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M y t h o l o g y

ENCYCLOPAEDIA
OF
URALIC MYTHOLOGIES

4

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PREFACE

The present volume is a continuation of the series *Encyclopaedia of the Uralic Mythologies*, prepared and published by a group of researchers working in different scientific centres in Russia, Finland and Hungary. The project is supported by the Finnish Academy of Science, and involves publication (in Russian and in English) of separate volumes devoted to the description of the religion and mythological traditions of the Uralic peoples. Started in 1999 with *Komi Mythology* (in Russian), the series now comprises four volumes in Russian: Komi (1999), Khanty (2000), Mansi (2001) and Selkup (2004), three of them having been also published in English: Komi (2003), Khanty (2006) and Mansi (2008); further volumes are under preparation.

The present volume introduces readers to the mythic narratives, beliefs and religious traditions of the Selkups, an indigenous group speaking a Samoyed language. The tiny Selkup population consisting of less than 4000 persons lives in a vast area in the west of Siberia; their nearest linguistic relatives are other Samoyed-speaking peoples, the Nenets, Enets and Nganasans, and the Ob'-Ugrians (Khanty and Mansi). The Southern and Northern Selkups differ both in their dialects and their customs, and lack a common literary language. The Selkups were one of the classical targets of ethnographic studies in Siberia by the nineteenth and early twentieth centuries. In addition to important Russian ethnographers such as E. D. Prokof'eva and G. N. Prokof'ev, the Finnish researchers M. A. Castrén and Kai Donner made the Selkup language and culture known in Western countries. However, though there are classical descriptions of Selkup shamanism published by the above researchers, their mythic narratives and folklore has been a closed field for Western researchers. This book opens up the world-view and beliefs of the Selkups and thus presents the means to interpret their rituals and religious practices.

Selkup Mythology is the fourth volume of *The Encyclopaedia of Uralic Mythologies*, edited by Anna-Leena Siikala, Vladimir Napolskikh and Mihály Hoppál, which offers a basis for the study of the roots and present nature of Finno-Ugric and Samoyed religions. The volumes present information on the history, social organisations and livelihoods of the peoples in question, describe the central parts of their religions and world-views and give a reference list of the most important studies and archives on their culture and folklore. Each volume involves a large dictionary of mythological terms for the tradition concerned. Mythology is understood in a broad sense, including not only myths proper and mythic narratives but also the beliefs and practices involved. The reader of *Selkup Mythology* will benefit from reading *Khanty Mythology* and *Mansi Mythology*, the second and third volumes of *The Encyclopaedia of the Uralic Mythologies*. They deal with beliefs and ideas related to Selkup mythic thinking.

Prof. Vladimir Napolskikh, who edited the Russian version published in 2004 in Tomsk, has had the main editorial responsibility in publishing *Selkup Mythology*. He has worked with Dr Natalya A. Tuchkova from Tomsk, who has headed the group of authors. The scientific interests of Natalya A. Tuchkova lie in the ethnographic studies of Siberian peoples, the mythology of the Uralic and the Turkic peoples, the Selkup language, the history of Siberia, museology and the classification of ethnographic museum collections. During the 1990s she carried out active field work among various local groups of the Southern Selkups. In 1999, under the supervision of Prof. Dr V. M. Kulemzin, she defended her doctoral thesis "The Dwelling and the Settlements of the Southern Selkups as the Components of Inhabited Space". Since 2003 she has worked as Assistant Professor of the Department of Archaeology and Ethnology at Tomsk State Pedagogical University.

Internationally well known, Prof. Dr Ariadna I. Kuznetsova, Professor of the Department of Theoretical and Applied Linguistics in Moscow, has investigated the mythology of Northern Selkups. She has arranged and taken part in more than twenty linguistic expeditions, mainly to the Samoyed and the Finno-Ugric peoples. The core of her scientific work is the Selkup language, the vocabulary and in part the grammar of which were described in *Ocherki po sel'kupskomu yazyku, tazovskii dialect* (The Study of the Selkup Language, the Taz Dialect) I-III, 1993, edited by her, and in many papers addressing problems of ethnic and sociolinguistic research. Her more than 140 articles, published in Russia, Hungary, Germany, Finland and Estonia, reflect a wide spectrum of scientific interests. Prof. A. I. Kuznetsova is an Honorary Professor of Moscow State University, and an Honorary Member of the Finno-Ugric Society (Finland, 1991).

Dr Olga A. Kazakevich from Moscow is, like Dr Kuznetsova, a specialist in the Northern Selkups. In 1989 she defended her doctoral thesis "The Computer Corpus of the Selkup Language: Its Creation and Application in Specific Linguistic Research". Dr Kazakevich is the author of more than 140 publications on Samoyed studies, phonosemantics, ethnolinguistics, sociolinguistics, methods of language teaching, including five monographs, and co-author of a textbook on the Selkup language. At present she works as a senior researcher at the Laboratory of Automatic Lexicographic Systems of the Scientific Computational Centre of Moscow State University. She is a member of the Expert Council on National Schools of the Ministry of Education of Russia. In 1997 she worked as the expert on the problems of minorities in Russia in the working group of the Commission on Human Rights of the United Nations. She works as a teacher at the Institute of Linguistics of

the Russian State Humanitarian University, where, among other things, she runs the course on disappearing languages of the world.

In addition to Natalya A. Tuchkova, Prof. Dr Aleksandra A. Kim-Maloni from Anchorage, USA, took part in the writing of the Southern Selkup chapters of this book. The scope of her scientific interests covers various aspects of ethnolinguistics – the Samoyed and the Germanic languages, reconstruction of the world-view on the basis of the cult vocabulary, shamanism and the mythology of the native peoples of Siberia and of America. She has arranged nine ethnolinguistic expeditions to the aborigines of Siberia – the Selkups, the Khanty, the Tuvans, the Buryats, and carried out field work among the Cree Indians (Canada). In 1988, at Tartu University, she defended her doctoral thesis “The Expression of the Category of Possessiveness in the Selkup Dialects”. In 1999 she defended another doctoral thesis on “The Selkup Cult Lexicon as an Ethnolinguistic Source: The Problem of Reconstruction of the World-View”. Since 2002 she has been Professor of the Department of Linguistics at Tomsk State Pedagogical University, and the Adjunct Professor of the Department of Anthropology at Alaska University, Anchorage, USA.

Dr Sergei V. Glushkov defended his doctoral thesis “The Length of Vowels and Consonants in the Dialects of the Selkup Language” in 2002 under the supervision of Dr Yu. A. Morev. He focuses on the Samoyed and the Uralic languages, the comparative and historical studies of the languages of Western Siberia, Russian dialects, pragmatics and applied linguistics. Dr Aleksandra V. Baïdak from Tomsk graduated from the Faculty of Foreign Languages at Tomsk State Pedagogical University in 1997. She defended her doctoral thesis “Verb-Governing in the Selkup Language” in 2001. Her scientific interests lie in comparative and historical linguistics, the Germanic languages, the Samoyed languages, the mythic lexicon and the semantic analysis of the verbs of Selkup folklore texts.

The research group includes ethnographers and linguists; they have a broad knowledge of Siberian languages and cultures and thorough experience in Selkup studies. Hence the members of the group have a deep understanding of Selkup dialects, their mythical world and traditional life style. The extensive work for translation of the book into English was done by Sergei Glushkov. Academician Anna-Leena Siikala concentrated to the editing of the work into English. Dr Clive Tolley, a specialist in Northern literature and shamanism, revised the translation and gave a great many pieces of editorial advice. The financial assistance of the Academy of Finland has been crucial for the project from its beginning in the late 1990s. We warmly thank both the authors and translators and hope that this book will increase the knowledge of Selkup culture.

Vladimir Napol'skikh

Anna-Leena Siikala

Mihály Hoppál

INTRODUCTION BY THE EDITOR

The Encyclopaedia of Uralic Mythologies involves a number of researchers, differing in age and of varying academic affiliation and areas of specialisation (linguistics, folklore, ethnography, history), which militates against complete uniformity across all the volumes of the series. The present volume is characterised by a preponderance of linguists among the contributors, and this is reflected in the treatment throughout: more might possibly have been written on religious rites, traditions and beliefs, but the Selkup tradition is practically non-literate (or at best has an undeveloped written tradition), and the language is dialectally extremely diverse and moreover seriously endangered (particularly in the case of the Southern Selkup dialects: the Chumyl'kup, the Shyoshkup, and the Ket' or Syussykum) so the linguistic emphasis may be regarded as appropriate.

The poor state of the Selkup dialects has not in all cases allowed for the checking of the phonological and semantic correctness of many words, and hence the dictionary is likely to contain a number of unavoidable errors. For example, word *qāga* “grave spirit” is absent from the dictionaries except in Alatalo 1998 (the Ket' dialect: *qāga* “a dead person”), but if it can be linked to (N) *qīgo* “to die”, then it must start with *q*, and thus the word is written as *qāga* and positioned in the dictionary under letter *q*, but since elsewhere, as in the works of A. A. Kim and others, just the form *kaga* is found, this form is also included with a cross-reference to *qāga*. The dictionary must be regarded, given these sort of limitations, as an aid to scholarly enquiry rather than a definitive work of lexicographical reference.

As the relevant ethnographic papers have established Russified terms, quite distant from the real Selkup words, for many terms of the Selkup folklore and mythological tradition, to identify specific Selkup notions words such as *loz* are used in the text of the entries, rather than possible translations such as *evil spirit*, *devil*; most probably many texts recorded in Russian, which use the word *chort*, initially had *loz*, too. In this case the word *loz* is used as a Russian borrowing from the Selkup *lōsĭ*; accordingly this word declines as a Russian one and is spelt with *z*, which reflects the phonetic features of the Selkup weak *s* in (N) *lōsĭ*; and the entry *lōsĭ* is referred to.

Very often a very complicated choice between forms from different dialects had to be made for the headword, and the choice may at times have been open to debate, but has always been backed by sound argument. For example, the name of the heavenly God is often written in the ethnological literature as *num*, yet as the real pronunciation of this word in the Northern Selkup area, as it has been recorded in dictionaries (Erdélyi 1970 and *Ocherki* 1993), is *nom*, this form has been selected, which moreover preserves the “etymological” final *-m*, though the transformed version *nop* can be encountered in vernaculars more often.

It should be noted that the headwords and the textual examples use a fairly detailed orthography involving a number of diacritics, but when referring to names in the course of discussion in English, simplified forms are used (not least in view of the difficulty of reproducing the diacritics in referring to entries in this encyclopaedia): for example, Qōt-Man-Puchcho instead of *qōt man puččo*; reference to the headword within an entry is often made by abbreviating it to the initial letter, i.e. *q*. in this instance.

The dictionary encompasses considerable linguistic and cultural differences between the Northern (Taz and Turukhan) and the Southern (Tym, Vasyugan, Narym, Ob', Chaya, and Ket') Selkups. Possibly in many cases the variance could be overcome, though the whole matter is aggravated through the specialisms of the researchers: those who work on the Southern Selkup people, as a rule, do not think themselves competent in the Northern affairs and vice versa. For this reason the great majority of the entries address either the Northern or the Southern material, which is marked correspondingly in the end of the title of the entry as: (S) – Southern Selkup, or (N) – Northern Selkup. If necessary (mainly in the “southern” entries) further restriction of the region is noted, for example: Ob': Laskino (i.e. Laskino on the Ob' river). If no narrow localisation of the term is noted (e.g. only “S” mark is used), the capital word for the “Southern” entry is given in the form of the Syussykum (the Ket') dialect following the dictionary of Alatalo (1998).

The Finno-Ugric transcription is used in all cases where it can be unambiguously reconstructed from the original spelling (or transcription) of a researcher. If that was not possible the spelling of the researcher was kept unchanged if it was in Latin letters originally or transliterated into Latin letters. The transcription signs for Selkup words are used in this dictionary in the following sequence:

a/ā, ä/ā̄, b, č, č̄, d/d', e/ē, e/ē̄, e/ē̄̄, f, g, γ, h, i/ī, i/ī̄, i/ī̄̄, j, k, l, l', m, n, n', o/ō, o/ō̄, ö/ō̄̄, p, q, r, s, š/š̄/š̄̄, t/t', u/ū, ü/ū̄, w, z, ž, ž̄/ž̄̄

V. V. Napol'skikh

BASIC PRINCIPLES OF THE ENCYCLOPAEDIA

There are different approaches to the study of myths – philosophical and gnoseological, cultural, psychological, linguistic, literary and others (for a review of Russian and other theories of myth see Meletinskiĭ 2000). All interpretations of myth as a phenomenon, regardless of the diversity of the interpretations and their variety, may be summarised under two headings: myth as a narration (text); and myth as a world-view (way of thinking).

No myth can be considered separately from its language (text). This makes it appropriate to consider myth within the context of world philology. Myth as a narration, woven of metaphors and based on archetypes, was studied by the representatives of the ritual-mythological school in literary studies. The minimal, narrow meaning of myth as a narration implies a text describing creation and rearrangement of the world and its elements, primarily man, society and culture. In a broad understanding, myth refers to any piece of fiction, whether created by the folk (folklore) or by an individual author. N. Frye – an outstanding representative of literary mythological minimalism – thinks that even in highly realistic pieces of fiction the mythological archetypes do not disappear but only deform; cosmology, within the broad understanding of myth, is considered solely to be one of the branches of the global mythology (Meletinskiĭ 2000).

With respect to the folklore material collected among the Northern and the Southern Selkups, the most part of which has been introduced into circulation for the first time via the *Encyclopaedia*, it is important to define what a myth is for the authors of this book, especially what texts can be regarded as myth in its narrow meaning and what relation there is between myth and folklore.

The traditional world-view of the Selkups has been expressed in various oral texts and propositions, the smaller part of which happened to be collected as folklore pieces or separate statements and phrases reflecting the world-view (so-called ethnographic information). The material collected has, however, been put into systematic order only inconsistently, and so the folklore heritage of the Selkup people is one of the least studied yet. Some reconstructions of the Selkup world-view, made by ethnographers and linguists, include rather vivid interpretations by individual authors.

Initially, considering myth to be a narration of the epoch of world creation, the authors of the *Encyclopaedia* have aimed to find creation motifs in the world-view texts and statements of the Selkups – i.e. to find cosmogonic, ethnogonic, anthropogonic and other creation fragments. We believed that mythological ideas and images were to be found concentrated in the world-view texts and statements. However, because of the disintegration of the true folklore tradition among the Selkups in the later twentieth century, when the main folklore corpus was collected, and because of the poor quality of the recording of many examples of prose and poetry (mostly the texts are short retellings of pieces of folklore already vanished from active circulation among the people) we had to analyse the whole corpus of collected material to fill in the details and nuances (see “Literature and Sources in Selkup Mythology”). Thus, in practice we approached mythology from the broad perspective, and this revealed that mythological references and images can be found in any piece of folklore recorded from the Selkup people.

On the whole, the authors of the *Encyclopaedia* have worked with texts (published and unpublished) collected by linguists and ethnographers from the Selkups, consisting of material from the oral folklore tradition. Material collected by linguists is characterised primarily by the literal and thorough transfer of language information and by absence of any “literary treatment” of the style of the native narrator upon publication. Material collected by ethnographers is less strict in its literal transfer of information and, as a rule, does not have the authentic text in the original language (a mere retelling of the plot in Russian is usual).

This *Encyclopaedia* lacks any images by individual Selkups or any analysis of them, as none have been published, except for small publications of the folklore and commentary on it made by native Selkups – I. A. Korobeĭnikova and T. K. Kudryashova (Kudryashova 2000; Korobeĭnikova (Mal’kova) 2001; Korobeĭnikova, Kudryashova 2002).

The genres of Selkup folklore have not yet been classified, and are still in the stage of formulation by linguists and ethnographers. In this *Encyclopaedia* the genres are therefore not strictly acknowledged in some of their formal features (see “Genre Classification of the Selkup Texts”). At the same time the difficulty of genre classification is not only due to poor analysis of the Selkup material in this respect, but also due to the original (historical) syncretism of all genres of literature and art (Veselovskii 1940; Meletinskiĭ 1972).

In Russia religious and mythological layers are usually classified according to a framework accepted in ethnographic and religious studies. The most explicit description of the framework can be found in the works of S. A. Tokarev and A. F. Losev. In the present work an attempt to classify religious and mythological layers has been attempted only for the Northern Selkup material (see “Traditional World-View of the Selkups”). The classification is offered solely as one of the possible *typological classifications* of the available material.

The study of Selkup mythology as a corpus of texts, and the literary analysis of the Selkup folklore material (and latent mythological material) remains a goal for future researchers.

An approach to myth as a world-view, viewing myth as a special way of thinking, differing from but at the same time supplementing rational thought, has resulted in the defining of a number of dominant symbols within Selkup folklore. The symbols form a foundation upon which the traditional Selkup world-view is constructed (see “Traditional World-View of the Selkups”), and their definition is one more step in the effort to reconstruct the Selkup world-view.

Earlier attempts to systematise the world-view material collected from the Selkups have been made by E. D. Prokof'eva (1961, 1976, 1977), G. I. Pelikh (1972, 1998), E. A. Khelimskii (1988), A. V. Golovnyov (1995), A. A. Kim (1997, 1999), V. V. Bykonya (1998a, b) and N. A. Tuchkova (1999). These scholars sought to synthesise the material in order to reconstruct a conjectural world-view as a more or less formalised conception. The images of the Selkup world differed somewhat in every reconstruction. The final result was influenced by a general theoretical approach and by the world-view of every particular researcher, and by the lack of data outlining the framework of the world-view.

Nonetheless, the fragmentary nature of the primary data used to reconstruct the world-view is thought by the authors of the *Encyclopaedia* to be not so much a result of degradation of the Selkup traditional world-view as a characteristic of its historical stage, when the world-view shrinks to the size of mnemonic formulae and operates with only a minimal number of its symbols. Although not a written text, nevertheless it can unwrap in the heads of individuals to a relatively full-scale and detailed picture of the world, varying in quality and fullness between individuals (Sagalaev 1992, 1998).

Unfortunately in the later twentieth century the Selkups, as bearers of indigenous world-views and native speakers, have decreased ever more in numbers. Though it might seem that the traditional world-view and the language should disappear at the same time, symbols and codes of the traditional world-view translated into the Russian language allow the world-view to survive a little longer, even though materially changed and in a highly simplified form. Be that as it may, at the beginning of the new millennium researchers have to face the fact that the very fabric of Selkup culture has been destroyed, including its inner world, mentality and images which used to constitute the basis of the traditional world-view.

In reconstructing the Selkup world-view system, the authors of the *Encyclopaedia* draw special attention to a considerable difference between the southern and the northern models of the Selkup universe. Whilst sharing common essential references and basic symbols, the southern and northern variants are full of their own specific details and peculiarities. So, our decision has been to make the separate descriptions of the Southern and the Northern Selkup world models in the introductory part; and the main part of the *Encyclopaedia* designates the area for every entry. Even in cases of little difference between the southern and northern traditions, each is given its own entry.

Whilst emphasising differences between the local variants of the Selkup world-view, the authors have also aimed to stress that certain common features may be found to dominate the Selkup world-view continuum, integrating Selkup mythology over all and uniting it with the mythologies of other peoples of western and central Siberia.

Cross-cultural study was not something the *Encyclopaedia* aimed to encompass, so it is nearly completely absent, except for a few cases when parallels and analogies were obvious. However, the authors have had to discuss the problem of which cultural tradition the features distinguished in the Selkup world-view are closest to.

Earlier, E. A. Khelimskii, when summarising mythological material among the Finno-Ugric and the Samoyed peoples, came to a conclusion that Selkup mythology is a variant of Samoyed mythic tradition, whose roots go back to Uralic mythology. “Repetition of plots, similarity of many structures and motives of myths, the similarity in functions of certain characters and others support the idea that the main features of the Samoyed mythology came to form at the period of Samoyed ethnic unity (not later than the end of the first millennium BC to the beginning of the first millennium AD)” (Khelimskii 1988).

Material collected during the work on the *Encyclopaedia* shows that besides similarity with Samoyed mythologies many Selkup plots and images are obviously close to the Ket folklore tradition. A number of personages, evident parallels to whom are absent in the non-Selkup Samoyed mythologies, have common features and functions with heroes of the Ket texts. Vivid examples of the functional identity are as follows: a Selkup (female) master of forest beasts *mač'jn nejd* and a Ket (female) *Kaigus'*, who came to the hunter and supplied him richly with hunting game after a love-game contest; and a female man-eater, Pazhyne, and an evil Kelbesam, who killed the Forest Woman (see *mač'jn nejd*) in the Selkup text and a woman, Khun', in the Ket text who chased after her children. A series of other characters is functionally identical (cf. Alekseenko 2001).

At the same time the Selkup world-view is quite distinct; for example, there is no myth describing how silt was taken from the bottom of water by a bird and how the earth was created from it; there is no information about the initial creation of the world; a text known in the southern area describes the natural calamity which tore up the earth of the ancestors, the stone island. These and many other substantial details make the Selkup mythology distinct among the mythologies of the Uralic peoples (cf., with reconstructed myths about the creation of the earth, Napol'skikh 1990, 1991; Petrukhin, Khelimskii 1988). Certain local details (for example in

the Shyoshkup area there are images of a mountain-tree or stone mountains) make Selkup mythology close to a mythological system of the Turkic peoples of southern Siberia (L'vova, Oktyabr'skaya, Sagalaev, Usmanova 1988; Tuchkova 2002c).

Though much work has been done, it should be stated that the study of Selkup mythology has started only recently, and the first stage of this is represented here in the form of the entries in the *Encyclopaedia*.

The *Encyclopaedia* contains material taken from archives, published works and field records of the authors of this book. Besides the facts of folklore and mythological character, the *Encyclopaedia* provides interpretation of images and symbols of the Selkup mythology. The dictionary entries are devoted to gods, spirits, folklore heroes, customs, ceremonies, and rites of the Selkups, to the mythology of fauna and flora, natural phenomena and so forth. At the end of the *Encyclopaedia* are to be found indices of Selkup terms and English words with their Selkup correspondences.

Dictionary entries for the Northern Selkup material were written mainly by A. I. Kuznetsova and by O. A. Kazakevich, and for the Southern Selkup by N. A. Tuchkova and A. A. Kim-Maloni. The text in the Selkup dialects was written by S. V. Glushkov, who also made the transcription of the Southern Selkup words.

The *Encyclopaedia* is supplied with an Appendix of folklore texts in the Taz (Northern) and Chumyl'kup (Southern) dialects. A. I. Kuznetsova and O. A. Kazakevich prepared the Northern texts for publication, A. V. Baïdak the Southern.

N. A. Tuchkova

THE SELKUP PEOPLE

The modern Selkup ethnos is comprised of two isolated territorial groups – the Southern (also called the Narym Selkups, or, more precisely, the Selkups of the Tomsk region) and the Northern (on the Taz and the Turukhan). The total number of Selkups in Russia is 3564, according to the census of 1989. The Selkup language, consisting of many dialects and vernaculars, belongs to the Samoyed group of the Uralic linguistic family. The common name, *Selkups*, derives from the self-designation of one of the groups of the Northern Selkups, who dwelled in the basin of the Taz river. The name of this ethnic group came to be applied to all other dialectal and local groups between the 1930s and the 1980s.

Dialects of the Selkup Language

In the historical period, in spite of the active assimilation, movement and migration of the Selkup people, the Selkup language has been documented in an abundance of dialects and vernaculars. At the synchronic level the dialectal variety of the Selkup language is an indisputable fact. However, the diachronic development of the dialectal differences is difficult to evaluate now. At present the Selkup language is a conglomerate of dialects and vernaculars, each of which preserves its singularity and distinct peculiarities. A standard Selkup language did not develop, as a result of the absence of writing.

The Selkup language and its dialects have been studied by the following scholars: Castrén 1855; Donner 1924; Prokof'ev 1935; Hajdú 1968; Dulson 1971; Janurik 1978; Morev 1978; Katz 1979; Khelimskii 1985; Bekker, Alitkina, Bykonya, Ilyashenko 1995.

Various classifications of Selkup dialects exist. There are two principles of classification of the Selkup dialects: the geographical and the ethnonymic (the latter referring to the names of the local groups of the Selkup ethnos). An essential agreement exists in the classification of Selkup dialects between different researchers, whatever level of detail or principle of division is adopted.

A binary division, implicit in the references by linguists to Northern and Southern Selkups, between northern and southern dialects, is not so widespread nowadays as a ternary division into northern, central and southern groups of dialects.

The northern group consists of the **Middle Taz** (Sidorovsk, Krasnosel'kup, Chasel'ka), the **Upper Taz** (Tol'ka of Krasnosel'kupskiĭ District, Kikkiakki, Ratta, with some speakers living in Kellog, Surgutikha, and Baklanikha), the **Laryak** (Upper Tol'ka) (Tol'ka of Purovskii District, Tarko-Sale) and the **Baikha** (Farkovo, Turukhansk) dialects. The self-designation of this part of the Selkup people was adopted for the name of the whole ethnos, which is why the northern dialects in ethnonymic classification can be called the dialect(s) of the Selkup people proper.

Sometimes the local variants of the Selkup language spoken by the Northern Selkups are combined in a **Northern** (the **Taz** and **Turukhan**) dialect; in this case every one of the local variants is identified as a vernacular. Correspondingly the **Middle Taz**, the **Upper Taz**, the **Upper Tol'ka** (the **Laryak**) and the **Baikha** vernaculars are distinguished.

The central group includes the **Tym** (Nyulyadrovo, Vandzhilkynak, Lymbel'karamo, Pylkaramo, Kompas, Kananak, Napas, Kocheydrovo, Vargananzhino, Kuleevo, Nyogotka, Nazino, Ust'-Tym, Kolguyak, Kazaltsevo), the **Vasyugan** (Kargasok, Novo-Yugino, Staro-Yugino, Margino, Naunak, Ust'-Chizhapka, Upper-Voldzha) and the **Narym** (Tebinak, Pyzhino, Narym, Tyukhterevo, Laskino, Basmasovo, Mumyshevo, Navaltsevo, Sagandukovo, Gorelyĭ Yar, Nelmach, Pudino) dialects. According to the ethnonymic classification this group of dialects is called the dialect(s) of the Chumyl'kups.

Within the southern group are differentiated the **Middle Ob'** (Inkino, Kiyarovo, Ezengino, Ivankino, Tegolovo (or Tyagolovo), Igotkino, Togur, Ispaevo, Konerovo, Ostrovnoe, Kolpashevo, Baranakovo, Tiskino, Kostenkino, Novo-Sondorovo), the **Chaya** (Staro-Sondorovo, Chalkovo, Taizakovo), the **Ket'** (Belyĭ Yar, Karelino, Muleshka, Klyukvenka, Taĭna, Alipka, Maksimkin Yar, Stepankino, Metashkino, Pirino, Ust'-Ozyornoe, Urlyukovo, Lukyanovo, Zubrekovo, Markovo, Losinoborsk, Nalimkino, Aidara, Makovskoe) and the **Chulym** dialects. According to the ethnonymic classification this group of dialects consists of the dialect(s) of the Shyoshkups, or of the Shyoshkums (the **Middle Ob'**), the dialect of the Syussykums (the **Ket'**, the **Chaya**) and the dialect of the Tyuĭkums (the **Chulym**). The term "the Upper Ob' dialect" (which can be encountered in specialist literature) has dubious meaning. It can mean either the most southern vernaculars (the Chaya, the Chulym, the Upper Ob'), or the vernaculars of the Upper Ob' properly, which have now vanished. Hence an identification of a separate Upper Ob' dialect, though possible, is probably unreasonable.

The most representative, complete and extended material has been collected in the following dialects: the **Taz**, or the northern (the dialect of the Selkups proper), the **Ket'** (the dialect of the Syussykums), the **Middle Ob'** (the dialect of Shyoshkups, or Shyoshkums), the **Narym** and the **Tym** (the dialects of the Chumyl'kups).

S. V. Glushkov

The Southern (Narym) Selkups

In nineteenth-century works, these are referred to as the Tomsk Samoyeds, or the Ostyak Samoyeds of Tomsk Government. They are one of the aboriginal peoples of Tomsk Region. They numbered, in the census of 1989, 1347 people, and in that of 1859 were numbered 6521 “souls of both sexes” of the Samoyeds in Tomsk Government. The habitation area of the Southern Selkups is almost completely confined within the limits of the modern Tomsk Region, in Kargasok District (547 people), Parabel’ District (169 people), Verkhneketskiĭ District (147 people) and Kolpashevo District (236 people); a small number of the Selkups (from 10 to 30 people) also live in Aleksandrovskiĭ, Bakcharskiĭ and Molchanovskiĭ Districts, and in the regional centre, Tomsk.

In Russian the Selkups call themselves Ostyaks. This external ethnonym, used in the Middle Ob’ area to denote the Samoyed and the Ugric population since the seventeenth century, came to be adopted by them in the course of the next four centuries, and by the end of the twentieth century was regarded as the indigenous name.

Among the Southern Selkups local ethnic groups can be differentiated, which have remained up to the present: *čūmīl’qup*, the *Chumyl’kups* (dwelling in the basins of the Tym, the Vasyugan, the Parabel’ and the Ob’ in the area of Narym); *šōšqup*, the *Shyoshkups* (dwelling along the Ob’ between the middle and the upper mouths of the Ket’, the villages of Ivankino and Kolpashevo); *sūssiqum* (*qētqij qūla* and *tāmij qoltuyūj qūla*), the *Syussykums* (“the Ket’ river people” and “the Upper Ob’ people” (the latter living on the Ob’ river between the mouths of the Chaya and the Chulym)). Other groups were differentiated between the end of the nineteenth and the beginning of the twentieth century, which have now disappeared: *sūssojōjqum*, the *Syussogoikums* (dwelling along the Chaya river); *tūjqum*, the *Tyuikums* (the Selkup population of the Lower Chulym, identical with the ethnographic group called *pajyūla* in some essays. see, for example, Pelikh 1981).

These indigenous names are believed to have the following etymologies: formant *-qum/-qup*, “man”; *-yūla/-qūla*, “people, men”; *čūmāl’*, “ground” (*čū* “ground, soil, clay”); *šōš*, *sūs*, “forest” (< *šōt*, *sūt*, “flood-plain forest; forest near a settlement; forest, wood”).

During the twentieth century the Southern Selkup ethnic and linguistic area was noted for intensive processes of linguistic assimilation, which has led to the nearly complete substitution of the Selkup speech by Russian. The data of L. T. Shargorodskiĭ, who conducted ethnic and statistical studies among the Selkup population in the 1980s, show that 92% of the Middle Ob’ Selkups have free command of Russian – they speak, read and write it. Among the age groups below 35 all Selkups have free command of Russian, and the Selkup language was freely spoken by only 14.6% of the Selkup respondents, mainly those over 60; 60.2% of the Selkups of the Middle Ob’ area do not have any command of the Selkup language, whereas certain sex and age groups do not number any Selkup speakers at all (Shargorodskiĭ 1994). In all the territorial groups of the Selkups of Tomsk Region there is no fostering of the Selkup language by the younger generations.

The most widespread anthropological type among the Southern Selkup people can be identified as the Uralic Ob’-Irtysh type. The Southern Selkups have a very distinct shift towards the South Siberian (the Northern Altaic) anthropological type. In the size of the head and face the Narym (the Southern) Selkups show most similarity with the Northern Altaic group of the Tubalars (Aksyanova 2001). But the active process of miscegenation of the Russians and the Selkups in Tomsk Region, noted during the last two centuries, has led to the effective inclusion of the Southern Selkup people into the Russian ethnos even in terms of their anthropological features, and in their general measurements they show little difference from the local Russians. Some researchers suppose that the modern descendants of the Southern Selkup people, though they continue to name themselves “Ostyaks”, are actually one of the ethnographic groups of the Russian population of the Middle Ob’ (Aksyanova, Shpak 2000; Khelinskiĭ 2000).

In archaeological data the upper part of the Middle Ob’ and nearby tributaries of the Ob’ were the formative areas of the Selkup ethnos. Archaeologist L. A. Chindina associates the Ryoĭkin archaeological culture (sixth to ninth centuries) directly with the pre-Selkup community. This culture, in its turn, descends from the Kulaĭ archaeological culture of the Iron Age, which formed in the Surgut–Narym area of the Ob’ (fifth century BC to fifth century AD). Thus the Southern Selkup people are, probably, autochthonous in the territory of their historical habitat.

From the ninth century the Tomsk areas of the Ob’ became the scene for active Turkic migrations and contacts with the pre-Selkup population; the Surgut areas of the Ob’ became the homeland of the ancient Khanty culture. The pressure of Turkic peoples from the south and the Khanty people from the north-west led the Selkup people to migrate too. From the Chulym and the Chaya a wave of migration took place towards the Ob’ and the Ket’, and then further on to the Taz along the upper reaches of the Ket’ tributaries (as evidenced by the place names); the Selkup population from the middle course of the Vasyugan in part moved to the Ob’ and the Tym, and in part was assimilated by the Khanty.

From the sixteenth century the Russians started to penetrate and settle in the Middle Ob' area. Detachments of the Russian Cossacks, who came to the Middle Ob' areas as conquerors, were opposed by the Selkup political and military union known as the "Pied Horde". Vonya, the local ruler of the Upper Narym, was at the head of the union. The Lower Narym was headed by a lesser local ruler, Kicheĭ, who was related to Vonya through his granddaughter, who was married to Vonya's son, named Taĭbokhta. The Pied Horde also included the local ruler of Parabel', Kirsha Kunya(z)ev with his warriors. In total, according to information from 1596, some four hundred men gathered around Vonya, and all within one day's journey of him were his men (Miller 1999).

Vonya not only stood insistently for his independence and avoided payment of *yasak* (Siberian servage), but was disposed also to take the offensive; he menacingly threatened "to gather his people and farther districts to come to Surgut town". The Russians managed to stay in the Selkup territory due to the erection of the Narym (1596) and the Ketsk (1597/1602) *ostrogs* (Siberian forts). At first, the newly acquired territory was part of Surgut *uezd*, whereas the Ketsk and the Narym forts had "yearlings" (the persons who were appointed as heads for a period of one year). In 1605 Ketsk became a separate town, and between 1612 and 1618 Narym became a separate town with its own lord, and the Ketskĭi and Narymskiĭ *uezds* were formed as administrative units.

The biggest consequence for the local people of connecting the Southern Selkup lands to the Russian state was the *yasak*. To normalise the collection of servage the whole territory was divided into the following districts of indigenous people: in Narymskiĭ *uezd* – the Lower Narym and the Upper Narym, four Parabel's, Larpitsk, Pikovsk, Lower Togur and Upper Togur (Porubezhnaya), Greater and Lesser Churubar and Chaya *volosts* (a subdivision of the *uezd*); in Ketskĭi *uezd* – Kirgeev, Nyanzhinsk, Pitkinsk, Ishtanovsk, Kashkinsk, Lelkinsk *volosts*. The borders of the districts coincided with the clan and tribal divisions of the Selkups.

The division between the Upper Narym and the Lower Narym (from Selkup *nur*, "marshy place, swampy area; place with shunted wood; greenland", *nar*, "swamp; tundra; open light place") probably already existed in the pre-Russian period. For the Selkup people – inhabitants of the river-flood plains – it was always essential to locate their dwellings along the rivers, a feature which continued up to the end of the twentieth century as the division between "the upper" *tāmilqup* and "the lower" *tayilqup* Ostyaks (with respect to the flow of the Ob').

Christianisation among the Selkup people started in the first decades of the eighteenth century with the efforts of Siberian metropolitan Filofeĭ Leshchinskiĭ (monk Fyodor, who took the schema-monk vows). In 1717 he sent a few priests and monks on a mission to the Narym and Ketsk *uezds*, where they converted the local people to Christianity and set up five churches. There are no records about any conflicts between the missionaries and the indigenous people of Narym; on the contrary, some lesser local rulers were noted to be loyal to the new authority and its belief, such as Itku in Togur-Porubezhnaya *volost* and Bigodya (Tobul'dzin) in Lower Togur *volost*, who exerted a particular influence on the christening of the local people. In Lower Narym there even appeared a whole village of newly baptised Ostyaks, who moved to the new place and decided to live in the Christian style. But many indigenous people, trying to avoid baptism, moved away, such as the inhabitants of the Tegolovo (Tyaglovo, Tyagolovo) yurts, seventy of whom moved to Mangazeya or to Obdorsk; to avoid baptism Arach and his people moved from the Ostyak settlement of Kerenan-et; he first settled in the Konerovo yurts on the Ob', then moved to a tributary of the Ob' and died there unchristened (Butsinskiĭ 1893; Plotnikov 1901).

To control the life of the newly baptised people a position of *zakashchik* was invented, whose duty was to ensure that "the newly baptised people did not fail in the new belief, visited the houses of God, and did not eat anything foul, and lived as Christians". In Narym and Surgut the duty was imposed on the priest Sidor Ivanov. He was required "to inspect the districts, to instruct the newly baptised in their belief, to burn the idols, to punish the aborigines for eating beasts, and other matters". There is evidence that he performed his functions ardently (Butsinskiĭ 1893).

The Southern Selkup people lived in a semi-settled style. On the basis of a certain difference in the ratio between hunting and fishing, they were divided into the forest-dwellers, *mač'ilqup*, who lived along the Ob' tributaries, and the Ob'-dwellers, *qoltaqup*. The economy of the Ob' Selkups was mainly oriented towards the fishing of valuable species; that of the forest Selkups was based mainly on hunting.

The elk was the main animal the Selkups hunted specifically for food. The elk was hunted in spring by tracking and hunting it down on snow-ice, and by setting crossbows near swamps where the elks fed. The arrows for the elk had narrow iron heads, the body of the arrow had a cut for it to break after it entered the body of the elk, to prevent the elk removing it. The wounded elk would not proceed further than twelve metres or so.

The hunting season is divided into two periods: the autumn, when the snow is shallow, and the winter-spring. Up to the end of the nineteenth century the main hunting weapons of the Selkups were the bow, *end*, and arrows (with an iron head), *kwā*, and *tišše* (all the rest). From the second half of the nineteenth century these started to be displaced by guns, *puškan*, "cannon", or *tūl'se* (possibly connected with *tūl' še*, "fire tongue", or *tūl' tišše*, "fire arrow"). But the real domination of fire guns over the traps and bows with arrows took place only from the middle of the twentieth century. In the 1920s guns were still quite rare and expensive.

The Selkups hunted for sables and squirrels by tracing them with a dog and shot, trying not to damage the hide. The squirrel was the main fur animal to be hunted among the Southern Selkups. The ermine and the kolinsky (*Mustela sibirica*) were until recently captured exclusively by wooden snare traps (*cherkan*). The fox, the wolverine and the otter were hunted using a bigger hammer-strangulation trap, the *klyapets*.

For all Selkups the most reliable food was fish, caught practically all the year round in rivers and flood-plain lakes. Fishing was carried by nets and traps of various sorts: *zapor* (poles stretched across the river), *kotets*, *morda* (lit. muzzle), *samolov* (lit. self-catcher), *fitil* (lit. touch-string), *cherdak* (lit. (ostensibly) loft).

The main means of transportation of the Southern Selkups is the dugout boat, *and*. In Russian it is called an *oblasok* or *vetka*. The boats are made of white willow, asp or cedar. The Selkups are taught to steer the boat since early childhood. They row with one oar, *lab*, which is made of a trunk of cedar (which must remain unfelled while the oar is cut out) or of bird cherry. The Selkup oar must have a handle, *mul'ga*. When fishing, the handle is used to catch and pull nets out of the water.

Gathering played a considerable role in the economy of the Selkup people. The time when it was possible was very limited by nature and the climate: birchbark was prepared in May before leafing; in July, up to the appearance of briar blooms; and in September after the leaf fall. Bark of the Ob' poplar (*balbera*) was harvested in May to June – floats were made of it, and it was purchased by agencies. Berries were gathered from July to September. Cedar cones were gathered after 16 September. All these activities, except poplar barking, remained part of the economy of the Southern Selkups until the beginning of the twenty-first century.

Under the influence of the Turkic and the Russian peoples the Selkups started to breed domestic animals (horses, cows, sheep, and later pigs and poultry) and in the twentieth century gardening started. Stock-raising (mainly horse-breeding) was familiar to the ancestors of the Selkup people, who lived in the territory of Narym during the Kulaï and Ryolkin periods. The problem of Southern Selkup reindeer-breeding is still a matter of debate.

When horses and cows appeared in the Selkup economy the people had to find in their calendar a considerable period (July to August) to make hay. This had quite a marked impact upon the Selkups who lived in villages on the Ob' river, through which a winter road passed from Tomsk to Kargasok and farther to the north down the Ob'. They needed to make hay not only for their domestic animals but also for travellers who passed by with transportation trains. That is why the summer hay-making in the flood plains of the Ob' at the end of the nineteenth and the beginning of the twentieth centuries became a collective harvest campaign.

Potatoes began to be planted by the Selkups from the 1920s, while other garden crops came into fashion during the 1930s to 1950s. But for a long time after that the Ostyaks, the men of the older generation, called everything that grew in the garden *hirg*, "vain grass". Nowadays nearly all Selkup families have gardens of various levels of cultivation. They keep horses, cows, chickens, sheep and pigs, which were still rare in the first half of the twentieth century. Thus, stock-raising and gardening became a considerable component in their means of providing sustenance, displacing hunting and fishing from their leading positions.

The dwellings of the Selkups had various designs and forms. Researchers distinguish a number of types of houses among the Southern Selkups: a frame-type conical structure (hut); a sloped-roof frame-type structure; a frame-type semi-cylindrical dome mounted on a boat; frame-type frustum and frame-type self-supporting pyramid structures; a frame-type self-supporting prism sunk into the ground (*karamo*); and a structure with self-supporting walls (a loghouse).

The structure of the conical type, the hut made of poles, was found very rarely in the nineteenth and the twentieth centuries (there are only fragments of information). The frame-type self-supporting pyramid structure was mentioned in material from the Ket', whereas there were almost no records of it in other areas of the Southern Selkup territory. The accounts of the frame-type self-supporting prism dwelling sunk into the ground (a dugout *karamo*) were quite abundant in all areas of the Southern Selkups (especially detailed information was found among those who lived on the Ob' river). However, modern archaeological data indicate that deep dwellings were quite rare in the historically observable past of western Siberia. With some probability it can be suggested that they were of local origin, but developed later out of a shelter-pit overlaid with poles and twigs, used as a shelter and storage during hunting and other activities. By contrast, in the territory of the Middle Ob', on the basis of the combined data of archaeology and ethnography, the frame type frustum structures were clearly more ancient and autochthonous; these were common for the Selkup up to the middle of the twentieth century as dwellings during hunting, or as household buildings for permanent habitation.

Selkup villages were located solely in the vicinity of water, on the banks of rivers and lakes. The choice of the spot for a village usually varied between two options: people settled either directly on the flood plain, at its very top edge in the intermediate strip between the flood plain, *nur*, and the flooded forest, *šõt*, or at the edge of the river terrace, on a bank free of flooding during the spring (*qē*, *türbar*, *soq*). Usually the Southern Selkup permanent settlements were located at the junction of a smaller river with a bigger one, often on the bank opposite to the side of the mouth of the smaller river, or, rarely, immediately at the mouth. The settlement was usually named after the smaller river.

In the nineteenth and the beginning of the twentieth centuries the Southern Selkup settlements could be divided into the following types: all-year-round permanent + seasonal for hunters, fishermen, and gatherers without families (in the forest or at fishing areas); permanent winter + transportable for other seasons; permanent winter and permanent summer ones (such as Napas Winter and Napas Summer, Kuleevo Winter and Kuleevo Summer). The permanent Selkup settlements had a layout close to linear, drawn along the bank of the river or lake. At the beginning of the twentieth century the native villages began to take on a street-type layout.

In the Southern Selkup territory around two hundred permanent settlements of the Selkups are known. There are also groups of settlements where in different periods there was a higher concentration of the Selkup people (especially in the middle of the nineteenth century): Napas and Kuleevo yurts on the Tym river; Kolkynak yurts on the Chizhapka river; Soispaev yurts on the Parabel' river; whole groups of big settlements on the Ob' river – Kolguyak, Achangino, Kazatsk, Tibinak; Pyzhino, Tyupterevo, Mys, Chiryaevo, Laskino; Mumyshevo, Nevaltsevo, Basmasovo, Sagandukovo; Ivankino, Inkino, Charshino, Tegolovo (Tyagolovo, Tyaglovo), Igotkino; Baranakovo, Taizakovo, Sondorovo, Sungurovo; Ambarskoe, Bylino, Upper Sarovo, Kazymbask, Tugulinskoe. The census of 1859 numbered around 100–150 people in each of the settlements. Before the 1930s, that is before the large-scale exile into the Narymskiĭ Kraĭ and before Russian–Selkup marriages became popular, the settlements mentioned above were the places where the Selkup people were concentrated, whither those born therein aspired to return after long migrations along the Narymskiĭ Kraĭ.

Most of the Selkup settlements no longer exist. Those that still remain (Napas, Nelmach, Staro-Yugino, Maksimkin Yar, Staro-Sondorovo and others) have mostly lost their Selkup colouring. Now the Selkup families live in houses built in the 1960s to 1980s. They are of a standard layout and are made of square logs.

