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Analysis of the Concepts of Khizra, the Forty Chiltanas in the Epic Poem "Manas"

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Abstract--This study discusses the concepts of Khizra, the forty chiltanas in the epic poem "Manas". The great epic poem of the Kyrgyz people "Manas" contains symbols of many epochs and concepts of Islam that require a separate study. Many words have appeared due to the spread of Islam among the Kyrgyz. In ancient works, there are frequent mentions of words that are incomprehensible to most people such as archaisms and neologisms. In the epic poem, there are episodes where Manas met Khizra, the forty chiltanas, and they told the hero about Islam and told him to follow the path of God. They also help the hero Manas in any difficult situation. This is found in almost all versions of the epic poem "Manas". This study used several research methods including analysis. The concepts of these words were analyzed based on the variants of S. Orozbekov and S. Karalaev. The study also analyses the motives in the epic poem "Manas" in the plot composition of various versions of this legend and the themes revolving around the miraculous birth of the hero and heroic amusements. The well-known motives in the heroic legend of the Kyrgyz have undergone certain transformations immanent to traditional epic poetics, but at the same time, they still retain traces of the mythological tradition and archaic ritual practice. In addition, a comparison of the oldest Kyrgyz epic poem with the epic poem of the Mongolian peoples "Gesar" is made. The overlapping moments in the texts of the two epics are covered. The results of this study will become a foundation for studying the common features of various mythologies of peoples who lived in neighbouring territories.

Keywords--David, forty chiltanas, God, Islam, Khizra, source of living water, wolf.

Introduction

The Kyrgyz are one of the ancient nomadic peoples of Central Asia. The historical development of the Kyrgyz nomads developed historical art, which contributed to their achievements. Their oral poems were significant here. This epic genre is folk bylinas. The Kyrgyz have about forty folk epic poems. The most significant of them is the heroic epic poem "Manas". All other Kyrgyz epic poems in Kyrgyz academia are called "small" in comparison to "Manas" but none of them is inferior in content and form to the epic poems of the peoples of the world. The creators of the epic poem "Manas" have the gift of memory for Manaschi-Manaschi (Kutalmysh, 2019; Dybo et al., 2019; Orhun, 2017). They are the guardians of the epic poem, passing this text from generation to generation orally. The epic poem "Manas" was developed and improved due to the storytellers' efforts. According to some sources (based on the materials of the daughter of Mary Musa) and folk legends, the first narrator and hero of Manas was the son of Ummah Jaisan (soldier, companion of Manas). Jaisan of the Usunei tribe was born in 682 and was 12 years younger than Manas. Jaisan's mother, who was the daughter of Karachahan Janilch, and his father Umut were also members of the Manas' army. During the long military campaign, Jaisan was seriously injured and lost consciousness for a long time woke up from a strange voice and began to sing about the exploits of Manas. Since then he began to sing the works about Manas. At the age of 54, at the beginning of his career, Jaisan's son Iraman was killed by his disciple Irchi (out of jealousy), who also served Manas. According to Maryam Musa kyza, his work continued after Jaisan's death. According to Yrchi, at a certain point in the history of Kyrgyzstan there were exactly nine jaisans". There are three main hypotheses about the origin of the epic poem:

- According to M. O. Auezov and A. N. Bernshtam, the main events of "Manas" are related to the period of relations between Kyrgyzstan and the Uighurs.
- When analyzing the content of the epic poem, B. M. Yunusaliev concludes that the origin of the epic poem is the stories of peoples, considering some historical facts, as well as ethnographic, linguistic, and geographical data. In the 9th-11th centuries, the Kyrgyz fought against the Khitan-Kara-Kitai.
- V. M. Zhirmunsky believes that although the content of the epic contains a lot of material that reflects the ancient ideas of the people, the historical setting of the epic poem reflects the events of the 15th-17th centuries (according to S. Musaev).

The current level of research on "Manas" does not allow the authors of this study to fully agree with one of the mentioned hypotheses and reject the other as unreliable. An in-depth analysis of the content of the epic leads to an undeniable conclusion that the events that shaped the content of "Manas" reflect many layers, which indicates that the work was created a long time ago. The texts of Manas preserved archaic layers that can be associated with the life of the Kyrgyz people even before the historical state period (Jacquesson, 2020; Duman, 2020). Even more ancient elements of the epic are associated with the remnants of the matriarchy. The 8th plot of the epic preserves traces of important events experienced by the ancient Kyrgyz, their relations with other peoples, and the path they took in later periods. The analysis of the turning points of the epic

poem shows that the content of "Manas" reflects the peak of the tribal system during the era of the so-called military democracy. Therefore, when solving problems related to the genesis of this epic poem, it is necessary to clearly identify and carefully consider each of the layers starting from those of ancient times.

