


Principles of God in Nomad Epics

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Abstract: The Mongolian folk heroic epic is a giant dinosaur of early oral poetry, a complex of multiple forms of the oral art tradition. Therefore, the Mongolian folk heroic epics have created many types of studies covering the wide scope of epic studies from ancient times until now. Herein, dozens of books and articles have been written and published, such as the study of character description of Mongolian heroic epics, the study of symbolism, the study of historical methodology, the biographical works of epic writers, and the rituals of epics. As far as we know our academics have compared and studied the hero of heroic epics from many aspects, nonetheless, there has not been any research that studies the hero as a god exclusively. Therefore, in this article, we have tried to compare the examples of some heroic epics as an exclusive study of the concept of "God in Mongolian heroic epics", which will raise issues such as how the concept of god exists in heroic epics, what kind of symbolism is appropriate, what logical meaning is attributed to it, and will the comparison contribute to another topic of research in the field of heroic epic studies.

Keywords: *heroic epic, hero, Gods, deities*

The Mongolian folk heroic epic hero as a God/deity:

As we look for how the origin of the word 'God' is explained, in Buddhism it is a lengthened form of the Indian word '*buddha*' (Serjinnervid, 2011, p. 45). Conversely, the Mongolian famous scientist academician Tserensodnom D annotates that "in Samgari, (Mong. *Samgar*; Khal. *Самгар*) two successive letters "d" are pronounced with the sound "r". For this reason, the word "*Buddha*" (Mong. *Budda*; Khal. *бүддә*) is called as a "*Burhan*" (Mong. *Burhan*; Khal. *бурхан*) in Mongolian language". To be more precise, it is a combination of two words; <<*Buddha* in Samgarid, and Sanjaa or "*sanvaa*" and "*jaiva*" in Tibetan, which meaning is "sanctified" and "lightened" in Mongolian. What was the meaning precisely, what has been sanctified and what has been lightened has the broad meaning of "the removal/sanctified of bad feelings/thoughts" and "the spread/lightened of wisdom">> (Purevbat.G, 2006, p. 250). Based on all of this, the deity that has been sanctified and purified from the negative qualities of the mind and enlightened by the light of knowledge is called "Buddha" and the teachings/doctrines addressed by the Buddha are called "Buddhism". It can be mentioned that the deity that has been enlightened in through mankind history is Siddhartha Shakyamuni. Hence, in the Buddhism, a perfectly enlightened person who has lightened knowledge and a sanctified mind is called a god/Buddha. The main point of view of the Buddhism in the Mahayana Sutra is about being a good person, and the concept of Buddha teaches that the concept of Buddha originates of human and comes

back to human, and that everything depends on the body. Consequently, in the Mongolian folk heroic epics, dozens of gods such as Mahakala " (Mong. *Mahakala*; Khal. *Махакала*), Zonkhow" (Mong. *Zonhov*; Khal. *Зонхов*), Ochirvaan" (Mong. *Ochirvaan*; Khal. *Очирваан*), Jamsran" (Mong. *Jamsran*; Khal. *Жамсран*), Namsrai" (Mong. *Namsrai*; Khal. *Намсрай*), Tsamba" (Mong. *Tsamb*; Khal. *Цамб*), Lham" (Mong. *Lham*; Khal. *Лхам*), Choijoo" (Mong. *Choijoo*; Khal. *Чойжоо*), Gongor" (Mong. *Gongor*; Khal. *Гонгор*) etc. are described, and they are seen as heroes of epics, or the hero is depicted as a God. For instance, in "Jangar" (Mong. *Jangar*; Khal. *Жангар*) epic the ten virtuous heroes of Jangar were named after the ten deities: "Teacher Bigermejid Dalai Tseren hero was a deity Jigjid¹", "Selmen hero was a deity Ochirvaan", "Khazar Guzen hero/baatar, who was the son of Damba Dalai, king Khar Khul with double layered lambskin garment, was a deity Gombo²", "The knight on the white horse, who was relative of Handsome Gombo, was a deity Gongor³", "Sonom the wise astrologer, was the deity Choijoo", "The Gorgeous Migmiya son of the universe was the deity Lham", "Blue faced Bazai hero was a deity Shalsh⁴", "Yellow Naughty hero was a deity Namsrai", "White Iron hero was a deity Tsamba⁵", "The Crazy Red Hero is the Red Guardian (deity Jamsran)⁶". However, it can be seen in the footnote about the gods that they are named according to the appearance of the gods and heroes. In addition, it described Jangar's residing place as:

In front of the place
There resides
millions of

Deities (Damdinsuren.Ts, 1963, p. 162). Furthermore, it describes Jangar's residing place locates in the back of the million deities as follows:

He got down at the jade silver
door of Jangar, who became
Deity Which was on the Bumba
seashore (Damdinsuren.Ts, 1963,
p. 121).

