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About the Narration of Some Magical Spells in the Epic “Khanharangui”

<https://doi.org/10.1515/modi-2025-0004>

Received March 31, 2025; accepted July 24, 2025; published online October 28, 2025

Abstract: Magical spells, which reflect the Mongolian way of life, are used in daily lives to cure diseases. They are also believed to restore good fortune, summon success, and revive the energy and morale of humans and animals. They are also considered useful for protecting against evil and danger, such as harmful speech, theft, fire, and water hazards, and for guarding against misfortune. Spells are thought to be emotionally calming and to inspire confidence, providing emotional support, hope, and peace. They are also regarded as part of a cultural tradition of living in harmony with nature, expressing respect for mountains, water, and land, using the power of nature, drawing upon nature’s power to live in balance with it. For this reason, the role of distance in the epic poem is emphasized. *Dom* refers to a set of powerful, magical words used to eliminate misfortune, illness, or evil, or to invite good fortune and well-being. It represents a form of belief grounded in faith and spiritual conviction. “Shivshleg” is a secretive utterance, often whispered or spoken softly, believed to possess mystical power through the force of words and mental focus. It has traditionally been used not only by spiritual practitioners such as shamans (*böö*, *zairan*, *udgan*) but also, at times, by ordinary people. The origins and foundational beliefs behind *dom* and *shivshleg* are deeply rooted in multiple layers of traditional Mongolian spirituality, which includes animism (the belief that all elements of nature possess a spirit), sky worship, shamanic practices, and Buddhist teachings. These beliefs have evolved and been passed down through generations, shaping a complex spiritual heritage.

Keywords: *Khanharangui* epic; mythological spells; genre

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1 Introduction

This epic combines elements of myth and legend, featuring many heroic characters, the most important being the brave warrior Khan Kharangui. It narrates how he protects his people, overcomes numerous challenges, and triumphs over opposing forces. Few studies examine Mongolian traditional beliefs and social practices in the context of spells and incantations, though some articles and presentations on the topic exist. We have tried to include and build upon those in this paper.

Why was *Khan kharangui* selected for this research? There are several reasons:

- Although research on the three great Mongolian epics – *Geser*, *Jangar*, and *Khan Kharangui* – has expanded in recent years, *Khan Kharangui* has received relatively little attention. This study aims to fill that gap.
- We discovered several versions of the *Khan Kharangui* epic, including a newly found version from Khovog Sair, performed by Juuunai, which includes a unique section known as the “Household Blessing” or “Founding the Family” episode. This inspired us to bring this version into scholarly discussion.
- The *Khan Kharangui* epic contains an especially rich depiction of spells and incantations, making it an ideal subject for focused analysis.
- Spells and incantations are deeply connected to the worldview and spiritual beliefs of nomadic Mongolians. They are a crucial part of traditional oral culture. Rather than invoking external power, these practices rely on the intrinsic energy of words and mantras to repel evil or heal illness.
- Given that comprehensive studies on spells and incantations are relatively rare, this research attempts to address that gap.

The main plot is as follows:

- Khan Kharangui is born with extraordinary qualities and a special destiny.
- As he grows, he faces trials and tests his strength.
- He battles fearsome enemies, giant serpents, and evil sorcerers, ultimately achieving victory.
- In the end, he establishes a household and brings peace and justice to his people.

The characteristics of the epic are:

- A marvelous example of ancient Mongolian oral literature.
- A blend of legend, folktale, and heroic narrative.

The epic reflects traditional customs, rituals, and nature-centered beliefs. It is significant for understanding the customs and lifestyle of ancient Mongolians. *Khan*

Kharangui represents a classic example of Mongolian epic poetry, combining heroic narrative, mythological elements, and symbolism.

2 Key Aspects of the Research

2.1 Content

The story is rooted in heroic legend. The protagonist, Khan Kharangui, embodies strength, justice, and bravery. He overcomes various obstacles and defeats his enemies, ultimately fulfilling his noble mission. This reflects a common feature in Mongolian epics: the heroic journey of a central figure.

2.2 Structure and Composition

Like most Mongolian epics, the structure follows the traditional pattern of introduction, development, climax, and resolution:

- Begins with blessings and praises.
- Describes the hero's origin and powers.
- Continues with the central action involving trials and battles.
- Ends with victory and the establishment of harmony.

2.3 Literary Features

- **Imagery:** Vivid descriptions of nature and characters using metaphors, antithesis, praises, and verse forms
- **Symbolism:** The name “Kharangui” (“darkness” or “mystery”) may reflect ancient Mongolian beliefs connecting darkness with strength and hidden power.
- **Language and Performance:** The epic is recited rhythmically with traditional instruments (like *tovshuur*, *morin khuur*, and *kengereg*) to maintain tempo and atmosphere.
- **Historical and Ethnographic Significance:** Beyond artistic expression, the *Khan kharangui* epic reveals the social customs, heroism, and values of its time. Its characters and events embody nomadic traditions and Mongolian warrior heritage.