This study discusses some aspects of the epic poem "Manas". For example, the motives of the characters of the epic "Manas" contain a complex image symbol, which could be called "the spirit of the hero". Their commonality is reflected in the portrait features, including the image of a hero-rider (this can be Manas, Semetei, or Gulchoro), an eagle flies over his head, and on the sides – images of wild spirits, spirits of the gods. All these marches move with a single impulse and form a complete image in the visual space of a particular hero or even an entire army, including the enemy (Useev, 2018; Dugarov, 2019). The motives in these scenes appear at the peak of tension between the opposing sides, that is, before the battle of two armies or the duel of two heroes. The symbol of the "heroic spirit of Manas" is given in the epic of S. Karalaev based on the image of the warrior Kutunai, "the image-spirit of Manas protects the animals". In the version of J. S. Mamay (edited by Shin-Jiang), the collective representation of the Kyrgyz people in Altai is "the image-spirit of Manas surrounded by the patrons of God". In the version of S. Orozbekov, the image of Manas and Neskara is "the image of the spirit of Manas (during the war with the enemy hero Neskara) surrounded by the holy elder Kyzyr and other pious patrons". An important purpose of this study is to compare the epic "Manas" with other epics, in particular, with the ancient epic of the Mongolian peoples called "Gesar". Many scholars have been studying it since the last century (Roerich, 1982; FitzHerbert, 2016). In this study, the authors tried to discuss the part of the epic poem of the Kyrgyz people that talks about God and Islam, as well as to compare it with other epic poems to search for common symbols and images.

Materials and Methods

The theoretical and methodological foundation for this study is a comprehensive approach to the study of the literary process, combining various methods of literary analysis such as historical and typological, cultural and contextual, structural and semiotic, and comparative and historical analysis. The basic context for using this method allows analyzing works in different contexts that reveal the "hidden" meaning of artistic images (Muhammad et al., 2011; Myhill & Wilson, 2013). The philosophy of culture and the philosophy of history allow studying the development and transformation of a semantic concept in the structure of a symbol. In the analysis of the imaging system of modern culture, the most important methodological concepts are "image" and "representation". Time features of the art world. The historical and typological method allowed defining problems of works, revealing their place in the historical and literary process, and identifying the typology of heroes. The methods of comparative-historical literary criticism were used for the analysis of lyrical travel stories. They involve the identification of literary connections at various levels of the system of a work of art-metric, background, lexical, syntactic; the identification of the sources of the abstracts, the semantic shifts that occur during the transition from the old context to the new one, as well as the goals, the author's references to other texts. The use of other methods of comparative-historical literary analysis

makes it possible to approach the problem in a broad and objective manner. The study of educational motifs dating back to Norse mythology involves mythopoetic analysis. The methodological research was also based on the works of Kyrgyz, Mongolian, as well as Russian and foreign folklorists and literary critics; works of archaeologists, historians, philosophers, linguistic sources; encyclopedic publications on symbols, signs, and emblems (Akzam et al., 2021; Suroso et al., 2021). When working with sources and literature, such research methods are used as concrete-historical, comparative-historical, retrospective; as well as the principles of historicism, objectivity, consistency, continuity, and interdisciplinary research. The cultural studies approach is chosen for the analysis due to the ethnocultural interaction that influenced the artistic features of the studied epic poem. The philosophical-anthropological interpretation is not used, except for some particular approaches. Some philosophical and anthropological aspects were studied through the interpretation of P. A. Florensky.

