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DEMONOLOGICAL STORIES IN THE FOLKLORE OF THE TURKIC PEOPLES: SPACE AND CHARACTER SYSTEM

Annotation. The article examines the genre nature of demonological stories in the folklore of Turkic peoples. The aim of the study is to identify the genre characteristics of demonological stories, considered alongside texts known in folk prose as “khikaya”, differing in their structure, character system and narrative methods. The relevance of the study is due to the fact that the boundaries of prose genres related to beliefs are not yet clearly defined, and they are still considered collectively under one general term. This study, based on structural analysis, spatial model, character system and narrative methods, reveals the genre characteristics of stories related to beliefs in Turkic folklore. The scientific novelty of the work lies in its confirmation that some texts previously considered part of the “khikaya” genre can be identified as a distinct genre, namely demonological stories. Furthermore, it is proved that these texts possess consistent characteristics related to space, character system, and narrative form. The study used comparative typological analysis, structural analysis, and folklore text systematization methods. The work draws on folklore materials from Turkic peoples and theoretical works in folklore studies. The study revealed that demonological stories are characterized by their setting in a specific space, the narrative focusing on a specific individual, the plot developing through the actions of mythological characters, and the inclusion of elements of eyewitness testimony. These characteristics distinguish demonological stories from the genres of legend, myth, and fairy tale, as well as from texts previously grouped under the term “khikaya”. The results of the study contribute to the clarification and systematization of prose genres associated with beliefs in Turkic folklore, as well as a deeper understanding of the genre nature of folklore texts.

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Keywords: Turkic folklore, demonological stories, folklore prose, genre structure, spatial model, character system, narrative methods

Introduction

In the folklore of the Turkic peoples, stories related to people and unknown forces belong to one of the oldest layers of folk prose. Such texts reflect popular beliefs about supernatural phenomena, mythological concepts, and views based on beliefs. In folklore studies, such stories have most often been considered legendary prose, narratives associated with beliefs, or included under the general concept of “khikaya”. However, the texts grouped under this term are heterogeneous in their genre nature. Among them, there is a group of short stories that differ in structure, character system, and narrative methods, which raises the question of clarifying their genre differentiation.

In Kazakh-Turkic folklore studies, the problem of systematizing prose genres associated with beliefs has been examined in the works of S.A. Kaskabassov (Kaskabassov, 2014: 54–99), Sh.I. Ibrayev, A.K. Akhmetbekova, P.T. Auesbayeva (Ibrayev, Akhmetbekova, Auesbayeva, 2014: 4–35), and other researchers. In these works, the khikaya is characterized as a genre associated

with folk beliefs and mythological concepts, including stories involving various demonological figures. Researchers note the syncretic nature of *khikaya*, pointing to its blending with the genres of myth, legend, and fairy tale, and emphasize the narration of an event as having actually occurred as one of its key features. However, heterogeneity in the structure of texts classified within this genre is observed. In this regard, there is a need to reconsider them from a genre point of view and clarify their internal differences.

Materials and methods

The research material used included demonological stories recorded in folklore collections of Turkic peoples, ethnographic works, and scholarly research. One of the primary sources was the collection “*Khikaya of the Turkic Peoples*”, compiled by Sh.I. Ibrayev, A.K. Akhmetbekova, and P.T. Auesbayeva (Ibrayev, Akhmetbekova, Auesbayeva, 2014: 38–335). This collection contains narratives by Kazakhs, Tatars, Bashkirs, Tuvans, Turks, and other Turkic peoples, based on beliefs and describing human interactions with unknown forces. The texts in the collection are distinguished by their spatial reference to specific events, a developed system of characters, and a realistic narrative.

The study also examined ethnographic works published in the 19th–20th centuries. In particular, the analysis focused on data from Ya.D. Koblov’s work on the mythological beliefs of the Tatar people (Koblov, 1910: 15–18), as well as on the ethnographic essays of Kh. Kustanayev, recorded among the Kazakhs (Kustanayev, 1894: 41–43). These works cite folk tales about such characters as *shaitan*, *albasty*, *zheztyrnak*, *djinn*, *peri*, and *zhalmayyz*, noting their association with specific places. Such data attest to the widespread prevalence of demonological stories among the people and their close connection with narratives based on beliefs.