2.4 Comparison with Other Epics

The epic can be compared to other major epics such as *Jangar* and *Geser*:

- **Heroic Qualities:** Like *Geser Khan*, *Khan Kharangui* possesses magical powers and serves as a moral exemplar.
- **Structure:** *Jangar* consists of many chapters, while *Khan Kharangui* is more concise.
- **Cultural Value:** While all three are culturally significant, *Khan Kharangui* may represent unique regional characteristics.

Thus, *Khan Kharangui* is a vital example of Mongolian ancient epic tradition, preserving mythical, heroic, and cultural values. Its content, form, symbolism, and ethnographic elements make it a rich topic for multidimensional study. Preserving and promoting Mongolian epic heritage like *Khan Kharangui* is crucial for maintaining cultural identity. With its tale of a brave hero and his trials, victories, and legacy, the epic offers deep insights into Mongolian worldview and oral art.

“One of the most important subjects of human folklore is the “melodious epic” (Oyunchimeg 2021, 5). It is widespread among ethnic groups, and the presence of Mongolian myths in its narratives continues to attract the attention of researchers.

Here we introduce the magical spells that appear in the newly discovered “The chapter of wedding Khan kharangui” of the epic *A Heroic Man Khan Kharangui*, which was recorded in 1990 by Zeviin Juunai, a famous epic poet from the Khovog sair region of Xinjiang Uyghur Autonomous Region of China. The existence of stories about *dom* spells and “speech words” within Mongolian oral epics continues to attract scholarly interest. The spells and idioms found in Mongolian rituals, myths, and epics can be considered traces of the magical, subconscious, esoteric thinking of ancient people, or the symbolic layer hidden behind real events, along with the knowledge and sense of symbolism that accompany it (Erdenechimeg 2018, 51–62).^{1,2}

The Mongolian narrative is a magnificent epic recounting the exploits of a great horseman, who embodies the invincible power, goodness, and dreams of the tribal community. It includes heroic and fairy-tale epics that reflect ancient heroic aspirations and historical consciousness, with a common theme of heroic marriage, which is a component of ancient Mongolian legends and a reflection of the social

¹ The term “esoteric” refers to knowledge or understanding intended for or accessible only to a small group with specialized interest or expertise. According to the *Oxford English Dictionary*, it is “intended for or likely to be understood by only a small number of people with a specialized knowledge or interest.” The *Merriam-Webster Dictionary* defines it as “requiring or exhibiting knowledge that is restricted to a small group; limited to a small circle.”

² *Jilin* is a Mongolian word meaning “arrow,” specifically the projectile used with a bow.

structure of the unified state era of state unification. This is a collection of epics, composed of separate chapters or episodes telling the heroic stories of many heroes related to the main character, Jangar. There is also a series of events connected by a main character named Geser, a story told in a fairy tale style, imaginatively and sometimes with a humorous touch, divided into episodes.

The plot of the fairy tale is simple, usually with a single event. An epic, however, is complex, with multiple storylines and several stages that unfold sequentially, branching or combining these two patterns. Such is the case with the *Khan Kharangui* epic, where lines 2 and 3 branch off from the main storyline. The fact that the epic poem *Khan Kharangui* is called the “Khan of Mongolian epics” may be due to its status as one of the oldest forms of the Mongolian epic, while also representing all of its distinctive features. The main focus of the epic is to praise the meritorious deeds of men, who reflect the tribal group’s struggle against the forces of nature. Many of these deeds also mirror the social relations of the tribe.

Although there are very few dedicated monographs specifically focused on *dom* and *shivshleg*, we have made an effort to include insights and ideas from selected articles, conference papers, and certain academic works where some scholars have paid attention to this subject.

2.5 On Shamanic Rituals and Communication

The purpose, structure, and language of magical spells within shamanism directly reflect the worldview inherent to the belief system. “A magical spell is not just words, but a spiritually potent magical language – verbal energy – forming the fundamental tool of shamanic ritual” (Rinchen 1959, 53). Magical spells form an indispensable part of shamanic rituals and symbolize the communication between humans and spiritual entities inhabiting the sky, earth, water, and mountains. Spells represent a form of dialogue – a structured communication – between human spirits and divine forces. “The form of spells employs specially crafted language to communicate with hidden natural powers residing within beliefs and spiritual forces. This communication is based exclusively on the power of words” (Damdinsuren 1983, 3).