From this, it can be believed that becoming a god in the epic is not the meaning of dying and becoming enlightened, but because he conquered his enemies and became a king, he earned the title of God. In the description of the titles of the heroes that indicate similar meaning of this: **In the epic "The Wise King Khambuudai of the Man amongst Man and sharpshooter"** In the illustration, the mother of the Wise Khambuudai's horse asks the the Wise Khambuudai's horse following:

¹ Jigjid deity is very majestic and fierce, dark blue colored, has 9 faces, 34 hands, 16 feet, right hand folded, left hand extended. He is standing while holding his blue yum Dorjroolana.

² Gombo Mahakala (Ikh Khar): Mahakala has been known by names such as Gombo, Legdennagwu, Chagduggombo, and Gombo barchadgungsel. He is the main guardian deity of the Gelugva religion.

³ Gongor (white Mahakala) is the deity of removing obstacles and accumulating wealth. He is white colored, one-faced, slightly fierce, with six arms, in the first right hand holding a wish-granting zendemeni, in the first left hand holding a skull full of treasures, in the two middle hands holding the dorjdug, which removes the destitution, suppressing the three worlds with a power, holding a fork in three ends, and in the lower two hands, holds a jhandevu (a kind of bell) that calls the bodhisattvas, and a trigger hook that attracts the cosmos nirvana. Standing on his both legs, the male and female elephants are trampled under the soles.

⁴ Shalsh (four-faced) is dark in color, mighty and fierce to capture the power of the enemy, four-faced, four-armed, holding a digug and a sword in both right hands, a skull and spear in both left hands, the center of the four faces are all black with ferocity, and the round red eyes are perfect, sharp fangs and covered with a tiger skin apron decorated with small bells, and the color is as black as thunderstorm clouds, his right leg is bent, and he is trampling the enemy with his left leg.

⁵ Deity Tsamba was made as a guardian deity of the Lawon Badamjunai religion. It is different from Tsamba, which are the Ishura, Khurmast, and Tsamba deities of ancient India, and exists as a ferocious deity.

⁶ The Jamsran deity is well-known among the Mongols as a fierce red deity. Jamsran is a fierce red colored, one-faced, two-armed, with a copper sword floating in the sky in his right arm to cut off the life of a sworn enemy and holding a bow and arrow in his left arm, while holding the heart of an enemy.

Comes near the horse and asks
Have you conquered your
enemy? Have you earned
sacred fame?
Have you suppressed the villains?
Have you earned fame as deity?
(Narantuya, 1991, p. 161)

In Epic of Jangar, it demonstrates that the fortunate period buddha presides over the social times of the life, which is depicted in the sense that he presides over many heroes/warriors as follows:

Bogd Jangar Khan, who
was suppressed the war
was earned the sacred
fame was succeeded
many others
was achieved the title of many deities
In fortunate period of one thousand
buddhas Presides over (Bayasgalan,
Jangar-XVII, 2011, p. 148).

Here, it states that the Jangar became the Bogd Jangar Khan after suppressing the war, gaining the respect of others, and achieving the title of deity. It shows that in the heroic epics, the concept of God/deity is related to a person, and precisely to the person, whose reputation and fame can be reached to the sky, who can be compared to a god. Additionally, when describing the hero in the khalka folk epic "Khan Harangui the son of The Thousand- and Five-Hundred-Year-Old Myatal Ugui Khan", it says:

This Khongor Shar Baatar with manly
seriousness Apparently, is the incarnation of
Bodhisad Apparently, is the body of a genuine
God
Apparently, is the suppressor of the countless witches and
monsters (Katuu.B, 2006, p. 520).

which emphasizes that he was a real man, who suppressed many witches and monsters, with body of God and the incarnation of Bodhisad" (Mong. *Bodhisad*; Khal. *Бодхуцад*) In general, the hero of heroic epics is not directly named after a God/deity, but they are named after people, such as Jangar, Dani Khurel, Khongor, Bum Erdene, etc., and are Gods/deities. Therefore, the concept of God/deity in Mongolian folk heroic epics is famous heroes who are with extraordinary birth and perfect in bravery and knowledge. Similarly, when describing the birth of Ergel Turgel, the hero of the epic "Ergel Turgel" it says:

Ochirdar Buddha/deity was created and
born above the head
Zonkhov Buddha/deity was
born on the crown
Mahkala Buddha/deity was not forgot
and reincarnated for eight hundred
times In the forehead (Katuu.B, 2006,
p. 574).