The study also considered data from scholarly works devoted to mythological figures of the Turkic peoples. The comparative analysis of the texts was based on findings on the nature, functions, and place of such figures such as *albasty*, *zheztyrnak*, *djinn*, *peri*, and *shurale* in folk beliefs. Furthermore, studies on shamanism, folk beliefs, and narratives related to faith were considered. In the scholarly literature, key characteristics of this type of text include a person’s encounter with unknown forces, the development of an event in a specific space, and the presentation of story as an authentic event. These concepts served as the basis for a comparative analysis of the genre characteristics of the materials studied.

Several criteria were considered when selecting the texts. First and foremost, only stories were selected that described human interaction with unknown forces, the events were associated with a specific place, and the characters were perceived as real in folk beliefs. Additionally, priority was given to texts set in locations such as a forest, pond, road, deserted steppe, or settlement, and featuring characters such as *albasty*, *zheztyrnak*, *djinn*, *peri*, and *shurale*. This selection approach allowed us to refine the research topic and identify the genre characteristics of demonological stories.

The study used historical-comparative, textual, typological, and structural methods of analysis. The relationships between narrative methods, the space in which events develop, and the characteristics and functions of characters were examined, and similarities in the folklore of various peoples were compared. Typological and systemic methods of analysis were employed to determine the internal structure of the texts. In addition, theoretical works in the field of folklore were analyzed, and the obtained data were subjected to comparative analysis. These methods allowed us to identify the structural features of demonological stories based on spatial and characterological systems.

Discussion

In Western folklore studies, stories associated with popular beliefs are examined in terms of their genre, using terms such as belief narrative, memorate, and demonological narrative. These

concepts denote a group of narratives perceived by people as real events, set in a specific environment and told in relation to specific circumstances.

In works belonging to the scientific school of L. Honko, the main characteristic of stories associated with beliefs is their narrative as occurring in real life, set in a specific environment, and connected to specific circumstances (Anttonen, 2024: 186–190). In modern folklore studies, narratives associated with religious and folk beliefs are considered an independent genre group, noting that they are formed in close connection with mythological ideas, everyday experience, and traditional belief systems. T. Gunnell emphasizes that ideas about folk beliefs and spirits persist in modern society thanks to personal experience and the storytelling tradition (Gunnell, 2024: 1–6).

Ü. Valk (Valk, 2021: 175–186) considers stories related to folk beliefs as an intersection of cultural experience and personal perception. D. Nosov (2023: 126–132) shows that stories about demonological characters represent religious texts that lie on the border between myth and legend. Ikhlas Abdul Hadi (Hadi, 2025: 1–14) notes that traditional religious and mythological ideas are transmitted through personal experience, while Serdar Özdemir (Özdemir, 2025: 1–17) demonstrates that concepts related to the ancient Turkic belief system are preserved in modern oral tradition. Pertti J. Anttonen (Anttonen, 2024: 186–190) points to the need to consider belief-related texts in folklore studies as a field of study in which tradition, religion, and folk experience intersect.

When studying the materials of Turkic peoples, it becomes clear that stories about characters such as albasty, zheztyrnak, djinn, peri, and shurale are most often associated with a specific location. In such texts, events unfold at the intersection of the human world and unknown forces, such as forests, ponds, roads, deserted steppes, or settlements. Researchers explain this phenomenon by the transformation of ancient mythological figures in later periods into heroes of folk beliefs. Studies of shamanic and religious texts also show that such stories form a genre group that simultaneously retains features of myth, legend, and everyday narrative. However, in Turkic folklore studies, texts grouped under the term “khikaya” have not been fully differentiated by genre. Stories featuring humans and unknown forces, especially those associated with a specific space and persistent characters, although structurally similar, have most often been considered under this general term. In such texts, space, character, and narrative method are closely intertwined. The structure of the story is also shaped by this interrelationship. Therefore, to determine the genre nature of such narratives, it is necessary to consider their spatial and characterological systems together, which serves as the basis for recognizing demonologically characteristic texts as an independent genre.