A unique masterpiece of the world treasury the epic poem "Manas" reflects the history of the Kyrgyz ethnic group, starting from the most ancient period (according to most scholars that studied the genesis of the epic poem) of the emergence and development of the Kyrgyz culture. Being preserved due to the oral activity of storytellers, the epic poem "Manas" was studied by prominent traveling scholars, archaeologists, orientalists, linguists, and other scholars of the 19th-20th centuries. For this study, the theoretical works of such Kyrgyz and foreign scholars as S. Karalaev, S. Orozbekov, Yu. Roerich, N. Useev, G. Fitzherbert, and others in the field of "Manas" studies, epic poems, literature, and philosophy were used. Very valuable. The comparison of the Kyrgyz epic "Manas" with the epic poems of other peoples of the world and the features of the Mongolian epic "Gesar" was based on the works of Yu. Roerich. Comparison is a logical technique that is necessary for all cognitive activity at its various stages and levels, regardless of its subject matter. This method allowed identifying the same symbols and images in the texts of both epic poems (Nadenicek, 1997; Onkas, 2012).

Results and Discussion

The version of S. Karalaev talks about the meeting of Manas Baatyr with forty chiltanas and Khizr, which is found in all versions. Manas Baatyr meets Khizr and the forty chiltanas at dawn. When depicting it, the storyteller recounted figuratively how at dawn the light fell, a cold wind blew, the reeds moved, the sparrows scattered, chirping, and the earth woke up. When Manas Baatyr is walking with forty companions, a wolf appears in front of them. When they caught up with the wolf, and just wanted to beat him up and looked to the right, forty people came out from the cliff, who were the forty chiltanas. And the wolf that was caught up was Khizr himself (Karalaev, 2017). Khizr is the prophet who said that he has the sacred ability to bring good, success, happiness and help people in difficult situations. He can change, transform, and be invisible. He meets the right people himself. There is a popular belief that if a person who knows Khizr meets him by chance if one asks him for what one wants, he will fulfill it. According to the legend, one of the prophets of Khizr became immortal by drinking from a spring of living water. Khizr wanders a lot and helps good people who are sincere, honest, and have a long-term goal to fulfill their desires or get out of difficulties.

There is a belief and legend that Khizr meets every person three times in his life, but the vast majority of people do not know that they have met Khizr, and cannot express their wishes to him (Mashrabov et al., 2020). Kh. Karasaev commented on this information as follows: "Khizr" means green, and one of the legends about it says that "Once Khizr met the Prophet David and he asked to take him with him. Khizr did not agree. "I can't take you with me. You'll distract me by asking all sorts of questions along the way". David asks him to take him with him, saying that he will not distract him with questions. Khizr agrees and takes David with him. They wander for a very long time. At one point, they come to the sea. There are ships on the seashore. Khizr cuts their bottoms with an axe. David is startled and asks: "Why did you dig up the bottom of the ark, and now you can't sail with it, and the water will flow?" Khizr says to David: "You said you wouldn't ask questions, stay here". David says he won't ask any more questions, and they continue on their way. At some point, they approach the children playing. Khizr kills one of them. David is angry and says to Khizr: "I won't follow you. You've ruined everything. What is the fault of these children playing, but explain why you did it?" Khizr replied to David: "By cutting the bottoms of the ships, I prevented the pirates from being sent to another country, and prevented their plans for robbery. One of these children would have killed his father in the future, I knew about it in advance and went to such lengths to prevent it". Therefore, in popular belief, Khizr is a clairvoyant, seeing what will happen in the future, a blessed person who brings good to people. Khizr is encountered by everyone three times. In childhood, middle age, and old age. He can appear as a person who is hated, and sometimes as a wanderer. If one treats him badly such as do not greet him, things can go a wrong way (Bird, 1976; Karlygash et al., 2015). On the one hand, this popular belief probably means that one cannot have a bad relationship with anyone. Kyrgyz people do not say parting words for nothing: "Let there be happiness and good luck".

Khizr, the forty chiltanas who will become a supporter of Manas in the future, meet with Manas Baatyr and his men, and all of them shake hands. Khizr lets him know that he will support Manas and gives him a sheepskin coat. The sheepskin coat is also described as a blue tank top. The description of the blue tank top is similar to the description of the white mattress. Khizr tells Manas that he is the youngest of the six lions, that he was born as a special figure, and that he is always ready to support him in difficult times. "Manas, these people you see are forty chiltanas, five people on the hill are the famous Shai himself". Khizr introduces him, and they embrace Manas. Afterward, Baatyr Manas gets the title "Lion". In the epic poem "Manas" there are such lines as "Shai supporting Semetel", "This is the famous Shai himself". The word "Shai" in these lines is incomprehensible to many readers. The "Manas" dictionary indicates that "Shai (Shaimerden) is a scoundrel supported by Shai. The patron saint of young men is the holy power or the holy spirit of Shai (Shaimerden) (they say that the life of the young male priest is usually called Shaimerden)" (Mashrabov et al., 2020). When the hero Manas met Shai, they told him to convert to Islam. In the version by S. Orozbekov and the version by S. Karalaeva, Islam is glorified. This suggests that Kyrgyz people are closely connected with their religion. The Kyrgyz were heavily influenced by Islam, and, as a result, the Kyrgyz had great respect for Islam. It is said that the "Majmu at-tavorih", which is a work of the 16th century and provides information about Manas for the first time, was written for the spread of