The modern clothes of the Southern Selkups are exclusively store-bought. In the past fur coats were used, made of “assembled furs”, *pōnžil-pory*, so called as it was characteristic of them to have a fur lining made of furs of small animals – fur from the legs of sable, squirrel, ermine, kolinsky or lynx. The work of sewing together furs for one coat was long and tedious. The fur had to be sewn in vertical strips. The colours of the furs were assembled to be “opalescent”, for the hues to gradate, or else the colours contrasted with each other in a checker-board arrangement. Coats were sewn with the fur inward, and on the outside they were covered with fabric, expensive if possible, of wool or shag. Women's coats were long (down to the ankles), while men's coats came a little bit below the knees. A long woman's coat of assembled fur constituted an item of considerable value to the family. In the nineteenth century the coat was considered to be an obligatory gift to the bride from the relatives of the groom.

For hunting and fishing Selkup men used short coats with the fur outward, *kjrnā*, made of reindeer or hare hides. In the nineteenth and the twentieth centuries sheepskin coats and dog coats, winter clothes for long distances, as well as woollen coats became very popular. In the middle of the twentieth century these were displaced by quilted vests. Top clothes, such as shirts and dresses, *qaborj*, came into use in the nineteenth century. Women's dresses were sewn with yokes, and with falbala (strips of light fabric or lace) at the hem. The tops were girded with soft belts of fabric or leather. Bottoms, trousers of *rovduga* (deer-skin without hair), *pūmb*, were male garments. Up to the middle of the twentieth century Selkup women did not wear trousers, but knitted stockings, *čulg*. In winter, when they went to the taiga for a long period, both men and women put on “cover trousers”, *enel-pūmb*, pleated at the ankle. At the beginning of the twentieth century the main type of shoes among the Southern Selkups were leather soft boots (*chirki*), *pōw*. Headwear consisted of the kerchief *qawpi* (both women and men wore it), the hat-hood and the pointed hat for men made of vertical gores gathered at the top. Mittens, *nob*, were two-ply: the knitted ones (*ispodki*, i.e. to go inside, close to the palm) and the leather ones (*verkhnitsy*, to go outside, above the inside ones). In the past the Selkups made the trousers and mittens of fish skin.

Fish was the main food of the Southern Selkups. It was boiled (fish soup, *kaj*, with grits, *ārmagaj*), fried over the fire on a stick (*čāpsu*), dried and powdered (*pors*). Also meat of elks and upland fowls was used as food. Store-bought products were in common use: flour, butter, sugar, tea, grits. In the twentieth century the food of the Selkups was enriched by meat of domestic animals and vegetables.

The traditional art of the Southern Selkups is mostly represented by the scraped ornamentation of birch-bark utensils. In the second half of the twentieth century these were mostly ornamented boxes for women's craftwork, tobacco boxes and boxes for salt. The rest of the utensils would have no ornamentation. During the twentieth century the art of making “assembled furs” out of the legs of small fur animals was nearly lost among the Selkups.

In the 1990s the Selkups of Tomsk Region undertook efforts to maintain and revive their traditional culture and native language. This had been helped by a society, the “Kolta Kup” (“The Ob' Man”) organised by the activists of the revival movement (Z. E. Baskonchina, N. P. Karnev, I. N. Karelin, V. K. Kirgeev, T. K. Kudryashova, I. D. Luchin, M. G. Lyaksina, S. N. Sychin, I. A. Timonina and others). Until recently Ivan Nikolaevich Karelin, a Ket' Selkup, was the president of the society; since September 2003 it has been led by Irina Fyodorovna Safranik, a Parabel' Selkup.

In a number of the Selkup villages (Ivankino, Nelmach, Napas, Sondorovo), in order to revive the national traditional crafts, works and activities, enterprises and farms aimed at fishing and gathering were created; since 1995 in Maksimkin Yar of Verkhneketskii District the national wood processing company has been working successfully. During the 1990s in Tomsk Region much work was done to create a normative basis to improve the social and economic situation among the indigenous peoples of the north. Nearly all parts of the law concerning the protection of the interests of the indigenous peoples of the north of Tomsk Region and the laws of immediate concern to the indigenous peoples include suggestions and comments of the members of the society “Kolta Kup”.

A considerable role in maintaining the Selkup language and the revival of the spheres of its use has been played by the researchers of Tomsk State Pedagogical University (V. V. Bykonya, I. A. Ilyashenko, A. A. Kim, Sh. Ts. Kuper, N. P. Maksimova), who have published manuals, dictionaries and guide-books in the Selkup language for various Southern Selkup dialects (*Shyoshkuĩ ABC Book* (1993), *Selkup–Russian and Russian–Selkup Dictionary* (1994), *Tales of the Narym Selkups* (in Selkup with translations into Russian) (1996) and others). In Ivankino, Parabel’, and Nelmach the learning of the Selkup language has started (in Ivankino several subjects in primary school are taught in the Selkup language, the teacher being N. P. Izhenbina). The activity of the Selkup intellectuals and the scientists has resulted in a considerable consolidation of the Selkup population, increasing the self-consciousness and responsibility of everyone who regards himself or herself as a Selkup for the fate of his or her culture and language.

N. A. Tuchkova

The Northern (Taz–Turukhan) Selkups

The Northern Selkups, who nearly four hundred years ago escaped far to the north from an encroaching alien world, managed to maintain the traditional mode of life and the language for much longer than their southern kinsmen. The movement of the Selkups to the north is directly connected with the coming of Russians to Siberia. After the defeat of the Pied Horde a part of the tribe *Sorgula*, which was included in the Pied Horde, rose and moved to the Vakh river and then further to the Taz. On the other hand, a part of the tribe *Baigula* migrated to the north to the basin of the Turukhan. Historians recorded several waves of Selkup migration. In the eighteenth century the migration from Narym was largely due to reluctance to accept Christianity. Thus a legend relates that around seventy people, about half of those who had lived in the Tegolovo (Tyagolovo, Tyaglovo) yurts located on the left bank of the Middle Ob’, moved to Mangazeya at the beginning of the eighteenth century, escaping Christianisation.

When in the seventeenth and the eighteenth centuries various Selkup clans moved from the Ob’ to the basin of the Upper and the Middle Taz, they encountered there the Forest Enets, with whom the Selkups engaged in fierce rivalry for the hunting lots. Having gained from the Enets a new living area, and having partially exterminated, displaced or assimilated the Enets clans, the Selkups spread over the basin of the Upper and the Middle Taz and over the left bank of the Yeniseĩ from the Yeloguĩ to the Turukhan. Practically the whole new Selkup territory became a zone of intensive contact between the newcomers and the neighbouring tribes: in the south with the Khanty, in the east with the Evenki and the Kets, in the west with the Forest Nenets and in the north with the Tundra Nenets.

Russians gradually started to infiltrate areas occupied by the Northern Selkups. On the Yeniseĩ the contacts became frequent in the nineteenth century. Before the 1930s in the basin of the Taz the contacts were sporadic and became frequent only when collectivisation had started; since the 1950s the contacts have become more and more intensive. The Russian language has become the only language at schools, in administration, in trade and in radio and TV broadcasts. Today the Russian language is known to all the Northern Selkups, and for many Selkup children, and even for many of the adults, this is the only language they have command of. The transfer of the native language from parents to children happens in some families only. The Selkup language has survived longest in the sphere of traditional activities: fishing, hunting and reindeer-breeding for transportation. Sociolinguistic studies conducted by us (Kazakevich and Parfenova 2000) revealed that the main role in language preservation is played by reindeer-breeding, as it demands a regular and long absence from the villages, and consequently from contacts with those who speak only Russian and with the world in which it is more usual to speak Russian.

If contacts between Russian and Selkup is the contact of languages of different “weight categories”, the contacts of the Selkup language with the Evenki, the Ket, the Khanty, the Forest and Tundra Nenets languages are generally “equal”, and the decisive factors for the outcome of the contacts are of a local nature. Thus, linguistically, the south-east (Ratta village) and the north-east (Sovetskaya Rechka) area of the Selkup–Evenki contacts have yielded opposite results: in the south there is a complete linguistic assimilation of the Evenki by the Selkups, while in the north it is more of a partial assimilation of the Selkups by the Evenki.

For a long time the Kets were the traditional marriage partners for the Northern Selkups. There are Kets living among many Taz and Turukhan Selkups. In the Selkup villages the Kets were completely assimilated by

the Selkups. Many Kets of Baklanikha, Surgutikha and Kellog have Selkups as ancestors. Among the representatives of the older generation in Surgutikha, Baklanikha and Vereschagino, and also in Kellog, the cases of Ket–Selkup–Russian trilinguism are still observable; and the Selkup language was spoken in the Ket villages not only by the offspring of the Selkup–Ket families, but also by those who had Selkup friends, or hunted or went fishing and gathering together with the Selkups, which happened quite often in the area of the Nalim Lake (the Burbot Lake), at the Khudoseĭ, at the Upper Baikha and the Lower Baikha. Nowadays, the offspring of the Selkup–Ket families in the villages usually identify themselves as Kets, and very often speak Russian only.

The Selkup people borrowed many folklore elements and even whole folklore cycles from the Kets. For example, among the Taz and the Turukhan Selkups there are very popular legends of the Ket hero Balna (Palna: see *palna* in the Selkup version). Generally the folklore of the Selkups and the Kets have many common elements, though often it is impossible to identify the direction of the borrowing: for example, some Selkup tales of a common woman (*nätänka*) and a frog witch (*tšmnänka*) resemble the Ket tales of a woman and Kolbas'am, the witch. There are parallels to these in Khanty and Mansi folklore. Sometimes the Ket origin of a particular version can be identified by the comments of the narrator (“This is a Ket tale”) or by small details specific to the Ket folklore tradition.

The upper reaches of the Tol'ka river have been and are still to some extent the zone of contacts between the Northern Selkups and the Vakh Khanty. V. Skalon wrote about the contacts in 1930: “The legend says that about half a century ago (in reality probably more) one Ostyak [i.e. Khanty] from the Vakh of the Kunin clan moved with his sons to the upper reaches of the Tol'ka. . . . Having multiplied, and supported by two more families who had moved later, the Vakh Ostyaks occupied the whole basin of the Tol'ka river right up to the lake system of Lozyl'to, on which there were also three other families of the Kunins. . . . In total at the present time we have fifteen families of the Vakh Ostyaks in the area, out of which there are twelve families of the Kunins, two of the Katkalevs, and one of the Kamins. Mixing, in the course of the time, with the Taz Ostyak-Samoyeds [Selkups], and having no living connection with the Vakh, the Ostyaks largely acquired their language. Among themselves they usually use the local language; in some families the language of the Vakh has lost its significance as the native one; younger people, and especially children, often do not know the language of the Vakh at all. . . . The connection with the Vakh is maintained by the wealthy part of the population” (Skalon 1930: 130–1).

The present residents of Purovskaya Tol'ka are the descendants of the very same Kunins, Katkalevs and Kamins. Nearly all of them have Khanty among their ancestors, but all of them, except for a few older women who came here from the Vakh, regard themselves as Selkups. The large majority of adults (older than 15–18 years) speak Selkup. The command of the Vakh vernacular of the Khanty language can be encountered here only among the older people (over 55 years old).

Selkup–Nenets marriages were quite rare in the past. In the west, in Purovskii District, these marriages were with the Forest Nenets (in their economy the Forest Nenets are much closer to the Selkups than the Tundra Nenets: they are hunters and fishermen, and keep reindeer mainly for transport), in the north, in Krasnosel'kupskii District, they were with the Tundra Nenets. With the Forest Nenets were married the Agichev Selkups, whose hunting and fishing areas were located on the Chertovy lakes. The descendants of the marriages between the Nenets and the Selkups who happened to be in the Nenets surroundings were usually linguistically assimilated, though they remember that they had Selkup ancestors.

The Northern Selkups call the Evenki people *pompat* (the Upper Taz vernacular) or *tuņusjĭt* (the Baikha vernacular), the Nenets *qäljĭt*, “vagabonds”, the Kets *qonnjĭt*, the Khanty *laŋal' qumjĭt*, “the ide people”. It should be mentioned that the Selkups of the Purovskii District, being related to the Vakh Khanty, use the ethnonym *laŋal' qumjĭt* as their own name, opposing themselves to the Taz Selkups, whom they call *tšs qumjĭt*, “the Taz people”. The Turukhan Selkups (Farkovo village) call themselves *turuqat qumjĭt*, “the Turukhan people”, the Taz Selkups call themselves *tšsjĭt qumjĭt*, and the Selkups of the basin of the Tol'ka river (not only of the Upper Tol'ka, but also of the Lower Tol'ka) call themselves *laŋal' qumjĭt*.

The main occupations of the Northern Selkups have been and still are hunting and fishing. Unlike among the Southern Selkups reindeer-breeding is also practised for transportation purposes, which has disappeared in the Turukhan, but still to some extent exists on the Taz and in the basin of the Tol'ka river. Gathering is of subsidiary significance only.

The yearly cycle of life, established among the Northern Selkups by the nineteenth century, is a little different from the Southern one. In 1927 in a local lore brochure it was described as follows: “As soon as the first snow falls, the Ostyaks [i.e. the (Northern) Selkups] gather reindeer, who have been roaming freely in the taiga, and move to winter huts. There the Ostyaks have half-dugouts, made of logs, covered with blocks of turf, with a stove and windows draped with fish skin. From here they undertake short trips to hunt for animals, to watch traps and to catch birds for food, in which all family members who can work take part. After the dark period has finished, and the nearby winter areas have been exploited, the family starts to move, continuing to

hunt and driving little by little to the summer areas. Before the rivers clear the family hurries to settle upon some small river to start the summer fishing” (Tugarinov 1927: 7).

The main object of fur-hunting among the Selkups of the nineteenth and twentieth centuries was the squirrel; at present it is mostly the sable. On the Taz tundra the polar fox is an important prey; the ermine and the kolinsky are also hunted. For their own consumption, for the food and hide, the Selkups hunt elk and wild reindeer. The Selkups hunted and still hunt the bear, but although previously the hunting of the bear involved certain restrictions which were to be followed, at present almost no restrictions any longer exist (which does not prevent the hunters themselves criticising the end of the old bans). Hunting for upland fowl is still a factor of great importance in enlarging the food supply. In earlier times in summer they hunted in groups for mewing geese and ducks on the lakes. Usually a number of families gathered at the lake. In dugout boats they directed geese into one of the bays and closed the way out to the lake by spreading nets across. They covered the geese from above with nets, struck them with paddles, strangled them and caught them by hand. Nowadays no such slaughter takes place.

Since the second half of the nineteenth century guns have become the main hunting weapon, but still in the first quarter of the twentieth century mainly flint and ramrod guns were used. For a long time the bow was used alongside the gun, especially when hunting for fowl and squirrels. The compound bow of the Selkups was famous among the neighbouring peoples, the Nenets, the Khanty and the Evenki, and was bartered from the Selkups. Arrows had various heads, depending on the game they were used for. For example, the arrow for the squirrel had a blunt, cone-shaped head, cut out right on the body of the arrow. The most widespread trap has been and still is the snare trap (*cherkan*). Sometimes in its hunting territory a family could set from one to two hundred *cherkans*. These were set for the squirrel, the ermine and the kolinsky. It was mostly women that used them. In winter, having come to the taiga to his hunting place, a man left his family in the loghouse and went farther into the taiga with gun and bow, whereas a woman stayed with the children in the loghouse and watched the traps (“the paths of the *cherkans*”) every day. She caught thirty to forty squirrels per day with the traps. Earlier a bow set in traps was widely used, both for small and big animals: for the bear, the elk, the wolverine, the fox, the kolinsky. Today, a gun is sometimes cocked for the same purpose (for example against a wandering, insomniac bear). Even today the quails are often caught by snares. This is the usual occupation for children from a very early age. The sable is still caught by steel traps and nets, the polar fox by steel traps and jaw-traps.

It is thought that fishing was of less importance for the economy of the Northern Selkups than the Southern. But today, as earlier, it is the fishing that very often provides the basic allowance for the family. In the north they fish for the sturgeon, the *nelma* (Siberian white salmon), the *omul* (Arctic cisco), the *muksun* (Siberian whitefish), the broad whitefish, the burbot, the pike, the crucian carp, the perch, the ide, the tuchun, and others. Among the fishing tackles the most common is the set net (*poqqi*). In streams they still set *zapors* (Selkup *kjńćj*).

Gathering has played and still plays a not inconsiderable role in the economy of the Northern Selkups, though certainly it has never been a leading activity. In the north they gather berries (fen-berry, blackberry, blueberry, cranberry) and other wild vegetation, and also nuts, though on a lesser scale than in the south.

Reindeer-breeding was always practised solely for transportation needs among the Northern Selkups and was subsidiary to hunting. At the beginning of the twentieth century those Selkups who had two to three hundred reindeer were considered to be rich, but the majority had from one to twenty reindeer, whereas among the Turukhan Selkups there were many who did not have reindeer at all.

The majority of the Upper Taz and the Turukhan Selkups constructed shelters and sheds/plank houses for the reindeer in summer. Usually a number of families combined together to set these constructions up and use them. Close to the entrance of the shed or inside it they placed a smoky fire. The reindeer stayed in the sheds for the whole day, escaping from heat and from insects, and in the evening they went to pasture. Sometimes the smoky fires were placed outdoors, and reindeer were keen to gather around them. When gnats disappeared and mushrooms emerged (their favourite food), the reindeer went far from home and came back towards the lodgings only in late autumn. At present the Upper Taz Selkups erect fences by the autumn, encircling vast tracts of pasture on the bank of the river to keep the reindeer close to the lodgings, whereas the Middle Taz Selkups still allow reindeer to roam free. During the time of the kolkhozes and sovkhozes (the collective farms of the Soviet period) when there were comparatively large herds of reindeer on the Middle Taz, many aspects of the Nenets practice were borrowed, such as the collective herds, with all-day guarding, and even the use of dogs.

It was rare for the Selkups to kill reindeer for meat, as a rule only if famine threatened, and also on the occasion of weddings or funerals, or if ordered by a shaman as an offering for healing. Earlier the no-deer families had to exchange furs for reindeer hides with their neighbours as the reindeer hides were necessary to sew clothes, shoes and to make the covers for the hut.

The Selkup reindeer, especially on the Upper Taz and the Turukhan, were always bigger than the Nenets ones. Still in the 1930s the Northern Selkups practised riding and reindeer pack transportation. But mainly they used sledges (*qaqli*), and not only in winter but in summer also. Steered bucks and yeld *vazhenkas* (does) were considered to be the best draft reindeer. In earlier times every man could make a sledge. The sledges were of

various types: ones for men and women, ones for cargo, ones for food, ones for poles for the hut, and a special one usually used to transport items of the cult. Besides big sledges (*qaqlī*) on which reindeer were harnessed, they also made small sledges (*ūssamī*, from *ūqo*, “to draw, to pull”), which in winter were taken by no-deer Selkups for hunting (often harnessing a dog to it). In summer the main means of transportation was a dugout boat (Selkup *anti*), made of the trunk of an asp or of a cedar. A boat made of wooden boards (*alako*) was also used.

The Northern Selkups live in a very severe climate: a long, cold and snowy winter and a short summer, ruined by the abundance of gnats and flies. In these conditions it is most important to have a convenient lodging to shelter from cold in winter and from blood-sucking creatures in summer. The Selkup word *m̄t*, “house, hut, dugout” means a lodging of any type, which is specified by an epithet. In folklore sources, the word *m̄t*, if used without an epithet, often means either a traditional Selkup house (a dugout, or a hut), a transportable house of conic form, made of poles to be covered by sheets made of reindeer hides (in winter) or of birch bark (in summer) (modern summer huts, where they still remain, are covered not with birch bark but with canvas sheets). These dwellings were used by the Northern Selkups until the second half of the twentieth century. At present the Selkups live in wooden houses in villages, and when hunting in the forest in summer they use canvas tents, and in winter instead of traditional huts they prefer to set up loghouses in their hunting areas. Close to the dugout, the loghouse or the traditional hut, and sometimes some distance away, they erect sheds (*pōri*) to dry fish and closed storehouses (*kor*) to store food, goods and arms.

The Northern Selkups adopted the winter clothes of the Nenets: the *parka*, a fur coat, open at the front, sewn from reindeer hides, with the fur outwards, and *sokuŭ*, a closed coat of reindeer hides, with the fur outwards, with a sewn-on hood. On the Middle Taz the men wear a jumper. However, the Upper Taz Selkups maintained until recently a traditional Selkup *kynryazhka* (coat of hides) for hunting, and for children they made coats of assembled furs.

The Northern Selkups were Christianised in the nineteenth century. By the end of nineteenth century all of them were formally considered to be Christians, but that had small impact on their material and mental life.

N. A. Kostrov wrote of the poverty of the Turukhan and Taz Selkups. They had suffered not only from the Russian administration and merchants but from their tribesmen-chiefs. For example, Davydov, the cossack, who in 1819 headed the expedition to find a convenient way from the Yenisei to the Taz, which at that time was considered to be a place difficult to access, wrote in his diary of the chief of the Tym-Karakon Ostyaks (i.e. Selkups), Egor Andreev: “The man, what I saw of him and what I heard about him . . . from other Ostyaks, is cunning, and is more like a Russian than the Ostyak who pays *yasak* (servage). Being the chief, he rules his simple and uneducated people as he wishes and takes great bribes from them. The chief Andreev bargains with his Ostyaks, sells axes, knives, and gun powder for hunting at very high prices” (Kostrov 1858: 112).

Because of poverty famine was a frequent visitor to Selkup families. In 1814–15 there was such starvation among the Tym and the Taz Selkups that they resorted to cannibalism. The Selkup legends preserved a memory of this terrible time.

The first state bread stores, where the population could receive flour not only in exchange for furs, but also on credit, under the guarantee of the tribal chief, were already established in the second half of the eighteenth century, but there were too few of them to solve the problem. A great number of bread stores, including in difficult to access places in the Turukhanskiĭ Kraĭ, were opened after 1822 at the initiative of M. M. Speranskiĭ. But by the end of the nineteenth century most of them had closed through lack of profitability: the prices for flour from them turned out to be higher than from private merchants owing to big overheads and all types of “premiums”.

The Selkups suffered much from epidemics, especially smallpox.

After 1917, with the new administration, the Turukhanskiĭ Kraĭ became the first region in Siberia to introduce tribal councils in 1923 as bodies of administration among the nomadic indigenous peoples. Every clan elected its council for one year, consisting of three members: the chairman, his deputy and the council member. The councils had special tribal courts. A general assembly of the tribes also elected delegates to the district conventions of the indigenous peoples. In Taz tundra four councils were set up, two of which were Selkup: Tym-Karakon, which included the Middle Taz Selkups, and Baikha, which included the Selkups living along the Turukhan and its tributaries. The first conference of councils of the Taz tundra took place on 20 April 1924 at the trading post Yanov Stan, which was declared as the site of the indigenous district executive committee. The Upper Taz Selkups (together with the Kets and the Evenki) entered into the Taz-Surgut council (subsequently the Upper Taz council), which belonged to another district of the Turukhanskiĭ Kraĭ. The Selkups living on the Tol’ka river joined the Prasino council, which belonged to Laryak District of the Narymskiĭ Kraĭ of Tomsk Government. From the very beginning the work of the indigenous councils encountered much restraints due to not enough financing: there was often not enough money even to invite a literate secretary.

Perhaps, the most essential novelties in the life of the Selkups in the 1920s was medical care and school education. In 1926–7 a mobile medical unit worked in Yanov Stan. In spring 1930 a mobile Red Hut

(dispensary medical help on a temporary basis) worked in the upper reaches of the Taz. The permanent personnel of the Red Hut included a paramedic-midwife and her assistant, who was also a translator-interpreter. At the time it was mentioned that the absence of men among the personnel contributed much to the popularity of the hut among Selkup women.

At the end of the 1920s a statistical and economic survey of the peoples of Siberia, including the Selkups, was undertaken. One of the purposes of the survey was to identify the kulaks (middle-class peasants). In the north the poorest group was the Baikha Selkups, among whom nobody had more than ten reindeer. A little better was the situation on the upper reaches of the Taz: the majority of Selkup families there had ten reindeer on average, some families having twenty or more. Those few who had more than fifty reindeer were regarded as kulaks.

Among the Northern Selkups collectivisation started a little later than in most of the country. In 1932 the first Selkup kolkhoz was formed in the Turukhanskii Krai, fifty-four families of the Baikha Selkups entering it. In 1935 the magazine *Sovetskii Sever* (The Soviet North) announced the kolkhoz to be the best among the Northern kolkhozes. The main income of the kolkhoz was provided by fishing, though it became famous because in 1934 in its territory in Farkovo village a reindeer milk and meat farm of 150 animal heads was set up. The yield of milk was not great at the farm – an average 248 grammes from one doe per day, but in those days it was not so much the result that was important as having got it started at all (Kantor 1935).

In the basin of the Taz they started from the most straightforward groupings of people for production. One of the first was *Buksir* (Tug) created in Tym-Karakon nomadic council: about twenty families combined together to catch fish collectively. In 1936 *Buksir* was reformed into a kolkhoz, named after Kirov. When it was formed it numbered thirty-six families, but within a year there were fifty-four. Also in 1936 in Taz-Selkup nomadic council a kolkhoz, named after Stakhanov, was formed.

In 1937–8 the authorities started to eliminate the kulaks among the Selkups. In the Middle Taz some hunters were arrested because they were popular with the locals and did not want to enter the kolkhoz. The property status of the arrested people could be understood by the note given to the wife of one of them, which listed the confiscated goods' values, among which was listed an old *sokuĩ* (a closed coat of reindeer hides, fur outward, with a sewn-on hood), an old kip (a reindeer hide used to sleep on), a nickel-coated samovar, a sewing machine and a boat. Apparently, after the arrests the Selkups started to join the kolkhozes in great numbers.

In the same period repressions fell upon the Selkup shamans. The persecution of shamans started soon after the establishment of the Soviet authorities in Siberia, and intensified by the end of the 1920s. Thus, in the 1930s shamans concealed their practice and denied it before strangers, and all the more so before the authorities. In 1937–40 many Selkup shamans were arrested and disappeared in camps. The memory of these is maintained by their grandchildren and great-grandchildren. As is documented by E. D. Prokof'eva (1981), at the beginning of the 1960s the authorities of Krasnosel'kupskii District asserted that there were no shamans along the Taz and in the nearby tundra. Yet from time to time the rumours came to Krasnosel'kup village that some old man practised shamanism, though but little and in some deserted area. In 1970s during our expeditions to the Taz we were told about an old shaman, living on the Khudosei. At the beginning of the 1990s, when there was no longer any need to keep it hidden, it turned out that the shaman tradition had been effectively destroyed among the Northern Selkups. But even now the great-grandchildren of mighty shamans tug shaman sledges over the taiga and tundra, preserve their home spirits and suffer from the shaman's disease. Who knows, maybe some of them will learn to tame their intractable spirits, and then life will bring us a new Selkup shaman . . .

By the end of the 1930s in the basin of the Taz there were at least six kolkhozes. Together with the traditional activities of hunting and fishing, new activities for the northern districts started to develop: fur-farming and vegetable-farming. There were also efforts to start meat and milk production.

By the beginning of the collectivisation the majority of the Northern Selkups still lived a nomadic life. In step with the collectivisation villages started to be constructed in the north, as a rule on the sites of the tribal Selkup encampments. By the end of the 1930s there were around ten villages in the basin of the Taz: alongside the old ones, Tserkovenskoe (1813) and Sidorovskaya Pristan (1863), were built Ratta, Tol'ka, Krasnosel'kup, Kikkiakki, Chasel'ka, Matylka and so forth. As was written in 1941 in the newspaper of the united Turukhan District *Severnyi kolkhoznik* (The Northern Kolkhoz Worker): “during the Soviet years the situation in the valley of the Taz river has changed fundamentally. Along the deserted riverbanks have grown up numerous settlements, which are the centres of the councils, kolkhozes, trading points and centres of habitation” (cited from the *Severnyi krai*, 26.7.1994). In many Selkup villages schools, libraries, paramedic stations, and in some places veterinary stations opened. However, judging by the material of the Turukhan land-planning expeditions working in the basin of the Taz in 1936–7 there were not many people living in villages permanently.

The Second World War did not leave Selkup families unscathed. Many men went to the front and many did not come back. Like everywhere else in the country the men were replaced by women. During the War the collectivisation of the Northern Selkups concluded. Fishing became the most important industry in the Selkup kolkhozes of the period. The demand for working hands in the fishing areas was supplied by the inexhaustible

flow of exiles: these were inhabitants of the Western Ukraine, the Baltic Eastlands, Bessarabia and Germans from the lands along the Volga. All these worked as fishermen hand in hand with the Selkups.

In 1944 the administrative borders changed in the territory of the Northern Selkups: in the basin of the Taz along its upper and middle courses a special district was formed, called Krasnosel'kupskii District, with its centre at Krasnosel'kup village; the district was handed over from the Krasnoyarskii Kraï to the newly created Tyumen Region. As a result the Turukhan and the Taz Selkups happened to be in different administrative regions, which in future dramatically impeded their contacts.

After the Second World War in the kolkhozes of Krasnosel'kupskii District an effort was made to create a productive reindeer-breeding scheme as among the Nenets. For this purpose the animals were brought from the breeding areas. Already in 1951 the number of reindeer in the region was increased to 4000, and by 1957 it already had 7500. From 1958 the number of reindeer started to decrease steadily.

At the end of the 1940s the campaign, started already in the 1930s, to settle the nomadic population of the north resumed. The campaign reached the Northern Selkups at the beginning of the 1950s. Plans to "settle" were top-down, from the regional government, and the local authorities were obliged to implement the plans.

The settlement process was not popular, and the plans were not completed, for which the local authorities were reprimanded periodically by the higher authorities. The Selkups did not strive to settle down, but under the pressure of the circumstances and of the authorities finally had to.

The campaign to settle the Selkups made the first strike against the traditional life style, as it removed the people from their hunting and fishing areas. The second, even more devastating strike, was the integration of the kolkhozes started in 1959 and the consequent liquidation of non-prospective villages. So, at the beginning of the 1960s three kolkhozes were formed out of the former six in Krasnosel'kupskii District, and the villages Kikkiakki, Chasel'ka and Sidorovsk changed their status to non-prospective. The liquidation of the villages usually started with closing the school, the store and the post-office. By the end of the 1960s, when many kolkhozes had been reformed into sovkhoses (state farms), the integration process gained even more pace. If prior to the integration the Selkup administration predominated in kolkhozes and village councils, afterwards newcomers were put at the heads of bigger, integrated kolkhozes, sovkhoses and village councils.

At about the same time the demographic situation started to change in the areas where the Northern Selkups lived. Since the second half of the 1970s because of geological exploration for oil and gas in Purovskii and Krasnosel'kupskii Districts of Yamalo-Nenets Autonomous Okrug newcomers rushed in from all parts of the country. As a result the proportion of the Selkups within the population decreased considerably. For example, according to the data of 1 January 1972, in Krasnosel'kupskii District lived 2382 people, of whom 52% were Selkups (1242 people). After 24 years, on 1 January 1996, the district had 8502 people, of whom Selkups (1396 people) were only 16%.

Today the Northern Selkups live in three administrative districts. The main part (1396 people according to the data of the local authorities of 1 January 1996) live in Krasnosel'kupskii District of Yamalo-Nenets Autonomous Okrug, a smaller part (185 people) in Purovskii District of the same *okrug*, another group (303 people) in Turukhan District of the Krasnoyarskii Kraï. Only 11% of the Northern Selkups live in towns.

Two thirds of the Selkups of the Turukhan District are concentrated in Farkovo village, located on the Turukhan river, where they make up more than a half of the population (208 people or 64%). Russian is the main language of communication in the village. The reproduction of the Selkup language by children ceased about twenty years ago. In the primary school of Farkovo the Selkup language is being taught, though with minimum effect. The rest of the Turukhan Selkups live in the district centre, Turukhansk, and in a number of villages along the Yeniseï and its tributaries among the Ket population.

In Purovskii District the Selkups live mainly in Tol'ka village (Purovskaya) and in the district centre, Tarko-Sale village. Tol'ka village (Purovskaya), located in the upper reaches of the Tol'ka river, was proclaimed to be non-prospective and was once nearly emptied. In the middle of the 1990s the village was revived, people came back to it and now its population is around 80 people. There exists a Selkup language environment and there is still reproduction of the language by children in the family. But the small number of children and the absence of even a primary school in the village make the prospects for the Selkup language at the village far from rosy. In the district centre live more than half of the Selkups of Purovskii District. There the Selkup language is learnt at boarding school. The district radio and television broadcast in the Selkup language. The boarding school has a museum of Selkup culture created by enthusiasts. However, the Selkup youth, living in the district centre, do not speak Selkup.

In Krasnosel'kupskii District the Selkups live in all four of the villages located there: in Krasnosel'kup, the district centre (636 people, 12.5% of the population), in Tol'ka, or Lower Tol'ka, located at the Taz channel close to the mouth of the Tol'ka into the Taz (512 people, 16.6% of the population), in Ratta (149 people, 61.8% of the population), in Kikkiakki (90 people, 100% of the population). The third millennium was commemorated with the liquidation of Sidorovsk village on the Taz, founded in 1863. Ratta village, located on a very beautiful high bank of the Taz in its upper reaches, also risked being declared non-prospective, but in the 1980s after the school there had been opened again, no more disputes about its liquidation were continued.

In the district there are two sovkhoses (“The Polar” with its office in Krasnosel’kup and “Tol’kinskii” with its office in Tol’ka), a logging enterprise and companies exploring oil and gas fields. A few years ago the exploration operations were very intensive in the district, with a number of expeditions operating at the same time. During recent years as a result of lack of financing the operations have been abandoned. The number of working places has decreased materially, and the problem of unemployment has arisen.

Many Selkup people work in sovkhoses. The sovkhoses specialise in fishing, fur-hunting and fur-farming. Nearly all inhabitants of the district, including the Selkups, grow potatoes. The potatoes for the district are supplied entirely by the local people themselves. With the help of the administration of the sovkhos “The Polar” seven Selkup fishing enterprises have been set up.

During recent years reindeer-breeding in sovkhoses has been completely eliminated. Only families breed reindeer nowadays (in 2002 there were around sixty reindeer) and the number of reindeer decreases constantly. The Selkup families have from five to a hundred reindeer. The biggest herds belong to the inhabitants of Tol’ka. The Selkups with reindeer are proud of them and value them highly. The reindeer connect the Selkups with the forest, and it is particularly in the forest where the traditional clothes, customs and language remain.

The most favourable demographic situation, and as a consequence of it the linguistic also, is in Ratta village. Nearly all people there from young to old have a command of the Selkup language (to different extents), including some Russians and other nationalities who live there. They say that even now some children who enter the boarding school at Ratta happen to know no Russian language as they have been brought up by parents in the forest.

Tol’ka village grew rapidly in the 1980s, when geological expeditions moved there. Over ten years its population has increased nearly sevenfold because of newcomers. Many relatively comfortable houses were built, and even satellite villages appeared. After the expeditions had abandoned their job, people started to move out of Tol’ka. Unemployment appeared, affecting the Selkups too, especially the younger ones. Now it is considered to be a matter of great luck if a school graduate can find a job even as a cleaner there. The forest and the river have come as a help. Many Tol’ka Selkups are connected with the forest. Because of this even though the demographic situation is unfavourable there are still children who speak Selkup, though their number decreases constantly.

In the district centre, Krasnosel’kup village, besides the administrative offices there are two schools, a kindergarten, an alms house (nursing home) for elderly people of the district, the district library and the museum, which is affiliated to the Salekhard Local Lore Museum. Since 1986 the district newspaper the *Severnyi Krai* has been issued here. There is also a local television broadcast centre.

The population of the district centre has increased during recent years more than threefold, and the village has been all but reconstructed. The biggest achievement of the construction is the appearance of comfortable houses with all utilities, including central heating and hot water. Yet in the village there are still old, uncomfortable houses, mainly in the territory of the sovkhos, and it is chiefly there that the majority of the Selkups live. The linguistic situation in the district centre is very unfavourable: the local Selkups have lost their native language to a higher degree than the Selkups living in other villages of the district. Here it is next to impossible to meet children who speak Selkup.

The Selkup language is being learnt in one primary school in Krasnosel’kup, as well as in schools in Tol’ka and Ratta. Unfortunately the efficiency of the learning and teaching is not high. And the fact of teaching itself can hardly prevent large numbers of the young from changing over to Russian.

Nevertheless it should be noted that in the district centre the Selkup language and culture are maintained. In this work school teachers take part, who prepare school books for the lessons in the Selkup language and local history; also the personnel of the Centre of National Cultures, who collect samples of Selkup folklore; also the members of the museum, who created a very interesting exhibit, devoted to the traditional life and beliefs of the Selkups, and who continue collecting the unique ethnographic material in the local district. In the district paper a regular page appears, devoted to the history and the culture of the Selkups. A regular radio programme in the Selkup language has been broadcast for four years, and nowadays there is a Selkup television broadcast. At the district Centre of National Cultures is the Selkup folklore band “Kentyia”, whose repertoire includes Selkup lyric songs and legends. The songs of the band were published in a volume (*Sbornik pesen* 1999). The personnel of the Centre popularise Selkup folklore among children and youngsters.

O. A. Kazakevich

THE LITERATURE AND THE SOURCES OF SELKUP MYTHOLOGY AND FOLKLORE

The History of Collection and Research

The History of the Study of Southern Selkup Folklore

The beginning of the collection of examples of Southern Selkup speech was made by the Finnish researcher M. A. Castrén. His "Journey Report" about his sojourn in 1845 among the Northern and Tomsk Samoyeds finishes with a number of passages of the folklore, among which there is "a hero song", *küeldet*, *At the mouth of the river a hero was born*, recorded in Tomsk Government (there is no more detailed specification of the location). The material of M. A. Castrén's journey was published in Russian only in 1860 (Castrén 1860: 299–301).

The next step was made by N. P. Grigorovskii. In the 1870s he collected linguistic and folklore material in Novoe (New) village (Novo-Il'inskoe) on the Ob', and in Kostenkino yurts at the bottom reaches of the Chaya, and he made a translation of fragments of the Holy Scripture from Russian into Selkup. In 1879, the alphabet, the words to read in syllables, the Christian commandments, episodes from the New Testament, the original Selkup folklore texts and translations of tales from Russian into Selkup were compiled by him into a single dual-language manual, published under the title *Azbuka syussogoï gulani* (The Alphabet of Syussogoï Gulani) (Grigorovskii 1879). At the very opening of the book the left side has the Selkup text, and the right has its literal translation into Russian. The stress in the Selkup words is marked in italics. The folklore is exemplified by four Selkup tales: *God Knows Himself*, *Itja*, *The Chaya Man and the Chulym Man* and *The Golden Beaver*. These are the first records of the folklore of the Southern Selkups, which were published in the language of the original, the Chaya dialect, which is nearly extinct now.

In 1882, prince N. Kostrov issued a few folklore pieces of the Selkups in the Russian language under the title *Obraztsy narodnoï literatury samoedov* (Examples of the People's Literature of the Selkups) (Kostrov 1882). It was in this book that the hero song *Qõt-Man-Puchcho*, recorded by "the expert in the language of the Samoyeds" N. P. Grigorovskii (the location of the record was not specified), was first published "in literal translation" (though without the text in the original language), and the tale *God Knows Himself* was republished as well as five tales recorded among the Northern Selkups by M. A. Castrén and published by him in German in 1857 (Castrén 1857); their exact location was not specified in the Russian publication either. Among the tales is found for the first time the plot about the opposition of two heroines and the adventures of the daughter of "the good" heroine; the plot is known to the Northern and the Southern Selkups as the tale of *The Maiden and the Frog* or as *Pazhyne She-Man-Eater and the Daughter of the Forest Woman*. In addition, the volume included ten Samoyed riddles, gathered in the Narymskii Kraï.

In 1915 the scientific volume *Trudy Tomskogo obshchestva izucheniya Sibiri* (Proceedings of Tomsk Society of Siberian Studies) published a fragment by the Finnish scientist Kai Donner under the title *Samoedskii epos* (The Samoyed Epos), which was a cycle about Ichche and Pünegusse, recorded on Donner's trip to the Ket' in 1912 (Donner 1915: 38–53). The text of the "epos" is presented in the publication only as a retelling by the scientist (a quite detailed one). The episodes of the cycle (Donner used the term "saga") are in a logical order and are provided with the commentaries of the scientist. The Ket' set of sagas is supplemented by a tale recorded on the Chaya, *Ichche helps the Tatars*. The commentaries note the peculiarities of the folklore cycle among the Samoyeds of the Tym, the Taz, the Baikha and the Turukhan. A comparative analysis of the Selkup tales and the Finnish *Kalevala* epos was also made there, as well as suggestions of their origin and mutual borrowings.

The notes about the epos of Ichche in the Selkup language remained unpublished by the scientist. It is possible that it exists and is stored in the National Archive of Finland, where the journals of Kai Donner rest (Alatalo 1997: 144). Unfortunately besides Donner there was no one else who managed to record in the Southern area the cycle about Ichche in such detail. Later, in the 1970s to 1980s, only separate fragments of it were recorded and published (see below).

A major role in maintaining and popularising Selkup folklore was played by the Novosibirsk poet V. M. Pukhnachev. At the end of 1950s his book *Tales of the Old Tym* first appeared (Pukhnachev 1972), which by 1980 had undergone thirty-five reprints of between forty and a hundred thousand copies (Nikul'kov 1980: 10). Pukhnachev started to collect the folklore from the 1930s. He made his first notes while still in the Red Army in the Far East, where he became interested in songs and legends of the Nanaïs. Later, shortly before the war, while already in Novosibirsk, he "travelled over the whole Narym".

Not all parts of the volume can be regarded as original Selkup texts. Some of them, such as *A Tale about Life*, *A Tale about the Russian Brother* and similar "tales" (*Stronger than Fire*, *Living Heros*, *A Living Tale*), where oil workers, pilots and geologists meet with the people of the taiga, the Khanty and the Selkups, are the

author's sketches, based on his observations in the north of the Narymskiĭ Kraĭ. A few tales, such as *The Iron Hero*, *Faith*, *A Faithful Word*, have non-ordinary and very peculiar developments of the plots and images and require a detailed analysis to identify their similarity with, for example, the Nanaĭ folklore texts or tales of other peoples of the world. However, three tales, *Ichche*, *Machenkat*, and *The Daughter of the Earth*, are definitely Selkup, their plots being presented without distractions and alien inclusions. Additionally, a number of protagonists have Selkup (or similar) names (in the spelling of the original) in the volume: *Imja-paja* (*imja paja*, "grandmother, old woman"); *Ichche ičče*; Old Lady *Chvyochshemble* (from *čwēč/čwēčči/čwēčĭ*, "earth, ground, land"); the maiden *Machenkat* (see *mačenkāt*; from *mač*, "forest"); the main evil hero *Selch-negajtkondzh* (*sēlč nōgat konž*, "Seventh Hare Root"); *Kvedrago* (*kvedargo*) (see *kwettargu*, "main idol"), "the main patron of the kin" and so forth (Pukhnachev 1972).

Since the 1950s Professor A. P. Dul'zon (Tomsk State Pedagogical Institute) has started a large-scale linguistic study of the language and the culture of the Selkups. "The study included programmes to encompass all the main parts of the grammar, and the vocabulary; the intention was to collect, if possible, all of the surviving vocabulary of the language to construct a dictionary" (Dul'zon 1966b: 96). The assembling of Selkup folklore was the main part of the research work. Besides A. P. Dul'zon, his students and post-graduates have taken part in expeditions and field work. For the first time the Selkup sources have acquired attributive information about the teller, specifying his place of birth and location of the recording, which has made it possible to identify the dialect.

As a result of the field work of the linguists from Tomsk State Pedagogical Institute, two volumes were published in 1966 containing Selkup folklore texts: *Ketskie skazki* (Ket Tales) (Dul'zon 1966a) and *Yazyki i toponomiya Sibiri* (The Languages and Toponyms of Siberia) (Dul'zon 1966b). *Ket Tales* had eight Selkup folklore texts containing motifs shared with the Kets; two tales were recorded on the Ket' (Ust'-Ozyornoe), six on the Ob' (Sondorovo); the second volume had a big (1003-sentence) tale *The Black Tsar and his Three Daughters*, recorded in 1964 in Parabel' by D. P. Soispaev (born in the Soispaev yurts on the Parabel', an area of the Chumyl'kup dialect). All the texts are dual-language: first the Selkup text is presented in a transcription made by A. P. Dul'zon and his followers on the basis of the Cyrillic alphabet, then the literal translation into Russian follows.

Of the eight Selkup tales published together with the Ket ones, one stands out, both for its size (about 300 sentences), and for its plot – *The Tale about the Forest Woman* (*Pazhyne She-Man-Eater and the Daughter of the Forest Woman*), which is close to the tale recorded earlier by M. A. Castrén. The text was written by M. P. Pedugina, who was born in Konerovo on the Ob', married in Kostenkino on the Chaya (where she had lived for twenty years), and had moved to Staro-Sondorovo, where A. P. Dul'zon and A. I. Kuz'mina worked with her. Besides this tale, from her were also recorded the tales *What you don't know at your home – promise me that thing* and *The Tale about the Head without a Body* (*The husband expelled the lazy wife*). In the field materials of A. P. Dul'zon the teller is characterised as "the one most familiar with the native language". The other tales – *The Little Mouse and the Hazel Grouse* and *Two Sisters* – were told by M. S. Karelin, born in 1916 in the Karelino yurts; *The Son – the Idler*, *The Tale about the Peasant* (*A Deceitful Wife*) and one more variant of the tale *What you don't know at your home – promise me that thing* were told by V. D. Pedugina, born in 1909, who lived her whole life in the Staro-Sondorovo yurts.