The part described the hero as a magnificent warrior who contains all the characteristics of the

god/deities such as Zonkhov, Mahkala, Ochirdar etc. Therefore, it alludes that the hero in the heroic epic is born from more than one God. But the birth of the above-mentioned hero is a repeated appearance many heroes of heroic epics.

Comparison of mindset values within the influence of epic gods/deities

First, the origin of any origin idea is related to the gods. Therefore, comparison of the influence of gods/deities in heroic epics will help to understand the purpose, ideas, and mindset of epics first. Ancient Greeks believed that each natural phenomena in the world had their own Gods with some kind of hidden magic and power. The characters such as gods and demons in the epics of the Iliad and the Odyssey directly affect the fate of the heroes. In the Trojan War, Olympian gods such as Apollo and Aphrodite argued on the side of the Trojans, while gods such as Poseidon and Athena sided with the Greeks and assisted their cause. In one example of the influence of the gods, the Achaeans, while destroying a nearby village outside the city of Troy, presented a beautiful girl as a gift to their great general, King Agamemnon. She was the only daughter of an old man named Chryses, the priest of Apollo, so Chryses offered a sumptuous gift to King Agamemnon to get her back. The old man, who was offended by being insulted and thrown away, requested, and prayed Apollo on the sky to throw a curse to Agamemnon and punish severely. Enraged by the humiliation of his faithful priest, Apollo spread a perilous disease among the Greek soldiers, and the corpses of the Greek soldiers filled everywhere due to it. This motif shows that the power of the gods, the true faith of the priest of the god and the punishment of ratters against gods. According to these, the gods are the superior level of the heroes and the idea that "the Trojan War was instigated by the gods, whose main purpose was to end the age of mighty heroes on earth and to create the current age of the lowly people" (Ayurzana, 2003, p. 18).

At the height of the development of the epics of the Iliad and the Odyssey, belief/mindset spread over that the gods are superior to humans in terms of their magic, incarnational abilities, and capabilities, and aimed to convey the idea that God rules over everything. Indeed, the famous psychologist, methodologist and analyst Carl Gustav Jung firmly believes the idea of faith that: "In Christianity based western world believes that man is entirely dependent on the grace of God, or on the temple, which is considered the only means of salvation on earth by the will of God. However, in the Eastern world, the only reason for man's self-respect and enlightenment is to firmly assert that one is human and to "liberate oneself". Religion is the maintenance of psychology, and its peculiar beliefs, even when talking about the affairs of people who have forgotten their own religion or do not know it at all, always express it (Dulam, 2007, p. 381). Consequently, in the arts and creations of sedentary western civilization, there is demonstration of a faith and belief that God is the noblest perfection and that man lives under his love and control. In Buddhist psychology and thinking, man is a self-liberator, and Mahayana sutra teaches that the better a person lives, the better his destiny will be. Accordingly, at the beginning of the development of the epic, Mongolian folk heroic epic has the meaning of educating and encouraging the people to be hero, which indicates the idea that the hero is the most invincible power in the world. In instance, in the epic of Jangar section, Jangar was placed in the position of a god, although he was seed of a man who has no enemy to fight against and who is strong enough that anybody overcome: the son of Tahi Buudan Khan (Mong. *Tahi Buudan Han*; Khal. *Тахи Буудан Хан*), the great-grandson of Dootol Zambal Khan (Mong. *Dootol Zambal Han*; Khal. *Доотол Замбал Хан*); the son of Uizen Aldar Khan (Mong. *Uizen Aldar Han*; Khal. *Үйзэн Алдар Хан*), who strokes and fights with generation; Uejin бага (Mong. *Uejin бага*; Khal. *Үежин бага*) knight Jangar, Buddha Bogd Jangar (Mong. *Budda Bogd Jangar*; Khal. *Будда Богд Жангар*), where there is any lord to rule over him, there is any enemy in war, who lives in the middle of four seas: Sugar Sea, Brewery Sea, Honey Sea and Other sea. Buddha Bogd Jangar", who has any enemy to fight against (Bayasgalan, Jangar-

XVII, 2011, p. 71) .