Islam in Central Asia, including among the Kyrgyz (Musaev, 1979). Manas, who was respected by the people at that time, would make friends with prominent representatives of Islam, and they helped to spread Islam among the people. Every nation has experienced many milestones in its long history. In particular, their history mentions how they were humiliated by the attacking enemies. This is related to the history of the Kyrgyz people. The moments when the Kyrgyz have achieved prominent results with the help of cooperation with other peoples are also emphasized. The Kyrgyz using Arabic and Persian writing and the widespread use of the words of these peoples in their lexicon is not accidental. It is related to the history experienced by the people. The fact that in the great epic poem "Manas", which is revered by the Kyrgyz people, there are many Arabic and Persian words and the glorification of Islam is also related to the history of the people. When encouraging Manas to convert to Islam, Khizr says (Karalaev, 2017):

*"Speak" byssymylda
 God is One, the Qur'an is true,
 The Prophet is honest, religion is honest,
 Scatter what you've collected,
 Make the right decision.*

Thus, he encouraged the leader of the people to become a Muslim. Then he said that Khizr Chegebai was the son of Kara Kalmyk Oshpur, and his name Chege should be abolished and he should be renamed Qutubiy. This boy will be blessed for you, if he is in front of you, then he will become a bright path for you, if he is behind you, then he will become your right hand, if he reaches up, then he will become a support, if he reaches down, then he will become your support. In S. Karalaev's version, this is how Chege became a Kutubiy (Karalaev, 2017).

The version of the famous manaschi by S. Orozbekov describes the meeting of the hero of Manas with the forty-year-old Khizir and the nickname of Chegebai Kutubiy differently (Orozbekov, 2010). In the Manas cognition, S. Orozbekov, S. Karalaev, J. Mamay belong to the great manaschi. There are significant differences in the study of the versions by this famous manaschi in the development of the plots from beginning to end. This is noted by well-known researchers of "Manas" in their studies. There were differences in the repetition of the same episode from the version of S. Karalaev. In modern academia, there are many versions of the epic poem "Manas". Everyone who has considered each of them can see the presence of the manaschi and the use of their finds in the performance of certain plot events. "Manas" requires focusing on enhancing the creativity of those who want to become manaschi.

In version C. Orozbekov, Manas' father sends Oshpur to feed the lambs, and the wolf attacks them. At that time Manas was nine years old, Kadobai's eleven-year-old son Chegebai (in the VSK kara kalmak is called Chege, son of Oshpur) tells him that this is a wolf. Manas says to Chegebai: "Don't worry, so what if the wolf gets enough and leaves." Chegebai shouts at the wolf, and he bravely roars in response. Manas tells Chegebai that he is a coward and runs to meet the wolf, and Chegebai takes the lamb and runs away (Orozbekov, 2010). Kyrgyz people attach great importance to animal husbandry, and when a wolf attacks a sheepfold, it attacks everyone around. They did not even call the wolf directly, believing that this would give him more strength but renamed him as "evil beast",

"cunning". As Manas Baatyr is about to catch up with the wolf, he runs into the great high mountain Kapchal. Manas runs after him and meets forty chiltanas. They are described in the manaschi version by Sagynbai as follows:

*And the birds with the steeds,
Angels-jumpers, like non-humans
They actively ride horses,
Avant-guard look of their robes,
And they themselves are on straight roads.*