The gathering of folklore sources by linguists of Tomsk State Pedagogical Institute, the followers of A. P. Dul'zon, continued in the 1970s and 1980s, and resulted in a publication of a number of special volumes entitled *Skazki narodov sibirskogo severa* (The Tales of the Peoples of the Siberian North): the Selkup folklore was published in volumes dated 1980 and 1981. Here are to be found ten Selkup tales (not counting those that belong to the genre of everyday tales): E. G. Bekker recorded the tales *The Eyes and the Ears* and *How the dog looked for a master* in Selkup from N. N. Boyarinova on the Ket' (Ust'-Ozyornoe); N. M. Voevodina recorded *Five Carp Brothers*, *Poj Poryj Jariska* (*The man visits God*), *The White-Headed Old Lady* and *Ite* from K. N. Kondukov (Ust'-Ozyornoe); Yu.A. Morev recorded *The Tale about the He-Mole and She-Mole* and *The Tale about Three Sisters* (each text in two variants) from K. A. Saispaeva on the Parabel' (Nelmach); V. V. Bykonya recorded *Icha and Old Lady* from N. N. Mineeva, born in Pudino on the Chuzik; G. I. Mikhénina recorded *The Hazel Grouse and the Little Mouse* from K. A. Karelina on the Ket' (Stepanovka).

In 1990s the material gathered earlier was published by linguists (the followers of E. G. Bekker and Yu.A. Morev): Sh. Ts. Kuper, A. A. Kim and N. P. Maksimova. In 1995, N. P. Maksimova prepared for publication and translated into German the tale *The Contest of Two Heroes on the Ket' at Tyapsa-Myarga*, recorded in the Lower Ket' dialect of the Selkup language by Sh. Ts. Kuper from K. K. Sutareva on the Ket' (Belyĭ Yar) (Kuper, Maksimova 1995: 154–157). Most probably this folklore piece was "the song of heroes" of the Ket' Selkups in the past.

In 1996 a colourful book was published, aimed mostly at children, *Skazki narymskikh sel'kupov* (Tales of the Narym Selkups), which included thirteen folklore texts (not counting those belonging to the genre of everyday tales). The texts were recorded by A. A. Kim, N. P. Maksimova and I. A. Ilyashenko on the Ob'

(Ivankino) and on the Parabel' (Nelmach). In Ivankino, speakers of the Shyoshkup dialect – E. V. Sychin, L. P. Itkupova and M. R. Tobolzhina – told in total ten tales: *The Sister and the Brother*, *How a hazel grouse became a man*, *The Stone Woman*, *The Robber*, *Lozes*, *He-Sap and She-Sap* and five different episodes from the cycle about Ide and Pünegusse. In Nelmach two tales were recorded from N. S. Makshina: *The Daughter of the Ground* and *The Sister and the Brother*, the latter including episodes from *The Maiden and the Frog*.

The processing and preparation for publication of the assembled linguistic material continued, and in 1997 a large part of the material appeared in the form of an appendix to the monograph of A. A. Kim, *Ocherki po sel'kupskoï kul'tovoï leksike* (Sketches on the Selkup Cult Vocabulary). But out of twenty-two texts published here the majority are everyday tales (*In Kiyarovo, My uncle is a hunter, How the bear came to me and others*) and ethnographic information representing world-views, written in Selkup (*Soul, God exists, The Shaman, The She-shaman, There used to be many lozes, The one who is very sick, When a Chumyl'kup dies, Lozes, The Shaman Promontory (Myldzhino)* and others). What may be termed more precisely folklore texts are, probably, only *The Tale about the Loz* (recorded by E. S. Kuznetsova in 1969 from M. S. Karelin on the Ket' (Ust'-Ozyornoe), *The Forest Woman* and *The Mammoth* (recorded by N. P. Maksimova in 1983 from D. N. Chinina on the Vasyugan). (The *loz*, or in Russian *chort*, is an evil spirit: see *lō, lōsj*; the term *loz*, based on the various Selkup forms, is used in the present book in reference to this spirit, whether referred to by the Selkup or Russian terms in the original sources; any distinction between the usage of the native and Russian terms awaits further research.)

The contribution of ethnographers to the gathering of Southern Selkup folklore is also considerable, but their material has a serious defect: all the records of the folklore texts have been made only in Russian, and often not in translation but in retellings, and hence many valuable pieces are not extant in the original language.

The most substantial ethnographic material in general, and folklore in particular, in the Southern Selkup area has been collected by G. I. Pelikh. As an attachment to her monograph *Proiskhozhdenie sel'kupov* (The Origin of the Selkups) were published forty-eight folklore texts, collected by her in expeditions in 1951–3, 1959–60 and in 1963 (Pelikh 1972: 319–359). Of these, twenty-three texts were recorded on the Tym, twelve on the Ket', four on the lower reaches of the Vasyugan (Staro-Yugino, Kargasok), one on the Parabel', three on the Chizhapka, two on the Upper Ob' (Sondorovo), three without any attribution of place. Part of the texts consists of the retelling of heroic legends – *The Hero from the Kyonga, The Hero Shooting at the Thunder, The hero seduces another's wife* (a tale about a deceitful wife), *The Tym Tsarevna-Heroine (Amdel-kok-nem)* (see Selkup *āmdjil' qōk nē*), *The Contest of the Tym Heroes with the People of Kveli* (see Selkup *qweli*). There are also some shaman legends (about the contests of shamans, about the destruction of deceased shamans and so forth); also recorded are valuable episodes in the legends of Ichche and Pünewäljde, variants of the tale *The Maiden and The Frog*, mythological explanations of *How people began*, how *The Ostyaks appeared from the soil*, how *The moon took the girl away (Why there are spots on the moon)* and others.

The accumulation of ethnographic information and folklore was continued by I. N. Gemuev, and in 1984 he published eight tales recorded on the Ket' in 1980 (Gemuev 1984: 140–154). One tale was told by S. P. Mungalov (Markovo yurts), the other seven by N. I. Kondukov (Ust'-Ozyornoe). The focus of the collection of folklore sources is the three sizeable fragments of the legends about the hero Ichche. After the sagas of *The Samoyed Epos* by K. Donner the above-mentioned texts are the most well developed of all those recorded in the southern area.

In 2000, D. A. Funk published ten folklore texts by T. K. Kudryashova (Funk 2000: 223–237). Kudryashova (Itkumova) is a Selkup, born in Ivankino, of the Shyoshkup ethnic group, unfortunately without knowledge of the native language, but possessing a literary gift (some episodes bear traces of literary editing or, at least, of creative refinement). This is the first example where Selkup tales have been presented by a native of the culture. Among the tales is found the retelling of the mythological legend *The Brother and the Sister*. Heroic legends are possibly represented by *The Master* (a song) and *How the tsarevna married*. The genre of the other texts – *A Tale about the Kin of the White Swan, The Hunter in the Kingdom of the Snakes, The house sank below the surface of the water, The Slim Isle, The Elk Flying (Not every elk may be killed), The Wood-Spirit, The Sun and the Moon* – is difficult to identify without extra analysis. As a whole the publication of the texts has enriched the collection of Southern Selkup folklore and has vividly emphasised its local peculiarities.

A great number of folklore episodes have been included in the sources of researchers in local lore and archaeology (Plotnikov 1901; Dul'zon 1956; Yakovlev 1989) who have studied the historical processes in the territory of the north of the Tomsk Region and recorded the relics of place-name legends, mythological oral fragments about various hills and promontories as former dwellings or graves of heroes or of the legendary Chud' people, or about a gigantic animal, or fish-“mammoth” living in the waters – *sūri koža* or *qweli koža*. This makes it possible to relate some folklore episodes and protagonists to particular sites in the territory of the Narymskiĭ Kraĭ as the folklore protagonists played a special role in creating the landscape of the region.

The latest publications of Selkup folklore are the collections of sources recorded by N. P. Maksimova in Kargasok from D. N. Chinina, born on the Chizhapka. The texts were prepared for publication by N. P. Maksimova and A. V. Baĭdak (Baĭdak and Maksimova 2002).

Special mention should be made of *Sel'kupskaya mifologiya* (Selkup Mythology) by G. I. Pelikh (1998). The publication was initially prepared as the Selkup part of the project "Uralic Mythologies". But the book was written in the author's last years and was published without the author editing it. We have made use of certain conclusions drawn in the book (such as her classification of the songs), though not as a direct source, because it does not have complete attributive information in the dictionary entries.

As is clear from this survey, the majority of the Selkup folklore sources were published in scientific publications with small circulations (many of them immediately became very rare), and only a few tales were published repeatedly. The first republication of the texts by M. A. Castrén and N. P. Grigorovskii, as has been already mentioned, was made by Prince Kostrov. In the mid-twentieth century the folklorists N. F. Babushkin and Ya.R. Koshelev contributed much to the popularisation of the folklore heritage of the indigenous peoples of the Tomsk Region. They were the authors and compilers of the volume of tales *Legendy golubykh ozer* (Legends of the Blue Lakes, 1961), in which are to be found six Khanty tales, one Ket example, recorded by A. P. Dul'zon, and three Selkup ones: Qöt-Man-Puchcho, *The Brave Boy* (about Ichche) and *The Iron Post* (see Babushkin, Koshelev 1961). The last is noted as being recorded by G. I. Pelikh from L. U. Pychkina in 1935 on the Tym in the Vargananzhino yurts, while the first two were supposedly recorded by "an unknown correspondent of G. N. Potanin, the researcher of Siberia" and are kept in his archive (in the scientific library of Tomsk State University). But these texts turned out to be identical to the texts of N. P. Grigorovskii: Qöt-Man-Puchcho and Itja, published in the volume of Prince Kostrov and in *Azbuka Syussogoï Gulani* (The Alphabet of Syussogoï Gulani) (Kostrov 1882: 6–9; Grigorovskii 1879: 30–33).

At the end of the 1990s some Selkup folklore was republished in volumes on local lore, devoted to various districts of the Tomsk Region. In *The Land of Verkhnyaya Ket'* (1997) (see *Skazki ketskikh sel'kupov* 1997), *The Land of Kolpashevo* (2000) (see *Skazki zemli kolpashevskoi* 2000), and *The Land of the Chaya* (2001) (see *Skazki chainskikh sel'kupov* 2001) were republished the epos by K. Donner, the texts written on the Ket' by G. I. Pelikh and I. N. Gemuev, and all four tales after N. P. Grigorovskii from his *The Alphabet of Syussogoï Gulani*. The editor and the compiler of the volumes was Ya.A. Yakovlev. But only the records in Russian were republished there.

So, by the beginning of the twenty-first century the linguists, ethnographers and local lore researchers had recorded more than a hundred folklore texts, varying in quality and completeness; if the records of "the ethnographic data of world-view character" are added, the number of records should be considered to be significantly greater.

N. A. Tuchkova

The History of the Collection of Northern Selkup Folklore and Mythology

The information about the Selkups and their images of the world, which can be found in the travel logs and reports of the sixteenth and the seventeenth centuries (N. Witsen, N. Spafarii, participants of the Siberian expeditions of the Russian Academy of Science), mainly address the Southern Selkups. The Northern Selkups are mentioned in *The History of Siberia* by G. F. Miller in connection with the history of the Old and the New Mangazeya; they are called either Ostyaks (together with the Khanty and the Nenets), or Samoyeds (together with the Nenets and the Enets).

Apparently, the earliest relatively detailed information about the mythological images of the Northern Selkups has been given in an expanded article entitled "The Nomadic Peoples of the Turukhanski Krai", published in four volumes of the Kazan magazine *Zavolzhkii muraveï* (The Ant beyond the Volga) in 1833. Actually these are the extracts of the report made by a colonel named Maslov. The author, who in the course of his duty had spent not a little time in the region, described, quite emotionally, the environment and the population of the remote corner of the empire where he happened to live, displaying a mental alertness, a power of observation and a sincere interest in the unusual life around him. Wild nature, untouched by man, filled Colonel Maslov with admiration, but the severity of it made him ask why people had come into the area at all to live, in the face of overcoming difficulties. At first sight the people (the Ostyaks, the Samoyeds, the Tunguses) here were as wild as the surrounding nature; they had no idea of God and did not observe any worship: "The tribes, located here now, are plunged in the utmost ignorance; they do not have any legends, either written or oral; they do not have any hints of praising God; their passions, views and manner of life are almost one" (Maslov 1833: 393). But a more detailed overview, and the search for an understanding of how a person lived in that severe and wonderful region allowed the Ethnographer (the curious colonel writes the word precisely thus, with a capital letter) to see something that at first remained hidden.

Maslov differentiated between the Turukhan Selkups and the Ket clans on the basis of the difference in their languages (he continues to call the Ket people the Ostyaks, whereas he regards the Selkups as Samoyed), though Maslov's knowledge of their languages was quite sketchy, so that he sometimes provides the Selkup and the Ket words in one group to prove some of his ideas. Maslov, speaking of the Selkups, relates: "All non-Christians of the nomadic peoples of the Yeniseï Government believe in evil spirits and recognise the top

divinity . . . A part of the Samoyeds, wrongly called the Ostyaks, recognises him as Nom . . . But their understanding of the great being does not go any further; referring to him as the creator of the world, they seem to respect him less than the evil spirits, and even these, being very roughly depicted in wood or bone, are tossed away in contempt if the catch of animals is bad; at the same time they place sables by the icon of Nicholas the Sanctifier if the catch is good. They have no awareness of immortality, of reward and punishment in the afterlife. People's vices are what produce perceptible evil, while their virtues bring about the benefits. Were it not for the embryo of that redemptive religion in their hearts they would have finished themselves off long ago" (Maslov 1833: 510).

Then Maslov further remarks that among the Selkups, as well as among other nomadic peoples of the Turukhanskī Kraī, shamanism is much developed, and the shamans do not comprise a separate caste, though they enjoy common respect and are proud of their selectness; Maslov gives a description of the shamanic disease and tells how an experienced shaman helps a neophyte to overcome the spirits which torture him and teaches him how to rule them, and tells how the young shaman later receives his attributes (the beater, the drum, the iron winged hat and so forth).

But probably the most remarkable matter in the publication of 1833 is the retelling of two legends of the Northern Selkups. The first tells of the migration of the Selkups to the Taz river. Four brothers came from the west: exhausted and hungry, unable to obtain food, they lay on the bank of the Taz river – a great river which was unknown to them. They prepared to part with their lives when the elder brother, who turned out to be a shaman, was inspired and wings grew out of him, and he flew high in the sky and then dived into the river, emerging "beaded with fish from feet to head". From that time the Selkups started to live and catch fish on the Taz. The story has never been recorded by anybody else. The second legend is a very popular tale among the Northern Selkups even now, concerning the Selkup old man *nomal' porqi*, who exterminated the Nenets troops by his skill (in the variant that was told by Maslov, there were fifty Nenets and the old man had only his wife to help him).

The travel notes of M. A. Castrén, like his published texts, are mostly about the Southern Selkups. The folklore of the Northern Selkups was recorded by K. Donner, who (in 1913) was the first one to make an audio recording of Selkup shaman songs, including those of the shamans of the Taz river. The bad quality of the record has not yet enabled a complete deciphering of the texts of the songs to be made. However, the deciphered fragments of two songs of the shaman Pan Andreev make it possible to judge the general content of the songs. One song describes the swaying of the shaman as he enters trance, the second describes the journey of the shaman to the Lower World in search of the soul of the deceased and the calling upon the soul.

The most important stage in the collection and understanding of the materials relating to Selkup mythology was the work of G. N. Prokof'ev and E. D. Prokof'eva. They belonged to the first generation of ethnographers who did not consider the study of the material and mental culture of the people to be valid without a knowledge of their language – as W. Humboldt wrote, it was in fact the language that was the key to the understanding of the soul of the people. That is why in their ethnographic articles they systematically represented Selkup terms and idioms, which facilitate an understanding of the functions of this or that item or action, as in the article by G. N. Prokof'ev on the ceremony of animating the drum (1930), which is most important for the understanding of the mythological system of the Northern Selkups, or the articles by E. D. Prokof'eva on the costume of the Selkup shaman (1949), which are filled with first-hand information, or those on the world-view of the Selkup shaman as reflected in drawings and watercolours by Selkup school pupils (1961). G. N. Prokof'ev and E. D. Prokof'eva lived among the Selkups for three years (1925–8). At that time the traditional world-view of the people had not yet been destroyed by the innovations in society. It suffices to compare the descriptions of the shaman's service or the shaman's disease suffered by a young person selected by spirits, written by Colonel Maslov, with the descriptions of the same phenomena made by G. N. Prokof'ev (1928; 1930) to see that over a hundred years few changes had taken place in the life of the Selkups of the Turukhanskī Kraī. Actually, by working in the first school for the children of "the nomadic peoples" in the Turukhanskī Kraī, G. N. Prokof'ev and E. D. Prokof'eva contributed to the destruction of the traditional world-view, explaining to the children how the world was viewed by contemporary Western science. At the same time, paying an assiduous attention to an understanding of the world which, according to views dominant at that time, was to give place to the newer, more progressive ideology, they tried to describe and to analyse the world-view with as many details and as much accuracy as possible. The key to their analysis was the language, which served and reflected the world understanding. It was no accident that G. N. Prokof'ev, being an ethnographer by training, is nonetheless well known as a linguist, the author of a Selkup grammar book (1935). How many ethnographers and popularisers of the succeeding generations, writing on Selkup mythology, have used the publications of G. N. Prokof'ev and E. D. Prokof'eva as their source, merely retelling what is described in these publications, or trying to give their own interpretation to the material presented in the publications!

But the precious heritage of G. N. Prokof'ev and E. D. Prokof'eva is not limited to publications that represent, consolidate and analyse the material collected by them. Of immense importance for the study of the mythological ideas of the Northern Selkups is the corpus of texts recorded by G. N. Prokof'ev. Out of eleven

texts recorded by him only two were published (Prokof'ev 1935). The other nine texts are stored in the Prokof'ev archive, and for some time were all but inaccessible to researchers. Fortunately, copies of the texts, made by the follower of G. N. Prokof'ev, L. A. Varkovitskaya, are available. All the texts recorded by G. N. Prokof'ev are filled with details which reflect various sides of life and the world-view of the Selkups before the beginning of intensive contacts with Soviet culture. The protagonists of the majority of the texts are shamans. A number of tales represent various episodes of "the Selkup epos" in the form which can be found in the description of the Southern material made by K. Donner. But the heroes of the tales act under different names: *iča*, *aja*, *jompa* (the last one was borrowed from Nenets folklore, but the tale itself is quite complicated and intricate and includes episodes, many of which have been mentioned by K. Donner). The text about Jompa (q.v.) (published in Prokof'ev 1935) ends with the marriage of the hero to the daughter of the water-spirit and the establishment of the new cult, in which the object of worship is the daughter of the water-spirit. An outstanding source about the shaman Kängyršylja (see *känjrsja*) and his journey (by the shaman's road) and adventures, concluding with his receiving the position collector of *yasak* (servage) from the Russian administration, was published many times in Russian (the publication was prepared by E. D. Prokof'eva), though the Selkup text contains much more information relevant to the study of the mythology than its Russian counterpart. Two sources tell of the shaman wars, severe and bloody, and one of them gives a detailed description of the procedure to reanimate a man as performed by a shaman. Finally, the tale about the marriage of God's son (or the son of the Sky) can be related to the didactic tales, as it visually depicts how a young woman shall behave and what she shall not do. The same text explains how the Milky Way appeared in the sky.

No less valuable as a source of information in the Selkup mythology is the corpus of texts recorded by L. A. Varkovitskaya on the tributaries of the Turukhan (the Upper and Lower Baikha) in summer 1941. The size of the corpus is nearly three times that of G. N. Prokof'ev's. It consists of ninety-five texts, mainly examples of folklore. Among them there are legends about the Selkup heroes and their wars with the Nenets, cycles about the Selkup woman Nätänka (see *nätänka*) and the frog witch Tomnänka (see *tōmnänka*), which have an obvious didactic slant, tales about Icha and the *loz*, about Ij and his noseless and earless servants, about terrible man-eaters, *jereči*, their harmful teeth and courageous two-legged stallion, who helps to reanimate its master, about the forest she-*loz*, about the boy who had been swallowed by the *loz* and emerged (an episode about the life of Ichche, recorded in the south). A number of the sources are shamanic tales, among which there is a very special pearl – a description of the shaman's road, and the shaman's trip to the country of the dead.

Another important source for the mythology of the Northern Selkups is the corpus of twenty-eight folklore texts recorded in the 1970s by the participants of the expedition of the Department of Structural and Applied Linguistics of Moscow State University carried out under the leadership of A. I. Kuznetsova (*Očerki* 1993). The corpus has a great number of sources about Icha (Icha and the *loz*; Icha and a rich Nenets; mice eating the flesh of Icha and belching it back), the legends about heroes, including the tale about the old man *nomal' porqj*, and tales about the deeds of the Ket hero Balna (see *palna*), adopted by Selkup folklore.

In the 1970s to 1990s a number of works were published, devoted to the Selkup mythological picture of the world and based (at least to some extent) on materials from the Northern Selkups. First there is the generalising article by E. D. Prokof'eva, "The Old Visions of the World by the Selkups", published in *Priroda i chelovek v religioznykh predstavleniyakh narodov Sibiri* (Nature and Man in the Religious Views of the Peoples of Siberia and the North, 1976). In this article the author endeavours to present a non-contradictory and systematic description of Selkup mythology. It has been cited many times: because the print-run was high, the article served and still serves for many as the basic and popular source of information on Selkup mythology. Two other articles by E. D. Prokof'eva (1977; 1981) are of interest, since in the first she introduces her material on Selkup shamans collected but not published at the time, and the other presents the non-shamanic rites of the Selkups.

One cannot avoid mentioning here two studies devoted to Selkup mental culture, published in the 1990s. A. V. Golovnyov's book (1995), dealing with the mental culture of the Ob' Ugric and Samoyed peoples, has too many over-audacious interpretations of the original Selkup material to be considered as a safe source. The study of A. A. Kim on Selkup cult vocabulary (1997) is based to a large extent (including the interpretation of the material collected by the author herself) on the publications of E. D. Prokof'eva.

In the 1980s V. V. Rudolf collected material among the Northern Selkups. The Russian translation, or rather retelling, of eight tales recorded by him was published after his death in 1996 in Krasnosel'kup village as a literary appendix to the district newspaper the *Severnij Krai*. Since the 1980s the newspaper has published from time to time the adapted Russian translations of the Selkup tales recorded on the Taz by V. V. Rudolf, E. S. Smorgunova and personnel of the District Centre of National Cultures. As no sources in Selkup have been provided and in view of the literary adaptations of the translations the value of the publications as a source for Selkup mythology is small.

While in the 1920s the Selkup mythological picture of the world was in a position to become better known through interviews with native representatives, and G. N. Prokof'ev and E. D. Prokof'eva could compose their descriptions based particularly on the tales of the Selkups themselves, at the present time, when the destruction

of the traditional views and the traditional value system among the Northern Selkups has gone too far for there to be any more reproduction of traditions within the ethnic group, it is the work of ethnographers, often in popularised forms, that often comprises a source of information for the younger generations about their own history and ethnic traditions. That is why, today, the information about traditions presented by native informants in Russian should be double-checked with great circumspection so as not to be enticed into regarding the retellings of adopted ethnographic descriptions as original sources. Obviously under these circumstances the importance of folklore texts as sources of information about the mental tradition of the people increases.

Fortunately the preservation of the language among the Northern Selkups is better than in the South and it is still possible to record authentic folklore sources. In 1996–2003, the author of the present section recorded a considerable corpus of folklore texts in various vernaculars of the Northern Selkups (in total around eighty texts, including epic legends about Selkup heroes, their journeys and their fights with snakes, *lozes* and enemy warriors, and two shaman songs). Some texts are affected by innovations, but the comparison of the texts recorded during the last decade with the texts recorded in the first half of the twentieth century shows a tremendous stability in the Selkup folklore tradition in the northern area. A corpus of texts in the Middle Taz and the Baikha vernaculars of Northern Selkup was recorded by A. I. Kuznetsova in 1998–2003. Both these corpora, amongst others, have been used for the preparation of the present volume.

O. A. Kazakevich

The Foreign Publication of Selkup Folklore Material

Foreign researchers first encountered examples of Selkup folklore in the records of the Finnish scientist, linguist and ethnographer, M. A. Castrén. In 1855 were published four epic songs out of his material, translated into German by A. Schiefner (Castrén, Schiefner 1855: 340–369). In 1940, the same epic songs with comments were published again in German translation by another Finnish researcher of the Selkup language – T. Lehtisalo (Castrén, Lehtisalo 1940: 305–343). M. A. Castrén did not specify any dialect attribution of the songs, or the informants whom he has recorded them from. T. Lehtisalo thought that the language of the songs was closer to the Narym dialect of the Selkup language. The protagonists of the epic songs are the heroes (*mādur*), possessing an amazing strength, fighting for their wives or sisters, stolen by foreign heroes. In the songs the heroes use gigantic birds such as swans and eagles as the means of transportation over long distances. In one of the songs the hero is able to become a sable. The weaponry of the heroes are the bow and arrows, and the sword. The songs depict in detail slaughterous fights in which the heroes win a victory over great numbers foes.

Most complete, in terms of the dialect representation of the Selkup language, is the volume of Selkup texts *Selkupische Quellen*, edited by H. Katz and published in 1979. The texts were recorded by various researchers at different periods and places within the Selkup area. The volume consists of examples in the Northern (the Taz and the Turukhan), Mid (Tym) and Southern (Ket') dialects of the Selkup language with translations into German along with commentaries. Among others, the text of one of the epic songs mentioned above, recorded by Castrén, was included. Katz supposed that the epic songs had been recorded to the south of the Narym area (Katz 1979: 54–56).

The only love song, *The Plaint of the Good Man's Wife*, existing in Selkup folklore had been found in the manuscript of M. A. Castrén and published by T. Lehtisalo with translation into German in 1960 in *Samojedische Sprachmaterialien* (Castrén, Lehtisalo 1960: 258–261). Castrén's records termed the song *The Lament of a Woman for the Death of her Husband*. Castrén did not specify the location of the record, though Lehtisalo suggested it could have been recorded on the Taz. Katz also published a shortened version of the same lament with a few changes to the translation and commentaries in German (Katz 1979: 11–17).

Special attention must be drawn to the translation of the Lord's prayer into Selkup (termed "Ostyak" here), dating as far back as the seventeenth century. The prayer was recorded by the Dutch traveller N. Witsen, who had been collecting information about peoples of northern and central Asia and northern Europe (Witsen, Mikola 1975). Later, Katz published the text of the prayer again in Selkup and German with commentaries (Katz 1979: 49–54).

A considerable contribution to the study of Selkup folklore was made by the Finnish scientist K. Donner, who, during his trips along the Tym and the Ket' in 1912, had recorded a cycle of legends about Ichche and his foe – Pünegusse, the man-eater. Donner's *Samoyed Epos* was published in English in the journal of the Finno-Ugric Society (Donner 1913–18: 1–13). The existence of the epos in Selkup is evidenced by separate sentences in Selkup cited by K. Donner as examples. *Selkupische Quellen* incorporates the sentences into a small folklore text translated into German (Katz 1979: 169–172). Donner thought that the cycle of tales recorded by him represented parts of "the great Samoyed epic", whose heroes were well known to all tribes of the Selkups from the vicinities of Tomsk as far as the Taz river, which definitely proved the antiquity of the cycle.

During his expeditions Donner translated some texts with Christian moralising content from Russian into Selkup. Among these there is a moral text, *Qaj tanzul guut chvendzhsaad*, telling how people who believe in

God must behave. The text was recorded in Kolguyak village, on the lower course of the Tym river, from O. Oldzhigin and was published by Katz with German translation and commentary (Katz 1979: 62–64).

Examples of Selkup folklore are also the tale *Two Brothers* and the text *The Mammoth* recorded by the Russian linguist A. I. Kuz'mina in 1967 in Napas village from I. F. Yugina and F. N. Kilikaikin. *Two Brothers* includes twelve sentences and tells about the bad attitude of a woman towards the brother of her husband. The texts are translated into German and have commentaries by Katz (Katz 1979: 72–75, 79–81).

In 1966, in the volume *The Languages and Toponyms of Siberia*, A. P. Dul'zon published the tale *The Black Tsar and his Three Daughters*, recorded in 1964 in Parabel' from D. P. Saispaev (see Dul'zon 1966b). A small fragment of the tale (eleven sentences) was translated into German and published by Katz (1979: 82–85). *Selkupische Quellen* included translations into German with commentaries of a number of Selkup folklore texts recorded in the 1870s by N. P. Grigorovskii: a small fragment (eight sentences) of a tale, published in *The Alphabet of Syussogoï Gulani*, a fragment of a text telling about religious celebrations (twenty-two sentences), a fragment of a text *The Creation of the Sky and the Earth* (ten sentences) from a book by Archbishop Makarii, *The Conversation about the True God and True Faith in the Speech of the Ob' Ostyaks*, published in 1900 (Katz 1979: 106–114).

Katz also made a translation of a small fragment of a text (six sentences) concerning modern rites among the Selkups, which had been published in 1964 (the informant and the location of the record were not specified) (Katz 1979: 116–118); fragments of tales *Pazhyne the Female Man-Eater* (nine sentences) and *The Son – The Idler* (ten sentences), recorded in 1962 in Staro-Sondorovo from V. P. Pedugina and M. D. Pedugina (Katz 1979: 120, 126–127), and a fragment of the tale *The Little Mouse and the Hazel Grouse* (twelve sentences), told in 1962 in Ust'-Ozyornoe by M. S. Karelin (Katz 1979: 147).

The publication by the Hungarian researcher L. Szabó of *Selkup Texts, with Phonetic Introduction and Vocabulary* in 1967 in the United States represents material in the language of the Tym Selkups. Eight texts in the Tym dialect of Selkup were recorded by the author during his work in Leningrad as a teacher of Hungarian language and Finno-Ugric linguistics from T. D. Tagina, a Selkup from the Tym. As regards the folklore the most interesting are the fragment of a Selkup epic about the hero Idzhe and the man-eater Pönege (*The Tale about Idzhe Kadzha*), *The Tale about the Reindeer and the Dog* who argue with each other over which of them likes their master more, and the tale *The Crow and the Magpie* (Szabó 1967: 22–24).

In 1994, N. V. Denning translated into German and published the tale *Two Sisters*, told in 1962 in Ust'-Ozyornoe by M. S. Karelin (Denning 1994: 6–9). At present N. V. Denning is completing her work on a book of Selkup texts, which will contain original texts, including purely folklore ones, with translations into German and commentaries.

A. V. Baïdak

The Genre Classification of Selkup Texts

Some of the researchers who have been collecting Selkup folklore material – M. A. Castrén, K. Donner, L. A. Varkovitskaya, G. I. Pelikh, N. V. Denning – have attempted to classify the genres of the oral products of the Selkups.

Castrén differentiated four types of creative works among the Tomsk Samoyeds – *shaman songs* (calling upon spirits, conversations with spirits and others), *heroes' songs*, *lyric songs*, *fairy tales*. As for the *shaman songs* he commented that they are performed solemnly and contain “powerful words” to influence gods and spirits. *Heroes' songs* are passed from generation to generation and tell of “the old time”, the heroic and mythic past of the people. For heroes' songs he gives the term (in the original spelling) – *Küeldet* or *Küeldshut* with the meaning “the old times”. *Lyric songs* are individual verbal and musical improvisations. *Fairy tales*, unlike songs, have a stable plot; they are remembered by the tellers and passed from one to another. Hence Castrén regarded the Selkup fairy tales as not original but as being of a “borrowed” character (Castrén 1860: 297–298).

Donner, on the basis of Castrén's research, found certain genre differences in the examples of fiction he recorded. To define the differences, Donner used the terms “heroic poem” or “saga”; the separate number of sagas, which had in his opinion “a mutual intimacy of originality because of the hero appearing in all of them” were combined by him in one entity, which he called the *Samoyed Epos* (Donner 1997: 145–146).

G. I. Pelikh makes the term *eppa* (in her original spelling) to unify the “sagas” about the deeds of Icha (see *iča*). She also distinguishes “legends”, *tyñ'-ol*, and tales, *chapte*, and three types of songs, calling each of them with a term derived from Selkup – *inka* (a song improvisation), *larga/lerga* (a personal song with stable text), *izumba* (a chant) (Pelikh 1998: 26–27, 30, 58).

L. A. Varkovitskaya, analysing the Northern Selkup material, proposed a classification of the folklore material collected by her (the classification encompasses seventy-nine texts out of ninety-five collected; the rest are separate fragments or pieces of fiction difficult to analyse): 1. heroic epos (sagas about heroes and wars); 2. fairy tales (as they may be termed, to emphasise the magical element); 3. everyday tales; 4. shamans' stories; 5.

tales of Russian origin; 6. tales for children; 7. wicked fairy tales about Icha and his grandmother; 8. everyday stories (Kuznetsova, Khelimskii 1989: 52–53).

N. V. Denning, analysing the language of Selkup folklore, defined all its diversity as the fairy tale, among which she distinguished three main genres: the faerie tales, fairy tales about animals, and everyday stories and fairy tales (Denning 1997: 18–20).

The identification of Selkup folklore genres is a very difficult task as there are no definite criteria to characterise the varieties of folklore in different ethnic traditions. Usually the clue to genre is the form of narration in a folklore text. But the criterion is next to impossible to apply to the Southern Selkup material due to the form in which the folklore has been recorded. Nearly all texts are prosaic, even those that hint at being songs, which thus theoretically should have had a rhythmic structure.

In general it has to be stated that in the process of recording Selkup folklore a certain “understatement” of the form of narration has taken place: of heroic legends there remain short retellings only, and in a number of cases sagas were told in the form of fairy tales. A variant of the retold sagas is the information about the holy places of the Narymskii Krai, where in olden days took place fights by heroes or meetings with supernatural beings.

Another criterion to classify the genres of the Selkup folklore could be “the people’s classification” derived from words the Selkups use to describe their folklore. Linguists have collected a certain number of words connected with the folklore:

- the Syussykum area: the saga – *chenzhuĩ*; the folk tale, song about heroes – *kvelzhut* (cf. Castrén’s term *Küeldshut*); the fairy tale – *tyapte*; to sing – *konnuchchygu*, *konnurgu*, *kodymbigu*, *koĩmychchygu*; to tell fairy tales – *tyaptergu* (Alatalo 1998: 85, 133);

- the Chumyl’kup area: the fairy tale – *chapte*; the song – *ler*, to sing – *lergu* (Kuper, Pusztay 1995: 32).

But a linguistic analysis of the words does not yet exist, which makes it difficult to correlate the people’s classification and the classification elaborated by folklore researchers.

A specific classification can be based on the time when the heroes acted (a classification of this type has been made by N. V. Lukina (1990: 31–39) for the Khanty material). The folk genre classification of Selkup folklore reflects the idea that there existed “a different epoch”, the epoch of “the old times”, when the heroes performed their deeds. Yet the Selkup words do not show the distinction of a separate period of initial creation and it must be specially mentioned that the Southern Selkup folklore does not have (as recorded by researchers, or in the memory of modern informants) texts (or plots) directly describing the creation of the earth. Many of those who have worked on world-view problems in the Selkup (especially in the Southern Selkup) material have been foiled by the fact and have usually sought to evade it by using sources from other Samoyed peoples, the Nganasans and the Nenets.

More certainly than the period of the creation of the world the folklore of the Southern Selkups reflected the process of ordering the landscape of the earth. The appearance of the rivers, hills, swamps and lakes all happened in the “the old times”, when the heroes were active. The characteristic landscape features of the Narymskii Krai are associated with specific heroes. The lives, the fights with foes and the deaths of the heroes fill the “heroic period” with events.

A source recorded twice, but only in the Shyoshkup area, about the appearance of the great river and its winding tributaries, which had been created by the mythic brother and sister Ij and Aj (Ne), similarly relates to the “old times”. There are stories of a global calamity which happened in the legendary past, when the people left the land of their ancestors – *The Slim Isle* and *The house went below the surface of the water*, which has not been recorded elsewhere in the Selkup areas (Funk 2000; *Skazki zemli kolpashevskoi* 2000: 216).

Selkup folklore has a whole set of stable plots, recorded by researchers, which can be seen as belonging to the genre of fairy tale. A number of the plots have a protagonist for which in Russian they use the word *tsar* – *āmdil’ qōk*. The tales in which the *tsar* appears are characterised by a great number of everyday details, and additional characters make an appearance and intertwine with the plot – the mother-in-law, the tramp, the gipsy and others, as well as such artefacts as the carriage, the church, the palace and other elements of non-Selkup life. Yet it would be premature to refer to all fairy tales featuring the *tsar* unambiguously to the class of borrowed plots without further study.

The stories that are devoted to the meeting of people with spirits, the objects of worship and belief, must be singled out. These are first of all the sources about *mažil’ lō*, “the forest master”, *mačijn nejd*, “the forest maid”, *qwelj koža*, the mammoth-fish, *lozes (lōsj, lōho)*, and the departed (*lattar*). As a rule, the heroes of the stories are the acquaintances or relatives of the teller, absent at present, which indicates that the plots are completely of folklore character. The sources often take the form of a folk tale: besides the characteristics of the spirit and the events connected with it all the other details are pronouncedly realistic.

The songs are very specific in genre. Musicologists still need to make a classification of the songs, though already the shaman songs can be singled out as comprising a special category, which in the past were an integral part of cult practice. Unfortunately, very few shaman songs were recorded in the Southern Selkup area; in fact, records were made only by M. A. Castrén and K. Donner.

A separate folklore layer includes the “shaman legends” – pieces of narration about deeds of well-known shamans and the spirits of the departed, closely connected with them. The sources that relate the deeds of the shamans and the departed do not specify any connection with the heroic epoch of “the old times”, though they always note that the events took place “earlier, before”, sometimes “much earlier” than the time in which the narrator lived. Yet, even though there are references to the past the form of the texts is closer to the folk-tale genre, rather than to the fairy tale.

Stories about the bear can be placed together in a special category, with its own differentiation to distinguish the stories about the bear proper, the “younger brother” of the man, such as, for example, the oft-repeated source *The bear too was once a man*, which is the most succinct retelling of the details of the mythic tale about the origin of the bear, or the hunting stories about single combat with the bear (“Here we had a case while hunting . . .”). At present the latter type is the most active layer of the modern local folklore tradition, though they are told solely in Russian.

Some of the folklore sources are distinguished by their moral character – these are the tales of social norms: *What the Ostyaks eat*, *Why the bear may not be killed*, *Why the swan may not be killed*, *Not every elk may be killed*, *How the wife offended the younger brother of her husband* and others. Sometimes they are included as insertions into other texts as an example of the ethic norm to follow, but more often they comprise independent stories.

Thus the Southern Selkup material makes it possible to distinguish between the following folklore genres:

- *Heroic sagas*, existing as such in the past in the form of songs, but recorded only in prose and often as a short story with a different level of detail in the plot. The part of the heroic sagas about Ichche can make, following Donner’s *Epos about Ichche*. A number of texts, or rather extant fragments, of heroic sagas are about the ordering of the landscape of the Narymskiĭ Kraĭ.
- *Fairy tales*, among which there singled out the faerie tales, when the action, or part of it, happens in an unreal world, and fairy tales with animals as protagonists. The fairy tales featuring the tsar form a special group. Some fairy tales can definitely be said to be borrowed, as their plots duplicate the plots of famous Russian fairy tales: *Konyok Gorbunok (Stud the Hunchback)*, *The Frog Tsarevna*, *The Faerie Ring*, *The Golden Saddle*.
- *Stories of people’s meetings with supernatural beings (often in the form of realistic tales) – lozes*, the wood- and water-spirits, the dead and others; included are stories about meetings with the bear as a supernatural being.
- *Stories about holy places*. These narratives also form a genre as they are the adapted short retellings of legends about the deeds of a hero in this or that place, or tales about a meeting with the wood-spirit, the mammoth-fish or another unreal being in a particular place.
- *Lyric songs*. Here belong the spontaneous sung statements, improvised sung appeals to spirits and also personal songs. The spontaneous song statement, in which the words and phrases as it were present the event as it progresses in the present time (“I sing what I see” and so forth), according to the classification of musicologists, cannot be included in personal songs as such, and “if they are called such, it is solely because of the personal responsibility of the performer for the suddenly created text” (Sheĭkin 2000: 273). Personal songs are those with stable texts; the performer usually knows whose song it is and who the author is.
- *Shaman songs* were composed during the shamanic ceremonies and were “improvisations upon specific topics”. There was probably a variety of shamanic topics to which the improvisations related, depending on the aim and goals of the particular ceremony and the key phrases made up beforehand to guide the improvisation and refrains making up the composition.
- *Legends about the deeds of shamans*. Sources about contests between shamans and the consequences of their exercise of strength and power.
- *Tales of social norms*. They state the norm of behaviour accepted in society and disapprove of digressions from it. The sources are always full of moral intonations.
- *Myths proper*, sources about the epoch of initial creation and about the deeds of gods and spirits in the field of the creation and ordering of the world, are scarcely represented among the recorded sources of Selkup folklore; however, the mythical episodes are presented in the heroic sagas, in the faerie tales, in the shaman songs and in legends, as well as in the ethnographic materials reflecting the world-view of the Selkups.

N. A. Tuchkova

THE TRADITIONAL WORLD-VIEW AND RELIGIOUS AND MYTHOLOGICAL NOTIONS

The Southern Selkups

Cosmogonic Myths

The notion that the creation of the inhabited earth took place on the surface of uninhabited space is characteristic of Samoyed mythology. Ice, water and clay – these were the components of which the earth consisted before its divine creation. The original earth was unsuitable for people to live on. Usually, its creation began with a blade of grass or a bit of moss being sent to earth by God or the Old Woman Mother, or by a loon or a duck taking a clod of silt from the bottom of a mere. The latter plot is known to many peoples of northern Asia, including the Finno-Ugrians and the Samoyeds, though it was not mentioned by the Southern Selkups. Later, the grass, moss or silt spread out and covered all visible space. This earth was called “the new earth”. Its essential quality was the capability to grow, to expand over the surface of “the old earth”.

The notion of the grass and the moss of the earth being the hair (the fur) of Mother Earth can be reconstructed for the Southern Selkups. The treatment of the grass as the hair of the earth prevails on the archetypal level and is reflected in statements such as: “I can’t weed the grass indiscriminately in the kitchen garden; I seem to be pulling out the hair of the earth”; “The grass is the hair of the earth . . . especially on a hillock. The hillock is the head of the earth” (the Ob’: Ivankino, Laskino).

However, detailed textual narrations about the creation of the earth have not yet been found in the material collected from the Southern Selkups – there are no corresponding episodes in the folklore notes, nor is there any information about the act of creating the earth in ethnographers’ field materials.

If the earth is associated strongly with the female for the Southern Selkups, the sky is male; the Sun, *iēli*, and the Moon, *are-t*, are their sons. On the Tym the sun has been recorded as having a female image.

The Milky Way was conceived as a “stony river” flowing across the sky and then turning towards the earth by way of the Ob’ (the Ob’: Ivankino, Laskino).

The constellation Orion was conceived as the fishing net of the hero Ichche, stretched over astral stakes for drying, and was called *iččēn nāgur qāsij poŋŋi* (on the Ket’), *lit.* “the net of Ichche with three floats” (the “floats” represented three stars in the zone of Orion). The Pleiades were called *nōj pōrjī*, “hare’s storehouse” (*lit.* “hare’s shelves” or “hare’s heaps”).

In the area of the Southern Selkups the Great Bear was interpreted in accordance with a well-known Siberian myth about hunters chasing a celestial elk: *ičče pāŋŋim nōyat*, “Ichche chases the elk”. The small stars of the constellation were called *iččēn tissela*, “arrows of Ichche”, which he used to shoot at the running elk.

Single stars, *qešqasajla*, were thought to be souls of the dead who ascended to the sky along the branches and roots of a sacred tree in the form of luminous spiders; or else single stars were thought to be heavenly people.

The origin of the moon is explained by a well-known Siberian myth about the struggle between the Sun and *lō* (i.e. a *loz*) to marry the Moon. As the result the sun-woman and *lō* tore the moon-man into halves. The sun made the moon in the sky from the piece which fell to her share (see *čēli* and *are-t*) (the Tym).

The origin of spots on the surface of the moon is also interpreted by the Southern Selkups in accordance with a widespread plot about the moon-man stealing a boastful girl together with a bush of the osier-bed she clutched at, and the birch-bark buckets (the Ket’, the Tym, the Kyonga).

Myths about the Creation of the World

The creation of the earth’s landscape is preserved much more distinctly than the creation of the world in the folklore of the Southern Selkups.