Research results

An analysis of demonological stories preserved in the folklore of Turkic peoples shows that there is a system of consistent features in their structure. In such texts, events typically revolve around a person's encounter with an unknown force. The story is told as if it really happened. In most cases, the event is associated with a specific location, and the characters' actions are described within the context of that space. Therefore, it is necessary to consider the spatial and characterological systems together to determine the genre nature of a demonological story.

In the analyzed texts, the types of settings recur according to a consistent pattern. The primary locations for the appearance of demonological characters are forests, ponds, deserted steppes, roads, settlements, and the surroundings of houses. These locations most often serve as points of contact between the ordinary human world and the world of unknown forces. The stories also often note that events begin at night, in a solitary setting, or during visits to deserted places, which ties into this conclusion. This structure is characteristic of Kazakh, Tatar, Bashkir, Tuvan, and Turkish texts, indicating that demonological stories develop according to a consistent, spatially determined pattern.

A similar structure is clearly evident in stories about shurale, common in Tatar and Bashkir folklore. In these texts, events typically unfold in dark forests, deserted steppes, or deserted places. In folk beliefs, the forest is perceived as a space distinct from ordinary human dwellings, a place inhabited by unknown forces, and therefore danger is most often associated with this space. In folk beliefs, the forest is considered the abode of various spirits and lords, and human encounters with unknown forces are also associated with this space.

Tatar folklorist and literary scholar R.Kh. Sharyafetdinov notes that the image of the forest in folklore is perceived as a special space, closely associated with mythological figures (Sharyafetdinov, 2021: 38). In texts about the shurale, it is most often depicted as a kind of lord of the forest and described as a dangerous figure, luring people into games, ridicule, or deception, and then enticing them to its abode. In fairy tales, its appearance is invariably depicted as a creature with long fingers, sharp claws, and movements unlike human ones. These characteristics are conveyed not as the usual fantasy of a fairy tale, but as a reality believed by the storyteller and perceived as plausible by the listener. The use of everyday situations in texts, such as “one young man”, “went into the forest”, “one person”, brings the event closer to everyday life, rather than to mythical time, and gives the narrative the character of a memorable object (Ybyrayev, Akhmetbekova, Auesbayeva, 2014: 110-119).

Z.G. Aminev connects the image of the shurale with an ancient layer of Bashkir demonological beliefs and considers it not simply as a folkloric figure, but as a lower mythological image formed on the basis of traditional worldviews and folk beliefs (Aminev, 2018: 84-86). According to the researcher, the widespread dissemination of stories about the shurale indicates that this image occupied an important place in the belief system of the Turkic peoples.

The genre-specific nature of the image of shurale is clearly manifested in its actions. This character is portrayed not as an enemy who instantly destroys a person, but, on the contrary, as a force that evokes a lasting sense of fear. It performs actions such as tickling, exhausting, misleading, and confusing a person. In such stories, a warning function is clearly evident: the listener is instilled with a meaning based on life experience that one should not go alone into a dense forest and that one must exercise caution in unfamiliar places.

Although the image of shurale has been distinctly preserved in Tatar and Bashkir traditions, its functions are generally characteristic of all Turkic folklore. In Kazakh texts, the shurale is not positioned as an independent character, and its functions typologically correspond to the actions of such lower mythological figures as albasty, zheztynak, and shaitan. This feature confirms that demonological story as a genre is based not on a single specific character, but on the space in which the event unfolds, the character's mode of action, and enduring notions shaped by popular consciousness.

This characteristic also appears in 19th-century ethnographic records. In Ya.D. Koblov's materials, recorded among Tatars, the shurale is described as a creature with long claws and an unusual appearance, found in the forest, which calls people with its voice and leads them away. It most often appears to a lone traveler, luring them deep into the forest, exhausting, frightening, and leading them astray. Some stories also include plots about how to deceive the shurale and escape it, or how, when enraged, it can harm the village (Koblov, 1910: 11-15). Such data indicate that stories about the shurale are perceived in the popular consciousness as real events. These features demonstrate the relationship of texts about the shurale with such characteristics as the spatially determined development of events, the presence of a character from lower mythology, the realistic nature of the narrative and the warning function. Consequently, there is reason to consider such texts not as fairy tales, but as an independent genre of demonological stories in folklore prose.