2.6 On Preserving Mongolian Intellectual Heritage

Magical spells represent not only intuitive belief but also psychological conviction and therapeutic tools for revitalizing life’s energy: “Spells generate positive energy affecting the mind, consciousness, and rhythm of life, serving as a psychological healing method to cure illness” (Dulam 1987, 14–25).

2.7 On Reviving Traditional Medicine and Psychological Healing

Magical spells represent more than just folklore; they are psychological therapeutic methods based on traditional intellectual knowledge, belief, and health practices. Ancient Mongolians attributed illness to “evil spirits, supernatural entities, and hypnosis,” employing magical spells to soothe mental distress as part of customary therapeutic practices. “The application of magical spells is suitable for research as a method of physical and psychological healing rooted in tradition” (Purevbat 1996, 3).

2.8 On Preserving Ancient Subconscious Thought

Magical spells preserve the subconscious thoughts of ancient people: “Magical spells constitute an important part of Mongolian ancient oral tradition, poetic artistry, and intellectual heritage. Studying these spells enables documentation of ancient idioms, imagery, symbolism, and preservation of the linguistic and customary characteristics specific to historical periods and regions. Magical spells represent one form of subconscious expression of ancient people, conveyed through oral poetic forms and ritual traditions. Within Mongolian epics alone, there are 17 distinct categories of magical spells” (Erdenechimeg 2018, 51).

2.9 On Literary and Figurative Thought Studies

The artistic language, metaphors, meanings, and forms of magical spells provide unique examples of Mongolian oral literature’s figurative language. The philosophical thought embodied within magical spells contributes to understanding the structures and semantics of poetry, legends, epics, and folktales. “When ancient people employed magical spells in their daily lives, they assumed that a hidden animated force resided behind supernatural phenomena. Thus, magical language served as an attempt to understand subconscious phenomena. Magical expressions themselves encompass metaphors, allegories, psychological representations, and poetic incantations filled with praise and blessings” (Erdenechimeg 2019, 11).

2.10 On Continuity of Customs and Traditional Thinking

“Magical spells exemplify Mongolian cultural belief, morality, respectfulness, and the tradition of expressing oneself clearly rather than leaving things unsaid. Human

speech was a magical spell and an instrument for communicating with the living world” (Tserensodnom 2016, 17).

The study of magical spells extends beyond mere verbal enchantment or hypnotic techniques. Instead, it reveals deep layers of Mongolian thought, everyday cultural meaning, folk intellectual heritage, and poetic creativity. Consequently, magical spells must be studied extensively from various perspectives, including nomadic life, ecological wisdom, linguistic culture, psychological understanding, and artistic expression.

Many of the Mongolian heroic epics do not have a specific historical character with the theme of heroic marriage but rather focus on imagination, which is why researchers have called them fairy tales. This includes the epic *Khan Kharangui*. Goryaeva (2022) analyzes the structural role of mythological motifs and magical patterns in Kalmyk epics, which are also evident in Mongolian oral traditions involving *dom* spells.

Therefore, the social situation during the establishment of the Mongolian state, or the custom of marrying from foreign tribes (exogamy), is reflected in the narrative. For example, in *Khan kharangui*, in the episode with his fiancée Ag Buural Khan’s Tol Goo fairy camel driver, one of the two clans must enter into an agreement to marry the good wife of the sky’s son Erkhemkhard and marry the guard of the other clan. The tale of the good wife of the fortuneteller says this. In some versions, it is said that the news was delivered, asking, “Is the good wife of the fortuneteller a traitor?”: from the passage “Your engagement ring is about to be taken by the son of heaven, Khar,” it is clear that “the spouse of fate” means “the betrothed.”

The integration of magical speech and ritual performance in oral epic traditions is a well-documented phenomenon across Central and Inner Asia. Van Deusen (2004, p. 46) highlights how Turkic Siberian shamans serve simultaneously as storytellers and healers, using rhythmic narration and performative chants as tools for both spiritual healing and communal continuity.

These ritualized narratives often incorporate symbolic language aimed at invoking ancestral spirits or expelling malevolent forces. Similarly, Chinese Buddhist scholarship, particularly in the context of Mongolian-Tibetan syncretism, acknowledges the spiritual authority of incantatory language. 释圣严; Sheng-yan (1999, section “蒙古咒文与护法仪轨”) notes that Mongolian ritual texts contain elaborate exorcistic formulas and summoning chants that resemble native shamanic *dom* practices. Together, these findings suggest that *dom* spells in Mongolian epics are not merely literary devices but function as cultural embodiments of healing, invocation, and spiritual transformation” (释圣严; Sheng yan, Master 1999, Section 3, 11).