According to M. A. Castrén (1860), the appearance of rivers, hills, bogs and lakes took place in the period of “the old times”, *Küeldshut* or *Küeldet*, when the epic heroes lived. The Selkups connect the appearance of the characteristic landscape features of the Narym area with certain epic heroes (see *mādur*). For example, after the fight of the epic heroes some mounds and a lake appeared on the lower reaches of the Vasyugan river; “the Hillocks of the Heroes” appeared on the Tym; the fight between the hero Kalguh (see *kalguh*) and the thunder resulted in the appearance of the “Dividing Lake” and a large slope near the Ibeskin yurts on the Ket’ river. After the death of the hero in “iron clothes” appeared the lake *kwezi porji* to, the “iron clothes lake”, and so forth (Plotnikov 1901; Dul’zon 1956; Pelikh 1972).

A source, which was recorded twice in the area of the Shyoshkups only, about the appearance of a large river and its meandering tributaries created by the mythical brother and sister *tj aj nē* (the Ob': Ivankino) probably also relates to the "old times"; the tale also serves the aetiological purpose of explaining why the local rivers meander so.

The appearance of living beings is interpreted in different ways. The reindeer appear from the fur of an old woman who was met by a girl on the lower reaches of the river, or from the reindeer tendons from which she makes yarn (see *paja*).

Animals which served in trade were generated as was necessary for people by the female forest spirit (леший in Russian) *mačjn nejd*, while brushing her hair: "When she combs one part of her hair squirrels run like lice, when she combs the other part of her hair sables come in flocks" (the Tym). According to another version the trade animals appear from the strands of fur sent by God through the hole in the sky or thrown about the earth by the father of Ichche (the Ket'). The edible berries which people eat appear from the seeds sent by God through the hole in the sky.

Gnats originated from the body of the evil man-eater *pūnegusse* after he had been burnt, and his teeth turned into briar thorns. The hero Ichche proved stronger than the man-eater, whose body burnt to ashes and who flew away as swarms of gnats; hence in the common understanding of the Selkups Ichche is strongly associated with the spider spinning a web and eating gnats, reindeer flies, horseflies and midges, and also with the dragonfly (the Tym, the Parabel').

Some textual fragments mention the acquiring of some characteristic features by living beings after their appearance in the world: the *kinyarka* (grebe) acquired red hood and legs (the Ob': Ivankino); the dog acquired a hide (whereas before its body had been smooth like a human's body).

Anthropogonic and Ethnogenic Myths

The most widespread version, recorded more than once in the area of the southern Selkups, of the origin of people, by which is meant "the Ostyaks" (i.e. Selkups) only, asserts the origin of people from the earthy moss-grass: "the Ostyaks are taken from the earth. There the moss is earthy. They came from the earth, and now they go into the earth"; "There was a mound with moss in Urman. They (people) came out of it" (the Tym); "the people run on the earth like lice on the head. Nobody created them, they appeared out of the earth themselves" (the Parabel').

It is also evident from the folklore texts that in "the old times" there were other creatures looking like people – *mādj*, *mādurla*, "the heroes". Their distinctive features were a glittering body and incredible strength, longevity and the ability to live just on the scent of things for food. The heroes had no navel and their descendants appeared from spittle (Pelikh 1972).

The heroes married ordinary earthly women and in these marriages the modern Selkups with a navel were born. A number of Selkup family names reflect a supposed descent from heroes, for instance the Zubrekovs (Ket' Selkups) are descended from the epic hero Zubrek, and the Urlyukovs from the hero-bird *ur'ūk*. From the legendary epic hero Ichche and "the first daughter of the wood-spirit" the son bear-*loz* was born. The Selkups on the Ket' river trace their origin from this spirit (Donner 1915). A tradition recorded on the Tym claims that the Chumyl'kups originated from three mythic companions and a girl. The girl was a daughter of a bearded old man from the Lower World (see *čūt ilyit ara:t nē*): "They married the daughter and began to live at that place, all four of them. The Chumyl'kup people descended from them".

There are no sources that narrate plainly the origin of people from animals but there is information about the kinship between humans and the bear. It is mentioned that "earlier the bear was a human being too and could understand people's language", and there are tales recorded about the cohabitation between a woman and a bear. The bear is respectfully called *mīd'a*, "the younger brother; the mother's brother", or *tem'na*, *neh'na*, "dear brother", "dear sister" (see *qorqj*), and also *ara*, "old man". Besides the bear, the swan was considered by the Selkups to be "similar in kinship" to the human being (see *tjng*).

The Selkups consider the Tungus (Evenki) to be the most closely related people. This fact finds its confirmation not only in the data received during the open statistic survey, carried out by L. T. Shargorodskii in the 1980s (1994, table 53), but also in the folklore material, from which it is evident that the Ob' Ostyaks (here, Selkups) as well as the Tungus people originated from two brother heroes. The younger hero married a single Ostyak woman, who had lost her husband; they gave birth to one son and one daughter from whom "our people" descended. The elder hero "married a Tungus woman and began to live like a Tungus", "they had no children" (Pelikh 1972) (the Ob': Kiyarovo).

The Khanty are "the river people" (*kjt qūla*) for the Selkups, and the Selkups are "the flood-plain people" (*nyurom-yakh*) for the Vasyugan Khanty. Among the Khanty and the Selkups living together in Kargasok District the following opposition may be observed, "we are not like them", "both we and they are Ostyaks, but they are different Ostyaks". What affects everyday life there are the many cases of Khanty–Selkup marriage; in

the folklore there is no information about their common origin or about their hostile opposition. Rather, a whole range of the folklore texts recorded among the Vasyugan Khanty are practically identical to those of the Selkups (the fairy tale about the daughters of the Sun and the earth, and their rivalry because of their love of a hero; the tale of two women and a *loz*, and others).

The Tatars, *tjĭl ȳĭla*, *tjĭn ȳĭla*, are neighbours to the Selkups in reality and in folklore. The tale about Ichche and his grandmother saving the Tatars from starvation was recorded in the area of the Chaya river where the Selkups were in the most noticeable contact with this Tatars. Ichche and the daughter of a Tatar prince gave birth to one son and one daughter (Donner 1915).

In the territory of the Narymskiĭ Kraĭ more than once in the nineteenth to twentieth centuries researchers of the local lore took notes about the legendary Chud' people. There are about ten fragments with such notes. According to the oral tradition hills where strange people, not the ancestors of the Selkups, were buried, are located near Laskino, Tyukhterevo, Pyzhino and Kalinak yurts on the Ob' river, and the Karbin yurts on the Ket' river (Castrén 1860; Plotnikov 1901; Dul'zon 1956). On the Tym a "different" people living alongside the Selkups and fighting against them are known in the folklore under the name of *qweli* (Pelikh 1972). The Selkups on the Ket' river used the term *qweli*, *qwelunqup* for the Evenki.

The Selkups call the Russians *ružal qĭla* in the area of the Chumyl'kups, and *qasak*, *qasakla* on the Ket' river. However, there is another term for the Russians, both figurative and at the same time pejorative: *ružal pal'žō* meaning "Russian turd". This was what they called the exiles (characteristic of the Narymskiĭ Kraĭ), and later all Russians, using this phrase as a curse, which nevertheless had a profound meaning. *pal'čo* is an allegorical name for the wind, the whirlwind carrying events from the real world into the unreal one (see *mergi pal'čo*). Thus, a stable attitude to the Russians (who appeared in the Narymskiĭ Kraĭ in great numbers in the nineteenth to twentieth centuries) was established, reflecting the unpleasant inevitability brought by a wind of change (Narym, the Parabel', the Chizhapka). (This passage is a good example of so-called folk or popular etymology. The two words *pal'žō* and *pal'čo* are different in Selkup, yet there is a strong resemblance between them for Russian speakers (be they originally Russian or Selkup, as all Selkups now speak Russian better than Selkup). As the first word actually means "shit, crap" and because of the widespread association of "change" with "wind" in Russian (hence the well-known phrase "the winds of change") the idea of something foul comes to be associated with the idea of any change whatever, here with changes brought by Russians in particular.)

In the area of the Ob' Shyoshkups were recorded legends, unique for the region, about a global catastrophe which took place in the legendary past and about the exodus of the people from the lands of their ancestors. The original place of their habitation was a warm and stony country bounded by water on all sides – "a thin island with five promontories" spread out like fingers from the palm (the constellation Orion follows the outlines of the island); the island burst because of the wrath of the god of water when offended by a man's vituperation and was first consumed by fire and then swallowed by water. Another source completes the account, retaining the main characteristics of the plot: where the ancestors used to live "there was a warm land, mountains with flat tops", but "stones, fire and water stopped serving people and went into battle against them", and people divided into five tribes and set off in search of new lands. The Ivankino Shyoshkups originated from them (Kudryashova 2000).

Such mythological tales (and even their vestiges) are missing in other Selkup dialect and local groups.

The Structure of the Universe

The world-view of the Southern Selkups is characterised by the coexistence of two concepts about the structure of the universe – the horizontal and the vertical. The horizontal system of structuring space is found in the sources where the action is connected with and follows the river's flow, carrying heroes to its lower reaches and at the same time to the unreal world situated somewhere near the mouth (the Chizhapka). The vertical structure is depicted in the sources and statements where a hero sets off for the sky (the Ket'; the Ob': Ivankino) or sinks under the ground (the Parabel'). A graphic presentation of the vertical scheme of the universe was made by the Selkup narrator T. K. Kudryashova (Nagy 1998).

However, it is often extremely difficult to understand which model of the structure of the world, vertical or horizontal, serves as the basis for this or that notion. We have to admit that a certain "curvature" of the universe is reflected in the traditional notions of the Selkups (as well as in other Ugric, Samoyed and Siberian Turkic traditions), "as the movement in *any* direction leads from the real world into the probabilistic one". "On the whole the horizontal and vertical division of the world do not contradict each other and in the Ural-Altaic tradition they coexist as complementarities" (Sagalaev 1992).

The Southern Selkup material provides information about a clear-cut differentiation between two spheres of the universe – the earth (land), *čwēčĭj/čwēčĭj*, and the sky, *nūsünž(ə)*. The earth has "a middle, a core" inside it – *čwēčĭčət pūž* (the Parabel'; the Ob': Laskino); *pūž* is "a filled cavity". As *šünž(ə)* is "an empty cavity", the sky,

nūšūnž(ə), is comprehended as an empty, finite, limited space. Thus the middle part, the core of the earth, is to be comprehended as filled space, a “filled cavity”.

In her graphic presentation T. K. Kudryashova depicts the sky like a suspended dome which is not connected with the edges of the earth and which is divided into seven layers. In the sky, “the old ones said that formerly people lived too”. This is the place where the souls (breath) of people go after death: *nom olon ene vaššəla*, “to God’s head they will fly up”. Some souls are turned into birds or stars (“the birds are somebody’s souls”) (Narym).

The celestial space is a “light” place or “the clear land” (see *nurbālbij’ čū*).

The earth is perceived in two different forms – the real earth-clay *čwēčij/čwēččij* and the earth-place *ma/mo*. The earth *čwēčij/čwēččij* is perceived by the Southern Selkups as a complex of clay-soil and moss, grass and forests covering it. Another term for denoting the earth, *ma/mo* (functioning in the language more often as the suffix of the locus of action) refers events and objects “to the locus of action and state”, conveying a notion of space rather than any specific tangible properties.

Originally the earth was even and flat. Different elevations – hillocks, hills and headlands or promontories (*soq, pār, mäktij*) – appeared on it much later as a result of the activity of the heroes and ancestors. The grass mounds (or one of them) in the marshy river flood plain (see *sogra*) is the head of Mother Earth. “As the earth is hilly there is somebody there” – such an idea forms the basis for the attitude to all the prominent objects on the ground.

The land where people live is opposed to the river space where the trade and commercial interests of the Selkups were concentrated. Different laws and rules of behaviour function in this sub-space of the real world from those operating on the land.

The underground space, *čūn ij*, “the bottom of the earth (ground)”, is reconstructed from a few fragments of the folklore texts and singular statements (the Parabel’, the Tym). It is dark in the underground world; the time properties are changed there (the hero loses his perception of time), you can move in this world (the hero travels on horseback); and the way out from it is to move towards the light. In the judgement of the Selkup T. K. Kudryashova, the underground world consists of two layers and is situated on a firm foundation, which supports the universe from below.

Sometimes there is no clear-cut spatial localisation in the description of the other world – one cannot say definitely if the matter concerns the space “underground”, or “in the sky”, or on the lower or the upper reaches of the river; the heroes find themselves in another world without it having any particular localisation. In this case it is next to impossible to define the border between the real and the unreal worlds, and this fact is of fundamental importance not only in the mythology of the Selkups but also in many other West Siberian traditions. The real world is a person himself and his house, it is his settlement with the territory surrounding it and adapted to the maximum for keeping house. For the Southern Selkups the focal feature of the landscape was a part of the river bank where a small tributary flows into a larger river, as this was the usual place for a settlement, and also the flood plain of the river with its numerous lakes where the trade interest was concentrated. The hunting grounds are also in the real world, but the man is on the alert here and acts cautiously as the guest of the forest master (see *mačij’ lōz*) since “it is not quite another world, yet already it is not the man’s world either”. The river itself, where the settlement was situated, and flood-plain lakes, where people went fishing nearly every day, are a part of the real world and at the same time “another” world. Moreover, it was clearly felt in real life that “everywhere man shared his habitat with the representatives of another world” (Sagalaev 1992).

The idea of the interrelation of all the worlds was essential to the Selkups’ world-view. The relationship was realised through definite points in space. The most common focal points of relationship for the Southern Selkups were “that side of the bonfire”, opposite to the hero’s place, a pit in the ground (usually in the grave yard), the river source or its mouth, a chimney pipe or a sleeve of an outer garment, or the centre of an unfolded kerchief.

The connection with the heavens was made through trees. Among the Southern Selkups at numerous cult sites, one or several trees were, as a rule, considered sacred (see *pō*). Offerings for the spirits were hung on them, and they were the path along which people’s appeals were borne up to God or to another world, to the spirits. Every sacred tree was in a way a personification of the mythological world tree, whose description is determined clearly only in the area of the Shyoshkups: *nūl qēyit pō*, the Tree up to the Sky, grew on the top of a high flat mountain, and many spirits “keeping every living creature on the ground” live in the branches of the tree (the Ob’: Ivankino).

Connection between the sky and the earth was made through the hole in the sky “the size of the head of the spindle” (see *püripsinan olasi mündij*). Through the hole God watches people and drops strands of fur and seeds from which animals and plants appear (the Ket’).

Access under the earth is afforded through a pit in the ground: “There was a deep pit in the mountain, the pit was so deep and dark that one couldn’t see the bottom”; “They (the woman with the child) went deep into the ground, and the way there was evidently under the water” (the Tym).

The other world is felt most clearly and closely near the fire. It is from “that side of the hearth” that the dead and the *lozes* can come to the living. The hero has to defend himself against them with the help of a staff or a staff-trivet, by jumping over the fire, or by fighting. On “that” side of the bonfire (opposite herself) Old Woman Earth, *paja*, “all in fluff and fur”, ordered her liver to be put, from which she was regenerated anew in the morning (the Chizhapka).

Through the chimney of the hearth one could get in touch with dead relatives, call a person who had set forth on a long journey, or bring a loved one back if one delivered his appeal on the light and pure smoke as it proceeded upwards (the Parabel’).

The reverse connection, of God with people, was made through the fire: he punished sinners on earth with the help of lightning arrows and peals of thunder; the raging fire is a sign of God’s wrath (see *nop najwatpa*). People watched the crackling and flickering of the fire intently and tried to guess the signs and the words of the fire (usually it was the women’s occupation but they say everybody knew “the language of the fire” in the past).

According to the world-view of the Southern Selkups the main connection between different worlds and spaces is a river (see *kj*). The lower the mythic river flowed the more unreal the space became. Crossing the mouth of the river marked a passage into another world, the world of *lozes* and the dead, and vice versa having finding the river’s source and crossing it marked a return to the real world. The main river of the region, the Ob’ (see *gold*), is the core of the Selkup universe. It is the earthy continuation of “the stony river”, flowing across the sky and seen from the ground in the form of the Milky Way.

For the Selkups the sea (see *mōre, t’āzi*) does not belong to the real world, but is a part of the other world and its “that side”, which is “the edge of the sea” or “the oversea”, is situated in a still more distant mythological space: it is there that the stone headlands or promontories are said to be, signs not so much of the landscape of the earth as of the sky (see *pū-*). Thus, the sea encloses the universe, connecting the real inhabited river with the celestial stony river.

In the set of Shyoshkup texts the sea and the stone mountain are the obligatory details characterising the land of the ancestors, which is called the “Thin Island” or “the Land with Five Headlands” (see *sombla sōqlat čū*). It was the sea water that finally swallowed the old earth after it had been split by fire (Kudryashova 2000).

The passage from the real world into the unreal one and back is carried out in different ways. The heroes of the middle world get to another world along the river: the ice carries them away (the Chizhapka) or the wind carries them in an *oblasok* (boat) downstream (the Ob’: Ivankino). They may get into another world after losing the ski-track or a well-known road. On the path leading to another world one can see “human bones and dog’s bones” or “squirrel’s bushes, a forest hill, sables’ bushes, a forest hill” (the Chaya, the Ob’: Staro-Sondorovo).

Moreover, not only the heroes of the fairy tales but real people too can find themselves by chance in an area with entries into another world, for example in the flood-plain swamp, *sogra*, or at the cult place with a sacred storehouse, where the images of spirits or sacred trees are located. If a spirit catches the soul of a person, it will be difficult (or impossible) for the person to leave the place (the Ob’: Ivankino, the Parabel’: Nelmach).

It takes a long time to descend to the Lower World: “A horse went down into the ground . . . He doesn’t know how long it went – how many days and months. He got tired himself and the horse got tired” (the Parabel’). One can get there also through a pit with the help of a rope woven from the beard of the old man living at the bottom of this pit (the Tym).

A man can ascend to the sky only if God calls him, when *nuwīn qūla*, the legates of God (see *iriskaljariska*), will lift him up (the Ket’). One can get there also with the help of a magic horse which can jump skywards (see *kibaj iden kündj*); in that case the way to the sky goes near the large (“like a cloud”) peak with seven ascents (mountains) (see *sēl’zu qēt pāri*).

The hero Ichche and other participants in the celestial hunt get into the sky while chasing the elk and stay there, turning into a constellation (the Chuzik). People who perished in the ancient catastrophe also turned into stars in the sky: “The spirit of the sky took the dead to his place, and they look at the earth in the form of stars” (the Ob’: Ivankino). Ichche could get to the sky world in another way. His travelling to God, Num, by a snare trap (*cherkan*) is well-known: “Idya got into the *cherkan* and sang *Rong, rang, titi-nuk*. Idya was lifted up and he flew there to the cloud” (the Ob’: Ivankino).

The shamans have an unusual ability to move between different worlds and they demonstrate it during their incantatory performance. The shamans *sumpītīl’ qup*, *qamītīrīl’ qup* and *qētīl’ qup* could communicate with the spirits and move to the other worlds. *sumpītīl’ qup* was considered to be the strongest shaman because he had the whole shaman’s suit: the drum, the wooden beater, the shamanic hat (the crown) and many pendants on the gown in the form of small metal figures, which were spirits. One part of the suit represented a bird (for instance the fringe on the *parka* imitated bird’s feathers) or an animal (for example, the drum was identified as a reindeer). All these images were the assistants of the shamans in their transformations and travels to the other

worlds. The shaman – *sumpiŋil' qup* threw himself into ecstasies with the help of singing, dancing and the sounds of the drum, and he could pierce into the underground and the sky worlds. Unreal animals or birds and the drum-deer could serve as his steeds.

The information about the travels of the shaman *qamitirijl' qup* is rather contradictory. According to some information this shaman “flew away” during the incantation in the dark hut as the spectators who were present at the service could hear his voice “moving away”, becoming quieter. According to the other pieces of information the shaman did not move anywhere himself, he did not travel; instead, the spirits whom he called upon came to him and answered his questions.

There is no information about the travels of the shamans of other ranks.

Among the Southern Selkup folklore sources there is a tale about “the mental hunting” of Ichche, which can be compared with the shamanic legends: “Ichche got up, dressed himself, stood in the middle of the floor and was swaying and swaying . . . Ichche went by the road used for hunting and fishing. He went not so far away and started to make the fire. Ichche made the fire and went to bed at once, but in his mind he continued to sway as if he went to fish or hunt by the road. He saw an elk in his dream, he woke up, he got the elk and went home with his catch” (the Ket’).

It is much more difficult for a lay person to leave the unreal world than to get there: “The road was there, the road was, and then it disappeared. (She) looks back, needs to climb up the cedar. She had claws. She climbed up and up. The claws are rubbing away. Then she turned into a squirrel, climbed up and up. The claws are rubbing away again. Then (she) turned into a snake, climbed up and up again. (She) got here. (She) got (here) and found the way again. (She) came home” (the Parabel’).

For lay people travelling into the unreal world seems to be a difficult and a distressful ordeal. For example, it is necessary to cross the river source to free oneself from the power of the spirit and to break off wandering and come back home; or to feed the wood-spirit by putting out bread crumbs or a piece of a flat cake, or libating some water at a hillock or the root of a tree (the Ob’: Ivankino). The otherworld inhabitants can move in space and time in the form of a whirlwind (see *mergi palčo*; *sirrij pāri*).

N. A. Tuchkova

Notions of the Soul

Notions concerning the several living substances of a human being are similar among many peoples of Siberia. In most cases these notions can be divided into two groups. Ghosts or shadows form the first group. Their posthumous existence is connected with the underground world. They are considered to be dark and evil, and capable of doing harm to living people. The second group consists of the soul-birds which fly to the Upper World after death and then regenerate (Kosarev 2001: 81). In general the same concepts are also characteristic of the Selkup tradition.

In the Selkup vocabulary proper there is no word for “soul” corresponding to the Christian meaning. The Selkups identify a wide range of their own words with the Russian word “soul” (душа). Such words as breath (*keji*), shadow (*tika*) and so-called “vitality” (*ilsat/ilsa/ilsan*) are included in this complex. Besides, a number of less widespread notions may be included among the designations of important vital forces: the outer soul *tōs*, the grave soul (*kaga*: see *qāqa*), the shaman’s wisdom, the ingenuity in performing tricks (*qētj*), the innards (*pütj*), and the heart (*sicj*) (Prokof’eva 1976: 120; Pelikh 1992: 79; 1980: 32; Kim 1997: 14–42).

The first three terms (*keji*, *tika*, *ilsat/ilsa/ilsan*) are widespread among all the Selkups. The term *ilsat* (the Northern variants are also *ilsa/ilsan*) is represented as *elsat/elsat* on the Tym river and *ella* on the Chizhapka river. The outer soul *tōs* is found only among the Ket’ Selkups; the usage of the term *pütj* in the meaning “soul” is also characteristic of the Ket’ area; the term *sicj* in the meaning “soul” was found among the Parabel’ Selkups; the terms *qāqa*, and *qētj* were found in the northern area. The scanty information concerning some of the terms and their local usage reflects the fact that their interpretation as “soul” words is rather relative, probably due to their usage as notional equivalents to the Russian concept of “soul”.

The most complete information (though rather contradictory) is found about *ilsat/ilsa/ilsan*. This is connected with the Upper World in its origin: *ilinta kota*, “Living Old Woman”, sends it to the earth from the Upper World on the ends of sunrays and places it in the body of a pregnant woman. According to information from the Tym Selkups the heavenly God *nop* incarnates this soul with the help of his messenger Nop Kollu Sul’ (this is how it is written in the source; see *nuwijn qūla*) (Uraev 1994: 74). The *ilsat/ilsa/ilsan* lives in the head and can leave the person, for example while he sleeps. Its short absence is no threat to the owner. A long absence (if it has been stolen by an evil spirit, for example) can lead to the disease or death of the person. *ilsat/ilsa/ilsan* is anthropomorphic, and immaterial, though it possesses the features of the owner. There were notions about *ilsat/ilsa/ilsan* as a certain material substance: it can eat, drink and take different forms. Not only humans but also all animals have the *ilsat/ilsa/ilsan* as their vital vigour. At death *ilsat/ilsa/ilsan* leaves the body at once and stays for three days near the person’s house, visiting the places where in life the deceased passed his

time. When this time is over, the *ilsat/ilsa/ilsan* passes to the Lower World in a dugout cedar log down the river. In the Lower World the *ilsat/ilsa/ilsan* lives in the same way as the person had lived on earth. When the time of death approaches the *ilsat/ilsa/ilsan* dies and turns into a water beetle, living as an insect, and with the death of the insect it finally dies altogether (Prokof'eva 1977: 75, 1976: 112).

The souls of children and shamans have a particular destiny: the souls of children move into the drum of a related shaman, and the souls of shamans are regenerated in a new generation of shamans. The Tym Selkups believed that an evil spirit of the Lower World took the *elsat*. According to the material recorded on the Chizhupka river the *ella* was taken to the Lower World by an evil spirit (*loz*) after a person's death, when this soul turned into a spider. However, the souls of those who drowned, were lost in the forest or froze to death turned into wood-spirits (Kim 1997: 27).

Notions about other souls were not preserved.

Not only people and animals but also "objects inspired with soul" could have breath-soul (*keji*). For example, during the ceremony of "animating the drum" the soul of the reindeer was embodied in the shaman's drum (Prokof'ev 1930: 369). Evidently the *keji* originated in the Upper World since the shaman made a special journey to the Upper World during the process of animating the drum.

The Tym Selkups ascribed a dual character to the *keji*: "the great soul", which ruled all the souls of a human being, dwelt in the person's body (in the area of the head or the heart); besides, there was the "free soul", *lit.* "the soul which has left the human being", which left the person's body and settled in a cult tribal storehouse together with the spirits of the kin. A wooden idol-twin *kuttargu* (see *qawa lōsi*) was to be sculpted for every member of the kin after birth, and "the free soul" settled into it. These figures might be metal or wooden, and were endowed with the appropriate sexual features, and sometimes they bore some similarities to the members of the kin. "The free soul" was a kind of a facilitator between on the one hand the kin and the ancestral spirits and on the other the "the great soul" of a person. It could relay to "the great soul" important information received from the spirits and the owners of the hunting grounds, it instructed the souls of the human being, and taught correct behaviour. Usually the information was transmitted while the person was sleeping and sometimes a Selkup hunter, having woken up, would know where he could expect hunting luck (Kim 1992; Uraev 1994: 78). After the death of the person the *keji* left the body of the deceased when he breathed his last and moved to the Upper World ("God takes the soul", "the soul flies away to God") (Kim 1997: 18–19).

It seems that every person had an *ilintil' tika* (mostly the forms *ilil' tika* and *ilijil' tika* are used), shadow-soul, *lit.* "a living shadow". A dead person does not have this soul. The *ilintil' tika* leaves at the death of a person and turns into the spirit called "a shadow putting an end to life". After a person's death this soul lives on under the ground (Prokof'eva 1976: 125).

Only a human being could have the grave-soul, *qāqa*. It was closely connection with the thumb, *qāqal' munj*, *lit.* "grave-finger". Sometimes the term was used to denote not just the finger but the soul itself. A human being who lost his thumb was considered to turn into a beast. After the death of a person the soul *qāqa* went into the grave together with the body. Only exceptionally did it linger on the surface of the earth. This happened with the soul of the shaman Gordeika, whose thumb was cut off. His *qāqa* became the helping spirit of the person who "keeps his bone" (Pelikh 1980: 22–32).

The Narym Selkups believed that everyone except for shamans has a *qēdo*, which after death goes into the grave with the corpse, where it remains in the head of the dead person until the corpse decomposes. Then, having turned into a spider, *qēdo* remains in the ground (Pelikh 1972: 116). The term corresponds to the Northern term *qētj*, "wisdom" (above all the shaman's wisdom revealed in the ability to show and do wonders) (Prokof'eva 1977: 67; Kuznetsova *et al.* 1993).

Two notions – *tōs* and *saŋ* – relate to the system of shamanic concepts.

The word *tōs* was found only in one dialect group of the Selkups, on the river Ket'. According to the informants this soul may live outside the person. It is obvious that both the word and the concept must be Turkic borrowings (Kim 1999; Alatalo 1998).

The term *saŋ* is interpreted as "living strength; shamanic power". The *saŋ* settles into the body of a newborn child only after his navel heals over. The appearance of teeth points to the fact that the *saŋ* has firmly established itself in the child's body. The meaning "shamanic power" fell out of use long ago. A similar lexeme was recorded in other Samoyed languages: in Mator *šak*, in Kamassian *šaŋ*, meaning "power, strength". Evidently, these words were borrowed by the Southern Samoyed languages from Turkic (Pelikh 1980; Räsänen 1969; Kim 1999).

The Selkups as well as other Siberian peoples connect the soul's travelling, or the sacrificial offerings to the other world, with the ceremonies of the funeral and the sacrificial rituals. The Selkups were aware of several ways of "transporting" the deceased or sacrificial victims to the other world:

- Burying in the ground and generally placing into the depths. It is the most widespread and one of the oldest ways of sending something beyond the limits of earthly life. The Selkups used this method in relation to both the dead person and his implements;
- Sticking into the ground, which should be regarded as a variety of burying. This method of placing objects in the ground existed in some Selkup burials (spears stuck into the ground and other things were left near the graves);
- Breaking or intentional damage. When Selkups were buried the things deposited together with the dead person were to be spoilt, broken or torn apart;
- Placing in an unnatural position. Placing the body in “a mirror / reverse angle” position helped with passage into the beyond. Those preparing a dead person put a mitten on the wrong hand, put footwear on the wrong foot, and while making the sepulchral clothes sewed stitches inside out: otherwise the shadow-soul would not get into the land of the dead, or if it did the departed tribesmen would not recognise it and would not take it into their community.
- Ritual orientation. The main idea of ritual orientation is to show the direction in which a dead person (his soul) or a sacrificial offering should go to ensure passage into the destined space. The Selkups placed the dead body in the grave with the feet towards the north or downstream along the river, as they considered the Lower World and consequently the land of the dead to be situated in the north, and one could get there by going down the river;
- Placing on a tree or generally high up. This is the method of “transportation” of sacrificial offerings, the soul and grave goods towards the sky. The raising of the gifts on a sacred pillar or on the branches of a tree contributed to their direct transportation to the upper deities. The same idea of “rising” underlies the “air burials”. Not all dead people were buried by the air method (hanging up on trees, and so forth): most Siberian peoples including the Selkups buried infants, noble people and honourable shamans on trees. They were considered to be “light”, capable of ascension and subsequent regeneration;
- Burning. In the Selkup cult of fire, evil characters were found out through burning. After death the food intended for the dead person was to be thrown into the fire.
- Burying or thrusting objects in the ground, breaking them or placing them in an unnatural position serve mostly for passage to the Lower World, whereas placing something up high serves for passage to the Upper World, while orientation and burning are ambivalent in their function. As a rule different methods may prove to be successful only in various combinations: raising up high is combined with orientation and burning, burial in the ground with breaking and orientation, and so on. It should also be borne in mind that the final condition for the passage of an object or a body (soul) was the pronouncement of certain oral formulae, such “Yes, it will reach there!”, “Now, go your own way!” (Kosarev 2001: 133–147).

A. A. Kim-Maloni

Shamanism

Shamanism, vestiges of which remained up to the 1970s in the Southern area and till recently in the Northern area, was characteristic of the Selkup ethnos. Very little information remains about shamanism among the Southern Selkups. The most important source of information is the shamanic texts recorded by K. Donner on the Tym and the Ket'. The more recent texts comprise the tales about shamans recorded from informants from the Tym and the Chizhapka (ArchLYaNS), and the material on Tym shamanism gathered by R. A. Uraev at the beginning of 1950s (Uraev 1994).

The information about shamanic eligibility among the Selkups is rather contradictory. Notes of travellers and works of researchers state that practically every Selkup could “practise shamanism (now and then, a little)” (Prokof'ev, Prokof'eva 1981: 58). According to R. A. Uraev every person could become a shaman on the Tym, though it was necessary to study for three years (Uraev 1994: 81). It indicated that shamans were not singled out as a special secluded caste, though they differed from the other members of the ethnic group.

However, according to other data the shamanic gift was hereditary among the Selkups. A Selkup could not become a shaman at his own will. The first requirement was the presence of an ancestor who was a shaman in the kin. A gift of shamanism was passed from father to younger son (sometimes to the elder son), but more often from grandfather to grandson. The relatives often recognised the melody of the grandfather shaman in the songs of a young shaman even if the grandson had never heard the incantation. A young shaman appealed to his grandfather's helping spirit for help and persuaded his own spirits to follow “the road beaten by his grandfather”. Egor Karlykin was a well-known shaman on the river Tym at the beginning of 1930s, and both his sons were shamans too. Very rarely the shamanic gift was passed from mother to son, or from grandmother to grandson. Nikolai Arnyangin was an experienced shaman in the 1930s on the Tym river at the mouth of the Santelka river. He inherited his shamanic gift from his mother (Prokof'eva 1981: 45). On the Tym and Ket'

rivers women used to be shamans; they used the musical instrument called *pjngir* (the jew's-harp). The Selkups related that there were female shamans on the Chizhapka river who cured people by playing the jew's-harp (Kim 1997: 176). There were other female shamans who acquired the drum and performed by chanting like men.

There was one more kind of shaman eligibility. According to the old beliefs of the Taz Selkups a person who found an unusual thing or an old image (an idol-puppet) could consider himself to be chosen by the spirits. Consequently he had every reason to become a shaman. A novice shaman was supposed to go to the shaman lake and to hear the spirit's instruction to become skilful at using the object he had found (his fetish). The shaman who possessed the fetish he had found was given a passive role. It was considered that it was not he who had found the fetishes but they who had chosen him and made him not only take them but also learn the shaman's profession (Pelikh 1980: 19–20).

It was practically impossible to refuse the shamanic gift. The person who did so was supposed to be tormented to death by his father's or grandfather's spirits. At the age of 14–16 years old a teenager fated to act as a shaman became distinguished by his behaviour. His sleep became uneasy, and visual and aural hallucinations appeared. The relatives invited an experienced shaman to find out if the sick teenager was really doomed to become a shaman. If the shaman confirmed this, the relatives asked him to teach the future shaman. The shaman who agreed to teach the young man often stayed in the hut of the young shaman's relatives. Having started to teach, the experienced shaman ordered the relatives to make a shamanic drum beater and then other items. After the new shaman had gained power and acquired most shamanic items he ceased being *qulij' šol'qup*, "a mortal Selkup", and became a shaman, *tētjipi*. The difference between a mortal Selkup and a shaman is that the shaman had shamanic spirits and an immortal soul. The shaman spirits were "soldiers" of the shaman. They protected their master from being ravaged by other shamans and helped him during the séance (Uraev 1994: 79). The soul of the shaman did not go to the afterlife. After the shaman's death it went to *iljinta kota* and she sent the soul back to earth to become incarnate in another shaman of the same kin (Prokof'eva 1981: 43–49). After death shamans were not buried in the same way as the usual Selkups. According to the information from the Chizhapka, when a shaman died he was placed, decapitated, into a coffin to prevent him roaming about and harming people after his death (Kim 1997: 179).

The Selkups knew two main kinds of séance, in "the light hut" and in "the dark hut". The séance in "the dark hut" was held in absolute darkness, usually not with all shamanic paraphernalia, and it was directed to the Lower World. The séance in "the light hut" assumed an opportunity to go by any necessary road – the upper, the middle, or the lower road; the shaman performed in all his vestments. The séance in "the dark" and "the light" huts was performed by one and the same shaman. These two kinds of séance and the different names for shamans (*qamjirij' qup*, *qētij' qup*, *sumpitij' qup*, *tētjipi*, and others) may have been inherited from an earlier division of shamanic functions, when there may have existed particular shamans who went only into the Lower World and more "universal" shamans. Besides this, the Selkups practised two kinds of medical séance: extraction of the spirit of a disease from a sick person, and the return of a soul stolen by evil spirits to a sick person.

All the "complete" séances among the Selkups as well as among many other Siberian peoples are arranged according to the same composition and structure: 1. the self-preparation of the shaman for the séance; 2. the calling of helping spirits; 3. the spatial travel of the shaman (of his soul); 4. his return from travelling; 5. seeing off the helping spirits; 6. the announcing of the results of his contacts with the supernatural forces (Kosarev 2001: 258).

The "complete" Selkup shamans had four main cult attributes: the shamanic costume, the drum, the beater, and the staff. With all of them was associated a complex, vivid and multifaceted symbolism. The costume was associated with a bird and had a formal resemblance to a bird in its cut and ornaments. At the same time it served as a protective covering for the shaman. The Tym shamans had another kind of garment: the shaman Karlygin was dressed in a long raincoat made of a simple black fabric and decorated with tapes made of red material and beads. The metal amulets representing animals and birds were sewn onto the raincoat (Uraev 1994: 79).

The drum acted as a map of the universe through the pictures depicted on it, and played a part as a means of transportation for the shaman to travel to different worlds, as a result of which the drum was looked upon as a reindeer or a boat (if a shaman "floated" down the shamanic river) among the Selkups. Beating the drum a shaman attracted helping spirits and frightened off the evil forces. Usually the Upper, the Middle and the Lower Worlds, the sun and moon and so on were depicted on the Selkup drums. The worlds and the sub-worlds were associated with a certain colour: the Lower World was usually associated with a dark colour, the Upper World with a light colour, and the Middle World had both shades. As a rule Selkup shamans could have no more than seven drums during their whole life as shamans; every successive drum was bigger than the previous one. The seventh drum was the biggest and indicated that the shaman had achieved the greatest power. Then the shaman's power began to diminish and if the shaman continued his activity he used smaller and smaller drums all the

time. The spirits of the Lower World felt a special liking for the dark metal, iron, so the Selkup shamans replaced the drum with an iron or cast-iron vessel (a cauldron, a bucket and so on) when journeying into the Lower World and in some shamanic actions (for example, during the séance in “the dark hut”).

The Southern Selkups used a musical instrument, the jew’s-harp (*pingir*), as a substitute for the drum, and earlier also a bow and arrows (Castrén 1860: 297). In some definite situations the shamanic beater could substitute for the drum. Like the drum, it had rather a complicated semantic load. The Selkup shaman, when journeying into the Upper World, used a beater covered with reindeer hide; when journeying into the Lower World he took a beater covered with bear hide; when travelling by water he used a beater covered with otter hide. The shaman could use his beater as a paddle if the drum represented a boat. During the intervals or after finishing the séance the shaman usually “told fortunes” with the help of the beater: he threw it up and by the way it fell he defined who would have luck and what kind of luck, who would die, who would be born, who would marry and who should protect himself from what. The beater was also used as a medical instrument. During the medical séance, with the help of the beater the shaman drew out an evil spirit which had got into a person, or touching a person’s head with the beater he settled his soul back in.

The shamanic staff symbolised the world tree which embodied and connected the different worlds. In Selkup mythology it had a crotch in the crown. “The essential senses of the shaman world-view are embodied in the shamanic world tree. The tree in Siberian shamanism is not just a “ladder” to the other worlds, it is a symbol of the universe, it is the image of the universe, it is the universe itself” (Kosarev 2001: 278). Among the Selkups the cult of the tree in shamanism reached its fullest intensity. The shaman’s staff personified the tree and, as it were connected its owner with all other structures of the universe. Contact with the gods was impossible without a tree: prayers and sacrificial gifts reached the gods through the tree. There are words in the ritual songs of the Selkup shaman such as: “Near the tree I make the sacrifice to heaven, and my appeal goes up by the tree” (Prokof’eva 1981: 53). All the shamanic ceremonies were held near a tree. The house of a shaman was different from the houses of the other people because there was always a tree (or its symbol) near it, at the entrance or inside. Damage to the shaman’s private tree or its destruction threatened him with disease or even death. It is reflected in an extreme way of solving arguments between shamans about their power: the enemy shamans took “their own life trees” and exchanged them with the aim of smashing the opponent’s tree into small pieces, and then throwing the pieces into the water and at the same time fixing the date of the opponent’s death. The winner was the shaman whose prediction came true (Prokof’eva 1981: 55).

The shaman’s paraphernalia were usually made by his tribesmen and the representatives of two phratries, the Eagle and the Nutcracker. It was necessary to “animate” the items. The ritual of animating the drum lasted from seven to ten days and was timed according to the birds’ return in spring. All the remnants of the material from which the drum had been made (the chips of the wood, the scraps of the reindeer skin and so forth), were to be gathered; then the shaman was to catch the soul of the reindeer and to settle it into the gathered remnants. The shaman watered them and a real reindeer was thought to be gathered out of the remnants. At the same time the shaman raised on the shamanic tree the drum, which henceforth merged symbolically with the resurrected reindeer (Prokof’ev 1930). The other shamanic items (the beater, the staff and so forth) were supposed to be animated too. These rituals represented a shorter and a simplified variant of the ceremony of animating the drum.

Among the Tym Selkups the shamanic items were not to be passed on as heirlooms. They had to be either kept in a secluded place in the forest or to be buried near the grave of the shaman (Uraev 1994: 80). Among the Taz shamans some metal pendants representing common spirit protectors, the ancestors of the whole kin, used to be inherited. The shamanic staff and the headwear (the crown) were kept in the family. Every member of the kin was considered to be a part owner of the shaman’s items (as they were made by the members of the Selkup phratries), so that after the death of the shaman’s relatives a number of shamanic items were to be damaged, and a number of pendants were to be taken away and hung on a cedar in a dense forest (Prokof’eva 1981: 55–57).

The sphere of the shaman’s activity was considerable. He treated sick people, told fortunes, discovered the reasons for a hunter or a fisherman being unlucky, and took appropriate measures to remove them (made sacrifices, arranged prayers). He also brought up future shamans, returned to life (in the folklore) the slain warriors, and sometimes performed the duties of a military chief.

The Selkups, like other Siberian peoples, had other classes of cult practitioners – oneiromantics, clairvoyants, witch-doctors and others. Moreover, a blacksmith for the Selkups was counted amongst the sacral people.

A. A. Kim-Maloni

The Northern Selkups

For many centuries the traditional beliefs of the Selkups have been intensively influenced by other cultures, beginning with the first attempts to christianise the indigenous population (and maybe earlier). These processes proceeded more actively in the twentieth century. As a result nowadays it is difficult to speak about the

preservation of the traditional system of the Selkups' beliefs and cults, such as existed during the first acquaintance of European science with the Selkups. At best we may speak of a partial and varied preservation of some cults and an almost complete disappearance of magic rituals. We do not attempt to reconstruct the system of mythological notions of the ancient Selkups: the task of this volume is to bring together (as far as it is possible at all) in the form of dictionary entries all the scattered and reasonably trustworthy information of a mythological character which may fill the gaps in the sources on the traditional Selkup world-view and may allow researchers to construct a picture of the Selkup world-view, which was constantly changing in time and place. Taking into consideration the territorial and the temporal changeability of the Selkups' traditional notions about the world, the folklore material represented in the mythological dictionary should be correlated with ethnographic and archaeological information.

In spite of the poor preservation of Selkup folklore it is a most valuable source for reconstructing the ancient myths, described by J. F. Birmlain as "the oldest form of science", and as "the reflections about the way the universe originated" (Birmlain 1997: 13). When turning to folklore material, what at first sight may seem to represent the usual wandering fable may often, through some very subtle details, reveal a connection between some particular episode or image and the world-view typical of a definite area. A word placed in the dictionary and denoting a personage, a rite or an action (and often even everyday words such as "plait, throat, mouth, ear, dog") has, as a rule, a double meaning and a deep sense, leading the reader to the epoch of ancient myths which reflect the traditional world-view of the people, hidden behind a fabulous action.

This world-view appears to be more or less indivisible only when seen from afar. The ancient system of beliefs was itself made up of many strata from different epochs, each stratum highlighting some specific phenomena which were of concern at particular times and places, and were reflected in myth and subsequently retained in the folk tradition of succeeding generations in a fragmentary manner. It is impossible to establish the precise succession of such changes and the reasons for them, nor will this task be attempted. The aim rather is the synchronic presentation of the ancient world-view as it is preserved in the memory of the people, as reflected in modern folklore.

On the basis of the dictionary entries, quite often containing contradictory facts and evaluations, the reader can form his own opinion about the ancient world outlook of the Selkups and reject interpretations offered by the various authors cited in the book. However, it is possible to make reasonably correct reconstructions (if this is possible at all) only if one takes into account the folklore material, the historical and ethnographical information, the linguistic data (paying attention as far as possible to the meanings of the words and their etymology, as has been done in the article by Aikhenvald, Petrukhin and Khelinskiĭ (1981)), and the results of archaeological excavations (Gemuev 1989: 179–185). Without considering all these components, the ancient Selkups' concepts about the world can be perceived only in a defective manner.

Nowadays Selkup mythology in the narrow (textual) meaning of the word includes the remnants of cosmogonic, aetiological and some other myths, information about the ethics of the Selkups in ancient times and traces of the ancient outlook on the world.

Myths about the Origin of the World

Cosmogonic myths (in the wide meaning of the term) include myths about the creation of the universe, notions about the origin of the world (in particular of the earth) including the celestial bodies, anthropogonic myths (the creation of man), ethnogonic myths (the origin of peoples), myths about the creation and appearance of animals, plants and geographical objects, and aetiological myths (explaining for example the reasons for peculiarities in the outward appearances and behaviours of animals and birds).