The uniqueness of the author's skill of S. Orozbekov is worth notice. The verses above use assonance. The "a" sound at the beginning of the lines are repeated each time, and at the end, the folding words "jumpers", "on horses", "in their robes", "on straight roads" create the audibility of poetic speech. This technique is widely used in the version by manaschi Sagynbai. In addition, the description of the meeting of Manas with the forty chiltanas is unique. In a version by C. Orozbekova the very fact that the tea of forty people sitting in the cave is boiling in a teapot, their table is overbearing with dishes, and they are eating various dishes reminds of feasts, preparing and holding it them in the version of the manaschi (Sartbekova et al., 2019). The forty men tell Manas that Khizr has been searching for him for forty days and that they are the forty chiltanas. They say that Manas should discover Allah, the God who created everyone and accept the light of Islam. They answer the Manas' questions, explain how they turned into a man from a wolf, and tell that there is not a single trace of a bite in the stolen lamb, and it remained intact. One of them shakes himself and turns into a wolf. Manas thinks that "sometimes a wolf, sometimes a man, that's great." At this time, Chegebai comes for him. They say that "this boy's name is Chege, but don't call him Chege, call him Kutubiy, and the names of the other thirty-nine of your comrades are in your hands," and disappear. What they say about the other thirty-nine comrades is similar to the notion that "the future fate of a person is known in advance, one's actions in this world are predetermined". Manas tells Chegebai that they are not ordinary people, they called him Kutubiy, they touched a lamb, and they decide to kill it and eat it. They struggle to find the fire to cook the meat. From this point on, the story moves in a different direction. It could be said that S. Orozbekov's description of the meeting of the hero of Manas with Khizr, the forty chiltanas, and their constant support is closely connected with Islam. In his research on the spread of the Islamic religion in Kyrgyzstan, the historian Kenensariyev (2016), called the period of the 8th-18th centuries the time of the spread of Islam, and the period of the 18th century to the present day the time of strengthening Islam. Thus, with the spread of Islam in Kyrgyzstan, the concepts of Khizr and forty chiltanas were introduced, and these names are widely used in the epic poem "Manas" for a reason. Khizr and forty chiltanas encouraged the hero Manas to convert to Islam and gave a parting word: "You must know Allah, the Almighty". Brave hero Father Manas, who protects the Kyrgyz people from the attacks of external enemies, preserved the national unity, was revered and cherished by the people (Sartbekova & Sarinzhieva, 2012; Narinova & Gürbüz, 2019). For the Kyrgyz people, who are influenced by the outside situation, bringing in a person who is highly respected among the people would greatly increase their influence. The influence of Islam on the epic poem "Manas" is very strong. In the academic heritage of Yu. N. Roerich, an important place is held by the study of the epic poems' heritage of the peoples of Central

Asia. During his travels in this region, he carefully listened to the numerous local legends and stories passed down from generation to generation. He emphasized the heroic epic poem "Gesar", which is an original creation of Central Asian nomads. Gesar is a character in the mythology of the Tibeto-Burmese, Mongolian, and several Turkic peoples (Salars, Yellow Uyghurs, Tuvans, Altaians). Interestingly, the research conducted by the scholar can be used to compare this epic poem with the epic poem "Manas" (Roerich, 1982).

In his works "The Legend of King Gesar of Ling", "Nomadic Tribes of Tibet", "Along the Paths of Central Asia", etc., the scholar tried to give a complete description of the epic "Gesar". In this regard, it is possible to compare the epic poem "Gesar" with other legends of the Central Asian peoples and with the famous Kyrgyz heroic epic poem "Manas" in particular. Discussing the Tibetan storytellers, Yu. N. Roerich noted that they know the epic poem by heart "and often sing in a certain state of a trance". The Kyrgyz storytellers were like this, who were *manaschi* recently. Nowadays, there are almost no of these storytellers in Kyrgyzstan and Tibet. The authors had a chance to see this when they visited some parts of Tibet in the fall of 2001. Nowadays, the rare storyteller tells "Gesar" from books (Elayyan, 1990; Partington, 1991).

Although Yu. N. Roerich does not mention the epic poem "Manas" in his works, it is worthy to quote his opinion about the epic "Gesar": "An extensive epic poem, which main character is the famous Gesar, is collected in 16 volumes". This epic has never been published, and its handwritten copies are guarded strongly. For the nomads of Eastern and Northern Tibet, the legend of Gesar is not just a heroic legend. This is the representation of their dream of a better future in the form of a glorious past. In the epic poem about Gesar, various historical epochs are set aside, and the memories of them serve as a background against which the warlike khan, who once ruled in the northeast of Tibet, is glorified (Roerich, 1982). It seems that this can be attributed to the epic poem "Manas". A comparative historical and ethnographic study of the Turkic-Mongolian epic of nomadic peoples is required research (Khachatryan & Attarian, 2020; Ghasemi et al., 2019).