3 Main Part

The myths, spells, and idioms in Mongolian epics are traces of the ancient people's mindset of understanding the nature, meaning, and connection of natural and social phenomena in order to achieve their goals. The earlier view that magic, spells, and intuition found in myths, fairy tales, and epics were remnants of the naive thinking of ancient people has changed. These are now being studied as a unique form of knowledge for discovering the secrets of the human mind, consciousness, and sub-conscious mind (Freud 2009).

Oral literature researcher G. Nandinbilig (2011) noted: “Dom shivshleg is an ancient form of oral literature that emphasizes the use of gestures and the magical power of words and sounds to achieve its goals” (n.p.). Nandinbilig (2011) explains that *dom shivshleg* represents an ancient oral practice combining sacred words, gestures, and rhythm to invoke healing and transformation. He details how “in the Kalmyk version of the Jangar epic, there are four types of spells, and they are divided into two main types: a) spells to improve the efficiency of shooting and divination, and b) spells to revive and not revive.

1. A spell to bring a woman to life by walking three times,
2. Asking the sky for rain,
3. Scatter sandalwood leaves and revive her,
4. A spell to bring a woman to life by putting sandalwood leaves, gemstones, and a white ointment that does not cause menstruation in the mouth, and apply it to her, and then heal her, it is classified into four types” (Nandinbilig 2011, 106–108).

In general, *dom* refers to words and practices used in traditional Mongolian rituals that are said to have magical powers. Mongolians believe that *dom* is often used to cure diseases, ward off evil, and bring good luck. But it is also found in folklore and fairy tales. Some features of Mongolian *dom* include the belief that *dom* are “magic words” because they are expressed by saying special words and mantras. These words are believed to have magical powers if said correctly. Mongolians also consider *dom* to be a “form of ritual.” When saying *dom*, certain rituals are performed. For example, when a child cries or feels unwell, a ritual called *Shirgeleg* (a healing spell) is performed.

According to Naidansuren (2015), “Dom figurines continue to carry symbolic magical power in visual culture, reflecting their origins in folk epics and healing rituals” (3). This is done by *Shirgeleg* over water or fire, which is related to infant rituals.

According to Shiirevdorj (2023), the classical Mongolian style is characterized by deep harmony between humans and nature, shared stewardship of land and water,

and a spiritual connection between herders and animals. The use of *dom shivshleg* in Mongolian epics like *Khan kharangui* reflects this worldview; they are not merely magical phrases, but verbal rituals rooted in the nomadic philosophy of interconnectedness (Shiirevdorj 2023, 213–225).

“Just as names in Mongolian culture are believed to influence one’s fate and well-being, and are often given during sacred moments” (Munkhnasan 2021, n.p.), the magical spells in the *Khanharangui* epic perform a parallel function, invoking nature, healing, and destiny through carefully articulated phrases.

Mongolians use *dom* words passed down through generations and are based on the experiences and beliefs of the people. For this reason, *dom* is called “folk wisdom.” *Dom* is often used to heal, so it is also referred to as “mental therapy.” It is also used to heal the body of a sick person, protect against fear, bad energy, etc. For example:

Sickness amulet: A sick person’s forehead is covered with water and a spell is cast, “Disease is gone, good is coming.”

Black amulet: To remove evil forces and curses, an amulet is made by sprinkling black water, sand, and dirt on the evil and a spell is cast, saying, “All evil is gone.”

Mongolians classify amulets into several types:

- White magic: to bring good luck, cure illness, and improve the mind
- Black magic: to do harm or answer curses
- Traditional magic: magic passed down from elders and based on folk knowledge.

Dom also refers to power or magical word or ritual. However, “*dom* spell” usually refers to folk *dom* spells used to cure diseases, protect against evil, and bring good luck. For example, *dom* for curing diseases: “Dispel diseases, grant blessings, and forgive” and “protection spells” such as “Keep away the dark forces and bring good things closer. Tü tü are used.” As noted by Davaajav (2021), certain words used in the Mongolian language, especially those related to nomadic customs and rituals, such as *khural*, *khadag*, and *tarni* (magic formula), exhibit deep cultural and symbolic meanings. This supports the idea that *dom shivshleg* spells in the epic *Khan Kharangui* are not only functional in ritual contexts but are also embedded in a rich linguistic and intercultural heritage (Davaajav 2021, 104–139).

“Spell” refers to words, mantras, or strings of words that are related to the traditional customs of the Mongolian people and are believed to invoke magical powers and fulfill wishes. *Dom* and “spell” are two different concepts, but they are often used interchangeably. Mair and Bender (2011) highlight “The centrality of magical speech and symbolic rituals in several Central Asian epic narratives, including Jangar and Manas” (Ermakov 2024, 5). This is because they are both related to magic and healing practices, and are often used interchangeably:

1. They share the same purpose: to cure diseases, protect against evil, and invoke good.
2. They are complementary: It is believed that using spells while performing *dom* enhances the results (for example reciting a spell while enchanting water).
3. Mongolian folk tradition emphasizes that any ritual is more effective when performed in combination with speech (spells) and action (*dom*).