Cosmogonic myths in the narrow sense narrate the creation of the world, but the Selkups have few myths of this kind in comparison with other Uralic and Finno-Ugric peoples. Traces of former cosmogonic myths about the origin of the celestial bodies and different natural phenomena can be found in the tales of the first half of the twentieth century; the older generation still remembers them today. Poetic and sometimes tragic myths, occasionally contradicting each other, narrate the origin of the moon, the sun and the constellations; they explain the origin of thunder and lightning, the essence of the Milky Way and the thunderstorm, how the rainbow appears and what it betokens, what the sunrise is connected with, why seasons change (especially why autumn and winter come), how we can expedite the coming of the frosty weather to harden the slush, how we can prevent flooding in spring, and so forth. There are legends narrating the appearance of the first elements of the universe (earth, water, fire). Some archaic tales are clearly connected with primitive myths and rituals (see the corresponding dictionary entries). The Selkups do not have a concrete myth about the creation of a three-part vertical cosmic structure (the Upper, Middle and Lower Worlds), nor have they preserved any myth about the origin of the earth (in contrast to other Uralic peoples who have myths about the creation of the earth from an egg or about a diving bird (Napol'skikh 1991)).

Myths about the universe tell of the three worlds: the Upper, the Middle and the Lower Worlds were thought by the Selkups to be autonomous, and at the same time interpenetrative, where the inhabitants of each

world could interact with the representatives of the other worlds according to strict norms and rules. The breach of the fixed rules resulted in punishment, which was why not only the people of the Middle World but also the majority of the representatives of the other two worlds had to make sacrifices regularly and follow various sacrificial taboos and rituals as determined by tradition and prescribed by supreme deities.

The system of two worlds (the celestial and the underground) was especially complicated and contradictory, judging from the works of scholars (for example, E. D. Prokof'eva), and also from tales (for example, those recorded by L. A. Varkovitskaya). Thus the Upper World had seven circles (layers) according to one version, and it had nine circles according to another. The shaman travelling to the upper worlds could not go further than the second layer, judging by some descriptions, but sometimes he ascended higher using for this purpose the rainbow as a bridge which moved apart and let the shaman through to the next circle. It was there that the deities of the highest pantheon dwelt but there is no unanimity on their interpretation. According to some myths the cousins Icha (see *ič'a*) and Kyzy (see *kīsj*) began to fight on the ground and then continued fighting in the sky where the Old Woman-Mother parted them and ordered Icha to stay in the sky striking the servants of his brother, the evil spirits with lightning-arrows, and she ordered Kyzy to live below at the juncture between the sky and the earth. According to another version the brothers Icha and I/Ij came to an agreement that Icha would live on the earth to look after people beneath and I/Ij would watch the people's behaviour from above, wandering across the sky in different directions (the track of I/Ij is the Milky Way). The image of the Living Old Woman (Old Mother Woman) (see *iljnta kota*) cannot be said to be unambiguous either, for at one moment she acts as a wife of the heavenly God Num, at another she is expelled from the sky to the Lower World. There was a devil in the Upper World who ate the souls of the dead that got to the sky, and who was sometimes called "Devil without a navel" and whose sex was difficult to determine. There are many other versions about the celestial beings, among whom, initially, some animals were said to belong, such as the dog, which, having been taught by the *lozes*, was thrown down from the sky for deceiving the supreme deity (*num*). Through the hole in the lower circle of the sky one can see stars falling on the ground and turning into spiders. Through these holes communication between adjoining worlds is also possible.

Equally, contradictions and omissions are found in the descriptions of the Lower World. In this world live *iljnta kota*, sent there from the Upper World for some sin (thus, according to this version, the same character as *iljnta kota*), and the evil *Kyzy* (see *kīsj*), whose relationship is not clear (and may be non-existent). The inhabitants of the Lower World come out onto the ground through hollows in trees or climb out from under the roots, as is told in many myths. In the lower sphere of the world there is an underground river leading to the sea of the dead; only a shaman has access to this place when he tries to save a soul stolen by the evil spirits (the linear spatial understanding of the world is considered to be older than the vertical one (Prokof'eva 1976: 113)). The stealing of the soul of a person or inoculation of an evil spirit into the body of a person is explained by the wrath of the evil deity *Kyzy* (see *kīsj*). The stealing of the soul can lead to disease (at the same time if a shaman manages to take the soul from the other world and returns it to the body, the person will recover) or to death if the soul leaves the body for ever. In contrast to the forced extraction of the soul from the body the soul may leave the body freely during sleep and come back in by itself (Kuznetsova 1998: 231–241).

The underground world is inhabited by many creatures, among which together with the evil spirits there are shamanic helping spirits which come to help upon hearing the sounds of a shaman's drum. According to some versions there also belong here spiders and beetles, fish-spirits and a she-bear with bear-cubs (though the bear can have different functions – an assistant of the shaman, a guardian in the underwater kingdom of the water-spirit, and even a *chort/loz*).

According to the religious and mythological notions of the Selkups the Middle World consisted of many spheres, smaller worlds crossing each other, inhabited by the spirits of water, the tundra, the taiga and spirit-masters of animals and fish and other creatures, capable of punishing people for breaking the laws by which nature was managed. One had to pray to spirit protectors. As a result of this imperative different cults gradually developed. With the help of various legends it is possible to determine what spirits lived where. Idols and sacrifices were made to them.

The connection with the two other worlds was effected by shamans who could make journeys to the Upper World as well as to the Lower World. A shaman climbed steps to the Upper World – a sacred tree fulfilled this function very often (it could be a birch or larch). Having descended into the Lower World a shaman began his long journey by the underground river, sometimes turning into a fish, sometimes using a boat, avoiding obstacles, escaping from *lozes*, and so on.

The inhabitants of the Middle World followed many cults, the most notable being the cult of fire, which gave rise to many legends and myths. On the one hand, fire refers to the main elements of the universe and on such an understanding it forms, as a source of light, an essential component of the cosmogonic notions of the Selkups. In this case the heavenly fire is embodied in different variants – in the sun, the moon, the lightning with attendant thunderstorm. On the other hand, fire related to the old woman, the Mistress of the Fire, that is of the hearth, personifying the "tame" fire. This is the earthly fire, a symbol of the well-being of the whole kin and at

the same time a mediator between the inhabitants of the Middle World and the denizens of other worlds. Fire should be fed; hunters observe this rule even today. One must not spit into it, and it is forbidden to touch it with iron objects. The flintstone and the firestone served as the fetishes of the earthly fire – they are often mentioned in Selkup sources, where they are endowed with supernatural powers.

The three-layer system of the universe, well known to the Northern Selkups a hundred years ago, is now almost erased from the folk memory.

Anthropogonic Myths

The anthropogonic myths about the origin of the first man, connected with the celestials and the celestial bodies, comprise a constituent part of the cosmogonic myths. The most widespread myths are those which demonstrate a mediation role for the sun, such as those which relate how *ilinta kota* sends sunrays to the earth, and upon reaching the ground they strike a woman, resulting in the birth of a person. According to other myths birth is engendered by sunrays in the form of people with wings. The people-rays live in the first layer of the sky and bring life to the earth, descending the steps which lead from the sky to the earth (Prokof'eva 1961: 57, 66).

The origin of man was also conceived as taking place from numerous different materials and in various ways. A legend about the origin of man from the crutch of a birch tree refers to legends forgotten long ago. Already in the 1920s nobody remembered the details of this legend (Prokof'eva 1976: 114, 120). It suffered alteration under the influence of the notion that people were created by the supreme deity, *num*.

The appearance of man on the earth is often explained by his origin from other living creatures. The tales which can be conditionally called totemic are of great interest. Usually the birds appear among the animals respected as totems. The Selkup kin (*tamtir*) represented a unity of people who considered themselves to be the descendants of a certain common ancestor, an animal (elk, bear) or bird (eagle, crane, eagle-owl, raven, hawk, swan and others). In their clearly delineated tribal territory the Selkups strongly observed a prohibition against hunting the totem animal or bird. E. D. Prokof'eva (1952) singled out the Selkup kins which she combined into two phratries (the Nutcracker and the Eagle) and determined their composition. The Nutcracker phratry included the kins of the Bear (*qorqi*), the Nutcracker (*qōsijrā*), the Woodgrouse (*seŋki*) and the Eagle-owl (*pija/pūja*). The Eagle phratry included the kins of the Crane (*qara*), the Hawk (*seŋkēti*), the Raven (*kūllā*), the Swan (*čijŋki*), the Eagle (*līmpi*), and others. Later G. I. Pelikh added to them a third phratry, of the Woodgrouse (*seŋki*). All the members of the same phratry acknowledged their blood relationship, their origin from one and the same respected ancestor. All the kins included in one phratry had common totem trees (the cedar, *tijik*; the larch, *tūmĭ*; the spruce, *qut*). The sacred *tamgas*, made of wood, metal or other materials, were totemic symbols, sometimes linked together, representing these trees or the sun, or totemic beasts. The members of every phratry observed not only the secrets of rites but also the secrets of sacred legends. Gradually with the strengthening of the role of the kin and the weakening of the role of the phratry the importance of the kin *tamga* increased, the kin graveyards and personal names of the members of the kin appeared, and the names of the kins turned into family names over the course of time: the Karalkins (the kin of the Crane, *qara*, “crane”), the Kargachevs (the kin of the Bear, *qorqi*, “bear”), the Sengepovs (the kin of the Woodgrouse; *seŋki*, “woodgrouse”), and others. Every phratry and kin has myths narrating its origin.

Among Selkup names are ones which witness to the child's place of birth, to the animal or bird first noticed by the parents or to the qualities which the parents wished their child to be endowed with: a wish-name indicated what kind of person the parents wanted their child to be, and a protective name was given according to some characteristic of the child, and so forth. Thus the “living mythology” may be seen, interlacing with the existing – and ever-fading – tradition. In the opinion of scholars of Selkup and other Siberian anthroponymics, “the biggest nominal load is carried by the nominal terms connected with the main elements of the Selkup ecosystem: man and nature (flora and fauna), man and the social environment, a person's psychophysical activity, and so on” (Malinovskaya 1996: 242). The name *Tama* (“Mouse”) may serve as an example of a name connected with the designation of an animal among the Northern Selkups. *Tama* was a well-known shaman (of the late-nineteenth to early-twentieth centuries), David Kalin, who travelled to the Lower World during the séance (the mouse is a chthonic animal; the name of the shaman may be connected with it).

Sometimes the name-nickname follows a person for all his life: for example, a new-born child cried *qarr!* “caw, caw!” for a long time; as a result the person was called *qara* till his hair grew grey.

Ethnogenic Myths

The Selkups did not preserve ethnogenic myths but there are many legends and mythological tales describing relations between different peoples. There are many legends relating the animosity between the Selkups and the Nenets, their bloody wars in which the Selkups win victories, the deceitful actions of the Nenets towards the

Selkups and the quick wits of the Selkups. There are legends explaining the reason for the poverty of the Selkups and the richness of the Nenets: once a Selkup and a Nenets lived together in peace. One day when bored the Nenets suggested to the Selkup they test their strength with a wager: the winner would get all the reindeer of the two of them. They were to pull reindeer joint-bones in different directions: whoever pulled them over would win. The Nenets was the first to poke his finger deeper into a joint and beat the Selkup. In the morning the Nenets took the reindeer and went away, leaving a few reindeer for the Selkup so as not to die from starvation. According to the existing texts of the legends and tales the Nenets always attacked the Selkups first, but often the Selkup heroes (*ñomal' porqj, palna*) beat them merely by some ruse. At the same time marriages between the Selkups and the Nenets were possible. But usually the Nenets wife betrayed her Selkup husband, and the relatives of the deceased punished her severely for that. There were competitions between Selkup and the Nenets shamans with the Nenets shaman always being defeated.

Relations with other peoples, the Evenki and the Khanty, were not friendly, unlike those with the Kets, who could really enter into a marriage with the Selkups. However, generally, there are few tales revealing the relationship of the Selkups with their various neighbours and all of them are insufficiently known. There is only one widely known myth about a Selkup, a Nenets and an Evenki hunting a celestial elk. They argued over who had killed the elk (one version) and who would eat the meat of the elk and how it should be eaten – raw or boiled (the other version). In both cases it was the Selkup who killed the elk and the Nenets who ate the meat raw.

Mythological Notions about Animals

In the Northern Selkup folklore there are few ancient myths about the appearance of animals and birds on the earth and their behaviour, but tales include aetiological myths, and zoomorphic symbolism is easily identified. The belief in one or another animal or bird being the first ancestor of a specific kin took root in the consciousness of modern Selkups. Special rituals concerning one or another animal are held even today as an act of respect and worship. Tabus concerning dressing and eating many animals, birds and fish used in trade, and prohibitions on using some of them for food are connected with these rituals. They are still well preserved in real life and are reflected in Selkup tales, which serve as the basis for making an original zoomythological dictionary. The mythological dictionary includes the myths about the origin of animals and their symbolism as well as the names of animals appearing as a result of metamorphoses in the descriptions of the shamans' journeys or in magic tales. The texts recorded by G. N. Prokof'ev, E. D. Prokof'eva and L. A. Varkovitskaya, the texts of *Ocherki* (1993) and the unpublished material of the author collected during a number of expeditions of recent years to the Taz-Turukhan Selkups are used for making the Northern Selkup mythological bestiary (a vocabulary corpus which includes the semantic dictionary of the names of the animals and the dictionary of zoomorphic symbolism). More than sixty names of items of fauna are included in the bestiary.

The Selkup bestiary includes, on the one hand, the fantastic (mythical) animals and birds, mentioned in numerous tales (the two-legged stallions, the bitch with seven claws, the magic flying horses, the horses appearing from a stump and disappearing into the ground, the mice fulfilling certain tasks, the fantastic talking animals and birds, and so on), and, on the other hand, it includes fauna whose origin is described in the myths or who take part in the creation of the world themselves. The zoomorphic and some other mysterious characters in the tales of the Northern Selkups can be divided into three groups:

- animals existing in reality and endowed with the ability to speak and perform deeds; these often undergo metamorphosis, as reflected in the myths (or fixed in the mythological tales);
- mythic (fantastic) animals and birds with their nature at variance with the nature of living creatures (two-legged stallions, dogs born from the fire, talking birds swallowing the flesh cut off from a human being and then returning it to the owner at his request, and so on);
- anthropomorphic creatures (monstrous people, monsters, one-eyed creatures, iron giants with a deformed human form) or the hybrids of people and animals, which are often close to the mythic images, and often equivalent to evil beings and spirits. In particular, half-people half-bears guarding the house of the old woman *ñljnta kota* in the underground world exemplify anthropozoomorphic creatures (Prokof'eva 1976: 112).

Some animals and birds are transformed humans. Thus, turning into a pike is characteristic of a shaman during his travels; the heroes take the appearance of the eagle, the woodgrouse or the nutcracker; a youth and a girl become swans. Not only can a human being turn into an animal, but the opposite may also happen: a swan turns into a girl. Some animals fulfil the function of evil forces regularly: an old-man *loz* or a she-*loz* become a crow or horse for a period; the devil often appears in the form of a small bird which flies from overseas.

Such metamorphoses happening with people, animal and vegetative world, with objects (artefacts), with landscape, natural phenomena are connected not only with the etiological myths but are characteristic of the Selkup folklore on the whole. Everything that happened with the people, all the transformations in the judgment of ancient peoples were held under the influence of supreme forces, of some magic. Sometimes transformations

could be provoked with kind or evil acts of the people and depended on a kind or an evil spirit, but usually they were destined by the goddess of fate (*iļinta kota*).

The metamorphoses (sometimes multi-step ones) may be grouped into different types, which can be partly represented as follows:

1. *Humans become animals*
 - The shaman Jompa (q.v.) → a squirrel, an ermine, a buzzard
 - Jompa's wife → a hawk
 - Kāngyrsylja (see *kāņjrsi'la*) → a pike
 - a hero → a buzzard
 - a son → a sable
 - a boy → a fish
 - a boy with a severed leg → a pike → a burbot
 - a human being → a snake
 - a human being (a hero) → an animal, a bird, a fish: Icha putting on the skin of a woodgrouse nestling turns into a woodgrouse himself
 - a boy or a man → a loon nestling
2. *Lozes become humans or animals*
 - an old-man *loz* → a boy
 - an old-man *loz* → a horse
 - an old-man *loz* → an eagle
 - a female wood-spirit → a woman → a dog
 - an old witch → a crow
3. *Animals become humans or spirits*
 - a cow or bull → an old man
 - a swan → a girl
 - a dog → a woman
 - a bird → a devil
4. *An object becomes a living creature*
 - a feather → a duck
 - birch bark → a duck
 - a shaman's drum → a reindeer
5. *An object becomes another object or part of the landscape*
 - a ring → a cauldron or hut
 - a grindstone → an island
 - a cloak → mossy ground
6. *A body part of a person, of a bird or of a loz becomes a person, a loz or an object*
 - a *loz*'s nose → a person's noseless companion
 - a *loz*'s ear → a person's earless companion
 - an earless person's heel → a sacrificial cauldron
 - a piece of garganey (dabbling duck) meat → a devil
7. *A body part becomes part of the landscape*
 - a lung of a girl drowned in the lake → a bog

The ways of transformation may differ: by striking the ground (the hero becomes a buzzard), by chewing an object and spitting it out (a ring turns into a house, into a seven-topped boat, into a copper cauldron), by spitting upwards or on the floor (talking spittle *šōšj* appears instead of people), by pushing or kicking somebody or something (a kicked cloak or horse or stallion or mottled bitch or black male dog all turned into (mossy) ground; the kicked bones of a dead grandmother brought her back to life: "the grandmother sat as a new-born girl"), by eating something (a male cat ate a berry and became a berry itself). Repeated transformations are also possible; they are mostly typical of the shamans. In the source recorded by G. N Prokof'ev a chain of metamorphoses happens to an old woman's grandson, whose leg was severed by a witch (an old-woman *loz*): the boy escaped with a severed leg from a witch, who was sawing a tree in which there was a nest where a crow had brought him, and jumped from the falling tree into the water and became a pike and then a burbot. An old man caught the burbot and brought it home, and his wife ate the burbot's liver and bowels, became pregnant and gave birth to a *loz* son. The following chain appeared: boy → pike → burbot → the eaten liver of the burbot → boy-*loz*.

As a result of the numerous metamorphoses a peculiar anti-world appears where people and animals and even objects sometimes live a double life, fulfilling functions different from those in the real world. For example, in tales an old man (a *loz*) turns into a horse which is beaten on its muzzle with a bottle by a boy who herds animals and who knows that he will be in danger if he does not do that. The next day the old man, having

turned into a human being again, is ill. Similarly, a witch, who had turned into a crow, after being beaten with a stick on her head, sits the next day in the form of a woman with her head bound. In the daytime a wood-spirit who had made a youth marry her lives like all other Selkup woman, and at night, having turned into a dog, runs around the hut picking up the food remnants. At the same time, in real life the Selkups have a clear understanding of which ancient kin they belong to, and they know their ancestors, the representatives of the animal and bird world. Thus, in the judgement of the ancient Selkups, reincarnations take place constantly in nature; their cyclic recurrence and periodicity were noticed in ancient times and were reflected in a number of myths and tales. The world, metamorphosed overagainst the real (the Middle) world of living people, is in the understanding of the ancient Selkups the supernatural Lower World which can also be regarded as a sort of anti-world: there the souls of the dead may turn into beetles (*qōmīlqo*), the dead remain naked, the masters of the Lower World (evil forces of different kinds, the devil, *lozes*) eat human meat and so on.

In the Selkup bestiary there are characters with which certain tales, widespread in the folklore of other peoples, are connected. For example, in Selkup folklore a mammoth living under the ground (sometimes under the water) with a horn is often told about. With the help of this horn the mammoth rips up the earth, making a way for itself under the ground. A similar tale can be found in the memorials of Slavic book-learning of the twelfth to thirteenth centuries, where the monoceros (“the unicorn”), *indrik* (as it is termed in Slavic myth), and mammoths are mentioned not only in the literary tradition but also in the folk tradition (Belova 2000: 285). The ancient Slavs and the Selkups had a similar motif of a bird predicting the time for a person to die. Indeed, in the Slavic tradition the prediction may be both pessimistic and optimistic (Belova 2000: 282), while for the Selkups the matter concerns “a bird bringing misfortune” (*sičca*: see *čičika*) only. There are parallel motifs about animals acquainted with the grass possessing magic properties and capable of curing diseases; for example, the grass assists in knitting of broken bones (see *tama*, “mouse”) or returning eyesight (Belova 2000: 284).

Myths about the Origin of Vegetation and Geographical Objects

Notions of the landscape and waterscape and associated vegetation are reflected in myths about the earth, the water and plants. The Northern Selkups did not retain myths about the initial origin of the earth and the water (as the primary first elements together with the air and fire). The Southern Selkups viewed features of the earth as anthropomorphic (the grass is the hair of the earth, a mound is the head of the earth) but the Northern Selkups do not make such associations. It is difficult to say if the earth should be viewed as a general source of life, given that a horse appears from it if you kick the earth with your foot, and then returns to it, and given also that different kinds of grass and trees grow on it from seeds. Every spot had its own spirit-protector, as well as every river, lake and body of water. The taiga was inhabited by numerous local spirits (either protective or malicious towards people).

The objects of mythologisation were not only certain species of plants (the birch, the larch, the cedar constitute sacred trees in all Selkup phratries) but also their parts, for example tree roots, thorns of bushes like the briar, the stems of plants, and so on. There are very few concrete myths about the origin of particular species of sacred trees, such as the myth of the appearance of the larch tree (see *tūmi*) in a deserted place, where a fairy-tale hero escaping from a *loz* stuck in the ground his bow and the ski-sticks, from which the larches appeared. There are some tales told about the ability of a tree (to be exact, the rowan) to frighten away evil spirits: when burning, the branches of the rowan frighten spirits with their whistle and hissing. The bird-cherry tree was considered to be connected with the world of the underwater spirits: a fairy-tale hero descended a rope woven from bird-cherry *sarga* (withies) into the underwater world (Prokof'eva 1961: 115).

More legends have been retained about the origin of geographical objects. Thus, a mountain chain (*tōllaka*) could appear in the place where a comb (*tīpsj*), a flintstone (*šekj*), or a firestone (*šekjī pū*) were thrown; a grindstone thrown in the way of a pursuer turned into an island, and so on. There are myths about the origin of some features of the landscape, for example, the quaking bog (*līmpā*) appeared from the lung (*pukā*) of a female *loz* who was sinking in the lake.

Most of the myths mentioned, which make it possible to reconstruct the traditional world-view of the Northern Selkups in former times, have vanished from folk memory by the turn of the second and third millennia. Elderly and the middle-aged people living in the forest (hunters and fishermen) know the ancient legends. Enthusiasts, though few in number, have been trying to reanimate them lately. The old religious and mythological system has given way to fragmentary notions about the world, to token beliefs and superstitions among the majority of present-day Selkups.

The Modern Attitude of the Selkups to the Traditional Beliefs

Traces of the ancient religious beliefs of those ignorant of the forces of natural phenomena, and who ascribe them to a divinity at whose disposal they live, can be found even today; for example, when one explains to a

child why he has to go home more quickly when a thunderstorm approaches, one says “God is angry”. However, on the whole the religious mytho-poetic world-view has vanished and given way to a new one, though the old prohibitions and sacral tabus remain today and still function, and many rituals which in former times were considered to have been established by the deities are still observed. There are cases when a prohibition that has been blindly perceived as directed from above, and the fear of punishment should the prohibition be ignored, give way to an understanding of the situation, of the necessity of not destroying the balance in nature, and of protecting it.

On the one hand, the observation of prohibitions helps to retain moral, legal, social and ecological norms. The Selkups have and observe certain norms in respect of the wild and the domestic animals even today. Hunting of the master of the forest, the bear, is strictly regulated. Hunting in the fledging period, breaking of birds’ nests (with the exception of the nest of the woodgrouse hen (*kopalukha*) (see *šümäk*), which should be ruined, otherwise “disaster will come”) and overhunting and overfishing are strictly forbidden. However, if a lucky hunter gives the surplus catch to his kin-mates, his transgression is forgiven, though it is important not to overexploit at the level of the whole settlement. According to the beliefs, in a starvation year a woman gave birth to a child who turned into a fish, having dived into the lake; from that time fish appeared in the lake and the period of starvation came to an end and the mother died. Thus, the woman, having sacrificed her child, “alone fed all the people”. The people passing by the lake, where the event in question took place and where there are idols in memory of it, make a sacrifice even today. Stealing is considered to be a great sin for which a person receives punishment in the form of strong pains for all his life, and they fade away only when he confesses to the crime, after which he dies. A modern Selkup proverb says “Do not act badly – (otherwise) your life will be bad”.

On the other hand, there are a great number of admonitions (like “you mustn’t look out of the window in the evening – a dead person will take you”, i.e. you will die) which put a fear into people which is in no way justified. As a result in the twenty-first century the Selkups still believe in magic objects and in the magic of the word, though clearly to a lesser degree than a hundred years ago.

Many items (ordinary as well as ceremonial), when used in ritual actions, acquire a magic sense. Some magic items used by a shaman during the séance are enumerated in the journal of G. N. Ptrokof’ev, extracts of which are preserved in L. A. Varkovitskaya’s archive records (stored within the personal archive of Ariadna I. Kuznetsova). These are two squirrel skins hung on a puppet *perkä* (compare also *pōrkä* “idol, *shaitan*, mask”), the remnants of the lower jaw of the reindeer (there should be seven of them), the mole skin hung on a shaman staff, the fur on the beater is the bear’s claw and so on. Two pieces of fat only from a wild reindeer are to be put for *perkä/pōrkä*. Home idols (usually the wooden puppet *aqlalta* wrapped in clothes) are still kept in many houses.

The Selkups have also retained traces of witchcraft, and recollections of different methods of putting the evil eye on someone through incantations and various manipulations of objects which are to be set furtively against the victim. It could be the thorny briar or the tooth of a magician (the sorcerer’s tooth) put stealthily into the bed. A person will die if the tooth gets into the body of a sleeping man. The “sorcerer” himself without a tooth is not dangerous. The callus (*qāsj*) and the nail (*qatj*) rank among the magic ways of influencing a person against whom something evil is intended: if the callus is scraped off the skin and the nails are cut off the feet and put into food the person begins to weaken and is easy to defeat. The Selkups believe in all this even now, sometimes concealing this belief, though very often they give it up and use other methods.

The belief in the magic power of the word, in conjurations, damnations, good wishes, predictions (prevision) and so on is still preserved. Even nowadays the ignoring of the prohibitions, and the neglecting of the superstitions, are considered to be able to cause misfortune, great or small. For example, damnations, conjurations and violations of prohibitions which the Selkups believe in and which are preserved in the well-known tales are often said to be the reasons for a death, a bad fate or various troubles. The *loz* burnt by Icha cries: “Let my ashes turn into gnats and bite people!” – which actually happens. Indeed, the *loz*’s conjurations do not always come true in tales. Thus, the *loz*, having squeezed Icha into a tree in a deceitful way, wished him, according to one version: “Just wither here for seven years, for many times seven years, wither here!”, or, according to another version, “Dry up like a *yukola* of spring pike!” (*yukola* is Siberian for a filleted fish, opened and sun-burnt and smoked just a little), but the wits of Icha saved him and he managed to squeeze the *loz* into the tree cleft. A damnation pronounced by somebody (most often by a witch) could influence a person’s fate. Thus, the question “Why do people die?” is answered in the source recorded by A. I. Kuz’mina at the beginning of the 1970s by the Selkups from the village of Tol’ka, Purovskii District, Yamalo-Nenets Autonomous Okrug: the witch forced a young man to marry her, and having made her home at his house, began to scratch everybody’s faces, and people decided to push her into the fire for that when she stirred up food in a cauldron. “She fell into the fire and as she was falling she said: ‘Let people die after me (in future)!’” In this case the people’s death is explained by the pronounced damnation, the prophecy, the prediction of the dying witch who had established such an order of things for ages (another version about the causes of death is

connected with a dog ignoring the instructions of the deity to help a sick person). Conjurations can often be found in tales. The shaman, having become angry with people who began to shoot at him with bows, let a ruff and a perch which he had caught into the water and said: “Having turned back, swim, block the water!” The water began to rise so quickly that all the people drowned. But not only a shaman can bewitch; simple Selkups can do it too; for example, the folklore personage Nätänka (see *nätänka*) whose skis and clothes were stolen by the witch Tomnänka (see *tōmnänka*) makes a spell: “*tol’ci sukiltä nešäšik! pōrqaq pōrijimintj tantijija! neqil türi čari pačenimtij!*”, “Skis, move back! Take off the *parka* through the top (*lit.* ‘my *parka* through the top come out’)! Let ski sticks slash the face!” In its turn the appearance of a witch among people may be caused by the breach of a prohibition established in superstition: a father warned his son against painting the reindeer’s harness, otherwise a witch might come, and so it happened. Not only according to the folklore but also according to the beliefs existing nowadays one must not go to the graveyard without a reason, as one can open the way there and somebody will die.

The breach of prohibitions is most often considered to be the cause of the death of a human being; the Selkups thought that, for example, one should not circle around *mural’mi*, a piece of fabric hung on the birch tree (the so-called *prikklad*, an offering to the spirits), Lypa, the disciple of G. N. Prokof’ev, explained. In the same way it is forbidden to make noise at night, or to laugh loudly: a *loz* would come and eat the breakers of the ban. A tale recorded by L. A. Varkovitskaya from S. P. Kusamin in 1941 on the Baikha relates that Nätänka warned the children of Tomnänka about that, but they did not obey and a *loz* (*lōsij*) came and ate all of them. All the Samoyed peoples, including the Selkups, put a special importance upon the prohibitions against eating certain kinds of fish, which were connected with the kin totems. The breach of the prohibition is sometimes played upon in modern tales in a comic form: Icha ordered a grandmother not to eat the big crucian carp (*tūti*), otherwise he, Icha, would die. The grandmother broke the prohibition and Icha is supposed to have died. It is necessary to mention that children acquire the prohibitions from early childhood, even without asking the usual question “Why?”, and follow them for their whole life. The well-known statement that death is caused by the wrath of the gods and the penetration of evil spirits into the body of a human being smoulders somewhere at the edge of consciousness. Fate can be lucky and unlucky, but more often they speak about the unhappy fate, regarding life, in general, as a vale of tears and misery.

The happy life (with wealth, or hunting luck) is viewed as something transient, which tends to disappear at the slightest breach of any condition, or prohibition, such as are reflected in the tales: luck follows only if certain rules of behaviour, the advice of the old sorceress, are followed. For instance, the old sorceress may try the girl out by asking her about the appearance of the old woman, which the girl approved of, and may wish her good luck and advise her how to act; the wish of the good luck is expressed by the phrase: *ilsasimil’ čelij qennäšik!* (something like “Good run! Good day!”). It is necessary also to follow the advice and obey warnings like “If a man wants to eat, let him take from the storehouse on the eastern side of the hut the meat (of the reindeer)” (on the western side of the hut there was stored the flesh of the human being, which the old-man *loz* ate and which the human being is not to take), or “When (he) drives by the road, he must not look outward” and so on. In the tale about the old woman of the big underground river the old woman instructs the maid: “You, when you go out of here, come to the hut. There the boxes are. On the eastern side of the hut take a small box. If you take the box do not look back.” In the same text the shaman, setting off for the south after the soul of a died person, told his brother: “If seven swans fly from the sky, then do not look outdoors! Then the shaman and the birds are flying to the south.”

Investive vocabulary exists in all languages and it often conceals ancient layers of the understanding of the world. In their power and the result achieved investives sometimes come close to damnations. Often the swear words include the names of animals with a part in the myths. For example, there exist myths about the dog (*kanak/kana-k*), who, being incited by a *loz*, broke the instruction of Num (see *nom*) and was punished: she was ordered to eat the debris and the remnants of people’s food. Metamorphoses of various evil characters into dogs are thought to be possible. The pejorative words are connected with this; for example, the curse *kanat mentij*, “the dog’s brat” (*lit.* “the dog’s muzzle”). The curse *pōrkä! pōrkä(l) ollaka!* is quite widespread also; it is literally “Idol! Idol’s skull!”. The curses may contain the name of the bear: *il’ča imil’a tüdda, taslij niđitit!*, “May the bear tear you to pieces!” (*lit.* “may the she-bear come, your back tear apart!”). Some obscenities use the name of the birch spunk/fungus beetle *pučallaka* or the euphemism for it *imil’allaka* (*lit.* “grandmother’s thing”); cf. also *lattar se!* / *lattar sei koma!* “Dammit!” (*lit.* “dead person + penis / dead person + penis + *tomar*-arrow”). The words *ēlj*, “pace”, *čaqi*, “small bog”, as well as the words for spirits, *losy* (see *lōsij*) and *kysy* (see *kīsij*) are curse words if addressed to a human being.

The often-used expression *qōtirapōqj tuñirantj* or just *qōtirapōqj* means something like “A bad sign!” or even a threat “You are asking for it!” Nowadays the initial meaning of the words has vanished, which is why the expression is often used to naughty children or impersonally, when an omen of something has been recollected. In this case the word *qōtirapōqj* means more a forewarning or prediction “Fat is in the fire!”

The prejudices of today, based on the superstitions, have replaced the old beliefs of the Selkups, which are superseded now by numerous prohibitions of unclear origin. Belief in forecasts and omens is still retained, the explanation of which remains unclear for young (and not so young) Selkups. The situation recalls the statement written by N. P. Grigorovskii more than 120 years ago and cited by H. Katz (1979: 109) in his Selkup reading book: "We often hear people say: tomorrow there will be a festival, or today is the festival. Many people say so, but do they not know what a festival means? They know only that on the festival they may not work, but may drink wine instead" (Grigorovskii 1879: 4).

A. I. Kuznetsova

a, ā

aba – “elder sister” (S: the Parabel’, Narym)

a. is a heroine of a number of stories (see *nehña*), in which the sister looks for her brother (see *temña*), but first finds her husband.

NAT

agumən – “Agumen” (S)

The name of an epic hero. A site of ancient settlement, Agumen’s Grave, is associated with him. It is located in the basin of the Malaya Pedeiġa river in Molchanovskii District of Tomsk Region.

Lit.: Dul’zon 1956: 165.

NAT

aha awēšpatīt – “food prohibitions” (lit. “do not eat”), *čūmil’qūt aha awēšpatīt* – “the Chumyl’kups do not eat” (S)

The Ostyaks (the Chumyl’kups: see *čūmil’qūt*) did not eat chipmunk, rat and musk-rat. On the Parabel’ river they did not eat hare, on the Kyonga river they did not eat partridge, and because of its similarity with the chicken, many descendants of the Selkups did not eat the chicken either. Everywhere among the Selkup population they neither killed nor ate loon, raven, crow or magpie. The flesh of the crow and the loon (*kinyarka* – dialectal: a kind of duck) is black, and that is why the loon was thought to be a daughter of the raven (see *kule*, *kwēre*, *ūtīt patkul’ nāb*).

There were strong prohibitions against killing the swan (see *t’iŋg*) as he (she) was of “human kin”. Also dog, bear, duck and cuckoo were supposed to be very close to man in their origin (see *kanak/kana-k*, *qorqj*, *šāyoja*). The bear was hunted, though only rarely, and its meat could be used for food though in some areas of the Selkup habitation (the Tym, and the Ket’) this was regarded as sinful (“improper to eat”). Among fish, the prohibition covered pike as it could turn into a “mammoth” (see *kozari piččā*). In the Shyoshkup area (the Ob’: Ivankino, Kiyarovo) and in the area of the upper mouth of the Chaya river (Kostenkino village) the flesh of elk and wild geese was not used for food.

Lit.: Kim 1997: 190–191; Pelikh 1962; Kim, Kudryashova T. K., Kudryashova D. A. 1996.

NAT

aja – “Aja” (N)

The name of the hero who stands in for Icha (see *ičā*; for the Southern area see also *iččē*) in the variant of the story recorded by G. N. Prokof’ev, which is one of the tales well known among the Northern Selkups as a cycle about Icha and his grandmother (see *imi’la*). *aja* is an unskilful hunter who breaks every hunting rule and prescription: he puts the skis on right in the dugout house and then dances first in the dugout house and then outdoors near the sledge, thus losing precious time which should have been used for hunting. As a result he enters the forest not at dawn as he should but rather towards the end of the day, and having gone a little way from the dugout house and finding no game he goes to sleep in the forest. In the morning he loses his whereabouts and happens to come back to his dugout house, taking it for a bear’s lair, and his grandmother for the bear. Then *aja* acts according to the standard scenario of the bear hunt: he props up the door with a stick of wood from the outside as if it is the main entrance to the bear’s lair, climbs on top of the dugout house as if onto the bear’s lair and starts to make a hole in its roof. His grandmother tries to remonstrate with him but, hearing his grandmother’s voice (see *čari čari*), he simply decides that the voice must have come to the bear’s lair with him. Having made the hole in the roof, A. pierces the chest of his grandmother with a lance (*tāqā*), thinking that he has killed the bear. Coming down into the earth house he sees that he has killed not a bear but his own grandmother. Without thinking much he dresses his grandmother up in nice clothes, sticks a knife in the wound made by the *tāqā*, and sets her up as if she was alive in the sledge and goes to the tsar with it. Leaving his grandmother outdoors he comes into the tsar’s house and tells him and his daughters that he has married and that his young wife is in the sledge. The curious daughters go to see his wife and find the knife in her chest, and come back with the news. *aja* accuses them of killing his wife and demands a daughter of the tsar to be given to

him as a new wife by way of compensation. The tsar agrees to give one of his daughters and *aja* becomes a son-in-law to the tsar.

Lit.: Vark.Pr 3; *Ocherki* 1993: 12.

OAK

āk/āη – “mouth of a river; mouth” (S)

a., as well as the source of a river (see *sōj*), is a place that connects real and unreal worlds. Coming through a mouth or source of a river one can pass from one world to another. In order not to come out of the real world when passing *a.* by boat, coins and tobacco were to be sunk, or water was to be poured: “pour in water on one side of the boat and pour it out from another side”.

Lit.: Kim 1997.

NAT

al'duga (S: the Ob': Ivankino), *al'čuga/al'žuga* (S: the Chaya), *ažuka* (S: the Parabel') – “father's mother, grandmother; aunt”: see *imja*.

āmdil' qōk nē – “daughter of the tsar-lord” (S: the Tym)

ā.q.n. was a tsarina, an epic heroine from the Tym. She protected her people on the Tym. She married an epic hero who brought in a big iron pole and dug it into the ground in the middle of their settlement. There then follows a tale about the deep sleep of the hero, whom *ā.q.n.* could not manage to wake until she cut his little finger off. Foes had already encircled the town and the heroine still lingered and dared not cut her husband's finger off. She preferred to go to fight herself and as she was arming herself she happened to drop the knife and cut the hero's finger. The hero woke up and went fighting with the iron pole against the foes. Victory crowned the battle and the pole was put in its place.

Another story of *ā.q.n.* circulates on the Ob' river (Ivankino). *ā.q.n.* here is a tsarevna. Her father was giving her away in marriage. On the day of the wedding she heard swans and cried: all her children would die, her family would die out. Her father gave her a black slim-legged stallion, who had been captured in battle while still a foal. The stallion was a friend to her all her life long. She gave birth to children but they died young.

Lit.: Kudryashova 2000: 234; Pelikh 1972: 331–332.

NAT

āmdil' qōη – “tsar-lord” (S: the Ob': Ivankino)

According to the legend, which was performed as a song, and recorded in 1941 from L. S. Ezangina and M. A. Igermaeva, born 1865, *ā.q.* lived with his people in a warm country close to stone mountains with plain tops, close to a large lake. The dwelling of *ā.q.* was inside a mountain and it was decorated with “copper plates with patterns” (see *māt pāriyjn sombla salžjute*). There was another cave in the same mountain and people left their dead there.

Trouble came to the country of *ā.q.*: “stone, fire and water stopped serving people and revolted against them”. *ā.q.* had five sons and one daughter (see *qōηat īlat, qōηat nē*). He drew a circle around him and divided it into five parts, and he sent his son with a part of his people in each of the directions.

Lit.: Kudryashova 2000: 228–229.

NAT

amirkija – “the Almighty; elder in age; the greater” (N)

a. in its obsolete meaning is to be found in the expression *tat hot' nomti innä omtäš, hot' innäl' amirkijatkin omtäš, ünqiltimpat!* “Pray to God, Pray to the Almighty, Let him hear you!” *a.* more often means “thunderstorm”: instead of the usual *nop qenta* “God goes”, or *nop totta* “God growls”, it might be said *mannimpat!* *amirkija qelimpa!* “Look, the Almighty goes!”, or *innäl' amirkija tapčel' totta* “Thunder goes today!” In this context *a.* is identical to the word *thunderstorm*. More probable however that word *a.* here stands for the expression *merqj eja*, lit. “big is”, which in combination with an adjective in the comparative degree *innäl' + l5* became *innäl'amirkija* “the Almighty”.

In the modern language many speakers preserve the word but without always understanding it. A combination is used, as *amirkija m5t / marqj m5t* “big house”; the word is also used in the meaning “greater (as to position or social status)”, for example, *mī amirkijam poqqontj qennimpa* “The greatest of us went (to check)

for fishing nets”. Both meanings suggest that not only the initial sense but also the pronunciation have been changed.

Lit.: FmKu 2003.

AIK

amnal' lōsij' qoptj – “lean reindeer buck” (N)

Though the name of the buck has reference to the Selkup spirit, or *lōsij* (see *lōsij*), there is nothing mysterious in the name itself: *amnal' lōsij'* is widely used as a Selkup idiom and has a meaning of “lean, gaunt”. It consists of an adjective form of the noun *amna* “hunger” and an adjective form of the noun *lōsij* “spirit, loz”. Apparently the idiom is based on the association between a lean and scraggy person or an animal and a hungry *loz*. Still, there is a mystery in the discrepancy between the appearance of a wasted and decayed animal and its outstanding power and stamina (a motif quite popular in the folklore of many peoples). This emasculated reindeer-buck belonged to a hero of shamanic epic legends, who was called after him *amnal' lōsij' qoptij' nüšj* “Master of the Lean Buck”.

Lit.: Vark.Pr 7; Prokof'ev 1935; FmKa 2002.

OAK

amnal' lōsij' qoptij' nüšj – “Master of the Lean Buck” (N)

A hero of shamanic epic, one of three shaman brothers. He was a master of a lean and (to all appearances) worthless and emasculated reindeer-buck (see *amnal' lōsij' qoptij*), who nonetheless possessed an exceptional power and endurance. The marriage of *a.l.q.ń.* to a daughter of a shaman named Old Man with Seven Plaits (*sel'čij panjś ira*) turned into a bloody drama with a happy ending. The elder brother of *a.l.q.ń.* was the still greater shaman *kēsil' čuntij'mj ira* (q.v.), “Iron Horses’ Old Man”, who was capable of resuscitating the dead, and the younger brother was *torńan šmtij' tōpi*, killed during the massacre conducted by the father-in-law of the elder brother and brought back to life by the elder brother. In heroic epic, recorded on the Middle Taz in 2002, *a.l.q.ń.* is a companion-in-arms of the heroes *temtj-ječjčik* and *pünakęsa*, and he fights with the Nenets people (see *qäljčik*) and beats the Nenets coming from thirty tents, and he fights with *lozes*, the children of the three serpents, overthrown by *pünakęsa* (see *lōsij*) and with an old woman, the mother of the serpents. Together with Tömtj-ječjčik (see *temtj-ječjčik*) *a.l.q.ń.* relieves *pünakęsa* of the evil spell.

Lit.: Vark.Pr; FmKa 2002.

OAK

āngaj – “bridle” (S: the Ket’)

ā. is an instrument to tame and subdue fabulous characters – a bear, a horse (see *kibaj iden kündj*), One-Eyed Giant Spirit (see *oksajji lōzi*) and the like. Sometimes the *ā.* could be curbed with a spell: “If a tale starts from me, let the bridle curb itself”. After the opponent of a hero has found himself harnessed by *ā.*, he asks for mercy and is ready to serve the wishes of the hero.

Lit.: Gemuev 1984: 140, 146.

NAT

āngyu i qēt – “Anga and Ket” (rivers) (S: the Ket’: Maksimkin Yar)

The Anga is a river armlet near Maksimkin Yar. Together with the Ket’ river it makes an island, Hero’s Mount. Long ago two warriors fought here. One cast a spear and, although it did not reach the adversary, on its way it cut through the woods and earth and later the River Ket’ flowed there, parting the pine forest with its route. The other hero threw an axe (see *piččij*) and it did not reach the adversary either. Where the axe furrowed the earth the River Anga ran. Thus they flow around the Hero’s Mount.

Lit.: FmTu 1999 (recorded from I. Karelin).

NAT

apstiqo – “to feed” (N)

The notion of feeding is very important for the Selkup picture of the world. A most significant ethical precept of traditional Selkup society was: “Feed everyone who comes to your house”. Non-observance of the rule could cause many troubles, and many folklore tales recall this. The Son of God hangs a wife by her plaits for not feeding her guests, and a *loz* consumes a woman who dares to offer him dog’s faeces instead of food (see *tüt*).

Lit.: Vark.Pr 1; Kazakevich 2000b, 2002.

OAK

aqlalta – “home idol” (N)

A wooden puppet with beaded eyes. The word seems to appear in the Selkup vocabulary fairly late, and in areas of close contacts between the Selkup and the Ket peoples (cf. Ket. *alləl* “home idol, small, usually made of wood”). The word is not familiar to other groups of Selkups. The folklore of the Taz Selkups does not use the word.

