The article depicts scientific research papers on Ravjaa (1803-1856), a prominent Mongolian writer, composer, painter, and Buddhist scholar by scientists of Mongol Studies in the world. More than 20 world-renowned scholars from over 10 countries, including Russia, France, Germany, the United Kingdom, the United States, Hungary, and the Czech Republic, have studied Danzaranravjaa's biography and literary works specifically.

ABSTRACT
The study of Mongolian literature occupies a special place in the works of scholars from countries where Mongolian studies are highly developed. The professional research works of Russian and European Mongolian scholars, which arose from the work of earlier periods and expanded as they were mentioned mainly in the diaries of religious people, scientists, and tourists, began to be published from the beginning and middle of the 19th century, known as a new period of social and cultural development. This indicates that foreign scientists began to emphasize the unique features of the history, society, language, and culture of Mongolia.

Numbers of masterpieces as the linguistic culture, including "Mongolian Literary Reading" in 2 volumes by O. Kovalevsky / 1836-1837 / [1], translation of the novel “Geser” by Yakow Schmidt, “Erdenin Tobchi” [2] by Sagan Setsen, research works and collections on the Mongolian language and literature by Kotvich [3], translation of the epic "Jangar" by Bobrovnikov, "Mongolian shamanism and black religion" - by Dorj Banzarov [4], “History's lecture of Mongolian literature” in 3 volumes by the professor A. Pozodneev [5], "The Secret History of the Mongols", "Tangad - Tibetan Boundaries and Central Mongolia" by G.N. Potanin, "The Secret History of the Mongols", the research of History and Culture by V.P. Bartold, "Mongolian Literature" by B.Ya. Vladimirtsov [6], translation of epics "Geser" and "Jangar" [7], and other works by S.A. Kozin, as well as "Mongolian Literature Review" by N.N. Poppe laid the foundation for the introduction of the great treasure of Mongolian literature to the peoples of Western civilization through Mongol studies in the Russian.


In the research papers including "Mongolian Literary Reading Book" in 2 volumes by O. Kovalevsky, "Lecture on the History of Mongolian Literature" in 3 tomes, & "Mongolian Literary Reading Book" by A. Pozodneev, "Tangad-Tibetan Frontiers and Central Mongolia" by G.N. Potanin, Laufer's
(1847-1934) "History of Mongolian Literature" by Laufer (1847-1934) [Hungary 1907], "The Writing System of the Ancient Mongols" by P. Pellio's (1878-1945), and "Bodchariya-Avadara's Commentary" by E. Heynishi were mentioned facts on the main account too. I. Mikhailov (1908-Danzanravjaa's work of the 19th Century" contain a lot of information about Sandag known as a lawyer", "Biography and literary works of Sandag known as a lawyer", "Biography and literary works of Danzanravjaa (1803-1856), a famous 19th-century Mongolian Buddhist figure, Buddhist philosopher, and poet, and many other scholars who wrote in Tibet & Mongolian languages.

Here you get acquainted with the research works of scholars of Mongolian Studies who have specially studied Danzanravjaa's writings.

First of all, it is necessary to mention the work of the German scholar of Mongolian Studies Walther Heissig [12]. He was the director of the Asian Studies Seminary for many years. He published the 1st and 2nd volumes of "The Mongolian Literature History" in 1964 and 1972. In his book "The History of Mongolian Literature" in 1972, Heissig wrote biographies of such major representatives of Mongolian literature of the 19th century as Tsakhai Gevshe Luvsanb.Boldi, Khamba Nomun Khan Agyaavluvsankhadav, Noyon Khutagt Danzanravjaa, and Ishdanzanvaanjil, as well as their works in a separate chapter.