One of the images encountered in demonological texts related to everyday space is bichura. In the collection “Khikaya of the Turkic Peoples”, bichura is described as “the owner of the

house, albasty, shaitan, a monster in female guise”, noting her two opposing characters: she can both cause harm and bring benefit (Ybyrayev, Akhmetbekova, Auesbayeva, 2014: 237-238). In the texts, bichura most often appears as a character appearing inside the house, in outbuildings, and other places associated with everyday life. In some cases, she is believed to bring prosperity to the home, while in others, she moves objects, disturbs people, and causes various troubles. These characteristics testify to the close connection of stories about bichura with everyday space.

Researchers classify bichura as a figure of lower mythology. This image is viewed as a demonological figure with an unstable character, manifesting in spaces close to everyday life. According to S. Kondybayev, such phenomena arose from folk beliefs associated with fears, uncertainty, and belief in otherworldly forces (Kondybayev, 1999: 19). From this perspective, bichura cannot be identified with specific guardian spirits, such as a patron or master. Patron figures are typically associated with certain norms and taboos, whereas stories about bichura do not demonstrate such a stable system of relationships. Therefore, in demonological narratives, she appears not as a spirit with a clearly defined function, but as a mysterious force manifesting in various everyday situations.

The image of the bichura, depicted as a woman and sometimes used in conjunction with the names “albasty” or “shaitan”, suggests that it was formed not from a single mythological figure, but from the fusion of various demonological concepts. Stories about the bichura typically begin with words denoting everyday situations, such as “at night”, “once”, or “at home”, and are presented as if they actually occurred. Such texts lack fairytale motifs associated with fighting or defeating the figure; the person often experiences fear and expects the event to resolve itself. These characteristics make stories about the bichura closer to demonological narratives than fairy tales.

These materials demonstrate that demonological stories consistently maintain a connection between space and character. Texts about the shurale are associated with the forest, while stories about the bichura most often refer to domestic spaces such as the house, outbuildings, and yard. In these texts, the danger emanates not from the outside world, but from within the person’s own home. This suggests the existence of a different type of demonological stories, shaped by spatial context.

Another type of demonological stories associated with space is found in texts about evil spirits directly associated with people. Ya.D. Koblov’s materials, recorded among Tatars, contain numerous stories about a malevolent character called “ubyr (obyr)”. These texts describe the obyr as a dangerous force that attaches itself to a person, torments them in their sleep, inflicts illness, harms livestock, and sometimes appears in various guises (Koblov, 1910: 15–18). Based on the material, the obyr is not associated exclusively with a specific forest, body of water, or house, but, on the contrary, is understood as an evil spirit that accompanies a person and directly interferes with their life. Therefore, in such stories, the danger does not originate from external space, but is associated with the person themselves, for example, their body, sleep, mental state, and even death and the grave. This characteristic reveals a different type of demonological story, based not on space, but on the actions of the character.

Stories recorded by Ya.D. Koblov describe obyr descending upon people, tormenting them at night, causing various illnesses, harming livestock, and requiring the use of special remedies and rituals to rid people of them. Some texts express the belief that even after the death, the obyr associated with a person continues to harm him and emerges from the grave at night (Koblov, 1910: 15–18). These stories present events not as fairy tales, but as real events: the names of the characters, the time and place of the events are given, and eyewitness accounts are cited. The authenticity of the narrative, the reliance on eyewitness accounts, and the idea of possible encounters with evil spirits in everyday life allow us to classify these texts not as myths or fairy tales, but as fundamental examples of demonological stories.

In the collection “Khikaya of the Turkic Peoples”, the image of the obyr (ubyr) is described as a dangerous spirit that causes harm to people, appears at night, sends illnesses, and damages livestock. Some texts indicate that even after the death of the person to whom the obyr has become attached, its harm continues, and it continues to emerge from the grave (Khikaya of the Turkic Peoples, 2014: 92–94). Based on the materials in the collection, this image is not associated with any specific space; rather, it is presented as a harmful force that accompanies people and influences their body, sleep, and life. These data indicate that stories about the obyr are not specific to one people, but are connected to the general demonological beliefs of the Turkic peoples.