Lit.: *Ocherki* 1993; Alekseenko 1967: 180; Khelimskiĭ 1982: 238.

AK-M

ara – “autumn” (N)

The time and reason for autumn’s coming to the area where the Northern Selkups live have been described in a poetic legend about lovers who turned into swans (*č’ijki*) and flew off to the south when the malicious brothers and the bridegroom of the girl tried to part them. Nature itself resisted: all of a sudden the wind rose, yellow leaves fell and autumn came.

Lit.: FmKu 2002.

AIK

ara: paja:sjg – “old man and old woman” (S: the Ob’: Ivankino; the Parabel’)

a.p. are heroes of a legend about a wonderful child, *pēge qup, p’ika ī* (q.v.). These tales have the same beginning: “There lived an old man and an old woman. And they did not have children . . .”. The couple took a hazel grouse or bull-calf (the Parabel’), who then started to speak with human voice and sent the old man to propose to the tsar’s daughters. Twice the infuriated tsar ordered the old man to be hacked to pieces, and the pieces were sent back to the old woman, but the Hazel Grouse-Man / Bull-Son resuscitated him. The third proposal was a success and the younger daughter agreed to marry the old man’s son. Then the wife of the Hazel Grouse-Man / Bull-Son, who became a man, endured adventures, first losing her husband and then finding him. In the Ivankino version of the legend *a.p.* died soon after the wedding of their son. In the Parabel’ version the legend ends up with the young couple coming back to the old man and woman and the old woman recognised her son by means of milk gushing out of her breasts (see *nep*).

Lit.: *Skazki narymskikh sel’kupov* 1996: 43–59, 139–153.

NAT

ara:t neñna – “sister of the husband (sister-in-law)” (S: Staro-Sondorovo)

a.n. helps a heroine called *k’ibaj nejden nē* (q.v.). *a.n.* is a daughter of an old woman *pajaga* (see *paja*). In the appearance of a dog the future sister-in-law *a.n.* encounters *k’ibaj nejden nē* on the bank of the river near the house of the Old Woman and says that a new “daughter-in-law has come”. The girl gives beads and ear-rings (see *pūsejla i qōčla*) to the dog. The grateful *a.n.* helps her daughter-in-law when the son of the Old Woman (Old Earth Woman) (see *paja:ganan ī*) arranges a test for the girl: *a.n.* helps to sew a fur coat in a miraculous way (she asks to search for lice in her hair, and while she “searched and searched . . . the daughter-in-law stood up, and saw that the fur coat was sewn”).

Lit.: Dul’zon 1966b: 145–155.

NAT

are:t (S: the Ob’: Ivankino), *ere:t* (S: the Tym) – “Moon”

a. is a celestial brother of the Sun (see *tēli*). They are both children of the Earth and the Sky. The Moon is strong in winter when the Sun rests. The Moon raises the dead from the ground with the cold and they wander over the frozen earth looking for a living soul to get warm beside it.

In the Tym the Moon also seems to be a man who was created by the female Sun. The Sun (see *tēli*) and *lō* (see *lōs’j*) started to argue about the Moon, and scuffled with each other and broke the Moon into halves. *lō* got the half with the heart and he made a wife of it for himself, while the Sun got the other half and she made a husband for herself, the Moon.

Lit.: Kudryashova 2000: 236–237; Uraev 1994: 77.

NAT

awə – “mother” (S: the Parabel’)

A heroine of many stories of Selkup folklore. With the help of her milk *a.* recognises her son who came home (see *ńep*); she gave her son skins, made of holy larch, and a bow with a single arrow that could pierce several beasts at one shot (see *kõŋget tũ*).

Lit.: Pelikh 1972: 351, 349–351

NAT

awj̄t qoška – “mother’s curse” (S: the Ob’: Ivankino)

A mother must never curse her children. *a.q.* always comes true. If a mother says to her daughter: “May the wood-spirit take you away! May the wood-spirit carry you off!”, the wood-spirit will hear her and he will slay the daughter (see *konžj̄l’ ira*).

Lit.: Kudryashova 2000: 232–233.

NAT

Č

ča– see *čīŋki*

čāmže – “frog” (S: the Parabel’)

One of the images of Old Earth Woman (see *paja*). “Her head became a hummock on the swamp.” The hummocks on *sogra*-swamps in the flood plains of a river are considered to be her presence. *č.* in the Selkup colloquial speech is a synonym for “woman”; in certain contexts it is also an invective for “woman’s pudenda”, an embodiment of woman’s reproductive ability.

č. can also in certain cases refer to the heroine of the tale about the escape of the “Little Woman’s daughter” (in the Russian version also the “daughter of the Forest Woman”) (see *kībaj nejden nē, mačēnkat*). There are several variants in the Southern area (the Tym, the Ob’: Ivankino) of the tale about the rivalry between a girl and a frog (the right girl and the foul girl (the girl-the-other-way-around) – cf. in the Northern Selkup tradition *tōmnāŋka* and *nātāŋka*). *č.* lived in the roots of an old rotten stump; her image has some anthropomorphic characteristics too: she eats human food (cooked by the girl), although she cannot cook herself; she suggests that the girl should look for suitable bridegrooms and then assigns the bridegrooms herself to them both. She has shabby clothes – a fur coat and a shawl – and she has halves of a split trough instead of skis (the Tym). She robs the girl of her goods by night, but the girl always recovers them with a spell.

The frog envies the girl because “the girl was loved more than the frog” and it tries to do harm to the girl. When their husbands go hunting, she entertains the girl’s family, having glued up her eyes with bread crumbs, and replaces her baby with a puppy. But the girl notices the replacement and the husbands deal with the frog: “The frog was tied under the horses’ tail, torn in two and burnt. Her head became a hillock in the swamp and the gnats (mosquitoes) emerged from her smoke” (the Tym). This fragment coincides with another variant of the girl’s adventures when she was running away. Here, rather than the frog, it was the mother of the husband, Old Earth Woman, who was making elks out of an elk’s tendons, who replaced the child. A similar punishment awaited the old woman by her son’s hand: “The mother was tied to the legs of two horses and she was torn in two. The hillock in the swamp is now her head.”

The behaviour of the frog as the inverted heroine gives the plot a moral colour (one shouldn’t behave in such a way), and in this meaning it is linked to another plot about two women (one woman behaves in a proper way and the other does the opposite, and this leads to her death and the death of her child) (see *šed nel’yup*).

The variant about the girl and the frog recorded in Ivankino on the Ob’ ends up with the episode where suitors are being chosen: the suitor of the frog “bowed, put his arm on her shoulder and the frog turned into a beautiful girl”.

Lit.: Pelikh 1972: 348, 351–352; *Skazki narymskikh sel’kupov* 1996.

NAT

čēnžī aj čapte – “stories and tales” (S: the Parabel’)

The Shaggy Old Woman atop a Snag (see *waršīl’ olīl’ paja karayīt pāriūt*) promises to tell tales to everybody who threatens her with force. And none turn out to be able to resist the lure. The heroes come right up to her, feeling no great danger – she grabs them by their heads, “shoves them between her legs, and lashes their backs and bellies with her scourge”. Weak, they come home sick.

Lit.: Dul’zon 1966b: 147–151.

NAT

čūmbiŋeze qwery – “wolf and bear” (S: the Chaya)

The youngest son of the Old Man (*erren kībaj ī*) comes back home to the real world, to his parents, by a cart harnessed with *č.q.* His two brides, his six elder brothers and their wives come back with him.

Lit.: Grigorovskī 1879: 37–42.

NAT

čunžeka – “sparrow, bird” (S: the Parabel’)

An allegorical name of a boy or a young man in the sense of “nimble, quick”.

See also *čwēčj*.

NAT

čwēččjn qēdj – “Earth Master” (S: the Ket’)

č.q. is an old hero from the upper reaches of the Ket’ river. He has a wife and three children, two of whom have gone and never came back, whereas the third, the Youngest Son (see *kibaj īde*) goes to find the other two. While the sons were absent the parents had a scuffle about the fire and dampened it down, which was regarded as a sign of misfortune and the end (see *tīi*). The sons came back with brides and everyone went to his own promontory. That was how the sacred heroes’ promontories on the Ket’ appeared: the promontories Kurshu, Pachya-makka near Lukyanovo and Pynгри Mochaldu near Urlyukovo. *č.q.* can turn into a drake (see *sāḡḡožē*). He has three sisters and lives in the Clear Land (see *ńurbālbil’ čū*) the road to which is near the peak with seven ascents (see *sēl’žū qēt pāri*). He lives in a loghouse and comes home as a wind-storm. He “gathered many people”. The Youngest Son, who went to find his two brothers, overcame *č.q.* with the help of the pike and the beaver (or the otter) by getting hold of his egg (stored in an (oak) tree). He beat him by trickery: the weak drake moaned and asked him to give him the egg back. The Youngest Son promised to toss the egg in the mouth of the drake, but instead he “struck his forehead with the egg, and the drake died instantly, he became like snow”.

Having killed *č.q.* the Youngest Son married his brothers (whom he found) to the sisters of the hero (see *čwēččjn qēdj neńńala*).

Lit.: Gemuev 1984: 145–146; Pelikh 1972: 345–347.

NAT

čwēččjn qēdj neńńala – “sisters of Earth Master” (S: the Ket’)

These women help the Youngest Son (see *kibaj īde*). One of them shelters him for the night on his way to find his elder brothers. In the morning she gave him “some buns (*kalach*)”, with the help of which he managed to catch the horse jumping high (see *kibaj īden kūndj*). She also gave him the “money bridle” with which he managed to rein in the horse. She also showed him the way to the peak with seven ascents (see *sēl’žū qēt pāri*), from where it is possible to get into the Clear Land (see *ńurbālbil’ čū*), where *čwēččjn qēdj* lives.

Two other sisters live together with the hero *čwēččjn qēdj*. They also help the Youngest Son – they hide him in the clothes box, or in the box with kitchen utensils, and they teach him what needs to be done to overcome *čwēččjn qēdj*. After the death of *čwēččjn qēdj* they married the elder brothers of the Youngest Son and they came back to the home of the parents of the Youngest Son together.

Lit.: Gemuev 1984: 145–146; Pelikh 1972: 345–347.

NAT

čwēčj/čwēččj (S: the Ob’: Laskino; the Ket’), *čwēč* (S: the Parabel’) – “land, firm ground; place where people live; world, earth”; see also *čwēččjn zidi čāya paja*

Moss (the Parabel’: *čumb*; the Ket’: *tumbj*) and grass (the Parabel’: *ńūž*; the Ket’: *ńūžj*) are the hair of mother earth (see *paja*) and were regarded as an intrinsic feature of the earth, which is why the “earth, ground” for the Selkups is mostly the sand, the clay, the moss and grass combined, and not the black layer of soil (humus).

Spatial area is a unity of length (the Ket’: *tōmbj*) and breadth (the Ket’: *čānžj*). For the Southern Selkups, distance (what is ahead), merging into height (what is above) was male, whereas breadth (stretch) was considered to be female. Allegorically the opposition is to be found in the folklore and popular contrast between the bird (see *čunžeka*), i.e. the boy, and the frog (see *čāmže*), i.e. the girl.

Lit.: Alatalo 1998; Castrén 1860: 268; *Očerki* 1993: 171; Bykonya 1995: 193; Tuchkova 1999, 2002a.

NAT

čwēččjn zidi čāya paja – “Old Black Woman, Old Earth Woman” (S: the Chizhapka); also *čāya paja*: see *šēya paja*



čari – “voice, sound” (N)

An unusual feature of the voice in Selkup folklore is its ability to travel in space without its holder. Thus Aja (q.v.) is not surprised when he hears the voice of his grandmother near an object which he himself thought to be a bear's den and where he could not ever imagine his grandmother to be. Aja thinks that the voice of his grandmother followed him to the supposed den.

Lit.: Vark.Pr 3.

OAK

čëyj olj pajja – “white-headed old woman” (S: the Ket’)

A character found in tales; she lives in the forest, and wears clothes of hare hide, and can cover great distances fast: “Once (she) steps – thirty metres have been paced.”

AK-M

čëlj – “sun” (S: the Tym)

On the Tym river the sun was considered to be female. The Sun was going to marry the Moon, but an old woman *lō* came from under the ground and contended with her. They had a scuffle and tore the Moon in half. The Sun had the half without the heart and she made a husband for herself from that half. That is why the moon glows faintly and appears and disappears now and then. The old woman *lō* also made a husband for herself from the second half, and that is why there is light in the underground world too.

In the Ob’ variant, the Sun is the male, and the celestial brother of the Moon (see *are:t*): they are the children of the Earth and the Sky. The three shortest days each year are the time when the Sun has to have a sleep: once per year he needs to have a long sleep. The Sun sleeps in a deep earthy gorge. The Black Raven (see *kule*) keeps his sleep untroubled. Then the Sun wakes up as if born anew. Once born the Sun gets only the light from his parents, but there is no fire in it. Only after forty days does the Sun receive a spark of fire from the earth. Then the Sun “gets to his feet” and starts to warm up. The spring comes. The Sun acquires strength and power, and becomes a man, the sign of which is the melting snow and ice: the Sun gives life to water, enlivening it with “the strength of the fire of his mother, the earth”.

It is forbidden to look at the sun (for a long time). Only soothsayers could look at the sun for any length of time, after which they started to see events far off in space and time.

See also *irätj*.

Lit.: Uraev 1994: 77; Kudryashova 2000: 236–237; Gemuev 1984.

NAT

čëljn nē – “daughter of the Sun” (S: the Parabel’)

A character in the story about the rivalry between the daughter of the Earth (see *čün nē*) and *č.n.* for the love of the hero, *orfj’ qup*. The daughter of the Earth found him under a cedar tree when he had lost his strength because of his wounds and restored him to life. *č.n.* also fell in love with the hero and suggested that he stay with her, but he preferred the daughter of the Earth. *č.n.* became angry and wanted to kill the daughter of the Earth, but she failed to do that as the daughter of the Earth had a necklace made of the drops of the hero’s blood, that had become gems. In the night the hero rode away on his horse together with the daughter of the Earth and *č.n.*, having turned into a swan, started to pursue them but failed to catch up.

Lit.: *Skazki narymskikh sel’kupov* 1996: 99–106, 171–176.

NAT

čëlj/čëljntj 5mtj’ qok – “Tsar of the Sun” (N)

The hero of a tale recorded by G. N. Prokof’ev, the son of the tsar (see *5mtj’ qon ĩja*) fights with the Tsar of the Sun. The Tsar of the Sun moves in the air: when going to fly he moves his arms and his arm becomes covered with feathers. The hero’s wife, the daughter of the Tsar of the Wind (see *merqj’ 5mtj’ qon näl’a*), whom he got after he had defeated the troops of her father, helps him to fight against the Tsar of the Sun.

Lit.: Vark.Pr 5, 8.

OAK

čēlītjil' qu – “sunbeam” (lit. “sun stalk”) (N)

iljnta kota (q.v.), who controlled people’s births, sent the soul of a person who was to be born that day to the earth on the end of the first sunbeam; where the sunbeam touched the earth a child was born. E. D. Prokof’ev recorded another version of the birth of human beings: from the first circle seven sun people-beams get down to the earth (probably by the staircase to the sky), initiating a new life.

The Selkups have a *tamga* to represent the sun. The solar sign, the disc, depicted with or without sunrays, played as important a role as the sacred tree. Yet there is no unique and consistent picture for the sun: one and the same symbol may be interpreted by some scholars as the symbol for the sun, by others as the symbol for the spider (see *poqqi’la kija*). Sometimes (if the sign is understood as the spider) it means that the *tamgas* belong to specific ethnic groups of the Southern Selkups.

Lit.: Prokof’eva 1961.

AIK

čewjil’ muge – “bird cherry (*Prunus padus*)” (lit. “bird-cherry-fruit bird-cherry-tree”) (S: the Parabel’)

The Selkups believed that *č.m.* was connected with the underground world and the underwater world. Heroes climb down a rope made of bird-cherry *sarga* (withies) to these worlds. The head of a *loz* emerged from under the water and was covered with bird-cherry *sarga*. The best paddle for the Selkup boat had to be made of *č.m.* They hung dark-coloured pieces of fabric on the *č.m.* at the sites of its worship. Such a place was on the Parabel’ river at the mouth of the Nelmach river.

Lit.: Pelikh 1972; Tuchkova 1996.

NAT

či – “cauldron” (N)

The cauldron is a very important item in Selkup myth. It has the features of a living being (it can hang above the fire by itself); it symbolises family life (a wife is a “person for the cauldron”, the cook). Cauldrons are divided into simple and sacrificial. The sacrificial cauldron (*qossij’ či*), in one source, was made by Icha (see *iča*) from the heel (*jltj*) of his noseless companion, and later it was turned by Icha into a copper version (“having chewed the ring, (he) spat – the cauldron became a copper one”).

Lit.: Vark. 5; Ocherki 1993.

AIK

čičjka – “bird” (N)

This word, denoting any small bird, is connected with various beliefs of the Selkups, based on the observation of the repeated behaviour of people and animals and apparent connections with certain events. Usually the initial connection between the cause and the effect was forgotten, and instead a superstitious idea developed of what was supposed to happen, what destiny lay ahead for someone. The most conservative is the belief that a bird which flew into the house is an omen of misfortune (*qoštjil’ ētj tattēntjij* “will bring bad news”). This may be a particular type of bird – wagtail (*serij/patijl’ čičjka*), swallow (*pjiripi*). Whoever such a bird sits close to will die.

Among the forest birds there are birds which bring misfortune. One of these is an evil spirit in the form of an invisible bird (see *patija/patijak*); another is called *sjčca*, probably also an evil spirit. *sjčca* whistles like a man; a person in the forest may hear it from one or another side, which makes him lose his whereabouts and sometimes the person gets lost in the forest altogether. When the whistling starts it is necessary to recite the names of all relatives: whosever name stops the whistle will die. In this case *sjčca* should be cursed and upon leaving the forest something should be thrown away to symbolise the flight of the bird back to the forest. At the same time these words must be uttered: *na torä älpämj qentanj* “this misfortune will go by”. This was where the epithet of the bird came from – “the bird which brings misfortune”.

Lit.: FmKu 2002.

AIK

čjntj – “bow string”, also *jntj čjntj* (N)

In the narrative expression *tat jntjntj čjntj moqjnä qentjllä imjlantj tollätqo mitj!* – “You, having brought the bow-string back, give it to the grandmother for the belt!” – the condemnation is aimed at the hero, who refuses

to fight. The bows, laid on the sledges after a battle, are used to count the number of corpses of the enemies and friends killed “Those bows of the killed are seen, as if the sun rises”, which means that the number of bows of the killed laid on the sledges is so great that the top of the heap seems to be at the height of the rising sun.

See also *inti*.

Lit.: Vark. 3.

AIK

č'inkj – “swan” (N)

A legend about the appearance of swans tells how the hero *č'ink* and the girl *ča* turned into swans, as they loved each other. The girl's brothers wanted her to marry the evil Sekully, and they planned to kill the hero. But when they caught the passionate hero with their sister by the lake, the wind rose, the lightning flashed, the yellow leaves started to fall and it started to snow; from the lakes two beautiful white birds rose up and flew to the south. The brothers and Sekully started to run around the shore of the lake, and began crying and flinging their arms about, and they turned into crows (*kerä*). Since that time where the Selkups live there the autumn (*ara*) and the winter (*ke*) have appeared.

The Selkups believe that the swan understands the language of people. According to the information of E. D. Prokof'eva “the worship of the swan existed in the 1920s. In 1926 we saw how the Selkup people met the first swans flying in [probably in Yanov Stan, the settlement then in Turukhanskij Krai, where G. N. Prokof'ev and E. D. Prokof'eva worked]. The meeting was like a cheerful celebration. Everyone went out of the dwellings, sprinkled wine, or tea, or just water, and all imitated the cry of the swans. And the swans heard their cries and made “the greeting circle” above the village. Swans were never killed. And the infringer was strictly punished.”

Lit.: FmKu; Prokof'eva 1976: 118.

AIK

č'ing (the Kyonga), *t'ingyi* (the Ket'), *t'ing* (the Ob': Ivankino) – “swan” (S)

The swan is “of human kind”. It is not to be killed nor eaten. The swan was considered to have been at one time a woman (“the swan has menstrual periods, just like a woman”). Once she lost her mitten and became a swan. There is a very firm conviction that if someone shoots a swan he will never be happy with his family.

On the Ob' (Ivankino) the bird is regarded differently. Swans are regarded as evil birds – invaders, who overran the local lakes and oppressed “the water birds” (see *t'ingla seji pužise aj seji tullat ügise, üt'it sūrut*). Their connection with the warmth and the sun is vivid (see *iraj t'ing*); it is seen in the story about the daughter of the Sun (see *č'elin nē*), when she turns into a swan to chase after the daughter of the Earth (see *č'un nē*).

Lit.: FmPe; FmTu.

NAT

č'oin olj – “snag, a bumpy stump with roots on the surface” (N)

This is a place of devilry. In the tale of Tomnäka and Nätänka (see *tōmnäka, nätänka*) Nätänka, the younger, buried her brother at a stump, sticking him under the snag.

Lit.: Vark. 4.

AIK

č'oňä – “magic bird” (N)

A magic bird, which took I (see *i/i*) from the Lower World, where he went after a defeated *loz* and where he was left as his noseless and earless companions cut the rope. Sitting on the magic bird *č'*, I had to feed it with pieces of the ducks he took with him, and give it water to ensure it had the strength to fly. When by the end of the trip the food had run out I had to feed the bird with a calf of his leg. When they came to the world of people, the bird suggested that I dismount, then I told it that he could not get off as he had fed the bird with the flesh of his own leg. The bird ripped the flesh off its leg and put it on the leg of I, and the flesh grew back on his leg instantly and the wound healed.

Lit.: Vark. 47.

OAK

č'ori – “blood” (N)

This was the word for “blood” in allegorical (“shamanic”) language.

Lit.: Prokof'eva 1949.

AK-M

č̣ottirjil' qup – “blacksmith” (*lit.* “forge man”) (N)

As the Selkups considered iron (*k̄sij*) to be the symbol of strength and power, the maker of iron items, the blacksmith, could not possibly be regarded as anything but the source of this strength and power. A folk story recorded on the Lower Baikha tells how *č̣.q.* helps a Selkup boy, who has been expelled by his father from his house for gambling debts (from card games) – the boy has had to yield up all the fish his father had. The boy has to stand against his undesirable card opponent, a one-eyed *loz* (*lōsij*), and beat him with the help of *č̣.q.* The blacksmith subsequently gave to the boy the items he had made: *k̄sijl' wentij* “iron face”, *k̄sijl' s̄l̄ij* “iron hammer”, *k̄sijl' moqal* “iron back”, *k̄sijl' nopij* “iron mittens”, *k̄sijl' esij* “iron father”, which allowed the boy to get rid of the intrusive playmate.

According to E. D. Prokof'eva the celestial blacksmiths lived on the upper reaches of the world (shamanic) river. They were believed to forge the pendants for the shaman's drum (see *iläptiqo, nuḡa*).

Lit.: Prokof'eva 1961; Vark. 11.

OAK

č̣ū – “ground, soil, clay” (S: the Parabel', the Ket'): see *č̣wēč̣ij*.

č̣ud' – from Russian “Chud'” (name of a legendary people) (S: the Ob': Laskino, Narym, Tyukhterevo)

In the folklore the Chud' are the pre-Selkup population living in the same territory. The stories (short records) mention their foreignness and unrelatedness to the Selkup people. The burials of the Chud' people are the small hills near the Laskino, Tyukhterevo and Puzhino yurts. The Chud' people (and their descendents) are characterised by their small height.

See also *qweli*.

Lit.: Plotnikov 1901: 166, 174–175; Dul'zon 1956; Pelikh 1972.

NAT

č̣ūyijl' lōz – “ground (underground) spirit” (S: the Tym)

č̣.l. are the assistants of the supreme evil being, *lō*, in the hierarchy of spirits of the Tym Selkups. *č̣.l.* live underground with families and are subject to *lō*. These spirits breed like berries, and people can turn into these spirits if they have a strong belief in *lō*. The activity of these spirits is aimed at harming people. Nop (see *nom*) protected people against the spirits, chasing them and killing them with lightning strikes. The spirits hide in trees and people, which is why sometimes Nop targets both trees and people.

When Christianity came, the Tym Selkups started to associate *č̣.l.* with the Jews, who crucified Christ.

Lit.: Uraev 1994.

AK-M

č̣ūliqum – “Chulyman” (S: the Chaya)

The Chulyman told to the Chaya Man (see *izirqūl*) the story about his hunting of the swan in the sourceless Mammoth Whirlpool Lake (*kozari purul'to*). The hunter broke the prohibition against killing the swan and was punished for that – he was swallowed by the mammoth-pike (*kozari piččā*). Having collected himself in the belly of the fish, he started to make a hole in its belly. Finally he managed to cut through the fish and escaped.

Lit.: Grigorovskii 1879: 33–36.

NAT

č̣umbolt – “priest” (*lit.* “long head”) (S: the Tym)

The word appeared among the Selkups of the Narymskiĭ Kraĭ in the seventeenth to nineteenth centuries. The name is of a metonymic origin and is associated with the high hats of the Christian priests.

Lit.: Kim 1999.

AK-M

č̣ūmil'qūt, č̣ūmil'qūla – “Chumyl'kups, the Chumyl'kup people” (S: the Tym; the Ob': Kargasok; the Parabel')

The native name of the local Selkup group. *č̣.* call themselves Ostyaks in Russian. *č̣.* emerged from the ground (cf. *č̣ū*, “ground, soil, clay”). There was a mound in the forest, “they came out of it”.

According to the version recorded on the Tym river, the *č.* people originated from the marriage of three companions (see Garunja, Tumunja and Itoshka) with the daughter of Old Earth Man (see *čūt iljyt ara-t nē*).

Lit.: Pelikh 1972: 330, 342; Simchenko 1995: 134–136.

NAT

čūn jl – “underground space” (lit. “bottom of the earth”) (S)

The underground space was traversed by the Sable Hero (see *mādur šī*) on the way to his father. His father “lived in another place”, and “(he) was so rich and strong that he had many wives, each of whom lived in her own yurt”. The way to the father was not easy, as it went under the ground. The entrance to it started from a hole in “the iron floor” at the dwelling of the hero, which opened all by itself. The hero went down into the hole, and he had been walking for seven days when he came to the dwelling of his father. He came upward through “the father’s floor”, i.e. through the floor in the house of his father.

The younger grandson of the Black Tsar (see *hāγ āmdal’ qot nāgur nūčka*) also went down into a hole. The smooth road (see *wattj nōkolal’*) brought him to the entrance under the ground. Before he had gone down the hero said farewell to the world and prepared to die. His horse encouraged him and instructed him to hold firm: “When (we) come down, (we) shall go into a smooth place, then let my bridle free, then I shall go then freely.” The horse went down for many days and months. There, inside the earth, the hero got down from the horse and immediately fell asleep through tiredness. His sleep lasted for the whole summer (when he woke up he heard the cackle of the swans and the geese flying to the warm country). It was dark under the ground, and nothing could be seen. His bones and the bones of the horse were squeaking (broken?) but he had found an edible root and ate half of it, and became strong again (“did not recognise himself”); he gave the other half of the root to his horse to eat. The hero did not know how much further he had to ride inside the earth as he had lost the sense of time: “Whether he rides long or not, he knows not; what day it is, how many days have passed, how many months, he knows not; he does not know whether it is summer or winter.” Finally, light appeared in the darkness. Moving towards the light the younger grandson of the Black Tsar saw the sun ahead. He was full of gladness: “I see the sun! Now I shall not die!” He rode upward and his underground trip was finished.

Lit.: Castrén 1860: 299–301; Castrén 1855; Katz 1979.

NAT

čūn nē – “daughter of the Earth” (S: the Parabel’)

The heroine of the fabulous story about the rivalry between *č.n.* and the daughter of the Sun (see *čēljin nē*) for the love of the hero, *orfjil’ qup*. The daughter of the Earth found him under a cedar when he had lost his strength because of his wounds and restored him to life, having given him life-giving water seven times. She collected the drops of the hero’s blood into her palm and they turned into gems out of which she made a necklace. The hero and *č.n.* decided to live together, but the daughter of the Sun (see *čēljin nē*) also fell in love with the hero and, having turned into a swan, she started to pursue them. The hero and the daughter of the Earth escaped the daughter of the Sun by riding a horse but their horse stopped dead before a large river and the hero fell into the water and turned into a stone. The necklace of *č.n.* tore apart and the gems fell to pieces, and tangled in her hair and in the mane of the horse. She hit the ground and then she and the horse became stones too. The story ends with a geological motif: “So, there remained three large stones . . .” (on the Parabel’ river the three stones are thought to be the three rapids on the Kyonga river, the right tributary of the Parabel’).

The Vasyugan Khanty have a similar plot.

Lit.: *Skazki narymskikh sel’kupov* 1996: 99–106, 171–176.

NAT

čuntj – “horse” (N)

The hero Icha (*ičā*), in one source, lives in the sky, but sometimes comes down to the earth on a magic horse, which lives on the cloud, and which gives birth to the “shamanic reindeer”. The reindeer have sabres in their horns. When the shaman travels to the Upper World, the reindeer cuts the clouds with its sabre and defeats the enemies of the shaman. The running of the horse in the sky produces thunder, and when Icha (*ičā*) shoots, the fire from the horse’s nostrils is seen as the lightning.

In Selkup folklore the horse is often encountered, particularly in the form of the two-legged stallion (*šittj topil’ čuntj ira*) which saves its master from the sorcerer. Often in tales, the old-man *loz* suggests that the hero finds the herd of horses (*čuntj milj*) and brings the horses to the stable. The old man himself turns into a horse with fire coming from its mouth. The hero managed to identify the *loz* and bring the horses to the stable.

The horse is not a chthonic animal, yet it can come from under the ground if “the mossy ground is kicked” (to kick, *tapolqo*) (“Such a horse stands, on its forehead it is as if fire shines”). If the horse is kicked again it turns back into the ground. Thanks to the magic horse, its master marries the daughter of the tsar.

The white horse, belonging to the light animals, may bring someone to the sky. This what Ij (*i/ij*) did when he was escaping his *loz* brother, who was born to a woman who broke the prohibition against eating the liver of the burbot and who, by doing so, became pregnant and gave birth to the *loz*.

Lit.: Prokof'eva 1961: 57–58.

AIK

čūt ihyit ara – “Old Earth Man” (S: the Tym, the Ket’)

Old Earth Man lives with his daughter (see *čūt ihyit ara-t nē*) deep under the ground (see *čūt ihyit qōral' qeč*). The entrance to their dwelling is sometimes thought to be under the water.

č.j.a. has a long beard. He took up a habit of coming to three brothers (Garunja, Tumunja, Itoshka) and spoiling things: he sat on the threshold and “looks with an evil eye at the cauldron, a bad light comes from his eyes”. Only Itoshka discerned the devilry of *č.j.a.* and poured the cauldron of boiled water over him. *č.j.a.* cried and started “to run around like a lunatic” and Itoshka caught him by the beard. Finally *č.j.a.* managed to escape and hid in his pit, but his beard was left in the hand of Itoshka. The brothers made a long rope of the beard and tried to get *č.j.a.* out of the pit. Instead they only managed to get his daughter. All three brothers married her and the Chumyl’kup people sprang from them.

In another version *č.j.a.*, giving away his daughter in marriage, ordered her: “Do not talk until you have your first child”, and the daughter kept silent until her husband provoked her to talk (see *holak*). Then she ran away to her father, “dropped down into the pit” and gave birth to her first child there. The husband found her but she refused to come back. The Chumyl’kup people on the Tym originated from that first child, and if she had not left her husband there would have been far more people on the Tym.

The final episode is connected in two cases with the episode about “bad and good women” (see *šed nel'yup*), whose children the *lōz ara* tried to steal, coming to them from under the water: he “dived from that side into the water . . . on that side of the river he appeared and roams around”; his head was covered with birch *sarga* (withies). The man’s behaviour is the same as when meeting the three brothers: “He came into the house, sat at the threshold and looks . . .”.

The Northern Selkups have a similar story (four hero companions came to live together, fought the old man coming from the pit; one of the heroes, Ij (*i/ij*), came down into the pit to the old man, and the daughter of the old man was taken from that pit to marry Ij; when Ij and his wife became old, they started to pass round the cauldron clockwise (“by the sun”) and went under the ground: at the site of their hut the mountain Lozyl’ Lakka appeared.

See also *lōz ara*

Lit.: Pelikh 1972: 321, 329–333, 339–340; Golovnyov 1995: 495–498; Simchenko 1995: 134–136.

NAT

čūt ihyit ara-t nē – “daughter of Old Earth Man” (the old man from the pit) (S: the Tym, the Ket’)

The daughter of Old Earth Man lived in a pit (see *čūt ihyit qōral' qeč*) with her father (see *čūt ihyit ara*). Telling her to keep silent until her first child, he gave her in marriage to three brothers (Garunja, Tumunja, Itoshka), or to the man whose wife he had eaten (see *šed nel'yup*). She lived with her husband very well; he was satisfied, but could not stand her silence. Once the husband played a trick: he hid her dipper, which she used to stir the fish in the cauldron. She searched for it in silence, and failed to find it; then she rolled up her sleeve, dipped her right hand in the boiling cauldron, stirred the soup and disappeared instantly. In another version she ran away and dropped back down into the pit. In a third version she wiped her hand as if nothing had happened and said: “You did bad. I might be silent. (You) could not live with me, (so) live alone. I wanted to establish a great people on the Ket’ river, now let everybody disappear.” She disappeared (up the Ket’?) and in one generation none “of the previous population” were left. On the Ket’ river the same events are ascribed to the Forest Woman (see *mačjn nejd*) with whom the image of *č.j.a.n.* is probably here confused.

Variants recorded on the Tym tell that from the only son of three brothers and *č.j.a.n.* sprang the Chumyl’kup people. It is mentioned that if she had not left her husband (or husbands) the Tym would have been much more densely populated.

A similar story is recorded among the Forest Nenets and the Northern Khanty (the female *menkw* from a pit on the mountain) (Golovnyov 1995: 268).

Lit.: Pelikh 1972: 321, 329–333, 339–340.

NAT

čūt il̄yit qōral' qeč (S: the Tym) “underground mountain pit”

“The pit, deep and dark, the bottom cannot be seen”. “Between Lymbel’ and Kananak, near Kompas, there is an old graveyard . . . There is a pit. It is difficult to find it: it is in the mountain. A man comes out of it.” – this is the dwelling of the old man and his daughter (see *čūt il̄yit ara*).

Lit.: Pelikh 1972: 337, 340.

NAT

čūt pūž – “insides of the earth, the middle of the earth” (S: the Ob’: Laskino)

This is a filled cavity inside the earth.

See also *čūn il̄*.

NAT

čwē – “pine” (S: the Parabel’)

č. is a main sacrificial tree of the Southern Selkups. The common conclusion of the local folklore specialists on the cult places in Tomsk Region is that the pine is the most frequent sacrificial tree.

č. is the means of connection with the Upper World, first of all; and it is most often used in the role in the territory of the Chumyl’kups, at the cult places on the Tym, the Parabel’, the Ob’ (Laskino, Tyukhterevo) and others. Yet on the Vasyugan, the upper and the middle reaches of which were populated by the Khanty, and the lower reaches, occupied by the Chumyl’kups, the tree connecting the human world and the sky is the birch (see *qwe*).

Lit.: Yakovlev 1989.

NAT

e, ē

erren kĭbaj ī – “youngest son of the Old Man” (S: the Chaya)

Identical to the Youngest Son (see *kĭbaj īde*) on the Ket’.

The youngest son of the Old Man went hunting for beavers and disappeared along with his six brothers (see *muktīt agā*). The hero’s wanderings begin the moment that he breaks his father’s prohibitions and kills the golden beaver (see *zolutandari puččo*). On his way home, he is led astray by the noise of the hammering axe that he hears from all sides. The hero abandons the ski-track and loses his way home. After the whirlwind he finds himself in a house where a headless crane cooks with a cauldron round its neck and where they make up the fire with the help of the Firebrand Bear’s Head and the Firebrand Wolf’s Head (*qwerĭjn olīt tūj sīčĭ aj čūmbĭnen olīt tūj sīčĭ*) and these firebrands approach one another by themselves in the hearth. The animals from the Lower World – the frogs that fell into the cauldron from the stove chimney and the lizards that were cut in two pieces – provide the meal, the bowls are filled with food and move by themselves: it is, to all appearances, “another world”, that differs so from the real world. A man orders the youngest son of the Old Man to be fed, “the guest with a cold face” whom “the cook from the Woodpecker River” has brought, having lured him with the noise of the axe and thus having misled him. The hero refuses to eat frogs and lizards and they boil for him “the white fat without sinews” in the cauldron.

He is asked three times in the night whether he is sleeping. He answers three times that he isn’t sleeping but “notices on the ground” that there are few living people but many dead ones, and also that there are few living trees but many dead ones; there are few living fish in the water but many dead ones. If the hero falls asleep he will stay in that world for ever. Two girls enter the house in the morning, feed the hero and give him something to drink and inform him that it was they who “had lured the man and led him to their house”, that they had been looking for their husband, and had found him. Henceforth “if a girl is born she should find a husband this way”. In seven days the hero finds his six brothers who have turned grey and six women, their wives (who have lured the brothers). The hero with fiancées, brothers and their wives returns home in a carriage harnessed with a wolf and a bear (see *čūmbĭneze qwerĭ*). On his way he finds his sledge with beavers and ties it to the carriage. Having returned home he finds his old parents.

A plot with a similar hero *kĭbaj īde* “Youngest Son” was recorded twice on the Ket’ river but the chain of adventures there is somewhat different. *kĭbaj īde* was also born to an old couple who had lost their eldest sons. *kĭbaj īde* went to look for them. A horse that could jump high (see *kĭbaj īden kündĭ*), a pike and a beaver (or an otter) helped him. The regular horses could not bear the hero, they fell down under him. On the regular horse he rode with difficulties to the residence of the Old Woman who gave him the horse that was able to jump high. *kĭbaj īde* climbed onto this horse and reached the Clear Land (see *nurbālbĭl’ čū*). There he fought with the hero *čweččĭjn qēdĭ*, the Earth Master. He overcame him and found his brothers and returned home to his old parents together with the brothers and their wives.

The promontories on the Ket’ were left by *kĭbaj īde* and his brothers: the promontories Kurshu, Pachyama-kka (in Lukyanovo), Pyngri Mochaldu (in Urlyukovo).

Probably a variant of the tale, revised under the influence of Russian folklore, is the source of the tale of the grandsons of the Black Tsar (see *hāγ āmdəl’ qot nāgur nūčka*) that was recorded on the Pabel’ river.

Lit.: Grigorovskĭ 1879; Gemuev 1984: 145–146; Pelikh 1972: 345–347; Dul’zon 1966a.

NAT

ε, ε̄

ēti – “encampment” (N)

This is not only the place of the settlement of living people (the encampment), but also the place of the dead (the graveyard), usually called *lattar(iʹ) ēti* (q.v.), and the encampment of the *lozes* that live in the Lower World (see *ül lōsiʹ ēti*). In the tale of Nätänka (see *nätänka*) and Tomnänka (see *tōmnänka*) the latter robbed Nätänka of her child and brought the child to the graveyard but the dead there would not receive a living person in their midst.

Lit.: Vark. 4.

AIK

e, ē

ēti – “word; speech; news, message” (N)

The noun may denote not only what has been said, but also what has been conceived and is to happen, the intention of performing something that has power to be fulfilled (magical fulfilment of thought is characteristic solely of shamans): “He thought: “If only the two *lozes* would fall asleep. I would go by”. As he said this (*ētiminti*) the *lozes* fell asleep. Then (he) went by.”

A spider may not be killed as “the spider brings good news (*ēti*)”; for example, there will be many fish, a letter will come, and so forth. On the other hand, there are omens of something bad; for example, a small bird (*čičyka*) flying in the house is bad news (*qoštyl' ēti*). It is an omen of something inevitable that is completely independent of human behaviour.

ēti, a word, message, can fly from one place to another without a person. A shaman can send his word ahead of himself as it will reach the place earlier than the shaman.

Lit.: Vark.Pr 2; FmKu 2002.

AIK

g

garuñja – “Garunja”: see *qaruñja*.

h

haj nary – “rowan” (*lit.* “red eye”) (S: the Parabel’)

The rowan provides light in the darkness. It charms away evil spirits thus protecting a man.

NAT

hāy āmdəl’ qot nāgur nūčka – “three grandsons of the Black Tsar” (S: the Parabel’)

The three grandsons, the three mighty hero brothers Stepan Sareich, Ale(k)seĭ Sareich, Ivan Sareich (*Sareich* is from the Russian *Tsarevich*), are the heroes of the tale about the Black Tsar (see *hāy āmdəl’qop*). Each of them chooses his horse (common horses cannot bear them) and his road. The youngest passes through the underground world and comes to a foreign kingdom, where he has to fight with a three-, six- and twelve-headed serpent (see *nāgor olj’ šū*, *muktjĭt olj’ šū* and *šetigojgwet olj’ šū*). He wins and marries the tsar’s daughter in reward, but later he loses in a game of cunning to the Shaggy Old Woman atop a Snag (see *waršij’ olj’ paja-karayĭt pārjĭt*). She captures him. The eldest brother saves him. They look for their middle brother together, and find him in a pit, where he was insidiously placed by three women (the middle brother had married one of these sisters); all together they come back to the Black Tsar and their mothers (the three daughters of the Black Tsar).

Lit.: Dul’zon 1966b: 97–158.

NAT

hāy āmdəl’qop – “Black Tsar” (S: the Parabel’)

The hero of the text of the tale with the same title, the master of the land on the shore of the sea, the father of three daughters, who conceived his three grandsons from the man’s head with the beard down to the navel, which was placed on a golden plate (see *qūn ol umdĭdĭt šöl’an*, *hāy āmdəl’ qot nāgur nūčka*). There were in his house twelve rooms and twelve yards full of horses.

Lit.: Dul’zon 1966b: 97–158.

NAT

holak (the Parabel’), *sollaj* (the Ket’) – “spoon, dipper; shaman beater for drum” (S)

With the help of *h*. the husband tried to make his mute wife talk: he had hid it and was waiting when she would have asked: “Where is the dipper?” But she silently stirred the boiling water with her right hand and disappeared (see *čūt ijyĭt ara-t nē*).

Lit.: Pelikh 1972: 321.

NAT

i, ī

ī/īj < īja – “I/Ij; son” (N)

The name of a fabulous hero who acts in three tales, in each of which he has various substitutes (often *iĉa*, q.v.; see also *īja*). It may be that initially he stood for the son of the celestial god (see *nom*).

The first tale, in which I/Ij functions as a substitute for Icha (see *iĉa*; for the Southern area see also *īĉĉe*): I/Ij goes to hunt for ducks and falls into a *loz*'s trap, the dung of the *loz* (*lōsij̄ tūtij̄' ĉaŋkij̄ / lōsij̄' tūtij̄' laka*), and he sticks to it. The *loz* finds him there, brings him home and is about to boil and eat him. I/Ij persuades the *loz* to wait until he, I/Ij, gains some fat (or until the *loz* gets a bigger cauldron). The *loz* goes hunting and I/Ij proposes to make patterned spoons for the daughters of the *loz* for them to eat I/Ij's fat. The daughters agree and untie I/Ij and give him their father's tools. I/Ij kills the daughters of the *loz* with a hammer and boils them in a cauldron. He takes out their liver (*mīti*) or their flesh and skewers it on sticks, and sets the sticks along the road by which the *loz* is supposed to come back. He takes the *bokari* (deer-hide boots) of the *loz*, puts ashes (*šimi*) into them and climbs the tree (larch, *tūmi*) close to the *loz*'s house. The *loz* comes to the house and sees pieces of liver (or flesh) skewered on the sticks, and he takes them and eats them. Then he goes into the house and takes the cauldron from the fireplace, and eats the cooked meat. Only once he has satisfied his hunger does he ladle deeper into the cauldron and finds the heads of his own daughters. Indignant, he rushes out of the house looking for I/Ij, but the latter calls him from the top of a tree. The *loz* starts to fell the tree. The passing animals, the hare (*ĥoma*), fox (*loqa*), bear (*qorqij̄*), sometimes also the wolf (*štal' amirij̄' sūrjip*) and wolverine (*ūŋŋintij̄*), start to help the *loz*, but they only pretend to chop the tree down and as soon as the *loz* falls asleep they run away, taking the axe with them. Every time after such assistance the *loz* has to cough up a new axe to continue chopping. Finally I/Ij suggests to the *loz* that the *loz* should lie under the tree and open his mouth, nose and eyes as wide as possible for I/Ij to leap down from the tree right into his mouth for him to gobble him up. Unsuspecting, the *loz* followed the suggestion and lay under the tree, so giving a good opportunity for I/Ij to pour ashes, which I/Ij kept in the *bokari* especially for this eventuality, into his eyes. Having jumped off the tree, I/Ij kills the blind *loz* and sets fire to him. In more extended versions, in which the hero has the name Icha or one of its variants, or is called just “boy, son” (see *īja*), gnats (*nēniqa*), midges (*niŋirā*), and sometimes flies (*tipā*) appear out of the ashes (*šimi*) of the *loz*.