Ermakov (2024, 3–5) observes, “During the Soviet period, many traditional epics were stripped of their spiritual and magical elements to align with secular literary standards.”

- **To cure colds:** put a round salt in a bag, wear it around your neck, and say, “Get rid of colds and be healthy.”
- **To remove bad energy:** when purifying with fire, say, “Burn all that is bad, invite all that is good.”

Therefore, the phrase *dom shivshleg* refers to a set of rituals used for a single purpose by the Mongols.

The epic *Khan Kharangui* is one of the ancient heroic epics of the Mongols and serves as an example of a “mythical epic” that reflects the characteristics of ethnic culture, heroic myths, and fairy tale thinking. Its features include:

1. Heroic epic: The main character, Khan Kharangui, is a hero who fights enemies and defends his homeland and people.
2. Central idea: The epic praises national unity, strength, and heroic courage. Khan Kharangui is distinguished not only by his strength but also by his wise *dom* and justice.
3. Combination of history and legend: The narrative combines heroic events and myths.
4. Nature worship: The *Khan Kharangui* horse, the emblem, and the power of nature are deeply embedded in the meaning of worship. In addition to praising the sky, mountains, and water, and the power of nature, the horse is depicted as essential for the hero of the epic.
5. Poetic language: The epic is rich in poetic language, traditional proverbs, idioms, and imagery.
6. Epic composition: The epic is performed to the melody of the two-stringed *tob-shuur* instrument and a basso voice, which creates a sense of excitement and emotion for the listeners.

The main ideas of the epic are:

- Heroic morality: bravery and honesty
- Patriotism: defending homeland, family, and people

- Worship of the forces of nature: reverence for loyal companions, horses, the sky, sun, moon, mountains, and water
- Combination of strength and intelligence: valuing strength and wisdom.

3.1 The Influence of Magic Spells on Mongolian Traditional Culture

Magic spells were practical, and integral to the daily life of nomadic Mongols. Their importance can be summarized as follows:

Helping to Cure Diseases

- *Dom* spells were used to cure diseases.
- For example, when a child had a cold, fever, or was scared, special spells were recited and *dom* treatments were performed.

Restoring Good Fortune and Calling for Success

- Among Mongolians, there remains a ritual to restore good fortune in horses and livestock through magical spells which are also used to bring about luck in races.
- Magic spells were also used to restore the energy and morale of humans and livestock, to bring success in work, and reduce losses of livestock.

Protecting Against Evil

- Traditionally, spells were used to protect against harmful speech, theft, fire, water, and other misfortunes.

For example, children were protected from evil with spells such as “Remove poison from the eyes and restore their spirits.”

Giving Calmness and Confidence

- *Dom* spells provided emotional support to people, making them hopeful and confident, while easing fear and anxiety.

Culture and Respect for Living in Harmony with Nature

- *Dom* spells are part of the culture of respecting nature – mountains, water, and earth – by using the power of nature and living in harmony with it.
- For example, when digging the earth, it is traditional to recite *dom* spells such as “Lord of the earth, have mercy on me.”

Mongolian Folk Life

- Magic spells are used to reduce fever in children, such as, “My dear sky, take away the fever” and “My dear mountain, take away the cold.”

Magic spells are also used for animals. Horses, central to Mongolian life, are associated with sayings such as “The spirit of the swift horse has come down from the sky of the horse.” Thus, magic spells have been the closest, simplest, and most important means for Mongolian people to solve many problems in their lives, ease suffering, summon happiness, and improve their lives.

In short, the use of magic spells is rooted in the belief they represent both a valuable cultural heritage and a practical way of life, ensuring health, happiness, security, and spiritual confidence of people.

Mongolians believe that there are several cultural and psychological reasons for using magic spells. These include:

Belief in the Power of Nature

- Mongolians viewed nature as a living, spiritual world, so they used magical spells to connect with the gods, goddesses, and masters of nature. Spells served as communication with the natural world and a ritual to summon supernatural powers.

Related to Protection and Safety

- Spells were used to guard against illness, suffering, misfortune, evil spirits, and harmful speech. They reduced fear and anxiety and provided confidence.

Restoring Good Luck and Success

- Rituals to restore fortune and call for happiness through *dom* spells were widespread in the traditional Mongolian culture.

Providing Emotional Support and Comfort

- With the help of *dom* spells, people found comfort and freed themselves from fear.
- In times of illness, *dom* spells supported morale and restored faith.