W. Heissig wrote a short biography of Danzanravjaa presenting the survived traditionally from hand to hand manuscripts of his writing works, estimating how he is a prominent religious and cultural figure, as well as introducing in a wide range the artistic features and content of his literary works, and the works of other writers of that time, and how the Indian, Tibetan, and Mongolian Buddhist literary traditions and philosophies’ concepts were reflected in their art, and even the monasteries he founded as religious and cultural heritage. He describes the artistic features of many works, such as "The tale of the kite that clarifies time", "Doctrine for Disciples", "Praise of Galbyn", "Bayan Sumber Mountain", "Melody sung for Dadishura". "In Truth of the Praying Heart," "Prideful one" and "Ulemjiin chanar" (Perfect qualities). He researched in detail and expounded through the literary work of the author as a biographical account too. He translated quotations from books into German and provided transcriptions of other titles, paraphrasing them with additional reference as has made research highly valuable. At that time, writing such a large summary in German as a chapter in his book became a guide for scholars and readers who read German in other parts of the world. His effort was important and has been instrumental in informing Danzanravjaa's literary works more throughout translating them into many other languages. His articles like "Literary works in Mongolian Literature", "Biography and writings of Sandag known as a lawyer", "Biography and literary works of Agyaavluvsankhadav", and "Mongolian Literature of the 19th Century" contain a lot of information about Danzanravjaa's work.

The Russian scholar of the Mongolian Studies G. I. Mikhailov (1908-1986), who is believed to have brought Mongolian literary studies to a new level, wrote major works, such as scientific works on Mongolian literature of the 20th century [13], a short essay "The Mongolian Literature" in the series "Oriental literature" (co-authored K.N. Yatskovsk), and "Literary heritage of the Mongols". His book "Literary Heritage of the Mongols" [14] for the researching of "old" or pre-revolutionary Mongolian literature is still a handbook for Mongol scholars. The book provides a detailed overview of the interrelationships of the historical literary writings from the 13th-14th century's "The Secret History of the Mongols" to the medieval “Lu. Altan Tovchii" as well as of individual features and genres of works by Tsogt Taiji (prince), V. Injinnashi, Gelegbalsan, lawyer-Sandag, and Danzanravjaa. He explained how some lyrics by Danzanravjaa are similar to folk songs, and how influences of oral and written literature reflect their telling about traditional thinking of the song "Ulemjiin chanar" (Perfect qualities). Ts. Damdinsuren believed that Danzanravjaa followed the theory of the "Zohist ayalguu" (Proper melody) of the ancient Indian philosopher Dandin in his writings. It was considered to be a reasonable conclusion. "The plot of the play "Saran Khukhuii Namtar" (The story of Moon Cuckoo) does not attract attention, it was something common at that time. But this theatrical form (by Danzanravjaa) is something completely new", Mikhailov, the scholar noticed as well.

L.K. Gerasimovich defended his dissertation on a monograph "Works of modern Mongolian writer Ts. Damdinsuren" [15] He became one of the leading scholars in the field of modern Mongolian literary criticism, published numerous books and textbooks in this field, and his students grew up to become well-known Russian Mongol scholars. As an introduction to his work "Literature of the Mongolian People's Republic" (1921-1964) [16] L.K. Gerasimovich published a long review article on Mongolian literature, covering mainly the period from the 13th to the beginning of the 20th century.