The study finds parallels between "Manas" and "Gesar" in geographical names. In general, the toponymic of the Xinjiang Uyghur Autonomous Region of China is well represented in the Kyrgyz epic poem. Manas also mentions Tibet, the Himalayas, and other neighbouring lands. For example, lake Kuku-Hop is Koko-Nur in Kyrgyz. The same name, along with the Gobi Desert, is also mentioned in the epic poem "Manas". Notably, the Kyrgyz have a very ancient tradition of spells (*badik*) from snake bites, poisonous insects, etc. In one of the spells against the evil power of the snakes and harmful insects, this is said: "Kekenoordun kelyune ketch! ... Kakshaaldyn chelyusne ketch!" (Head for lake Kuku-Nor! ... move to the Kakshaala steppe). Another minor similarity is the mention of the rhinoceros in both epic poems. In the Mongolian text, the Tibetan name for the unicorn (rhino) *sera* is found (Suryasa, 2019; Bahri et al., 2018; Zaidi, 2016). In "Manas", rhinos (*Kerik* in Kyrgyz) participate in the fighting. Notably, in ancient times, rhinos were used in battle, which was described in these lines of the epic poem "Manas". There are many holy places in Tibet. One of these places is Lake Manasarovar (another name is "Manas Sary"). The Manas River originates in Tibet. According to

local guides, Lake Manas is sacred, the Tibetans did not swim or fish in it. The same attitude was observed towards Lake Issyk-Kul in Kyrgyzstan. The name Issyk-Kul should be translated as "holy", not as a "hot" lake.

Considering the similarities in the epic poems "Gesar" and "Manas", it is impossible to ignore the veneration of white. In "Manas" even the warrior's combat clothing is called "ak olupok". The word "ak" means "white", and the second part "olpok" is of Manchu origin and means "armour". There is something common in the legends, and in the worship of the horse, and the transformation of a person into another image or animal. The opinion that the historical basis of the epic poem of Kasar refers to the distant past of the great nomadic empires of Central Asia is interesting. He tends to view Gesar as the leader of the Central Asian nomadic tribes, who are enemies of Tibet. Therewith, he relies on the name of a friend of the tribe (grugu), which is associated with the name of Gesar. Both of these names mean Turks. In addition, when analyzing the different versions of the epic by different authors, the scholar emphasized the name of the country Par-Purum from the inscription in Hosho-Tsaidam in northern Mongolia. He notes that the country of Par-Purum is mentioned in this inscription along with Tibet and the word Kirghiz. The ancient Kyrgyz had connections with Tibet. The brother of Barsbek, who was the Kyrgyz khagan of the beginning of the 8th century, was sent to Tibet and had never returned. There are other examples of Kyrgyzstan's ties with Tibet. This is confirmed by runic inscriptions. It is not yet possible to read these inscriptions. However, according to Levin, the words of the inscriptions are Kyrgyz. There may be other Kyrgyz and ancient Turkic inscriptions in Tibet, since, according to [Roerich \(1982\)](#): "The epic poem about Gesar in its original form was a typical heroic epic poem, a poetic narrative about the ancient wars between Tibetan and Turk tribes".

Conclusion

Currently, there are 35 recorded versions of the epic poem "Manas". They differ in the degree of completion. The full versions include those texts that were recorded by many storytellers. Despite the many versions, "Manas" is a whole work, united by a common ideological orientation, the integrity of the storyline, themes, and heroic images. Currently, the epic poem is becoming increasingly important, as it is an ideologically unifying factor in the politics of identity and independence in the post-Soviet era in an increasingly globalized world. The discovery of the Manas in the central square of Ala-Too and the adoption of the Law on the Manas epic poem on June 28, 2011, testify to the ideological unity of the people for development and prosperity. Thus, this analysis allows stating that in the epic poem "Manas" there is a large number of narrative elements in the plot that indicate the connection of the epic aesthetics with the archaic mythical-ritual ideas and beliefs. The nature of epic creativity is quite complex and it is a process of translating the aesthetic experience of the past through the prism of a traditional worldview that preserves various worldviews. Thus, a deeper comparative study of the historical foundations of "Gesar" and "Manas" will solve many issues related to the ethnogenesis and ethnocultural relations of the Kyrgyz and other Central Asian peoples with the population of Tibet.

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