Another tale, in which Icha also substitutes for I/Ij, is also devoted to confrontation between the hero and a *loz* (*lōsij̄*): I/Ij marries a daughter of the *loz*, who tries to exterminate him by hook or by crook, wherein he certainly fails. The wife either conducts herself neutrally or, having surrendered to the persuasions of her father, helps the latter in his black deed. In a source recorded in 1999 there was one more character who helped the *loz* – his mother (*lōsij̄ emij̄*).

Finally the third tale is very special for I/Ij (see *ī/īj*) (Icha never substitutes for I/Ij here): I/Ij beats two *lozes* one by one. He cuts off the ears of one of them and calls him an earless companion (*qōkij̄ij̄' keĉa*); he cuts off the nose of the other and calls him a noseless friend (*intāl' kij̄ij̄' keĉa*). Then he takes out the insides of both of the *lozes* and inserts birds' stomachs to moderate their appetite. A *loz* from the Lower World, whose “chin was scratching the floor” (*peptāl'tij̄ tettomij̄t kīrimpa*), develops the habit of coming with two of his *loz* friends into the dugout house where I/Ij lives. I/Ij overcomes this *loz* too by cutting his hand. Then I/Ij follows the *loz* down into the Lower World by a rope and comes into the *loz*'s house. After I/Ij has “mended” the hand of the *loz* as the *loz* asked, the *loz* by way of gratitude gives his daughter – *irātij̄ ĉēlītij̄ qontjirkuŋĉij̄ij̄' nāl'a* “daughter seeing neither the moon nor the sun” (q.v.) – to I/Ij as a wife. The friends of I/Ij treacherously cut the rope when he starts to climb back to his world, so he manages to come out of the Lower World only with the help of the bird *ĉoŋā*.

According to one of the legends I/Ij is a brother of Icha (see *iĉa*; for the Southern area see also *īĉĉe*). Having become orphans the brothers decide that Icha will look after people living among them whereas I/Ij will go to the sky and oversee everything happening in the world, going across the sky by one and the same route. The footprints of I/Ij are the Milky Way (*ījat sarpj̄* “path of I/Ij”, *nūn īn wettij̄* “the way of the son of God” and others: see *qisqāl' wettij̄*).

See also *iĉa*.

Lit.: Prokof'ev 1935: 2; Prokof'eva 1976: 108; Vark. 5, 30, 47, 56, 80; *Očerki* 1993; FmKa 1999; FmKu 2002.

OAK, AIK

iĉa – “Icha” (N)

Icha is also called *ičkičča*, “Icha, the nephew” (*kičča* “nephew”), *ičakičjka*, “Icha, the nephew”.

A very popular Selkup trickster hero. He corresponds to Ichche (see *ičče*) in the Southern Selkup tradition.

Sources recorded among the Northern Selkups do not allow for a full reconstruction of his biography. Of the parents it is known that *i.*'s father left him fishing areas but the place of the father's *zapor* was taken by a stranger (by a *loz*, *lōsī*, or by a chief (“god” in the interpretation of L. A. Varkovitskaya) named Mytyka (see *qoŋ miŋjka*). Among the relatives of *i.* it is his grandmother who is chiefly known (see *imiŋ'a*), with whom he lived, and from whom he departed on his journeys and to whom he came back at the end of each legend. Two legends tell how *i.* killed his own grandmother: according to one he stabbed her to death with a lance (*tāqā*) when he mistakenly took her for a bear (see *aja*), and according to the other he deliberately pushed her into a river and drowned her there. When a text concerns the marriage of *i.*, his wife is either a daughter of a rich Nenets (*qāliŋ nāl'a*), or a daughter of the tsar (*ōmiŋ' qon nāl'a* see *āmdiŋ' qōk nē*; *qōŋat nē*), or a daughter of a *loz* (*lōsīn nāl'a*). *i.* is not a regular man (*qulil' qup*), he is a shaman (*tēŋipi*): he rules over mice who lay his bones bare, and after he has taken advantage of his terrifying skeletal appearance and has received a tsar's daughter as his wife they bring his flesh back to him and it sticks back onto his bones; he also fixes back the arm he has previously cut off the *loz* and performs other shamanic deeds. But more often than shamanic wisdom *i.* demonstrates his quick wit and resourcefulness. For example the hereditary argument about the *zapor* he solves not only by his strength (with chief Mytyka), but also by his guile (with the *loz*). Two texts recorded in the Turukhan make reference to three brothers of *i.* and in one of these texts the brothers are one-legged (*pēlāl' topiŋ' tīmñāsīt*). It is not improbable that the brothers are shamanic helping spirits of *i.* whom he takes to fight for his father's inheritance.

A *loz* (*lōsī*) is a standard opponent of *i.*, whom he confronts with variable success but the final victory always falls to *i.* Even when *i.* married the daughter of the *loz* their feud never calmed down. A merchant (*temqup*) may also act as an opponent of *i.*, whom *i.* cheats by extorting money and goods with the help of his grandmother. Two sources stand quite apart from the rest. These are the legends of the struggle of *i.* and his one-legged brothers with chief Mytyka (*qoŋ miŋjka*) who took the site of the *zapor* inherited by *i.* from his father. *i.* killed Mytyka, after which he made a steel (*lit.* “black iron”) coffin (*sāq kēsij' seŋ' kor*) together with his brothers and in this coffin they rose up to the sky where God (*nom*) met them with thunder and with whom *i.* fought. One of the texts ends optimistically – *i.* lived a long life; the other ends with death of *i.*: God strikes the steel coffin, forecasts the death of the brothers of *i.* and finally kills them along with *i.*

i. may be represented by *aja*, *jompa*, *ī/ij*, *tja* (q.v.).

Among the Northern Selkups most sources about *i.* were recorded in the Turukhan. No sources of that kind have ever been recorded in Purovskaya Tol'ka and it seems that the contemporary local story-tellers there do not know them.

Lit.: Vark. 4; Prokof'ev 1935; *Očerki* 1993; FmKa.

OAK

ičče (the Ket'), *ī'a* (the Chaya), *īž'e* (the Ob': Laskino; the Chuzik: Pudino, Gorelyi Yar), *īd'e* (the Ob': Ivankino) – “Ichche” (often transliterated “Itte” in other publications) (S)

The crafty protagonist (the name < *ī/ij* “son, sonny”) of a story cycle. Besides the aforementioned variants there are others: on the Tym was recorded the form *īž'elərbišak*; on the Parabel' and on the Ob' in the area of Narym *īž'ekaža* (q.v.), or *īž'ekasa* (Laskino), “spider” (or in stories told in Russian, *mizgir'*). *ičče* corresponds to the Northern Selkup Icha (see *ičča*); see also *ī/ij*.

The origin of *ī.* usually remains hidden from the narration. It is said that *ī.* was an orphan and was brought up by his grandmother (see *imja*): “Ide lived together with his grandmother”; “Ide lived with his grandmother. All relatives were taken by *pōneguse* to work for him” (the Ob': Ivankino; see *pōnegusse*).

The very first fight of *ī.* with a man-eater resulted in the release of the parents of *ī.* or even of all his relatives (the Ob': Ivankino; the Ket'; the Chaya).

There are sources in which the family of *ī.* is mentioned: he has a father and mother, brothers and sisters: “There lived an old man and an old woman. They had children: one son was the oldest, the sister was the middle, and Ide, the third one, was the youngest” (the Ob': Ivankino); sometimes the uncle or uncles of *ī.* are mentioned (the Ket'; the Tym). The parents of *ī.* are ordinary lay people, who make mundane efforts to survive: “This Itja lived with his father and mother. Father and mother went for berries and to fish in the day time. When they both went for berries, Itja stayed at home, he alone stayed home” (the Ket': Ust'-Ozyornoe).

In some sources, however, there is a hint that the father of *ī.* was not an ordinary man. He was the Old Man (see *irre*), who gave a “handful of animal fluff” to his child; from this fluff animals, birds and fish appeared (the Ket'). Other legends tell that this “birth-giving” function is characteristic of God himself (see *nom*), who drops fluff and seeds through the Hole in the Sky to the earth to supply people with food (the Ket').

The chase by *ī*. of the Elk (see *peq, päqqi*) that surprisingly moved from the earth to the sky, and also the basic faculty of remaining to live in the sky as stars (see *īćće pāḡḡim nōyat, qīšqāl wetti*) indicates his supernatural origin and brings him close to the notion of God's celestial son (*nūn īj*).

In various episodes of the cycle about *ī*. the hero is of different ages. There are sources that directly specify his infantile age: "Ide sleeps in the birch cradle"; his elder sister nurses him (the Ob': Ivankino). Other sources emphasise the young age and small size of *ī*. – his size is vanishingly small (for example his relatives did not notice him when he "clutched on the back of the sledge" and followed them for the hunting, or when he got into his father's clothes). It is especially mentioned that he always plays and masters his strength ("he plays about all day long, at night he hides in his nook and sleeps"; "he eats – and sleeps") (the Ket': Ust'-Ozyornoe). In other sources *ī*. is a child but already of a conscious and responsible age (in the story about honing his braveness, when his grandmother leaves him alone to spend a night in the forest) (the Tym; the Ob': Laskino; the Chuzik).

A cycle of legends tells about *ī*. as an unmarried juvenile with all the features characteristic of this age, like conceit and provocative hooligan behaviour. For example *ī*. travels by boat and meets the seven sons of the wood-spirit (see *massuj lōzjt sēl'žu īla*) who are peacefully fishing from their boats. Rowing violently *ī*. goes by and makes high waves. The boats of the sons of the wood-spirit turn upside-down and they fall into the river and only with some effort made it ashore. *ī*. comes back home very content (the Ket'). In another legend *ī*. steals fish from a blind old man, a shaman (in reality the man-eater *pūnegusse*). The old man discovers this and threatens to eat *ī*., who boasts and snarls back that he is so clever that he could not possibly be caught and eaten (the Chaya). *ī*. is evidently a teenager and mischief-maker when he gets into a trap (see *pal'žō*), and avoids being swallowed by the man-eater, feeding the man-eater's daughters to him instead, and then escaping in a cedar tree. Pūnegusse cannot grab *ī*. in the tree and the latter suggests "jumping into his mouth", but instead he drops hot ashes into the open mouth and eyes of the man-eater (the Tym).

A cycle of legends tells about the hero growing up. He perfects his courage by travelling around the world encountering various adventures and ordeals. For example, during adventures at sea he helped the bird Pūne (see *pūne*) to bring its claws back; or his search for daughters of the wood-spirits, when *ī*. has to travel to the land of heroes (see *mādur*); or when *ī*. goes into the forest to seize the two most beautiful daughters of the wood-spirit and meets Pūnegusse (see *pūnegusse*) on the way, who has the same purpose in mind. A fight flares up between them, during which the man-eater breaks *ī*'s arm. In the story *ī*. is obviously a mature young man and every stage of his deeds finishes with him finding a wife.

There are fragments in which *ī*. is wise with experience. He again meets the man-eater but he does not fight with him, but rather lives in his forest and tries to reform him and train him not to eat human flesh. Instead he offers the man-eater birds and animals, and it is solely when he yields to appeals from his people that *ī*. agrees to kill the monster. After the "final" death of the man-eater *ī*. is not merely a hero wreathed with glory and the love of his people, but also a wise ruler: "Ichche who has wisdom of seven gods, Ichche who possesses seven countries" (the Ket').

In one legend *ī*. is a "tired" hero who decides to leave his people. "He left the sea far behind to have rest and sleep", and he promises to come back (the Ket') (Donner 1915). The legend about celestial hunting is devoted to the actual passage of *ī*. from the earth to the sky. In the legend *ī*. together with Grandfather (see *il'ča*) ("father of his wife") and the Tym brother-in-law of Ichche (see *qāzīqīn īlai čebir*) chase the Elk and move to the sky, where they stay as stars. On the Ob' the participants of the celestial hunting together with *ī*. are Koljgosse and Kana (see *kān/kāna; kol'gosse*): "They chased the elk and came to the sky. Now they live there for ever. They always run . . ."

Grandmother (see *imja*) is the main teacher of *ī*. Besides her, his other close relatives include his (elder) sister, who plays an important role in the life of the hero (the Ket': Markovy; the Ob': Ivankino). She lives with the man-eater Pūnegusse (see *pūnegusse*), and by his advice she pretends to be sick and sends her brother to a certain death, first to a bear, and then to One-Eyed Giant Spirit (see *oksajji lōzi*), on a quest to acquire the magic *putur* ointment. During these adventures and deeds *ī*. finds a wife for himself and conceives a child, after which he fights the man-eater. Twice the man-eater and the sister of *ī*. beat him and eat him. During the fight the sister of *ī*. always takes the side of the man-eater: "Where the man-eater steps she puts ash, where *ī*. steps she puts ice." With the help of his wife and son *ī*. overcomes Pūnegusse and his sister and impales them on spruces on opposite banks of the river: "Ichche impaled his sister on the eastern spruce, and Pūnegusse on the western. If the wind blows from the west, let Pūnegusse stretch and stretch but not reach, and if the wind blows from the east, let the sister stretch and stretch but not reach" (the Ket').

ī. is an active hero. He travels a great deal and visits different parts of the world. His early childhood and youth are spent at a solitary tributary, on the lower stream of which he first meets a shaman, the man-eater (the Chaya), or on the Karadanbokku (q.v.) lake, where he lives with his grandmother. He travels to the seaside, flies

above the sea on the back of the bird *pūne* and on the surface of the sea on the back or in the ear of the huge Fish with Furry Horn, Fish with Mottled Horn (see *tari āmdi qwel̄j*, *pekkjiri āmdi qwel̄j*).

ī. sees the world. He travels to far-off countries looking for the heroes (see *mādur*) who have kidnapped the daughters of the wood-spirit. But the main part of his life is spent in the forest, where he struggles with rivals, mostly with the giant man-eater Pūnegusse (see *pūnegusse*). They run into each other many times and it is not always *ī*. that triumphs. A well-known legend tells how *ī*. was caught in the man-eater's trap, the sticky "loz's pat", which irritated *ī*., who repeated and distorted his words. The man-eater was going to eat *ī*. but put it off so his prey would grow fat. *ī*. set himself free by a ruse, killing the man-eater's daughters and then the man-eater himself and burning him (the Tym).

On the Ket' river the man-eater and sister of *ī*. eat him twice but every time *ī*'s wife finds his bones either under a dog's bedding or in a burbot's maw (see *nūū*) and brings him back to life with the magic *putur* ointment.

One more battle between the giant and *ī*. takes place in the forest, where they both go "for the girls", daughters of the wood-spirit. Pūnegusse wins: he breaks the arm of *ī*. and having tied him fast he leaves him on the ground (the Ket'). Only with a ruse does *ī*. manage to kill the giant and burn his body. And from the ash of the man-eater there appear gnats (mosquitoes), which after his death continue to torture all living beings, including people (see *nj̄qqa*)

Besides the man-eater Pūnegusse, *ī*. meets a blind old shaman, whose image actually coincides with Pūnegusse. *ī*. steals fish twice out of his net and the enraged old man sends his spirits to bring *ī*. and his grandmother to him. *ī*. fastens himself to the walls of his dugout house and the spirits, having failed to remove him from the wall, bring the whole dugout house to the shaman. The shaman swallows *ī*. and his grandmother, but the cunning *ī*. cuts the shaman's stomach from inside and comes out, releasing his grandmother and all his relatives as well. The man-eater shaman dies of the wound. In another version of the same legend *ī*. stabs the stomach of Pūnegusse from inside and the man-eater belches him out (the Chaya; the Ob': Ivankino; the Ket').

ī. also contends with the sons of the wood-spirit, because these cannot forgive him for offending them at the bank of the river, when *ī*. overturned their boats. The sons of the wood-spirit nearly kill *ī*. when they meet but later decide to grant him his life for a service in return – *ī*. would have to go and bring back the sisters of the sons of the wood-spirit, who had been kidnapped by heroes. The struggle of *ī*. with the heroes (see *mādur*) has disappeared from Selkup folklore though it is known for certain that *ī*. frees the women not with his might but rather with a ruse and brings all three of them to their father, the wood-spirit (the Ket').

After the death of Pūnegusse, *ī*., defending his people, fights against the *Loz* with Seven Teeth (see *sēl'du t̄jwse lō*), a demonic man-eater who wants *ī*. to supply him with human flesh. For three years *ī*. fed him with stones instead of flesh. But then the *Loz* with Seven Teeth appeals to Christus (see *ķristos*), "father of all the Russians", and Christus gave food and people to the *loz* (the Ket'). Then Ichche goes far beyond the sea to have a rest. As he departs he says to Christus: "Today is your day, tomorrow will be mine." When the day of Ichche comes he will wake up from his sleep, he will gather his people around him and he will relieve his land of strangers.

Besides his constant assistant, wise Grandmother, *ī*. is helped by various animals and supernatural beings, for example a bear who has the *putur* ointment, and One-Eyed Giant Spirit (see *oksajji lōzi*); after they have been overcome by *ī*'s spell they each give him aid, the bear a lad, and *oksajji lōzi* a girl as a wife. Both the lad and the wife twice save *ī*'s life. Mice (see *tāwala*) help to find *ī*'s bones after he has been eaten by the man-eater. Another time the burbot (see *nūū*) deftly avoids all the traps of Pūnegusse and saves the bones of *ī*., bringing them to *ī*'s wife. In addition, *ī*'s *lozes* always help him. Once, when he leaves them at home and Pūnegusse comes across and ties him up, the *lozes* come to rescue him, only reproving *ī*. for his absent-mindedness.

No doubt *ī*. was strong and deft, but it is not the physical strength of the hero that the sources stress. Even the seven sons of the wood-spirit are stronger than he is in a face-to-face fight. *ī*. does not even try his strength against heroes, but rather prefers to steal the daughters of the wood-spirit by a ruse. When *ī*. goes in for hand-to-hand fighting with the man-eater, usually Pūnegusse overcomes him (only by summoning his people or appealing to his *lozes* does *ī*. manage to beat the man-eater). Yet *ī*. is brave and courageous. The bird *pūne* drops him thrice into the sea to test his courage and grabs him up only just above the water. *ī*. passes this test.

ī. has a shaman's strengths (for example he makes a dream-chase after the elk, and the elk he catches in the dream becomes a real prey in the morning) and he knows some magic spells such as: "If a tale starts from me, let the bridle itself restrain the giant"; with this spell *ī*. turns out to be stronger than the One-Eyed Giant Spirit (the Ket').

The faculty of *ī*. for music may also be connected with his shamanic abilities. When *ī*. happens to be by the sea, where the huge Fish with Furry Horn, Fish with Mottled Horn lives (see *tari' āmdil' qwel̄j*, *pekkjir̄j āmdil' qwel̄j*), he thinks over how to lure it out of the water. He makes a musical instrument with seven strings and plays

it so wonderfully that all living beings gather around him to listen to the music. The fish also come to listen to it. Without interrupting his play \bar{i} . steps onto the back of the fish and they pass into the sea (the Ket'). Another time \bar{i} . exploits his musical talent to save the Tatars from starvation. For seven days \bar{i} . plays the harp so God may hear him but fails to attract God's attention. But when \bar{i} . appeals to God to grant warmth it is \bar{i} 's song that lifts him to the sky on his snare trap (*cherkan*): "Over his *cherkan* Ide sat and sang: 'Rong, rang, titi nook'. Ide rose up, there he flew to the cloud" (the Ob': Ivankino).

In the sources about \bar{i} . his intellect and craftiness, his wit and resourcefulness are emphasised. For example, in a dangerous moment he does not omit to put a knife and a grindstone in his pocket to cut the stomach of the man-eater; \bar{i} . fastens himself to the walls of his dugout house; having killed the daughters of the man-eater and cooked a soup out of them \bar{i} . does not idle around, but puts some of their flesh onto sticks and sets them around the dwelling of the man-eater, which distracts his attention and provides \bar{i} . with additional time; \bar{i} . puts ash into the man-eater's boots and takes some of the ash with him to the tree – this saves his life because he tosses the ash into the eyes of the man-eater and then burns him.

Guile is one of the main fighting techniques of \bar{i} . He promises the daughters of Pünegusse that he will get into the cauldron but he kills them with a hammer instead. \bar{i} . tells Pünegusse that he will leap off the tree into his mouth but instead he throws sand into his eyes. One and the same act of \bar{i} . may be interpreted as a ruse and as a deliberate perfidy: \bar{i} . as a child asks a giant to take off his iron coat under pretence of the coat stinging his body. When the giant takes off his iron coat and takes \bar{i} . in his arms Pünegusse becomes defenceless and the relatives of \bar{i} . kill him. Another version of the legend relates that \bar{i} . and the man-eater live together and \bar{i} . tries to re-educate him, training him to eat the flesh of animals. Once the man-eater falls sick and he asks \bar{i} . to bring him to the water. \bar{i} . agrees to do so if the latter takes off his chain armour. The giant takes off his chain armour and leaves his arms at home too. \bar{i} . brings the sick giant to the river, where \bar{i} . calls his people and attacks him. Together they kill the man-eater.

Many adventures of \bar{i} . end up with his finding a wife. Judging by various legends \bar{i} . had the following women as his wives: one of the daughters of an old shaman, Pünegusse, who confessed she did not taste man's flesh (the Chaya); a girl who came from the Fish with Furry Horn, Fish with Mottled Horn (see *tariĭl' āmdĭl' qwel*, *pekkĭrij āmdil' qwel*) (the Ket'); all three daughters of the wood-spirit (see *massuj lōsĭt nēla*), whom \bar{i} . freed from the *mādurla* heroes (the Ket'); a girl from a bast-basket (see *nēquwaj nittenĭ*), which was given by *oksajji lōzi* as a gift (the Ket'); a daughter of the Tatar king/prince, who was gifted to \bar{i} . in gratitude for saving the Tatar people from starvation (the Chaya).

Though \bar{i} . has many wives there is almost no information about his children. Only K. Donner recorded that \bar{i} . had a son by one of the daughters of the wood-spirit, Bear Spirit Idol (see *pārgej qweryĭ lōzi*), to whom the Selkup people of the Ket' river traced their origin; and \bar{i} . had a son and a daughter by the daughter of the Tatar king/prince: "he attracted the son with hooks, and he pushed his daughter away from him". Besides that the son of \bar{i} . was the "sonny" gifted to him in a bast-basket by a bear as an assistant.

Lit.: Grigorovskĭi 1879: 30–33; Donner 1915; Pelikh 1972: 320, 344–345; *Skazki narymskikh sel'kupov* 1996: 27–41, 131–137, 154; Gemuev 1984: 140–142, 144–145, 147–149; Korobeĭnikova 2001; *Skazki narodov sibirskogo Severa* 1980: 68–71, 137–138; *Skazki narodov Severa* 1959: 163–170; Kuz'mina 1977: 74–76.

NAT

īčče pānyĭm nōyat – "Great Bear (the constellation)" (lit. "Ichche chases the elk") (S: the Ket')

Three hunters chased the celestial Elk (see *peq, pāqqĭ*): *īčče, ilĭza*, Grandfather (father of the wife of Ichche) and *qāzĭqĭn ĭlai čebĭr*, the Tym brother-in-law of Ichche. While chasing it they did not notice how they entered the sky, and they became three stars in the handle of the Great Bear. Four other stars of the constellation – the Great Bear proper and a few other dim stars in the vicinity are the celestial Elk itself – *peq*.

On the Ob' are found other names of the companions of Ichche: *kān/kāna* and *kol'gosse* (q.v.). "They chased the elk, came to the sky and now they live there for ever. They run all the time: the elk is ahead, Ide follows the elk, Kana stays behind Ide, and next to Kana is Koljgosse."

Lit.: Kuz'mina 1977: 74–76

NAT

īččen nāgur qāsĭj poņĭ (the Ket'), *īden nāgur qāzĭj poq* (Middle Ob') – "Orion (the constellation)" (lit. "the net of Ichche with three (fishing) floats") (S)

The name of the constellation Orion.

Lit.: Kuz'mina 1977: 74–76.

NAT

īčč'en tissela – “arrows of Ichche” (S: the Ket’)

ī.t. are the stars in the constellations of the Great and Little Bear. Ichche shot a few arrows into the celestial elk (see *peq, pāqqi*), and they remained as stars in the sky.

Lit.: Kuz'mina 1977: 74–76.

NAT

īj aj nē – “son and daughter” (S: the Ob’: Ivankino, Inkino, Tegolovo)

ī.a.n. were a legendary brother and sister. They lived close to a lake, in which there was an island. On the island there was a Tree up to the Sky (see *nūl qēyīt pō*). An old raven (see *kule*) sometimes sat in its branches. Once in winter the parents of the children did not come back from fishing – they had been “blown out” by wind. *ī.a.n.* searched for their parents but did not find them; even the footprints of the parents had been covered with snow. They had a grandmother, *šēya paja*: (q.v.). She called the boy Ikka (*īkka*) “Sonny”, and the girl Pechchya (*pičča*) “Pike”. The grandmother did not like the girl: the girl was older than the boy, and she was very beautiful but as cunning and evil as a pike.

The grandmother once told them that they would go to make rivers in the morning. The girl understood that the brother would make the main rivers, whereas she would have to be satisfied with “making springs”. She woke up early in the morning and made everything herself: the main rivers and the springs. When the brother found this out he cried and made tortuous curves in all the rivers. “And he went to the springs and the sister went along the big river.”

The brother died in winter while fishing. The sister did not find a husband because of her self-conceit. She hurt the raven with evil word and the raven stopped flying to the tree on the island. The Tree up to the Sky faded; the lake dried up. The sister eked out her days in hunger, but she did not visit people: “Spiteful she was, wasted her beauty and kindness. That was why people did not feel sympathy for her.”

Lit.: Kudryashova 2000: 235; FmPe.

NAT

īja – “son, boy, lad, unmarried young man” (N)

A popular hero of Selkup folklore. An avenger of his father, who was killed by Nenets men. He can act as a functional substitute of Icha (see *ičā*) (see also *īīj*).

Lit.: Vark.; Vark.Pr; Kazakevich 1998; FmKa.

OAK

ilāptiŋo – “to animate” (N)

The word is used to denote the ceremonial of animating the shaman’s paraphernalia, chiefly the drum. The ceremonial to animate the drum was a part of a shaman’s initiation – *sumpitiŋ' qup*. The relatives of a young shaman made all the paraphernalia and costume for him. After the first item, the beater (*qapšūt/qapšijn*), the shaman received his first drum (*nuŋa*). The new drum “did not have roads”, it was no good for shamanic service – it would break. For the drum to become a living reindeer it had to be animated. Not only the first drum but any new drum that a shaman received later was to be animated. Usually an old and experienced shaman, specially invited, had to perform the ceremonial as a young shaman might “get lost” along the difficult “shaman’s road”, “lose spirits” and “get sick” as a result. Only experienced shamans knew the road to the ancestors’ country, where one needed to go to animate the drum. No payment was taken by a shaman for the ceremonial.

The ceremonial of *i.* was to be performed in spring when birds were appearing, and it lasted for ten days.

On the first day the shaman went to the forest and found the site of the trees from which the manacle ring and the beater of the drum had been made. With the help of his spirits he collected together all parts of the trees and heaped them near the dwelling of *īlīnta kota* (q.v.). On the second day the shaman found the place in the forest where the reindeer whose hide was used for the drum and the beater had been born. From this reindeer he collected everything down to the smallest hair and brought it to the dwelling of *īlīnta kota*. On the third day the collected remnants of the reindeer were to be resuscitated (in the ceremonial these were symbolised by a twig of birch with crotch as if it were horns): the shaman “collected” the reindeer from whose hide the drum had been made, and in his mind he picked up every strand of wool and every horn it had lost during its life. The shaman poured dead and living water over all the collected pieces, and the reindeer “revived”. An image of a reindeer had to be put near the drum during the animation process. After being animated the drum was to be hung in a sacred tree and the drum became a substitute for a living reindeer. The fourth, the fifth, the sixth, the seventh, the eighth and the ninth days were to be devoted to the *argish* (train of reindeer sledges) of the shaman travelling along one of the shaman rivers to the place where blacksmiths lived, close to the dwelling of *īlīnta*

kota. The shaman collected all his *loz*-spirits and with their help he showed to the new drum-deer a “road to the south, to the ancestors”. On the tenth day the shaman reached the sacred tree near the dwelling of *iljnta kota* and received iron-pendant images of spirits made for the drum and for the *parka* by smiths (*čšttijl' qumjt*) living in another world. Usually the smiths argued with the shaman about the number of the pendants and they might yield up few or none of them if they thought the new shaman to be a “weak” one.

The final act of the ceremony was a sacrifice near *nūt čēlntipil' čēlntil' lōsij' pō* “divine/celestial sunny birth-giving spirit tree”. The shaman in his mind brought offerings, tying them to the tree; in reality they made a sacrificial feast, enough to fill all those present and leave some over. Immolatory offerings were also to be prepared by the shaman; his assistant killed reindeer, geese and ducks, and they arranged the feast, while they served the idols (see *perkā*). The shaman himself ate nothing during these days, though he sometimes drank tea. After the feast the shaman took the drum from the sacred tree and gave it to one of those present, who beat it. The shaman danced frantically and then broke the sacred tree into seven parts. Having finished the sacrifice the shaman went home with his *argish*, taking the same route back for the new-born drum-deer to remember it better.

Lit.: Prokof'ev 1930; Prokof'eva 1949.

AK-M, NAT

iljil'/iljijil' – “alive, vital” (N)

The Selkups thought that everything that moves is alive: a stone is “alive – there is fire in it. And the wind is alive, and the sun is alive, and the stars are alive – all of them move. Therefore the main indication of being animated in the eyes of a stranger is movement . . . This is the feature he uses to distinguish between the living and the dead.”

In a number of tales living and dead water (*iljntil' üt* and *qupil' üt*) is mentioned. The former gives and the latter takes strength from the one who drinks it.

The notion of “soul” is expressed with derivatives of the same root *il-* (*iljo* “live” – *ilsat/ilsa/ilsan* “life-soul”, q.v.).

Unlike for the Ob'-Ugric peoples, among whom a distinct classification of different souls of men and women has been determined, the Selkup comprehension of the soul is very indistinct at present. The modern Selkups call a shadow (or a reflection of an object or person in something) *iljil' tika* or *iljijil' tika* “living shadow” (it is not improbable though that *iljil' tika* actually means a lower-level shadow, which is on the earth and not in the Upper World). In the 1920s G. N. Prokof'ev and E. D. Prokof'eva pointed out the vague understanding of the complicated notion of “soul” among the Selkups. The notion incorporated breath, shadow (possessed solely by a living person), and the soul proper. In G. N. Prokof'ev's field-work book there is a word *il'* used instead of *ilsat/ilsa/ilsan*: “once Kopalcha, the shaman, treated a sick person . . . Long he practised with the drum. Then he sank down and (here there follows the words of the Selkup person) ‘as if (she) died, and [he] turned black . . . and so he lay. Then he sat again and caught *il'* soul in his hand. I myself saw something small and white, and it stirred. He took it into his mouth and went away. And he practised again. He became a living person again.”

See also *tika*, *ilsat/ilsa/ilsan*.

Lit. Vark.Pr; FmKu 2002.

AIK

iljnta kota – “Living Old Woman” (N): see *iljnta kota*

ilsat/ilsa/ilsan – “life-soul” (N; the Taz, the Turukhan), *ella* (S: the Chizhapka) < **il-* “to live”

The Selkups thought this to be a major vital substance (“soul”). The Taz and the Turukhan Selkups thought that *iljnta kota* (q.v.) inserted it into the womb of a pregnant woman with a sun ray. The soul resembles a person in appearance and though it is immaterial its owner may be recognised by it. If *i*. leaves a person (for example if stolen by a shaman from another kin) the person sickens and may die. To avoid this a shaman is called in. He performs a séance to travel to the other world to search for the lost soul. In exchange for the soul, *i*., the shaman may offer a sacrifice to the spirits. On his return the shaman inserts the soul, in the form of a caviar egg, back into the person by moving his staff over their head. If someone dies for some other reason than the theft of the *i*., the *i*. wanders around the dwelling for two or three days and then it becomes a spider. It lives like a spider and then finally dies. A soul of a person who has drowned, been lost in the forest or perished from the frost became a wood-spirit (see *mačijl' qup*).

Other ideas about this soul are also found: the *i*. is a “free soul”: upon a person's death it leaves for the Lower World, where it lives in the same way as on earth. Or the *i*. upon death moves into a bear and continues to live on earth. The Tym Selkups believed that evil spirit *lō* (q.v.) takes the *i*. to the Lower World upon death.

The Vasyugan Selkups thought that a dead person could swallow and abscond with the souls of the living. That was why the dead inspired awe and people kept away from them.

Lit.: Prokof'eva 1976: 121–124; Golovnyov 1992; Kim 1997.

AK-M

il'za – “grandfather” (S: the Ket’)

Father of the wife of Ichche (see *iččē*), a participant in the celestial hunting of Elk (see *peq*), together with Ichche.

Lit.: Kuz'mina 1977: 74–76.

NAT

il'ča – “grandfather (any male relative older than the parents: grandfather, great-grandfather, father-in-law, the elder brother of the father, of the mother, or of the husband)”; “bear” (*euphemism*) (N)

In some set phrases *i.* corresponds to the name of God (see *il'ča totta*). It may also be used as a euphemism for tabu words for bear (*qorqi*) and *loz* (*lōsij*). The term is also used as a proper noun.

Lit.: FmKu 1998, 2002.

AIK

il'ča totta – “thunder” (*lit.* “grandfather curses (swears)”) (N)

During a thunderstorm children were usually told: “*il'ča totta. sūmijkōl omtijūlijūt*” – “Grandfather [i.e. the god Nom] curses. Stay still!”

Sometimes instead of the euphemism *il'ča* the word *nom* “God; sky” is used: *numit čari* “thunder”, *lit.* “voice of Num/ sound of the sky”. “Shoots a *loz*, shouts . . . curses” was recorded by G. N. Prokof'ev from an informant, the Selkup explaining what thunder is. A legend recorded by G. N. Prokof'ev says that thunder results from the steps of a steed (*čuntij*) whom Icha rides, coming down from the sky to the earth. In Selkup folklore thunder may also be interpreted as a rattle of iron coffins which the god *qoŋ mijjka* gets in. All the examples illustrate the personification of elemental events (the thunderstorm, thunder) in the form of a celestial god.

Lit.: Vark.Pr; Vark. 1; Prokof'eva 1961: 56; FmKu 2002.

AIK

ima – “woman, wife” (N)

The wife is an indispensable though sometimes a secondary personage of Selkup folklore. The word may stand for any female character, primarily Nätänka and Tomnänka (see *nätänka, tōmnänka*). The folklore sources allow the reconstruction of ethic norms, prescribed to women, of traditional Selkup society, women's ethics being different from men's in many respects. *iljinta kota* (q.v.) is the great female goddess of the Selkup pantheon. In the folklore she often oversees the execution of ethic norms. The main and absolutely indisputable ethic norm vividly presented in the sources is to feed everybody who comes into your house, even a *loz*. A hostess who does not treat a guest well deserves general condemnation. God's son got angry and turned out his inhospitable wife and married another woman, who was hospitable. Another variant was that he hanged his inhospitable wife by her plait from a pole. In a comic tale, *The Cauldron of Fat*, an old woman who did not want to share her food with guests was deprived of the food herself. The wife of God's son and the greedy old woman had a rather lucky escape as a hostess might well lose her life completely: a *loz* ate Tomnänka, who tried to give him dog's faeces instead of food. Everything that there is in the house ought to be put on the table for guests to eat. A hostess should offer the best pieces of food to the guests, then she should serve the food for her husband. She herself had to eat what was left.

The next important ethic norm for a woman is to be diligent and skilful. A woman must have the skill to perform work assigned to her quickly and diligently: to go for firewood and water, to sew clothes for the whole family. In didactic texts a negative woman personage is always characterised as negligent and lazy. She works badly, brings little wood, puts very little snow into the cauldron, and the clothes she sews fall to bits the moment they are put on. A skilful woman not only sews firm clothes, she also minimises wastage from the cuttings.

A woman should be tidy. Only a slattern can, like an elder daughter of an old Russian man, lay the bed (the hide of a reindeer) next to bones scattered around the floor of the hut. The younger daughter of the old man (a positive heroine) takes the bones away.

It is necessary to respect elders and to be polite to them. To be polite means in particular that only nice things should be spoken in the presence of another person. Heroines of one of the stories about Nätänka and

Tomnänka were put to a peculiar test of politeness by the old woman *iljnta kota* (q.v.). The polite heroine who respected elders passed the test whereas the impolite heroine Tomnänka died.

A decent woman is modest. Only deeply corrupted (as becomes clear usually upon further description) folklore heroines engage in flirting with men.

A mother must take care of her children and bring them up in the right way. Awareness of prohibitions comprises a material element of the correct upbringing of children. It is the mother who has to ensure her children do not break the existing prohibitions. One of the main prohibitions requires people to keep quiet after darkness. Nätänka was a good example of how to observe bans. A careless mother who neglects this obligation may pay with her head, and not only her own but those of her children too, as happened to Tomnänka.

A married woman must always obey her husband and follow “his word”. Among the elder relatives of the husband it is the mother-in-law who must be most respected. In one tale God’s son tells his wives to deliver food to his mother who lives under the earth. On the way, the negligent wife ate everything she was carrying for her mother-in-law, whereas the good one brought everything untouched and received as a gift a scraper and fat to be used when processing hides.

Not all the folklore sources considered here allow a simple answer to the question of what relations are considered to be more important for a woman: those by blood or those by marriage. On the one hand tales depict many daughters of the tsar and of supernatural creatures (water-spirits, the sky god, the sun and so forth) who help their husbands against their fathers. Sometimes as a result of this their fathers die, yet these actions of the women are valued positively, which indicates a priority of conjugal relations. On the other hand there are sources with several variants of a story of a woman who married a second time and who helped her son from the first marriage to exterminate her second husband because the latter was the object of her son’s vengeance. Such acts of the loving mother were appraised positively also, which indicates a priority of blood relations. In our opinion the explanation of the contradiction is to be found in the role orientation of the ethic norms. In the folklore sources a woman may act in one or more of five main roles: as a daughter, a wife, a sister, a mother or a grandmother. Among ethic obligations demanded of a woman are some that do not depend on her role (for example to be hospitable), while others are oriented to a certain role. The role of grandmother does not combine with any of the others. So, a woman can be a wife to her husband and a mother to her son simultaneously. Usually the roles do not contradict, and her ethic obligations as a wife do not prevent her from fulfilling her ethic obligations to her son. But if there is a contradiction between the son and the husband (the son wants to kill the husband who is not his father), the woman can no longer follow both roles, and finds herself confronting a choice, and has to decide what role to prefer. The folklore materials we have reviewed give evidence of a strict hierarchy of roles within Selkup society. The prevailing role is that of a mother, then the role of a wife, and finally the roles of a daughter and a sister. Therefore blood relationship with descendants is stronger than the conjugal relationship, but the conjugal relationship is stronger than blood relationship with predecessors or with representatives of the same age. Hierarchy of the roles is often supported in tales by additional motives. If a husband of a woman is “our” man, a Selkup hero, she should heartily act as a wife and should take his side; if he is a malefactor, a “stranger”, then it is better to keep to the blood relationship.

Lit.: Vark. 8, 26, 32, 36, 60, 74; Vark.Pr 1; *Ocherki* 1993; FmKa 2000.

OAK

imiŕa, imiŕimiŕa – “grandmother” (N)

Usually *i* refers to the grandmother of Icha (see *ića*; for the Southern area see also *iććé*) and his equivalents. In the Southern tradition she corresponds to *imja* (q.v.). She has a shamanic virtue: she can turn into various animals, for example, the one-eyed fish *soroga* (Siberian roach) (*ukkir sajil’ peća*); by means of her shamanic ability she can change the weather and foretell fortunes. She brought up Icha and acquainted him with various animals. She helped him to get the better of a *loz* (*lōsij*). Through the efforts of the daughter of a water-spirit (see *karräl’ lōsij näl’a*) she underwent a process of resurrection and rejuvenation, becoming a small girl. In some sources she accepts death from Icha.

Lit.: Vark. 4, 15, 24, 46, 48, 49, 56; Prokof’ev 1935; FmKa.

OAK

imja (the Chuzik) / *immija* (the Ket’) – “grandmother”, identical with *al’duga* (q.v.) (S)

i is one of the main folklore characters of the cycle about Ichche (see *iććé*), the aunt or grandmother who brought him up. In the Northern tradition she corresponds to *imiŕa* (q.v.). A number of fragments of cycle about Ichche start with the statement that Ichche lived with *i*. There is a variant that says that a giant “took the parents of Ide to work for him” (the Ob’: Ivankino).

A whole cycle of tales describes the relationship of Ichche and *i* who brought him up. Along all the rivers where the Southern Selkup live the most famous tale is about “the cross-eyed crucian carp and cross-eyed

ducks” (see *qabilži saj tudo* and *qabilži saj nāp*), when *i.* forbids her grandson to go fishing far from home because of the presence of “cross-eyed” or “one-eyed” crucian carp. Ichche does not follow her advice and boats to an unknown territory. He sees that the crucian carp there are ordinary, with two eyes (not cross-eyed) and he perceives that *i.* had simply fooled him. When he comes back he reprimands her for lying to him. However, from this very trip began the adventures of Ichche, his meeting with the giant man-eater and other characters. This event is the point from which the hero starts his own way that leads him to great deeds and glory.

The Chumyl’kups on the Tym, the Chuzik and the Ob’ (Laskino) know stories of how *i.* trained Ide (see *īččē*) to be brave by leaving him, small and alone, for a night in the forest during the cone-falling period (there is a variant of the story on the Tym in which it was his wife who trained him to be brave).

i. plays one of the main roles in the episode of her grandson saving the Tatar people from starvation by means of his stomach, which rose from his abdomen right to the sky: for it was she who first cut his abdomen and the empty stomach rose to God, whereupon she pulled the stomach back, put all the bowels in place and sewed the abdomen up. Immediately after that appeared an abundance of everything in the forests and rivers (the Chaya). A variant of the same story is a flight of Ide (see *īččē*) on a snare trap (*cherkan*) to God to find out how soon the warmth would come. The flying *cherkan* was made for him by *i.* (the Ob’: Ivankino).

Lit.: Grigorovskii 1879: 30–33; Donner 1915; Pelikh 1972: 320, 344–345; *Skazki narymskikh sel’kupov* 1996: 27–41, 131–137, 154; Gemuev 1984: 140–142, 144–145, 147–149; *Skazki narodov sibirskogo Severa* 1980: 68–71, 137–138.

NAT

īn tol’čil’ wettj – “Milky Way” (lit. “ski track of I/Ij”): see *īl’j, īja, qīšqāl’ wettj*.

īnne pahṭjirj’l’ kündj – “upward-jumping horse”: see *kībaj īden kündj*.

ira – “man, male, husband; old man” (N)

A common designation of a male folklore character. *ira* may be of any age though usually he is married and a head of a family. The word may also stand for various folklore heroes with the corresponding social status. The folklore sources make it possible to reconstruct Selkup male ethics, a system of norms that a man from a traditional Selkup society is to follow. A cornerstone of male ethics is blood feud. The blood feud is a basic theme in many Selkup tales. In Selkup folklore there are many variants of a story of an orphan whose father had been killed and whose mother married the murderer of the father. Discovering his origin and his father’s fate, the boy takes vengeance on the murderer and his relatives. His mother usually helps him in this. Blood feud resulted not only in men being killed but also women. The cruel massacre of a treacherous woman is a very common event: “This woman then they laid low. This woman they pricked with *rozhen* (Russian dialectal “stake, sharpened pole”). Then they fried her on the *rozhen*. They killed that brother’s wife.”

Selkup war ethics allows for victory by means of a ruse. To deceive an adversary is a great deed. Nearly every folklore hero resorts to a ruse and wins. But a ruse carried out by enemies is regarded as treachery. The winners usually slaughter all the enemy men; this is regarded as normal. As for women and children there is no fixed attitude. In the heroic legends women are often killed just like the men (especially as sometimes they take arms themselves), but as the texts may show the justice in this is far from obvious for the narrators. It is not uncommon for women of the opponent side to be left alive and married. Also children of enemies are often killed to prevent them taking vengeance on the murderers of their fathers when they grow up. But it is not always that the children are killed. Sometimes they are brought up in the families of their fathers’ murderers, but as the texts show this does not usually result in a good ending for their adopters.

Rights over hunting grounds are a very important element of hunters’ economies. In the sources a solution in matters of dispute is found by applying to the sky (to God: see *nom*), i.e. a specific divine justice. In a popular folklore story Icha suggests to a *loz* (*lōsij*), with whom he argued about the hunting grounds: “Let us come tomorrow to this place; and here at the edge of the bank we will pray to the sky (to God); let the sky (God) tell us whose the ground is.”

Respect for elders is a cornerstone of traditional Selkup ethics, both male and female. A son who did not follow the advice of his mother and who was rude to her died. The man is the head of the family. He may treat his wife rather severely. To hit a wife for unacceptable behaviour is quite a normal reaction for a husband. Briefness of expression is a specific feature of a real Selkup man. Too much curiosity is not to be shown either.

Lit.: Vark. 32, 33, 60, 67, 83; Vark.Pr; *Očerki* 1993; FmKa.