Preserving Ancestral Traditions

- Mongolians consider *dom shivshleg* to be a valuable ancestral cultural heritage.
- Using *dom shivshleg* is seen as an important way to preserve and pass on cultural traditions from generation to generation.

In short: Mongolians used magic spells to:

- Connect with the hidden forces of nature.
- Protect against illness, suffering, and danger.
- Invoke good luck and prosperity.
- Gain emotional peace and confidence.
- Preserve ancestral traditions, now integral to Mongolian life and spirituality.

The epic *Khan kharangui* contains numerous Mongolian idiomatic expressions, such as:

My body will not grow old
 I will not be in a state of ignorance
 When I die, I will have a cup of blood
 When I die, I will have a handful of bones
 Bone in the land of men
 My name in my own land
 Chopped from the ground
 Flying above the blue clouds

These can be considered Mongolian “vernacular” as they are stereotyped and used repeatedly throughout the epic.

The ritualistic and symbolic aspects of *dom shivshleg* in Mongolian epics resonate with broader patterns of spiritual practice found across ancient civilizations.

As detailed by Namjil and Serchmaa (2021), “shared spiritual traditions transcend geographical and ethnic boundaries, suggesting that such practices might represent a universal human mode of symbolic communication” (Serchmaa 4).

The symbolic and ritualistic language in *dom shivshleg* is deeply rooted in the worldview of Mongolian herders. As Odkhuu (2021) explains, herders possess “A thousand professions,” including the knowledge of traditional sayings, symbolic acts, and natural observations” (Odkhuu, 11).

This aligns with the layered meanings of spells found in the *Khan Kharangui* epic, where verbal formulae serve as both psychological comfort and metaphysical connection.

3.2 The Epic of Khanharangui

This passage is about the application of the “white fox ointment that does not touch the noon, the white sheep ointment that does not touch the day” to bed sores and the doming spell:

Three-year-old Ulaadai the Wise
 Thinking of his homeland
 Thinking of his mother’s mother
 He mounted his golden chestnut horse
 On the western side
 And laid him down to sleep
 The golden chestnut horse
 Three-year-old Ulaadai the wise
 It took three months to wake him up

One day, from the wrong nostril,
 He let out a hot spring
 From the right nostril,
 He let out a cold spring
 He woke him up saying, "Come on."
 So, what happened to me?
 You've been sleeping for three months.
 What are you thinking now?
 The golden-brown horse said.
 From the stilt in front of me
 Good horn
 From the stilt in the north
 Tie twenty sacks
 From my back, cut off three fingers
 Tie the stone!
 My bed wound
 Does not touch the noon
 True white ointment
 Does not touch the day
 Apply white ointment to the sheep!
 Sixty sacks of sand
 Put it on my northern body!
 You squeeze with the squeeze of a good man
 I squeeze with the jump of a male horse
 let's jump
 Three-year-old Ulaadai the wise
 He made it so
 A golden-brown horse
 Jumping with the gallop of a male horse
 Three-year-old Ulaadai the wise
 Pulled with the gallop of a good man
 The dust of a yellow horse
 It is said that it appeared from the land of three months (Ulziikhutag 1989, 79–84).

This section contains a story about the magical healing of a disease caused by a white fox that does not reach the sun and a white sheep that also does not reach the sun.

3.3 A Spell to Destroy a Mountain with a Single Arrow

In the epic, the hero aimed the lowest of 32 white arrows from the golden bow for three days. He aimed it at the red sun in the morning, drew the bow for three days, crushed the white stone into a heap, reduced it to ashes the size of a cow, and shot half a black rock with the 32 white arrows of the bow:

In the morning, the red sun rises
 The noble Khanharangui
 With his thousand-strong white bow
 With thirty-two precious arrows
 Aiming at the lowest arrow
 After three days of pulling
 In the morning, the red sun rises
 With his thousand-strong white bow
 Smoke rises from his quiver
 Fire blazes from his hilt
 From his thumb
 The man's teeth are like a cow's horn
 Blood is about to fall
 He puts down his arrow
 The arrow of the good Khan Kharangui
 Crushes a white stone
 Until it is no more than a stone
 Crushes a stone the size of a cow
 Crushes it to ashes
 Crushes a hundred bundles of firewood
 Until it is no more than a toothpick
 Crushes a gold and silver bowl
 Through a hole in the bone of the scapula
 The three-year-old Ulaadai the wise man, who was about to
 shoot the black rock with a spear
 embrace the black stone of the ossuary
 hold the golden talisman of the path
 and the arrow is fixed in a circle (Bayasgalan 2009, 56–65).

This section also contains the story of the magic spell of the Shivshleg Tantra.

