing many challenges. Therefore, it is important for people concerned to change their traditional views and take proactive measures to protect the traditional song of the story, focusing on the current problems and the development of the folk song of the story.

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