Based on his lectures on Mongolian literature at St. Petersburg University, he wrote the book "Mongolian Literature of the 13th-early 20th centuries", [17] which briefly presents the biographies and literary features of the main representatives of Mongolian classical literature, including Zaya Bandid Luvsanperenlei (1642-1715), Sandag-lawyer (1825-1860), Agyaavluvsankhadav (1779-1838), Ishdanzanvaanjil (1854-1907), Genden meiren (1820-1882), B. Gelegbalsan (1846-1923), V. Gulrans (1820-1851), Luvsandondov (1854-1909), R Khishibat (1849-1916), V. Injinnashi (1837-1872), and Danzanravjaa (1803-1856). It tells the story of Danzanravjaa's work in the various genres of poetry of the time, as well as the religious and cultural concepts in his writings. In 1986, he published an article entitled "Secular ideas in Danzanravjaa's lyrical poetry". [18] Presenting here the brief biography and literary works of Danzanravjaa, the author notes, "Most of his poetry cannot be interpreted solely from a religious point of view. There are dozens of lyrical teachings, praise, and hymns about the motherland, nature and love that need special study."
In 1979, N. Poppe, a Mongolian scholar who wrote an overview of “Mongolian Literature” [19] in the Soviet Encyclopedia of Literature, published an article entitled “Noyon Khutagt Ravjaa and Mongolian Folklore” [20]. Comparing Danzanravjaa's duet “The Goose and the Man” with many versions of the song “Old Bird”, popular among the Mongols, such as the Buryat, Oirat, Ordos, and Khalkh, the author notes that it has become a separate independent work due to different poems, and their text and content were changed. A. Melekhin, a Russian scholar of Mongolian studies and translator, together with G. B. Yaroslavtsev, a poet and translator, translated into Russian the works by Danzanravjaa like “Khurmast Tenger” (The Sky), “Urkhan Khongor” (Warm breeze), “Ulemjiin Chanar” (Perfect qualities), “Khirgui Tungalag” (Clean and Transparent), “Uujimkhan Zuniin Gurvan Sar” (Long three months in a summer), “Shame, Shame”, “Two Geese”, “Four Seasons”, “Relaxing”, “Wanting One”, and “The tale of the kite that clarifies time” and published them with a detailed introduction and commentary.

Alexander Pedotov published an article in “Tibet” magazine, Volume 2 and 14, 1989, entitled “Ravjaa's Role in Mongolian Tibetan Literature” [21]. It is interesting to note that the influence of the sixth Dalai Lama Tsanyanjamts’ writings is reflected in Ravjaa's works and that Ravjaa's writings have a folklore tradition. He also believed that the prevalence of the “Me” in Buddhist philosophy was a novelty in Ravjaa's writings. He noted that the morality in writings by Ravjaa was the main form of Mongolian moral poetry that had been handed down from ancient sources, such as ‘The Secret History of the Mongols’. Ravjaa transcended the philosophical views of Buddhism and began to write the secular lyric, natural, romantic, and inner lyric poems, as well as poems praising the beauty of women. Nothing could stop his emotion. Therefore, it is believed that Ravjaa's work, which is the main representative of Tibetan language literature in Mongolia, has developed in two main areas: civic lyricism and Buddhist literature.

L. G. Skorodumova published a short article “Some comparisons in the works of D. Natsagdorj and Danzanravjaa” [22] in the 4th section of the 22nd volume of the journal “Literary Studies” of the Institute of Linguistics of the Mongolian Academy of Sciences, as well as in the collection of the researcher of the Mongolian language and thought “Enlightenment of the Universe” [23]. The author considers, “The nineteenth century was a golden age of culture, literature, and poetry for both Russia and Mongolia.” Both Ravjaa and Natsagdorj opened the pages of a new generation of art, and they being enlighteners were remarkably versatile talented due to the unique nature of the historical conditions in which they lived. She compared the works of Danzanravjaa and Natsagdorj under the idea that they were the pioneers of the historical period in which they lived. She wrote an interesting article entitled “Symbols of the Seasons of Mongolian Classical Poetry” and researched comparing the features of poetic thought of poems by Danzanravjaa, Injinnashi, and D. Natsagdorj described four seasons.

Simon Wickham-Smith, a graduate of King's College in England with a degree in English Literature, a Buddhist philosopher and translator of Mongolian Tibetan literature, translated Danzanravjaa's poetry into English and published it in 2006 under the title “Perfect Qualities” (Ulemjiin chanar). As an introduction to the compilation of the translation, he estimates: ‘Although natural and real-life are simply portrayed due to the perspective of the red stream of Buddhism, it is important to emphasize that the connection between real life and the mind is described in his fiction as complex. Ravjaa does not mean the goodness of Buddhist philosophy, but for average readers, his writing seems to be intended to show us directly how the universe we live in is close to real nature. Buddhism proves the world all the time in a hidden, negative and complex way. He directed our minds to bring this assertion about the world closer to reality. You are not looking for Buddhist concepts in the writings of Ravjaa, but his literature itself provides such ideas directly. This is why it is not difficult to translate it into English for reading.’ [24] Wickham-Smith has published poems by Ravjaa, including “The Tale of the Kite That Clarifies the Time”, “Khormusta”, “The moral words taught to Gevshe Sharav”, “Your Perfect Qualities”, and “Shame, Shame” as in one English volume. In addition, he presented a short account of Mongolian poetry in the “Encyclopedia of Poetry and Poetics”, [25] as well as Danzanravjaa, Injinnashi, and B. Yavuhulan.