As the heroic epic begins, the hero's status increases as he connects with the divine deities, however, it is written in such a way that the influence of Buddhism increases as it progresses towards the end of its development, and the influence of the gods on its heroic deeds increases, which emphasizes on hero was born with the blessing of God. Nevertheless, how the influence of Buddha/deity is reflected in how the epic of the singer illustrates, where can be seen that it is not relevant to the origin of the heroic epic. In addition, in many Khalkh people versions of the heroic epic of the Khan Kharangui, there is a description which stands out from other epics and quite interesting that Khan Kharangui talks about a hero born to fight against Heaven and competes with Earth. Mongolian scientist Narantuya R wrote and believes that the epic of the Khan Kharangui was the archetype of the ancient epic preserved: <<The epic of Khan Kharangui preserved the reflection of the time when the world was divided into "earth and sky", so the hero became famous as "born in rebellion against the Heaven and competes with the Earth". Therefore, she considers that "heaven and earth" is an expression of the name that has changed and evolved under the influence of opinion, heaven and its mythic thinking, which is the ancestral form of the character, and "heaven Sun", "earth sun", "*khan khurmast* lust", "the core of heaven and earth", the three worlds of shamanism and the disintegration of the heavens or the >> in the 14th volume of the series "Oral Literature Studies". Subsequently, in epic of Geser's, the Geser is talking to his mother after he was born as a son of the Senlong prince of Ling, Tibet: My mother, I squinted my right eye to leer at vulture witch. I see directly with my left eye to perceive both destiny and fate accordingly. I spread my right hand and cut off all the opponents. I fisted my left hand to hold and conquer everything. I raised my right leg to spread out the Buddhism. I stepped on my left leg to I trample punish on the heretics. I was born while clenching my forty-five white teeth to devour might of ferocious witches" (Katuu.B, Research on Mongolian epics Volume one, 2013, p. 77). Here it shows the birth of Geser as the symbolism of pure Buddhism. The image of fierce deities of Buddhism has the illustration of raising the right leg and stepping on the left leg, holding the left hand of the alms to conquer everything, squinting the right eye to suppress the vulture witch shaman spirit or the shamanism; and looking directly with the left eye, which means that saw his destiny to spread out Buddhism from the east. This indicates Buddhism influence in the heroic epics. Therefore, through a very detailed and careful comparative study, Mongolian folk heroic epics can be classified into two main states: the epics of the shamanic period and the epics of the Buddhism period generally. However, just as when scraping the gold, draws out gold, a literary work embedded with the primitive form of any religion, retains the precious image of the primitive religion in the depths of the subconscious, in the same way, it exists forever in the scope of the mentality of sedentary and nomadic civilizations. Correspondingly, as the epic moves further away from historical reality, it acquires an increasingly eloquent epic character, but retains its own characteristics of that sedentary and nomadic culture. Conversely, when the nomadic culture transfers to the sedentary culture, the duality characteristics of the epic begins to appear. [The case where nomadic culture transfers to the sedentary culture are rare and almost non-existent in cultural environments] In instance, both of Khalimag and Mongolian Jangar epics belong to the same period in terms of origin, then again, they are different in terms of description and illustrations. It is not two different things at all, one evolved based on the other, and the other one evolved in the wind of time according to the criteria of sedentary life hood practices, so Jangar is not a new thing at all. As written by Burdukov, "The western Mongolian aimags were called as Khalimag in Russian and European literature, when migrated to the Volga River from Zuungar since the first half of the 17th century. However, everyone knows that one of the original aimags, which was left behind in Asia, is still called Oirad... There is the term Jangarch (Mong. *Jangarch*; Khal. *Жангарч*) (the person who tells the heroic epic of Jangar) only among the Khalimags of the Volga River region. The probable

reason is that the Khalimags brought one big heroic epic Jangar to the Volga River.” (Zagdsuren U, Luvsanvandan S. 1966. pp:80) From this point of view, when transferring from a nomadic civilization to a sedentary civilization, the Khalimag Mongols changed the heroic epic Jangar under the influence of the sedentary culture of the same civilization, and perhaps the other epics were absorbed by epic Jangar itself. In instance, the white ger of Mongolian Jangar without straps became a house with golden net in Khalimag Jangar. Moreover, when the epic is sung, it is not sung with the shaman fiddle, but with a two-stringed *tovsluur* or a three-stringed *dombor*. On the other hand, the appearance and musical sound of these singers' melodies are very similar to the tones of the shaman's calling... B.Ya. Vladimirtsov recorded the melody of Bayad's Parching epic in the 1910s, which was very close to the melody of Jangar's Khalimag Shawal Davaa epic of Jangar in 1939 (Zagdsuren.U., Luvsanvandan.S, 1966, p. 82).