Thus, in texts about the obyr, danger is described as associated not with any specific space, but with the person themselves, their body, their sleep, and even states that persist after death. This distinguishes them from demonological stories associated with forests, houses, or bodies of water. Consequently, texts about evil spirits accompanying people represent a different type of demonological stories, based not on space, but on the actions of the character.

Tales about evil spirits accompanying people are not limited to this. Another important group of demonological stories concerns stories about djinn. In texts about djinn, events are typically associated with a specific person, a specific place, and a specific time. The fact that a djinn appears while traveling, influences a lonely child or woman, and appears at night indicates that it most often manifests in situations where a person finds themselves isolated from their usual surroundings (Khikaya of the Turkic Peoples, 2014: 185–186). In this regard, the djinn differs from the albasty and the shaitan: it is described not so much as a force attacking from outside, but rather as a mysterious influence that deprives a person of reason, harms their health, and causes various illnesses.

This characteristic of the djinn is also quite clearly evident in 19th-century ethnographic data. In Kh. Kustanaev’s “Ethnographic Essays of the Kirghiz”, it is noted that the Kazakhs (Kirghiz) associated nervous disorders and madness with the influence of djinns and, in such cases, invited baksy. According to the author, baksy played the kobyz, performed various rituals, and entered a special state, after which they communicated with the djinn possessing the patient and attempted to exorcise it (Kustanayev, 1894: 41–43). In such narratives, the event is conveyed as a true story: the patient’s condition and the djinn’s actions are described in detail, and eyewitness accounts are cited. This emphasis on narrative reliability demonstrates that stories about djinns are closer to demonological themes than to myths or religious legends.

The place of concepts about djinn in the folklore of Turkic peoples is examined in specialized studies. L.Kh. Davletshina and E. Sadykova, who studied Tatar folk beliefs, note that the image of the djinn in the folk mythological system evolved into a generalized character, combining the functions of various evil spirits. Their actions, such as causing illness, leading astray, possessing human bodies, and assuming various guises, are widespread in texts related to everyday beliefs (Davletshina, Sadykova, 2020: 366–367). These data demonstrate that stories about djinn are closer to demonological narratives based on folk beliefs than to religious legends.

The image of djinn as beings directly connected to human life is supported by other studies. L.Kh. Davletshina, examining Turkish and Tatar cultures in a comparative context, notes that in folk beliefs, djinn are perceived as representatives of an invisible, neighboring world coexisting with humans. According to the researcher, djinn freely penetrate the space of everyday life and most often manifest at boundaries, at night, or in forbidden places. Therefore, a system of prohibitions and precautions occupies a special place in beliefs associated with them (Davletshina, 2024: 593–596).

Researchers note that the image of the djinn in the folklore of Turkic peoples is heterogeneous. In Kazakh khikayas, the djinn is most often portrayed as a whirlwind, a ghost, or an invisible force, and is recognized by such signs as a slurred tongue, a sudden fall, or an unexplained illness (Khikaya of the Turkic Peoples, 2014: 185–189). These texts demonstrate the

coexistence of Islamic concepts and ancient folk beliefs : on the one hand , the djinn is mentioned as a living being recognized by the Islamic worldview, while on the other, it functions as a character replacing previous notions of spirits, supernatural forces , and overlords.

Moreover, the content of stories about djinn is based not only on religious legends but also on situations that arise in everyday life. In Kazakh and Tatar khikayas, djinn most often manifest by possessing a person, causing illness , depriving them of reason , leading them astray, and similar actions, while the events themselves are described as real occurrences. In such narratives, religious understanding and folk beliefs coexist : on the one hand , the image of the djinn is linked to the Islamic worldview, and on the other, it functions as a character that continues ideas about former spirits and supernatural forces.

These concepts are also clearly evident in folklore texts: events are tied to specific people , places, and times and presented in the form of testimonies. These characteristics allow us to classify stories about djinn as an independent genre of demonological stories.

In stories about djinn, the purpose is not simply to frighten, but also to warn the listener , draw attention to certain taboos, and reinforce accepted norms of behavior.

In the worldview of Turkic peoples, ideas about evil spirits such as djinn , albasty, and obyr are closely intertwined with folk beliefs in magic, shamanism , fortune-telling, invisible forces , and other similar practices . Researchers note that such beliefs are widespread in Turkic culture and are preserved in oral tradition in various forms (Gümüş , 2021: 7-8).