3.4 The Spell to Extinguish Fire with a Nutmeg Stone

Hadan Chingel Hair black heroi (Baatar)
 Three-year-old Ulaadai Sage
 His heart was shot
 His life was cut off
 When his holy body fell to the ground
 The good man Khanharangui
 Goes to his younger brother's head
 My beloved and beautiful younger brother
 Hadan Chingel Har Baatar
 He was shot and killed
 But he took revenge on him
 If he does not kill his beloved younger brother
 He will be killed by a harmful enemy

When the hero Hadan Chingel
 killed his many soldiers
 with a single arrow
 by hitting the enemy
 with a single arrow
 the hero Hadan Chingel said, shall I start by coming?
 looking at him, will you shoot me?
 the noble Khan kharangui
 invading a man's property
 by carrying the meat of his neck,
 you shoot me first!
 he said,
 with a white chest the size of a field
 he said and sat down... (Ulziikhutag 1989, 86–89).

In this section, the hero Khan Kharangui, who shot his own thumb until it bled, achieved his goal by heroically defeating the numerous soldiers of the hero Khadan Chingel with the force of a single arrow. The epic also contains a saying from Khan kharangui: “My body is not old; it is not in its old age” (Juunai 1990, 32–33 stanzas), meaning one should preserve their dignity, even when travelling far from home during life. The idiom, “My body is lying flat, my ship is lying flat” is used when one tries to achieve success or a goal, but encounters obstacles and fails. Similarly, “My body is bent over” signifies collapse and failure of one’s efforts and goals. Further, “My ship is bent over” refers to the main path to achieving success being blocked by obstacles (Bat-Ireedui 2009, 28).

3.5 The Magic Spell that Brings the Dead Back to Life

When the three-year-old Ulaadai sage of the noble Khan Kharangui was killed, the two fairies Tol Goo and Uulen Solongo came to the rescue by pouring golden silver water on the dead and bringing him back to life. This demonstrates the power of the magic spell and the ancient ritual of sprinkling water:

The noble Khan of the Darkness
 Riding his golden chestnut horse
 To the black palace
 And when he returned
 The fairy Uulen Solongo
 The fairy Tolgoi
 And the two fairies
 And having eaten their food
 And having seated the pedestrian
 And having dismounted the horseman

And having surrounded the many people
 And having sat down, having struck the black
 The good Khanharangui
 His black yatga took him away
 All the strings were cut
 Why did you come so angry?
 The mirror fairy asked:
 Khanharangui
 My three-year-old
 My wise brother Ulaadai
 He was killed
 The mirror fairy
 I bring the dead back to life
 Without being sad or offended
 Drink and eat your food quickly!
 Now, let's go out, all three of us!
 The good Khan of the Darkness
 The three-year-old Ulaadai sage
 was shown the place where he died
 After going with his younger sister Uulen Solongo to the Golden Silver Bumbat spring
 When he was purified and sprinkled
 The three-year-old Ulaadai sage
 Immediately recovered
 And returned to his original form... (Juunai 1990, n.p.).

There is a mythological element that seeks to align natural phenomena with human desires and goals, specifically the idea of healing by soaking in a golden and silver spring.

4 Epic Melody as the Basis of Multi-Voice in Mongolian Music

The tone of the epic, combined the melody of the two stringed *tovshuur*, merges with the accompaniment of *shakhaa* and *khoomei*, making it possible to regard the epic as a form of multi-voice opera. Moreover, given the “modal”-rich composition of the Eastern Asian musical traditions, *Jangar* can be considered a multi-voice masterpiece. During the recitation of the epic, the form of *basso ostinato* is repeated in the *argil* or *basso* tone. However, since the musical accompaniment is typically performed one to two octaves higher, the form of *solo ostinato* is predominant. This differs from other genres in that the vocals are performed in the lower tones, while percussion and instrumental parts are performed in higher registers. This structure

maintains the rhythm-motif characterized by repeating a melody. Therefore, the epic melody includes several types of micro-operas forms, such as:

- Reciting a poem in a rhythmic manner
- Middle and upper voice tones
- Lower voice tones
- Shocking and hoarse voice tones
- Throne tones
- Combination of voice tones
- Upper voice tones played on the keyboard

The *tovshuur* has perfect fourth, and in the context of epic, the [d1-g1] note serves as the main tune. The perfect fourth of the *tovshuur* were widely used in the nomadic life. While these tunes are considered perfect fourth (P4), perfect fifth (P5) and sometimes perfect octaves (P8). They are often combined with other tones to create rich modal harmony. Therefore, the Mongolian epic melody is a combination of simple and compound melodies, blending the tones of the *tovshuur* and *ikel* horse headed fiddle musical instruments, to create voices that fuse the colors of the *khargia* and *shakhaa*. The many voices of the *Jangar* epic melody are part of a single narrative, distinguishing it from the many voices found in works such as *Epic*. The epic melody is in the key of [F], while the *tovshuur* is in the key of [G]. In other musical traditions, the accompanying music is always played in a lower register to support the soloist. However, in the case of the *tovshuur*, the accompaniment of the epic is played one or two octaves higher than the main mellow voice.