Therefore, whether the nomadic behavior becomes sedentary or, in very rare cases, sedentary to a nomadic civilization, the basic pattern remains unchanged. It is natural that the deep religious, mythic, dogmatic or any religious aspect of humankind mindset is always preserved to a greater or lesser extent. As a result, the shamanic deity callings in the heroic epics that have been handed down to us through the stages of shamanism and Buddhism, are undoubtedly preserve the duality form with Buddhism illustration somewhere.

Other characters in Mongolian heroic epics as gods/deities

It can be observed from some examples that when portraying the parents of heroes of Mongolian folk epics, they are described as gods. In instance, dozens of epics with names such as: the full name of the Bayad folk epic "Bum-Erdene" is "Bum-Erdene, a noble man with a Father Burhan Khan and a mother Buram Queen", "Khan Kharangui son of the thousand five-hundred-year-old Myatal Khan", "The old dragon wise khan who lived one hundred and fifty-five old", and "Taliin Khar Bodon" (Mong. *Taliin Har Bodon*; Khal. *Талын Хар Бодон*) can be named. Judging from the names of these epics, Bum Erdene's father is directly called a *Burkhan/Buddha*, might be because he was famous as a living god with the same power as a god. There is no such thing as a person who lives to till 1,500 years old in the Zambuu continent, and this is an exaggeration of oral tradition, however it may be related to the fact that epic heroes are considered as gods. But then again, the epic of "Taliin Khar Bodon" is Uriankhai epic in which the heroes are five wild boars and five masters. These are five separate epics about five wild boars includes five different events, five different lives, born in five different countries, and have five different deities (Tsoloo.J, 1996, p. 68). Therefore, the epic of "Taliin Khar Bodon" is an epic about the master deity. Master deity word meaning is the ancestral spirit and soul. Hence, the god, the master deity or divine being of enlightenment is related to the meaning of the divine being for the Uriankhai folk. There is a ritual of Uriankhai: "The Uriankhai folk take the last breath of a dying person in cotton or grass, which called the ritual of collecting breath and worshiped as the master deity or spirit of the ancestors" (Tsoloo.J, 1996). Thus, it is known that the Taliin Khar Bodon in the above epic is portrayed as a god/deity. In this way, the hero's parents and descendants are considered as gods. In instance, in epic of Jangar, it says:

Have I left my magnanimous father
Without any male offspring?
Have I left my magnificent Burkhan
mother Without any virtue/ abundance
(Damdinsuren.Ts, 1963, p. 88).

In fact, this quote describes the traditional way of life of Mongolians who do not leave their father without any son and the mother without any care and love of the son and states his mother as

magnificent Burkhan mother directly. Further, in the spoken Mongolian language, the people Mongolians respect and love the most are literally called as gods, such as "my mother is my *burkhan/buddha*", "my son is my *burkhan/buddha*", "my *burkhan/buddha* father", etc. Therefore, it is obvious to describe the hero of Mongolian folk heroic epics openly as a god due to the hero is an image of absolute yearning of the nomadic Mongols. Similarly, in "Jangar", which was translated by Dugersuren T, the hero's queen was directly called the *Burkhan/Buddha* white queen:

Burkhan/Buddha white
queen Put on back
The dyed silk reins
Which kneaded while sitting and
standing to the grey silver pommel.
(Damdinsuren.Ts, 1963, p. 241).

There are descriptions portraying the hero's horse as a God/deity as well, for

example: He rode away without rattling
The bronze silver foot lever of right
side Causing the millions of
burkhan/ buddha bucking... (Damdinsuren.Ts, 1963, p. 170).