A comparative analysis of materials from Turkic peoples reveals that, although the names of the characters found in demonological stories vary, their modes of action, connection with space , and the functions they perform share common typological features.

To systematize the analyzed materials, Table 1 presents the main demonological characters , their names among various Turkic peoples, their connection with space, and the functions they perform.

Table 1 – Names, connections with space , and functions of demonological characters among Turkic peoples

Demonological character	Kazakh	Tatar	Bashkir	Main space and function
Shurale type	Sörel (male form of zheztyrnak)	Shurale	Yarymtyäk (jartylyk)	Forest, deserted steppe; leads a person astray
Bichura type	Beishara (analogous to bichura)	Bichura , michura, pichura	Pisura	Inside the house and yard ; causes disturbance
Obyr type	Obyr	Ubyr	Ubyr	Harms humans, acts at night
Djinn type	Djinn	Djinn	Djinn	Night, loneliness, frightens , sends illnesses

As shown in the table, although the names of the characters found in the demonological stories of the Turkic peoples vary, their connection to space and the functions they perform share common features. In one tradition, it is shurale, in another, sörel or yarymtyäk, in a third, bichura, as well as obyr and djinn . Although they appear under different names, they all belong to the lowest mythological category of characters who cause harm to people and appear primarily at night, in deserted places, or in everyday life. These similarities demonstrate that demonological stories are formed not only around individual characters but also based on a stable narrative structure dependent on the setting , space, and folklore beliefs . Consequently, when studying demonological stories, a scientifically sound approach can be considered one that

focuses not on the names of characters, but on their functions and narrative structure. Thus, the analysis revealed that demonological stories are formed on the basis of a stable structural model associated with space, characters, and narrative method, allowing them to be considered an independent genre of folklore prose.

Conclusion

Analysis shows that demonological stories in the folklore of Turkic peoples can be considered an independent genre of folklore prose. These texts are distinguished by the fact that they are considered not only as part of a fairy tale or myth, but also by the fact that the event is narrated, linked to a specific person, time, and space, presented from the perspective of a witness, and perceived in folk beliefs as a possible event. These features are characteristic of texts described in international folklore studies by the terms “belief narrative”, “demonological narrative”, “memorate”. At the same time, the genre nature of demonological stories is determined more by the structure of the narrative and the space of action than by the type of character.

Based on the research results, the following conclusions can be drawn:

1. The main characteristic of demonological stories is the narration of an event as if it actually happened and its connection to a specific person, place, and time;
2. The structure of such texts is often shaped not by the character's name, but by the setting and the nature of the events;
3. Materials from Turkic peoples show that demonological stories have several stable patterns associated with space: forest space, everyday space, a pattern associated with harmful forces accompanying people, and a type of action associated with nighttime and dangerous situations;
4. Despite differences in character names among different peoples, their functions, narrative methods, and textual structure are similar, confirming the existence of a common genre basis for demonological stories;
5. The primary function of such stories is not to frighten, but to warn the listener, reinforce prohibitive norms, and explain dangerous situations.

Taking these features into account, there is a scientific basis for considering demonological stories in the folklore of the Turkic peoples as an independent genre type of folklore prose.

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ТҮРКІ ХАЛЫҚТАРЫ ФОЛЬКЛОРЫНДАҒЫ ДЕМОНОЛОГИЯЛЫҚ ӘНГІМЕЛЕР: КЕҢІСТІК ПЕН КЕЙІПКЕР ЖҮЙЕСІ