While studying at the University of Paris, Borbalo Obrushansky studied Danzanravjaa's autobiography and wrote a report entitled "D. Ravjaa" in which he made an offer that Danzanravjaa's religious and secular poetry be compared to the renaissance in Europe.

Petra Szemacha, a translator, German scholar of Mongolian Studies, translated the duet / drama "Story of the Moon Khukhuu" by Danzanravjaa into German and published it in 2008 [26]. According to the translator, this is the first time that Noyon Khutagts' novel has been published in full in German, in order to give German readers a deeper understanding of Danzanravjaa's Buddhist teachings, Mongolian theatrical works, and language and culture.

Journalist Mikhail Kohn also published a small anthology, "Lama of the Gobi"; in English in 2006. It is divided into 13 chapters, including "Ravjaa and Buddhism", "19th Century Mongolia", "Theatre in the Gobi", "The Great Poetry", and "The Renaissance person". The book is compiled with an introduction, conclusion, and appendix. It has four main sections. The first section contains the author's travel notes about Khamar Monastery and other places related to Danzanravjaa's life, and the second part includes interviews with scholars; third, Ravjaa's own writings (his biography, poetry, and plays); The fourth contains interesting facts about Mongolia in the 19th century.

In conclusion, the analysis of the work of Ravjaa, published in Western languages, such as Russian, English, and German shows the following. More than 20 world-renowned scholars from over 10 countries,
including Russia, France, Germany, the United Kingdom, the United States, Hungary, and the Czech Republic, have studied Danzarvajaa's biography and literary works specifically and put it into circulation of the scientific research in their countries. And dozens of social, religious, and cultural figures and translators have written about him in their books. He is primarily famous for his poetry, but is also known for his prophecies, and treatises on medicine, philosophy, and astrology. There are over 300 poems, 100 songs, numerous religious paintings, and a variety of Buddhist, philosophical, medical and astronomical treatises, theses and monographs written by Danzarvajaa in Tibetan and Mongolian of which 170 works in Mongolian and over 180 in Tibetan have survived to this day. In addition, it is interesting to note how Danzarvajaa's works have been studied, translated, and disseminated in Asian languages such as China, Japan, and Korea.

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MILITARY VOCABULARY IN AZERBAIJANI LANGUAGE

PEZIOME

The article discusses the development of military vocabulary in the Azerbaijani language. For this purpose, military words used in literary language in different historical periods are used. Military vocabulary is analyzed for development activity. The article shows that military words were used in two directions in the Azerbaijani literary language. The first is words that are used in a real sense, and the second are words that are used for stylistic purposes. The richest source for the preservation of ancient military words is considered to be the artistic style, and this idea is confirmed by factual materials. In addition, the article discusses the development of military vocabulary and the emergence of new words in this area during the Second Karabakh War.

SUMMARY

The article discusses the development of military vocabulary in the Azerbaijani language. For this purpose, military words used in literary language in different historical periods are used. Military vocabulary is analyzed for development activity. The article shows that military words were used in two directions in the Azerbaijani literary language. The first is words that are used in a real sense, and the second are words that are used for stylistic purposes. The richest source for the preservation of ancient military words is considered to be the artistic style, and this idea is confirmed by factual materials. In addition, the article discusses the development of military vocabulary and the emergence of new words in this area during the Second Karabakh War.

Keywords: language, meaning, symbol, flag, military.

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