Therefore, the main melody of the epic should be written in the F octave while percussion instruments such as the *tobshuur* and *ikel* should be played one or two octaves higher than the main melody and are recorded in the clef.

The development of the epic melody typically consists of the following five main parts:

1. The opening part or introductory melody
2. The introductory part and the main melody
3. The enrichment part and the auxiliary and sub-melodies
4. The repetitive part and the connecting melody
5. The final part and the final melody

At the beginning of the poem, the melody of the introductory part is often sung as “uu ee”. Before the main story of the poem begins, the introductory part must first recite “*Altain Magtaal*” (Praise of Altai mountain). This is a kind of praise for the lord of mountains and waters, “Savdag” -Mountain Guardian Spirit. After that, the melody of the beginning of the poem is sung as “sol re” (g1-d1). What is a perfect fifth or fourth (P4)? It comes from the ancient Greek word *quatro*, meaning “four,” and includes the

notes [c 1-f 1]. Quadratic is the simplest interval. From the perspective of music theory, the Western world considers four to be the beginning of the “four elements” or the “four seasons” of natural phenomena. According to Pythagoras, the basis of the decimal system is “four.” According to Plato’s theory, $1 + 2 + 3 + 4 = 10$, which explains why humans have 10 fingers and toes (Erdenechimeg 1993).

Their root is considered to be “four limbs.” Therefore, the beginning of natural and social phenomena is “four.” In other words, the basic origin of the physical elements of nature was four, and further development came later – man, for example, becoming ten-fingered. On the other hand, ancient Greek scholars did not know where and how musical tones originated, in what relationships they were formed, or what exactly musical tones are. An attempt was made to study phonetic vowels in order to answer the question: Why do phonetic vowels exceed the limits of human speech? What is the distance between these sounds? How are they produced? The “Four Seasons” were first identified by the ancient Greek scholar Aristotle and Plato and his student Philolaus.

5 Conclusions

The epic *Khan Kharangui* expresses the heroic traditions, views, and concepts of nature of the Mongolians, and is one of the valuable heritages of folklore. It is believed that the hero’s magic spell in this epic story is a form of the ancient people’s magical practice – a primitive form of magic spells from animistic thinking, which contains the “all-powerful, perfect energy” that can fulfill all of one’s desires. As noted by Namjil and Serchmaa (2021), “Although people of Mongolia, the East, and the West are geographically distant... they have long been part of a common spiritual tradition” (7). This notion supports the idea that the magical spells in the *Khan Kharangui* epic are not isolated phenomena but reflect a universal layer of ancient human thinking, which uses ritual language and symbols to connect with natural and supernatural forces.

At the same time, the magical spells in the *Khan Kharangui* epic can be considered to reflect the transition from the animistic worldview of ancient people to the stage of religious knowledge. These spells are traces of the subconscious thinking of ancient people, reflecting their understanding of the magical layer hidden behind real things, along with the knowledge and symbolic awareness that accompany it. Therefore, *dom* and *shivshleg* are not independent religions themselves, but they have developed as integral components of spiritual and ritual practices. They represent the worldview of nomadic peoples, particularly their perception of nature, the sky, and spirits. They are forms of belief influenced by both shamanism and Buddhism. They serve as moral guides, reinforcing ideas such as “those who commit evil will face consequences.” They have become a part of daily life and ritual customs.

Thus, *dom* and *shivshleg* have evolved as expressions of the faith and spirituality of nomadic Mongolians.

Therefore, we present our findings on the elements of *dom* and *shivshleg* – ritual practices deeply rooted in the ancient traditions of nomadic Mongolians – as revealed through the narrative of Mongolian epic literature, particularly in the *Khan Kharangui* epic.

Research ethics: Not applicable.

Informed consent: Not applicable.

Author contributions: All authors have accepted responsibility for the entire content of this manuscript and approved its submission. Dr. Luvsannorov Erdenechimeg developed the main structure and wrote the majority of the manuscript. PhD candidate Xiriqin contributed to specific sections, conducted the literature review, and assisted with citations. Both authors collaboratively revised and finalized the manuscript.

Use of Large Language Models, AI and Machine Learning Tools: ChatGPT (OpenAI) was used solely as a search tool to assist in locating relevant literature.

Conflict of interest: The authors state no conflict of interest.

Research funding: None declared.

Data availability: Not applicable.

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