Аңдатпа. Мақалада түркі халықтарының фольклорындағы демонологиялық әңгімелердің жанрлық табиғаты қарастырылады. Зерттеудің мақсаты – халық прозасында «хикая» атауымен бірге қарастырылып келген мәтіндердің ішінде құрылымы, кейіпкерлер жүйесі және баяндау тәсілі жағынан ерекшеленетін демонологиялық әңгімелердің жанрлық белгілерін анықтау. Зерттеудің өзектілігі наным-сенімге байланысты прозалық жанрлардың жігі толық айқындалмауына және олардың бір атаумен біріктіріліп қарастырылып келуіне байланысты. Зерттеу барысында түркі фольклорындағы сенімге қатысты әңгімелердің құрылымы, кеңістік моделі, кейіпкер жүйесі және баяндау тәсілі негізінде олардың жанрлық ерекшеліктері айқындалды. Жұмыстың ғылыми жаңалығы – бұрын «хикая» құрамында қарастырылып келген мәтіндердің бір бөлігін демонологиялық әңгімелер ретінде дербес жанрлық топ ретінде қарастыруға негіз бар екені көрсетіледі. Сонымен бірге бұл мәтіндердің кеңістікке, кейіпкерге және баяндау формасына байланысты тұрақты белгілері бар екені дәлелденеді. Зерттеу әдіснамасы ретінде салыстырмалы -типологиялық

талдау, құрылымдық талдау және фольклорлық мәтіндерді жүйелеу тәсілдері қолданылды. Түркі халықтарының фольклорлық материалдары мен фольклортану ғылымындағы теориялық еңбектер негізге алынды. Зерттеу нәтижесінде демонологиялық әңгімелердің белгілі бір кеңістікке байланысты айтылатыны, оқиғаның нақты адамға қатысты баяндалатыны, мифологиялық кейіпкерлердің әрекеті арқылы дамитыны және куәгерлік сипатта жеткізілетіні анықталды. Бұл ерекшеліктер демонологиялық әңгімелерді аңыз, миф, ертегі жанрларынан және «хикая» құрамында бірге қарастырылып келген мәтіндерден ажыратуға мүмкіндік береді. Зерттеу нәтижелері түркі фольклорындағы сенімге қатысты прозалық жанрларды нақтылау мен жүйелеуге, сондай-ақ фольклорлық мәтіндердің жанрлық табиғатын тереңірек түсіндіруге мүмкіндік береді.

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Кілт сөздер: түркі фольклоры, демонологиялық әңгімелер, фольклорлық проза, жанрлық құрылым, кеңістік моделі, кейіпкер жүйесі, баяндау тәсілі

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ДЕМОНОЛОГИЧЕСКИЕ РАССКАЗЫ В ФОЛЬКЛОРЕ ТЮРКСКИХ НАРОДОВ: ПРОСТРАНСТВО И СИСТЕМА ПЕРСОНАЖЕЙ

Аннотация. В статье рассматривается жанровая природа демонологических рассказов в фольклоре тюркских народов. Целью исследования является выявление жанровых характеристик демонологических рассказов, рассматриваемых наряду с текстами, известными в народной прозе как «хикая», отличающимися по своей структуре, системе персонажей и способам повествования. Актуальность исследования обусловлена тем, что границы прозаических жанров, связанных с верованиями, еще не четко определены, и они продолжают рассматриваться в совокупности под одним общим термином. В ходе исследования на основе структуры, пространственной модели, системы персонажей и способов повествования были выявлены жанровые особенности рассказов, связанных с верованиями в тюркском фольклоре. Научная новизна работы заключается обосновании того, что часть текстов, ранее рассматривавшихся частью жанра «хикая», могут быть выделены в отдельный жанр, а именно в жанр демонологических рассказов. Кроме того, доказано, что эти тексты обладают устойчивыми характеристиками, связанными с пространством, системой персонажей и формой повествования. В исследовании использовались сравнительно-типологический анализ, структурный анализ и методы систематизации фольклорных текстов. В основу работы положены фольклорные материалы тюркских народов и теоретические работы в области фольклористики. Исследование показало, что демонологические рассказы характеризуются привязкой к определенному пространству, повествованием, сосредоточенным на конкретном персонаже, развитием сюжета через действия мифологических персонажей и включением элементов свидетельского повествования. Эти особенности позволяют отличить демонологические рассказы от жанров легенды, мифа и сказки, а также от текстов, ранее объединявшихся под термином «хикая». Результаты исследования способствуют уточнению и систематизации прозаических жанров, связанных с верованиями в тюркском фольклоре, а также более глубокому пониманию жанровой природы фольклорных текстов.

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Ключевые слова: тюркский фольклор, демонологические рассказы, фольклорная проза, жанровая структура, пространственная модель, система персонажей, способ повествования.

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