Considering the use of the word "causing bucking" in this description, it is definitely a description of a horse. Though, instead of using a word horse, it said "millions of *burkhan/buddha*". According to this, in ancient times, *burkhan/buddha* meant something precious and exquisite, which occupied a large space in the human heart. The horse is the most precious valuable for the heroes in the epics. Nonetheless in the epic "**The Old Dragon Wise King Who Lived One Hundred and Fifty-Five Years**":

Riding his chestnut *burkhan/buddha*
horse Went into one thick willow bush.
Tied the chestnut *burkhan/buddha*
horse from willow... (Mendjargal.T.,
Khurelsukh.J, 2003, p. 272)

In epic of Jangar, it praised the heroic worthy horse as God/deity as following:

The *burkhan/buddha* blue horse of mine

Which doesn't get fatigued after running through Buman king country (Damdinsuren.Ts, 1963, p. 244). Since that time, horses were the main force of battle, and for heroes, they were the most valuable companions and loyal advisors. Horses in heroic epics speak in human language, able to do magic spells, always support their master, and are portrayed wiser than their master, hence, the description of the horse as a god/deity often occurs in most heroic epics. However, in some cases where the character of the monster in the epics was named after the god/deity were carefully observed as well. For instance, the atgar khar monster with fifteen heads was named after the god Yadam Gegeen in Bayasgalang T's epic of Jangar (Bayasgalan, Jangar-XVII, 2011, p. 79). In that epic, the word Gegeen is used in the connotation as God/deity. Since Jamsran and Namsrai are referred as Gegeen or deities as well. In this way, in the Mongolian heroic epics, it is a name of honors to call the heroes as God/deity, hence certain protagonist, queen, horse, or monster with power are entitled as God/deity.

CONCLUSION

- The origin of the word *Burkhan* is explained as Buddha in Buddhism.
- In heroic epics, earning the title of "hero" is described as earning the title of God/deity. The main


hero of the epic shall be portrayed as a living god/deity, who has the title of God/deity and is called a living god who leads others and is virtuous.

- The hero's loyal and worthy horse is described as a god/deity, such as "god/deity blue horse", "God/deity *zeerd*", etc.
- The hero's parents are referred by the general name of God/deity without mentioning their real names.
- The birth of a hero is more symbolic than the birth of a commoner, like the birth of a Buddha.
- It is said that the residing place of the hero as the abode of many gods, etc. and describing it as god/deities sanctified realm.
- As a conclusion of all above, in the heroic epics of the nomadic Mongolians, the word "god/deity" refers to any person or animal that is respected, personified, or exalted.
- In the epic literature of sedentary culture, gods influence the hero's deeds and victories directly; while in Mongolian heroic epics, all actions depend on the strength and wisdom of the heroes themselves, and they are named as Gods/deity.

Нүүдэлчдийн туульс дахь Бурханы зарчмууд

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Хураангуй: Монгол ардын баатарлаг туульс нь аман зохиолын аман уламжлалын олонх хэлбэрийн цогц, эрт үеийн аман яруу найргийн аварга том гүрвэл юм. Иймд эртнээс эдүгээг хүртэл монгол ардын баатарлаг туульс нь туульс судлалын өргөн цар хүрээг хамарч олон төрлийн судлалыг бий болгожээ. Үүнд монгол баатарлаг туульсын дүр дүрслэхүүний судлал, бэлгэдэл зүйн судлал, түүхэн арга зүйн судлал, туульчдын намтар уран бүтээл, туулийн зан үйл гэх мэт олон арван судлал судалгааны ном, өгүүллүүдийг бичиж хэвлүүлсэн байдаг. Манай эрдэмтэн судлаачид баатарлаг туульсын баатрыг олон талаас нь харьцуулан судалсан боловч бидний мэдэхээр баатрыг бурхан болох тухай дагнан судалсан судалгаа одоогоор хараахан гараагүй байна. Иймд энэ удаагийн өгүүлэлдээ “Монгол баатарлаг туульс дахь бурхны тухай” ойлголтыг дагнан судлах нь бурхан хэмээх ойлголт баатарлаг туульст хэрхэн оршиж буй, ямар бэлгэдэл зүйтэй болох, ямар учир зүйн утгад хамааруулдаг гэх мэт асуудлыг хөндөх, туульс судлалын хүрээнд ахин нэг сэдэвт судалгааг нэмэрлэх болов уу? хэмээн найдаж зарим нэг баатарлаг туульсын жишээн дээр харьцуулан судлахыг хичээсэн болно.

Түлхүүр үг: Баатарлаг туульсын баатар, баатар, Бурхан, бурхан сахиус

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