OAK

iraj tīng – “Old-Man Swan” (S: the Ob’: Ivankino)

i.t. is a chief of Swans with Black Beak and Black Edge of Wings (see *t̄iŋgla seŋi puŋ̄ise aj seŋi tullat ūḡise*). He waged war with the water birds (see *ūt̄it̄ sūrut*) and lost the second battle. Dying, the old swan *i.t.* hissed malicious words: “I go – and the warmth goes. I come – and the warmth comes.” On a bright cold day the snow crunches: “*iraj t̄iŋg, iraj t̄iŋg . . .*”

Lit.: Kudryashova 2000.

NAT

irät̄i – “the moon; month” (N)

In archaic Selkup myths the sun (usually *č̄ēl̄it̄j̄* – from *č̄ēl̄j̄* “day, light, the sun”, q.v.) is personified as a woman, the moon as a man. It is not a mere coincidence that in the Selkup language the words *moon* and *month* are close to each other: *ira* (usually) “man, male”, *irat̄i* (usually) “husband”, and *irät̄i* “moon; month”.

In the ethnographic literature there is a Selkup lunar legend, which tells how the Sun decided to take the Moon as her husband to the sky, but the old woman of the Lower World started to pull the Moon down to her world. As a result the Moon was torn apart and the Sun got the half without the soul. The Sun tried many times to resuscitate the Moon, inserting hearts of light birds in him, but all was in vain – after a temporary resuscitation the Moon died again. So the Sun abandoned the Moon in the sky.

As distinct from the above legend, a tale recorded by L. A. Varkovitskaya told a close but different story about the moon and the sun appearing in the sky. A man fleeing from a *loz* jumped up in the sky and came to the hut of the daughter of the Sun and, having married her, stayed to live there. Some time later he came back to the earth and the *loz*, whom he tried to escape, rushed at him again. On the road that led to the hut of the daughter of the Sun the *loz* caught him but the wife of the hero (the daughter of the Sun) was in time to catch him by his other side. “Then they both pulled and tore the man in halves. The *loz* ate the half with the heart, the other half dropped to the woman. Up (she) took him, into her hut (she) brought him. (She) put the half of the man into a cradle (see *pitīj̄*). Then she hung it and rocked (*kuk̄īqo*) it. Rocked it. At night it became a man. The day came – the man became a half. Rocked it. The woman said: ‘Be a night-time sun; I will be a day-time sun!’”

In another version (a tale about a raven who raised the back of a fat reindeer), an elder brother of a *loz* rose to the sky, riding a white stallion, and married there. Missing his parents he came down to the town, there his brother chased him and caught him, and the wife who went to meet him also caught her husband, who was torn in half. The wife got the half with neither heart nor liver. The wife tried to give him the heart and the liver of an animal and her husband became a man, but during waning the Moon became half of a man again. Having got angry the wife abandoned him in the sky for him to become the Moon: “Moon, you will wax and wane.” The *loz* dropped from the sky and said: “From now on when a man is born and when God takes the man with the soul up to the sky I will take half of the people down with me.”

Lit.: Vark. 8; Vark.Pr 1.

AIK

irät̄i č̄ēl̄it̄j̄ qont̄īrkuñč̄it̄j̄l̄ näl'a – “daughter seeing neither the moon nor the sun” (N)

The daughter of the underground *loz*, whose “chin scratches the floor” (*pept̄äl't̄j̄ t̄ettom̄it̄ kirj̄im̄pa*). The *loz*-father gives her as wife to a fabulous Selkup hero I/Ij (see *ī/īj̄*), after the latter has reinstated her father’s arm that the hero himself has previously cut off.

Lit.: Vark. 47; FmKa 1999.

OAK

iriska/jariska – “Iriska/Jariska” (S: the Ket’)

i./j. was a poor man; he worked for the wealthy, mowing their grass. Three times during hay-making the rain poured down, along with thunder and lightning, and spoiled his work. The master cursed him, and the master’s labourers beat him. Then he found a dry stump on the edge of a swamp and cut wood chips off it and kindled a fire with the chips. The stump caught fire; the smoke went up to the sky; soot rose: just as God expresses his indignation with people through the lightning, *i./j.* demonstrated his indignation with the act of God in spoiling his hay by means of fire and smoke.

Incensed, *nom* (q.v.) sent his messengers *nuw̄in q̄ūla* (q.v.) to find out what had happened. The messengers of God raised *i./j.* to the sky. God, departing for three years, left *i./j.* as his deputy to drop seeds of edible berries through the Hole in the Sky and to send disaster and plagues. *i./j.* sent all kind of plagues solely to the rich and saved the poor. For three years there was abundance of berries in the forest. God was dissatisfied with this system which had been established and brought *i./j.* back to the earth.

i./j. is also being called Ivan.

Lit.: Gemuev 1984: 143–144; Voevodina 1980.

NAT

irre – “Old Man” (S: the Ket’)

i. is the father of Ichche (see *īččē*). The head of the family; master of everything alive in the world; equivalent to the divine god *nom* (q.v.). He has a ball of thread that shows the way home (see *sēgilaga*) and a handful of magic animal fluff (from squirrels, chipmunks, birds of every kind). Animals, birds and fish are born out of this fluff which he gave to his small son Ichche, after instructing him not to throw it in big clumps but rather in pinches.

Lit.: Gemuev 1984: 144.

NAT

itoška – “Itoshka” (S: the Tym)

i. is one of three characters in the legend about the origin of the Chumyl’kups. He came to a high promontory where he met Garunja and Tumunja (see *garuńja*; *tumuńja*). *i.* had a stick which “played various voices”. The three of them had to fight together with the old man with long beard who came from an underground pit (see *čūt ilyit ara*). It was *i.* who discerned the craftiness of the Old Earth Man, who cast a spell on the food cauldron with his “evil eye”, and *i.* poured the cauldron over the Old Earth Man. Then he seized the fleeing Old Earth Man by his beard and tore it off as the latter disappeared into a deep bottomless pit in the mountain. The Old Earth Man lost his strength along with his beard. Having made a rope of the beard, the brothers lifted the daughter of Old Earth Man (see *čūt ilyit ara-t nē*) to the surface and all three of them lived with her. The Chumyl’kups originated from them.

Lit.: Pelikh 1972: 329–330; Golovnyov 1995: 495–498.

NAT

īžē – “spider (Russian dialect *mizgir*’)” (the Chizhapka), “Idzhe” (the Ob’: Laskino; the Chuzik: Pudino, Gorelyĭ Yar), *īžekasa* – “Spider” (the Tym; the Ob’: Laskino) (S)

The Southern Selkups think the spider to be one of the representations of Ichche (see *īččē*).

Supernatural spiders live in a special place at the Chizhapka: “There is a big, high and steep bank at the Chizhapka. There the spiders live.” The spiders’ town is there: they build their dwellings there, raise children and catch fish. They do not like the *loz* Pönege (see *pönege*); they cast nets after the *loz* and if it gets into the nets the Great Spider calls for his wife and children to suck the blood out of it. Then they make fire and throw the *loz* into it. Small spiders play games, catching gnats and flies with their small nets and strangle them. Pönege, the *loz*, does harm to people and *īžekasa* defends people. People come to the steep bank and leave coins under the trees, and tie kerchiefs to the trees (making sacrifice).

See also *īččē*.

Lit.: FmMa.

AK-M

i, ī

īllāl pōl kor – “lower coffin” (*lit.* “lower wooden storehouse”) (N: the Upper Tol’ka)

i.p. is the coffin that is put into the grave; it is viewed as the internal (subterranean) dwelling of the dead – cf. *īnnāl pōl kor*.

Lit.: FmKa 2000, 2001.

OAK

īnnāl pōl kor – “upper coffin” (*lit.* “upper wooden storehouse”) (N: the Upper Tol’ka)

A wooden construction on the top of the grave, the external (visible to the living) dwelling of the dead – cf. *īllāl pōl kor*. In the front side of the *i.p.k.* a hole used to be made to hold intercourse with the dead. Gifts for the dead person (tobacco mainly) used to be left near the hole when people came to the graveyard.

Lit.: FmKa 2000, 2001.

OAK

ī, ī̄

īlīnta kota, ilīnta kota – “Living Old Woman” (N)

One of the characters in the pantheon of the Northern Selkups: old woman, ancestress, patroness of all living beings, a ruler of the Middle World. G. N. Prokof'ev translated her name as “the old woman, sister-in-law”; E. D. Prokof'eva as “the living old woman” or “the lower old woman”. The main information about *ī.k.* was collected by G. N. Prokof'ev and E. D. Prokof'eva in the 1920s and was published by them. The name of *ī.k.* is not mentioned in the folklore sources of the Northern Selkups that are available today, but there are some stories describing some of her functions. In these stories she is mentioned as the old woman (*imakota*) from the heavenly home, who plucks ducks and throws their feathers on the ground that immediately turn into ducks meant for the Selkup hunters; also as the mother of the son of God (*nūn ījan emī*) helping her assiduous daughter-in-law; and also possibly as *īlīnta qolta' imakota* (q.v.). The variability of the pronunciation of the name of *ī.k.* (although it does not go beyond the observable variation of the pronunciation of the words in the northern subdialects, with initial *ī* or *i*) is apparently the main reason why E. D. Prokof'eva in her article “The Old Selkup Perceptions of the World” (1976) tried to divide her image into two independent characters, which ultimately appears unpersuasive and resulted in her subsequently refuting the notion in her later publication (1981).

ī.k. rules a person's life and death and deals with children's birth (according to some data she stores the souls of the unborn in her seven-room (i.e. huge) iron house or in the cavern of the seven-rooted tree and sends them as is necessary to the earth on the ends of the rays of the morning sun), she keeps records in the Book of Life, provides birch for the first cradle of a newborn baby and cedar for the coffin of a dying man, she observes the upbringing of girls until they get married, and she assigns and presents shamanic items to the shaman.

There is controversial information concerning the dwelling of *ī.k.* In shamanic tradition her residence is located in the seven-pit swamp near the sources of two shamanic rivers *līmpil' kī* (the eagle river) and *qāsīrāl' kī* (the nutcracker river). She lives in an iron house with seven rooms, fenced with a steel net. Her house is guarded by creatures who are half-men, half-bears. “Divine birds” (ducks), and blacksmiths making iron pendants for the shamanic costume live near her house, and the “divine larch”, the staircase to the sky, grows here.

A legend about the son of God says that her residence is located underground; a “hole” in the forest is the entrance to it, and a “filthy road” leads to the hole. The wife of the son of God had to go on this road in order to bring food (a sacrifice) to her mother-in-law. The mother-in-law awards the hard-working and hospitable woman with a bucket and scraper, gall for tanning skins and sinew threads – a distinctive initiation of a young mistress.

According to G. I. Pelikh, *ī.k.* had earlier been the wife of *nom*, but she started to live deep underground after quarrelling with him. At that time she gave birth to the layers of the upper level of the earth, i.e. the inhabited lands of the Middle World (see *čwēčī*). *ī.k.* has two daughters with fiery faces – these are two suns: the heavenly and the underground (see *čēlī*). The “navel of the world” is in the middle of the house of *ī.k.*, and the tree connecting all the worlds grows out of the navel.

In the Southern Selkup folklore the name of *ī.k.* is not mentioned, nor are the stories in which she appears found. But her image and functions as the mother-creator of the earth and life partly coincide with the image of the Southern Selkup Old Earth Woman (see *šēya paja*), who is a chthonic land goddess.

Lit.: Vark. 9; Prokof'eva 1961: 57; 1976: 111, 113; 1981: 47, 67; Kim 1997: 104; Pelikh 1998: 29.

AK-M, OAK

īlīnta qolta' imakota – “Lower (Underground) Great River Old Woman” (N)

This term apparently refers to the hostess of the large river in the Lower World. The scene of the story where the heroine acts is in the Middle World; the old woman gives a good life to the girl who has fulfilled all her orders and has displayed modesty and kindness to her, and punishes the wicked one who has not fulfilled her instructions.

Lit.: Vark. 1.

AIK

īlki'l' tetti'l' ira – “Lower-Land Old Man” (N)

The name of a legendary Selkup shaman, who at the request of an old Russian man (*rūš ira*) performed a séance and learned that the son of God (*nūn ij*) would call first the elder and then the younger daughter of the Russian to him. He gave ashes (*šimj*) to the old man's daughters and ordered them to strew them on their way, apparently as an apotropaic protection.

Lit.: Vark.Pr 1.

OAK

iltj – “heel” (N)

One day Icha (see *ića*, *iće* (for the Southern area), *ij*), having defeated a *loz*, cut off the *loz*'s nose (*intäl*) and heel, and he made a sacrificial cauldron (*qossij' či*: see *či*) out of the heel.

Lit.: Vark. 5.

AIK

intäl – “nose” (N)

The hero of Selkup folklore I/Ij (see *ij*; see also *ića*) overcame a *loz*, cut off his nose and made him a noseless companion (*intäl' kiti' keća*, lit. “noseless nephew”) and he made a sacrificial cauldron (*qossij' či*: see *či*) out of his heel (see *iltj*). Being a *loz* by origin, the noseless companion did not tell Ij of the arrival of another *loz*, who overturned the cauldron along with its food, but Ij managed to notice it. Sometimes, however, *lozes* are able to do good deeds. Such is the case with the grandfather with the hut (*mōssimj' ilća*), who was all covered in fur and was as long as the whole hut and whose nose reached the roof. The grandfather saved the hero from the monster *ōqile* (q.v.).

Lit.: Vark. 5; *Ocherki* 1993.

AIK

intäl' kiti' keća – “noseless companion” (lit. “noseless nephew”) (N)

The nickname of the *loz* who was overcome by the fabulous Selkup hero I/Ij (see *ij*). Having overcome the *loz*, I/Ij cut off its nose, removed its stomach and replaced it with the stomach of a bird in order to moderate the *loz*'s appetite and make it obedient.

See also *qōkitij' keća*.

Lit.: Vark. 47; FmKa 1999.

OAK

intj – “bow” (weapon) (N)

The bow with drawn string (*čintj*) is the only unit of measurement of quantity and duration. The time of some event is often described in the Selkup folklore by means of the expression *kuttar čelijtj intjt pvrj sīqilpa* “when the sun has risen to the height of the bow”; for example, they lay the body of the killed warrior on the white reindeer skin, at the sunny side of the hut and in the morning “when the sun has risen to the height of the tips of the bow, its first rays reach the slain and revive him”.

The quantity of bows that remained on the battle field allowed a comparison and measurement of the damage wrought by the warring sides. Thus, after the battle of the Selkups with the Nenets the Selkups collected the bows of the slain Nenets (it is not clear from the context whether it was the bows with strings (*intj*) or bow-strings (*intjt čintj*) only, removed from the bow) and piled them up in the Russian dog sledges and the bows of the killed Selkups into two Selkup sledges.

Some myths explaining natural phenomena are also connected with the bow. According to the legend, recorded in the 1920s, the bow of I/Ij (*ij*), the son of God (*nom*), often lies on one of the clouds covering the sky; the shadow from the bow (*intjt tika*) is the rainbow.

The bow as well as ski poles may turn into larches (see *tūmj*): someone who was pursued by a *loz* thrust the ski poles and the bow into the ground and seven larches grew at this point.

People drop the bow as well as the arrow into water as a sacrifice to the water (the spirit of the water) when a boy is born.

Lit.: *Ocherki* 1993; Prokof'eva 1976: 107–108; Vark. 3, 7; FmKu 2002.

AIK

izjrqul – “Yzyrqul” (the Chaya man) (S: the Chaya)

The Chaya Man tells the Chulym Man (see *čūliqum*) about his struggle with the forest hero, the bear: the bear attacked the disarmed Yzyrqul first “and I said: ‘You are mad, why are you attacking me, we have lived like brothers’ – the bear didn’t let him go and ‘having grabbed the bear on both cheeks I threw him on the ground’”. The struggle was fierce and Yzyrqul won. Then there was a pledge between the bear and the man: “You, bear, don’t disturb me and I won’t disturb you. If I disturb you, eat me and if you disturb me I’ll kill you.”

In return Yzyrqul listened to the story about the struggle of the Chulym Man with the mammoth-pike (see *kozari pičča*)

Lit.: Grigorovskiĭ 1879: 33–36.

NAT

j

jereči, jeretnik – “sorcerer, heretic” (N)

This term denotes a certain kind of evil spirit (probably the word and the character have been borrowed from Russians). L. A. Varkovitskaya recorded a few tales about sorcerers which were told by different informers. “His teeth are long, he cannot be killed, he said that he can be killed neither with a knife nor with a gun.” Sorcerers kill people with their tooth (fang) (*tīmi*), which is to be removed from the body of someone so killed in order to resuscitate him. It is not quite clear where sorcerers appear from. One of the legends relates that “An old man there was. He used to say ‘If I die I’ll become a sorcerer, nothing would kill me, only with an aspen stake (*pīl’ tīpi*) can I be killed.’” Exactly that happened: nobody took his words seriously, and when he died they “stretched him right out and laid him down. Then he became a sorcerer and sat up. The people became frightened . . . Then the people took (him) aside and, having beaten him with an aspen stake, killed him.”

Sorcerers live in an iron house, as is described in a legend recorded by L. A. Varkovitskaya from Ganya Mantakov in 1941. If their neck or throat is cut and somebody salves the wound with the milk of a forest doe-hare (*ńoma nįma/nipsį*) the sorcerer resuscitates. Still in the 1940s the Selkup people believed that the place where a sorcerer was killed should not be visited: “If you come to this place you will be giddy (brainless).”

Lit.: Vark. 2, 5.

AIK

jompa – “Jompa” (N)

The name of a shaman, a hero of a magic tale or an epic legend recorded by G. N. Prokof’ev. The name has been borrowed from Nenets folklore, in which it denotes a popular trickster hero. In the Selkup sources several plots were combined, and in some episodes Jompa stands for Icha (see *iča*; for the Southern area see also *ičče*).

Jompa lives with his grandmother and is fish with a *zapor*, when he notices that there is nothing to fish for; instead of fish dead men’s bones drift in the river. Then he goes to a graveyard (*lattari’l mekti*) by boat to find out what has happened. Jompa acts with daring and demonstrates supernatural capabilities: having broken the wooden monuments (*pōl’ kor*) with his hammer and having escaped from the furious dead (*lattar*) who leap out of their graves and rush after him, Jompa rows by a settlement of the living and drowns all its inhabitants, who shoot arrows at him despite his warning. Jompa manages to flood the site with the help of a perch (*qāsa*) and a ruff (*nįr’sā*) whom he has ordered to dam the river. Some time later Jompa goes ashore and meets a *loz* (*lōsį*) with whom he contends, applying his ability to use the supernatural features of different animals. He puts a lizard (see *tūši*) and a frog (*tāmtā*) into a new *vetka* (dugout boat) and stretches the boat instantly (which usually takes some days to do). Jompa sets himself free from a trap made by a *loz* by means of a beaver’s jaw (*putjīt tīmįllaka*), which he has had the foresight to take with him after the meal. Jompa flies over the sea by means of the skin of a buzzard nestling, *muntolįn įjat qopį*. Jompa also uses magical items: with a hone (*paņįt āņtoqil’ pü*) he creates in the sea a steely stone (*sāq kēsįl’ pü*) as high as the sky, and he uses the stone to take a rest on during his flight across the sea. Having snared a *loz* Jompa hangs him up in a tree. Then Jompa drowns two gullible people he encounters on his way and comes to their dwelling, where he burns an old woman shaman to prevent her spotting the real killer of her kindred. In the end he kills all the inhabitants, after which he goes to his *zapor* to find that it is still without fish but full of dead people’s bones. Jompa takes out the bones and goes by boat further on to find a group of people on the bank. The people tell him that their shamans have found the reason for there being no fish in the river and for the resulting starvation – the fish were blocked by a water-spirit (see *karrāl’ lōsį*) in his hut because the son of the water-spirit has been sick. One by one the people tried to destroy the hut of the water-spirit to free the fish but all the bold ones were killed. Jompa shoots into the sky and his arrow comes back; he then manages to get into the hut of the water-spirit by breaking the roof with an arrow (*tomar*) with a blunt cone-like head (see *koma*). In the underwater world Jompa demonstrates his shamanic capabilities at their full strength: he performs and cures the sick son of the water-spirit. The water-spirit releases the fish and gives his daughter as a wife to Jompa but refuses to let Jompa return to his people. Following his wife’s advice Jompa leaps out through the chimney hole and escapes out of the water-spirit’s hut. The water-spirit chases after him. Jompa’s wife flees with him in a steel sledge (see *sāq kēsįl’ qaqli*) harnessed with a wonderful beast (deer) with horns as high as the sky. Together with his wife Jompa comes back from the shamanic journey through seven ravines, near each of which he leaves his spirit helpers (“clawed bitches” – the number of claws varies from one to seven; and “*loz* male reindeer, reindeer bucks” – the number of horns varies

also from one to seven). The last, the seven-horned *chor* (reindeer-buck) (see *sel'čij ōmtij' (lōsij' qorij)*), drowns the water-spirit “at the end of the lower water” (*takkij' ütijn mōrij*), i.e. in the Arctic Ocean, as interpreted by G. N. Prokof'ev. Together with his wife Jompa returns to the human world in the river fork, where in the sand spit there appears a steely (*lit.* “black iron”) stone promontory (see *sāq kēsiij' pūl' soq*). Having arrived home Jompa finds that his grandmother has died long before. His wife (daughter of the water-spirit) resuscitates her dear husband's grandmother by putting the bones of the old woman on her toe and kicking – the bones turn into a new-born female child: the grandmother is not only regenerated but returns considerably younger. The daughter of the water-spirit erects a sanctuary on the promontory, *lit.* “on the earth's back, the sacrificial spirits' dwelling” (*tētijn moqalij' qossij pōrij' lōsij' mōt*): she chews and spits out a gold ring (*solotal' munkēsiij*), after which a gold hut (*solotal' mōt*) appears. In the fire-place of the hut she inserts seven posts and explains in what direction a shaman should turn against the sanctuary and the seven posts during a séance, depending which world the shaman addresses. Also she plants seven sacrificial trees (*sel'čij qossij' pō*) outside the hut and establishes the rules for bringing offerings for her to the trees. So, at the end of the narrative the daughter of the water-spirit appears as cult-founder and as the object of worship within the cult, whereas Jompa is her priest.

Lit.: Prokof'ev 1935.

OAK

jōwalljawol – “devil” (N)

The word has been borrowed from the Russian language and is used as a synonym for the more usual Selkup word *lōsij. j.* is evil to people, he tries to ruin them. *j.* is capable of re-embodiment; for example he re-embodied himself into a small bird (see *sūrj'la*). A strong wind (see *merki*) precedes *j.* In a tale of *ōqile* (q.v.) it is described how the devil flew in by a sledge (he disappeared the same way: “went off without any road – flew up”). A woman was sewing a white *sokuŭ* (reindeer-hide coat) and a white sledge spread harnessed with three white reindeer bucks: “(He) flings his head from side to side. Here he flung it – pop! And there he flung it – pop! His jaw rattles. He is either a *loz* or a devil.”

Lit.: Ocherki 1993.

AIK

k

kaga: see *qāqa* (N)

kala – “dipper” (N)

Sometimes the Great Bear is called *k*. The words *kala pinqīlik qenta* (*lit.* “the dipper upturned came”) mean “dawn”. See also *qīšqāl’ pōrā, päqqi*.

Lit.: FmKu 1999, 2002.

AIK

kalguh – “Kalguh” (S: the Ket’)

The name of a hero or a hero’s servant. He lived on an island (promontory) of the Chachymga river (the Kagyzet, Selkup – the Chachcham ky), the left tributary of the Ket’. The place of his dwelling is called “Hero’s Hill”.

Under the orders of his master he shot arrows into the thunder, as it disturbed the master and did not let him sleep. His arrow hit “the very thunder”, and struck a stone splinter from it. The splinter fell to the ground, and a flowing spring arose there, which flows both into the Ket’ and the Yenisei. God (the thunder) punished the shooter, turning him into a stone and driving him into the ground. It is thought that he still remains there, half in the ground and with his bow drawn, on the hillside on an island near the Ibeskiny Yurts. The legend has an eschatologic ending: when the hero completely comes out of the ground it will be doomsday. The Kalguh’s master, who sent him to shoot into the thunder, “stood stockstill” at the Hero’s Bank near Maksimkin Yar village. The inside of the hill is his dwelling, and pines grow on top of it, forming the present-day Maksimoyarskiĭ Hero’s Forest.

Lit.: Pelikh 1972: 319–320; Dul’zon 1956: 186–187.

NAT

kān/kāna (S: the Ob’: Ivankino, the Chuzik)

The name of one of the stars in the constellation of the Great Bear. It is called after the name of one of the participants in the celestial hunting of the elk, together with Ide (see *īččē*): “Three of them chased after the elk, came to the sky and now live there. Here they are running: the elk is ahead, Ide follows the elk, *k*. follows Ide, Koljgosse follows *k*.” (see *kol’gosse, peq*).

Lit.: Kuz’mina 1977: 74–76.

NAT

kanak – “dog” (N)

In a tale of the Northern Selkup it is related how “God’s Dog” (*numit kanak*; recorded by L. A. Varkovitskaya from G. Mantakov on August 26, 1941, on the Baikha) once lived in the sky. Once God sent her to the earth to tell people that when someone dies people should put the deceased on the storehouse (on boards, or shelves). The dog told people to put the deceased into the ground, and when she came back to God she lied to him, saying that she ordered people to put the deceased on the storehouse. God became furious when he found out that she had lied to him and “threw the dog down. He said: ‘You – eat bare bones gnawed by people!’” As a result (comment from L. A. Varkovitskaya) “people think that the dog is the devil, this is why one cannot lie to her”. Supposedly it is due to her “devil” nature that various evil spirits are capable of turning into a dog, which is confirmed by a number of sources.

To this day there is a myth about the dog who was created by God at the same time as man and who ate the same food and lived together with people in the house. Once the man got sick and he asked the dog, who had wings, to go to God to ask what would help. The dog received advice from God but mixed it up and told the sick man that he should put rotten wood (instead of stone, as God had told her) under his feet and a stone under his head and that he should try to stand up. The man tried and set his feet against the rotten wood, which fell to pieces so that the man fell down and hit his head against the stone and died. Since that time people have died (“before they lived for ever”). God became angry with the dog and deprived her of wings, covering her with hair and telling her that she would live outdoors, and would pick up food crumbs, that she would look into the mouth

of a man and would wait until he threw something to her to eat. One of the variants of the tale relates that the dog acted under inspiration from a *loz* and against the orders of God. God became angry with her and told her that as she obeyed the *loz* she would look like the *loz*. The dog grew hair and started to eat remnants of food. The remnants that the dog ate became an attributive feature of the animal, who thus turned into a foul being. In one tale, a forest *loz* woman (*mačijl' lösjl' ima*), having turned at night into a dog, ran around the huts “picking up everything that dropped down between fingers of people”.

The filthy nature of the dog is often connected to scatological topics in Selkup folklore. The dog's excrement (see *tüt*) – a most filthy substance – was given by a witch as food to a husband for him to break with his wife; the witch Tomnäńka (see *tömnänka*) offered a *loz* dog's excrement to eat, but the *loz* rejected it.

This image of the dog naturally gives rise to the Selkup language's use of the dog word in vituperations, for example: *kanat mentj* “the dog's brat” (*lit.* “the dog's muzzle”).

On the other hand in the folk stories a dog acts as a friend to man: dogs tore a *loz* into two parts and saved their master from a sorcerer (see *jereči*). These are the motley bitch dog and the black male dog – transformed from an old wizard who burned himself. They came out of his blackened bones and flesh and jumped out of the bonfire. Dogs, who had from one to seven claws each (*ukkir qatijl' soqqa* “she-dog, bitch with one claw” and so on), are often assistant spirits to a shaman during his journeys.

Lit.: Prokof'ev 1935; Vark. 1, 2, 3, 5; FmKu 2002.

AIK

kana-k – “dog” (S)

The dog previously had no hair. It had human nails and ate human food, and it warned people of the approach of the *lozes* (see *lösj*) with their bark. A *loz* incited the dog not to bark whenever he came to a man, and promised to give her his warm hide. The dog agreed and since that time the dog has had the hide and does not warn people when a *loz* comes. God, finding this out, punished the dog, ordering her from that time on to feed solely on “what a man tosses away”.

Lit.: Pelikh 1972: 341.

NAT

kanan oljil' qup – “dog-headed people” (S: the Chizhapka)

There are some tales about *k.o.q.* who came to the upper reaches of the Vasyugan river from the north. There were very few of them and they lived for some time in the region, then they disappeared.

Lit.: FmMa.

AK-M

kanjyl' paja – *lit.* “tsar's woman” (S: the Chizhapka).

An allegorical denotation of a female shaman, usually *qētil' paja* (see *qētil' qup*). *k.p.* cured people and practised shamanism, for which she used a musical instrument, called *pynkyr* (see *pijkir*).

Lit.: FmMa.

AK-M

karadanbokku (S)

Karadanbokku is the name of the lake on whose banks Ichche (see *iččē*) grew up.

Lit.: Pelikh 1972: 344.

NAT

karamo (N, S), *čul' karamo* – “dugout” (S: the Chizhapka).

A common dwelling in folklore sources: a skeleton structure made of wooden logs and sunk into the ground, with a roof made of sods of earth. It used to be constructed on river banks. A *k.* had a door, facing the river, a window with fish skin, and a stove (*čuval*).

AK-M

karräl' lösj – “water-spirit” (*lit.* “lower (under river bank) *loz*”) (N)

k.l. is mentioned only in one text recorded by G. N. Prokof'ev. He lives at the bottom of a river and manages the fish resources. When fish stocks dwindled, an epic hero Jompa (q.v.), a shaman, went to *k.l.* The shaman got

into the hut of the water-spirit through a hole made by his own arrow. The son of the water-spirit was sick, which was why the spirit had locked all the fish away and stopped people catching them. Jompa played by day on his drum (*sumpiqo*) and by night (*qamijirqo*), and he cured the son of the water-spirit. In gratitude *k.l.* gave his daughter (see *karräl' lōsīt näl'a*) as a wife to Jompa but did not want to let such a strong shaman depart from his underwater world. Together with his wife and with her help Jompa escaped from *k.l.*, who chased them but was killed by the most powerful helping spirit of Jompa, the seven-horned *loz khor* (reindeer buck) (see *sel'čj' ̄m̄tj' (lōsij' qorj)*: the buck butted *k.l.* and dragged him into the north to the mouth of the river and drowned him there. There is no record of *k.l.* in the later folklore material.

Lit.: Prokof'ev 1935.

OAK

karräl' lōsīt näl'a – “daughter of the water-spirit” (N)

A wife of the shaman Jompa (q.v.). She established her own sanctuary on the promontory, lit. “on the earth’s back, the sacrificial spirits’ dwelling” (*tettjn moqalij' qossj p̄rj' lōsij' m̄t*).

Lit.: Prokof'ev 1935.

OAK

kāža – “magpie” (N: the Parabel’)

In the folk tales the magpie is often accompanied by a crow (*kwēre*) – the youngest grandson of the Black Tsar (see *hāy āmdəl'qop, hāy āmdəl' qot nāgur nūčka*) gave them the hacked-up bodies of multiheaded serpents to eat, saying “Eat this, magpies and crows, and remember me!”

The names of the birds are used to denote a far-off distance: a hero came from such a place, where “neither magpies, nor crows, nor any other bird can fly in”.

Lit.: Dul'zon 1966b: 97–158.

NAT

kānjrsa – “Kängyrsa”, *kānjrsil'a* – “Kängyrsylja” (lit. “capricious child” < *kānjriŋpiqo* “to be capricious”) (N)

A nickname of a strong shaman from the Yenisei river, who revealed his abilities already in childhood, and became a hero of an epic legend recorded by G. N. Prokof'ev. *k.* is the youngest of three brothers. Once he offered to try to see a prophetic dream (*qūtāptiqo*) about the brothers’ future: “We’ll dream if we will live rich or poor.” The elder brothers told about their fortune to come: one would have much flour, the other many gold coins. *k.* himself dreamed and saw his future greatness and the nondescriptness of his brothers, which he told them. The elder brothers became furious and nearly killed him but finally just left him under a tree to the mercy of fate and moved away. Sitting under the tree *k.* heard human voices and followed them, and he appeared before the tsar, who promised to give his daughter as a wife to a man who would bring a seven-roofed boat (*sel'čj' p̄rj' alako*). *k.* went to perform the task, given by the tsar, and brought to the tsar’s bank a seven-roofed boat, which he had made by chewing a ring (*munkēsj*), and despite his youth he married the daughter of the tsar. After that, having heard through an ice-hole that Lower World heroes (*pūnakesat*) were speaking about his marriage in the seventh narrow place (*sel'čj'mtāl' t̄čj*) down the river (*takkj*), he decided to go to the Lower World and set off on the journey. This was a typical shamanic journey with seven narrows in the river (*t̄čj*) around which there were *lozes* (*lōsij*) fishing. The *lozes* called *k.* “Blocked Pipes Son (see *sārqiŋpij' sol'it ija*), who came from the laughing Yenisei, from the milky Yenisei (*pisij' qoltj, n̄imij' qoltj*)”. Having come through seven narrows, *k.* came to the hut of the mother (or perhaps mother-in-law – *emij' ima*: lit. “motherly woman”) of the *lozes* who were in the river passes – an old woman who scooped puss with a dipper out of her eyes. The old woman hid *k.* in a pillow but her sons found him and started to throw him from one to the other, guessing which of them would take him as prey. *k.* devised a scheme to fall out of the hands of the *lozes* near the entrance to the hut and everything happened according to his plan (lit. “to his word”: see *ētj*): he fell out of the hands of the *lozes*, rushed out of the hut and, pursued closely by the *lozes*, he ran to the river. Having dived into the ice-hole – a way out of the Lower world – he became a small pike (*picčea*) and thus started his journey back to the world of people. The *lozes* followed *k.* as burbots (*nūhij*). Having come out of the water, *k.* met the son of God (*nūn ij*) who was tugging seven islands (*sel'čj' marqj*) behind him and a seven-pood (pood = 16.38 kg) stone (*sel'čj' m̄ntij' pū*) above him by way of punishment for misbehaviour at a dinner. God’s son hid *k.* and then killed all the *lozes* who were after him, after which *k.* became a hawk (*senkētj*) and rose up to God (*nom*) in the sky and begged God to forgive his too severely punished son. Having come back to the world of people, *k.* found that his shaman journey had lasted for six years. During this time he had grown up, and grown a beard

and a moustache. After the great trip *k.* became an assistant to the tsar and a very skilful collector of tribute from the Evenki. During his trips (by this time of a business rather than shamanic type), *k.* met his brothers, who had become poor (his prophetic dream came true!) and – not neglecting to remind them of their past offences – he kindly endowed them with flour.

Lit.: Vark.Pr 4; *Skazki narodov Severa* 1979.

OAK

kernä – “piece of fabric” (see also *mural'mi*) (N)

Pieces of cloth (see *liptijk*) or kerchiefs (*qampī*) are used as “givings” (gifts, presents to spirits). They are tied to trees to win over an evil spirit or as an appreciation of something good done before. A legend about a woman who provided enough fish (*qēli*) for all people at a time of starvation by giving berth to a child who became a fish and dived into the lake, tells that people passing the lake always leave a kerchief or a patch of cloth. Since that time the lake has been called Fish Lake (see *qēlij' tō*). On the other hand pieces of fabric (*qampī lipi*) are tied to trees near a shaman storehouse with idols, or else something needs to be left there to appease the spirit who can “circle” a man in this place so that the man loses his whereabouts.

During a shaman's séance the shaman ties pieces of fabric of different colours to different trees: a white one to the birch tree (see *qā*), a black one to the cedar tree (see *tijik*). A white piece of fabric is to be tied to an ear of a white reindeer (see *ṣtā*) in a medical ritual.

Lit.: Vark. 6; FmKu 1998, 2002.

AIK

kē – “winter” (N)

According to the beliefs of the Selkups there was no winter long ago. It arose after an eloping couple, pursued by brothers and the girl's fiancé, had become swans (*čijki*) and flown to the south, accompanied by the sun. The winter then became a recurring season. When winter is late the Selkups call for it by performing a ceremony of sacrificing a hare (*ńoma*) made of snow, which they smear with blood (see *kem*), beating it with a twig and calling for frost (“Go, *ńoma*, to the north, bring in the frost! Run, bring (us) snow!”). The ceremony is to be performed by a person (usually a child) born in November.

Lit.: FmKu 2002.

AIK

keji (N); *kuwej* (the Tym), *kweji* (the Ket') – “breath-soul, spirit” (N, S)

k. could belong to people and to “animated objects”; for example a reindeer's soul was placed in a shaman's drum during the ceremony of its animation (see *iläptigo*). The Tym Selkups believed that a human *k.* included a “main” soul and a “free” soul (lit. “soul coming out from a man”), which was called *quwterge* in the Tym dialect. This soul leaves a person's body soon after birth and dwells in the family or kin religious storehouse, where it lives in the material double (twin) of the person, *qawa lösi* (q.v.), under the protection of various spirits in order to act as an intermediary between them and *werqi kuwej*, the main soul.

When a person dies the *k.* leaves the body with the last breath and ascends upwards.

The Selkup records of the twentieth century show that the word *k.* in the meaning “soul, spirit” was usually used in a religious Christian context.

Lit.: Kim 1997.

AK-M

kem – “blood” (N)

Blood is the symbol of sacrifice. Libated blood eliminates danger, and helps to fulfil wishes; hence the rituals of unction with blood, for example, a hare (*ńoma*) made of snow is to be smeared with blood of a sacrificed bird or animal so that the winter (see *kē*) will come sooner.

Blood has healing properties: when the Evenki wounded a brother of the Selkup hero Palna (see *palna*) in his lung, Palna brought his brother home, squeezed out his own blood and gave it to the wounded man to drink, after which he began his shamanic ritual and cured his brother.

Lit.: Vark. 4; FmKu 2002.

AIK

keristos – “Christ” (S: the Ket', the Tym)

k. is the stranger God. He came to the land of Ichche (see *iččē*) and his people together with his children, the Russians. He gave the *Loz* with Seven Teeth (see *sēl'du tjuwse lō*) food, drink and people, whom the demon ate. When Ichche saw that *k.* and the *Loz* with Seven Teeth were acquiring more and more power he decided to leave the land of his people. Ichche went far beyond the sea to have a rest. As he left he said to *k.*: “Today is your day, tomorrow will be mine.” When the day of Ichche comes he will awake, collect his people together and drive the strangers from his land. At present *k.* and the *Loz* with Seven Teeth rule the world, and all are miserable, all are poor. Earlier, when Ichche, the vanquisher of the man-eater Pūnegusse (see *pūnegusse*), reigned, all were happy and content.

On the Tym river they say that *k.* came from a foreign land. *čūyil' lōz* asked him: “What did you come here for?” He answered: “I want to live here for some time.” Then *čūyil' lōz* crucified him and Christ died.

Lit.: Donner 1915; Uraev 1994: 75.

NAT

kērā – “crow” (N)

The crow represents evil people, who turn into crows (this occurred in an aetiological myth about an eloping couple who turned into swans, whereas their enemies turned into crows: see *čijki*); a witch *loz* turns into a crow. In a number of tales a hero throws a stick at a crow, and the next day the hero meets a *loz* in the form of an old man or woman with wounded head. A crow which caws loudly is to be addressed: “Crow, why cry, whose soul are you taking?” The same question may be addressed to the raven (*külä*), whose name nowadays is often mixed up with the name for the crow. The crow (unlike the raven) can do good, such as bringing a boy, whose leg was chopped off by a witch, into its nest.

Lit.: Vark.Pr 2; Vark. 8; FmKu 2002.

AIK

kēsij – “iron” (N)

Iron is an embodiment of power and strength for the Selkups. That is why not only weapons and tools, but also talismans, are made from it. An iron object is to be put into a baby's cradle to protect the baby against evil spirits. At night an iron axe is to be put on the threshold of a house, dugout house or nomad's hut to prevent evil spirits entering. It is especially important to do this if one spends a night in an unknown hut or in a dugout house in the forest. A piece of iron is to be put on the threshold of a house if someone dies, which signifies the opening of a way between the human world and the Lower World. Selkup folk heroes often use iron items to struggle against evil spirits: a steel (*lit.* “black iron”) *khorei* (steering-rod) (*sāq kēsij' narapo*) of Tömtj-jechyk (*temtj-ječyk*), an iron face (*kēsij' wentij*), an iron hammer (*kēsij' sōlij*), an iron back (*kēsij' moqal*), iron mittens (*kēsij' nopij*) and even an iron father (*kēsij' esij*), all of which were forged by a blacksmith (*čōttijil' qup*) to protect a boy, the card-player, against the *loz*. The shaman Jompa (q.v.) flees with the daughter of a water-spirit from the water-spirit's father-in-law on an iron sledge (*kēsij' qaqlij*). Iron is an attribute of the shaman. At the beginning of the twentieth century a half-forgotten name for the dragonfly, *kēsij' tjrä* (*lit.* “iron dragonfly”), was used along with *neniqat tētipij* “gnat shaman”. Both of the names show an association with shamans: dragonflies were spirits-helpers of the shaman, which is proved by the fact that a shaman's costume has pendants made of iron and, as the Selkups thought, possessed of magic power. Iron of the highest quality, and of the utmost strength, is called *sāq kēsij* “black iron” (G. N. Prokof'ev translated it into Russian as “steel”). Even stone (*sāq kēsij' pū*) can be “steel” (i.e. very robust). Iron is strength. It is indifferent to good or evil, it can serve both man and evil spirits. For example, a place of dwelling for sorcerers (see *jerečij*) was *kēsij' šimalä* – “a settlement of iron houses” (*lit.* “iron settlement”).

Lit.: Vark.; Vark.Pr; *Ocherki* 1993; Prokof'ev 1935; Prokof'eva 1976; FmKa; FmKu 2002.

OAK, AIK

kēsij' čū – “iron belt” (N)

An item of the shaman *kēsij' čuntijl'mj ira* (q.v.), “Iron Horses' Old Man”.

OAK

kēsij' čuntijl'mj ira – “Iron Horses' Old Man” (N)

A nickname of a strong shaman, the elder brother of a hero called Master of the Lean Buck (*amnal' lōsij' qoptijl' nūšij*) whose wooing and marriage is recounted in a shamanic legend. The legend was recorded by G. N. Prokof'ev in the 1920s. His accoutrements are an iron *parka* (*kēsij' porqij*), an iron belt (*kēsij' čū*) and a steel

(“black iron”) bow (*sāq kēsijl’ intij*). *k.č.i.* fights with the father-in-law of his brother, a shaman, called Old Man with Seven Plaits (*sel’čij paņiš’ ira*), successively turning into an eagle and into a cloud, and beating him. Before he goes to fight he sends his word (*ētij*) ahead of him. He is capable of healing wounds instantly and even resuscitating a man. *k.č.i.* brings back to life his brother, called Edge of Horns of Calf (*torňan ŗmtijl’ tōpi*), who was killed by the Old Man with Seven Plaits (*sel’čij paņiš’ ira*). The process of resuscitation is described in a source recorded by G. N. Prokof’ev, and it is the only detailed description of resuscitation recorded in the folklore of the Northern Selkups. Firstly the corpse has to be put into a pot and boiled for a long time. Meanwhile *k.č.i.* and the shaman, Old Man with Seven Plaits, who is now reconciled with him, perform a shamanic ritual song together. On the orders of *k.č.i.* they construct a new hut, and lay a new reindeer hide in it, and onto the hide they put the contents of the pot. The whole night through *k.č.i.* performs the shamanic ritual alone in the hut with the boiled remnants. In the morning, when the sun rises to the height of a bow, two men are heard singing in the hut. After that *k.č.i.* performs a ritual that violates regular prohibitions in order to restore the broken laws of nature (the resuscitation of the killed man): he leaves the hut not through the door but by squeezing out under the roof and passing through the sacred place (*sitqij*), and then circles the hut seven times and sprinkles water on it. Under the corpse he puts a living bear (*ilintijl’ qorqij*) (probably an image of the shamanic bear-spirit). Then as a redemptive sacrifice (*qumit pijij*) *k.č.i.* kills seven reindeer and gives half of the meat to the corpse. As a result the deceased came to life, rose up and walked about, supporting himself with a staff.

Lit.: Vark.Pr.

OAK

kēsijl’ esij – “iron father” (N)

A creature, or probably a mechanism with eyes, arms and legs, made by a smith to protect a boy who lost a card game to a one-eyed *loz*. The boy stealthily manipulates *k.e.*, creating a semblance of movement and speech. *k.e.* has a strong (iron) grip: having grasped the hand of the *loz* he squeezed it so hard that the *loz* vowed to leave the boy alone provided that his hand be released and he himself be allowed to go safely away.

Lit.: Vark. 11.

OAK

kēsijl’ moqal – “iron back” (N)

An item that protects against evil spirits. It was forged by a Selkup blacksmith for a boy who lost a card game to a *loz*. According to the terms of the game the winner was to scratch the back of the loser. *k.m.*, protects the boy’s back against the claws of the *loz*.

Lit.: Vark. 11.

OAK

kēsijl’ nopij – “iron mittens” (N)

An item used in a struggle against evil spirits. It was given by a blacksmith to a boy who won a card game against a *loz*. According to the terms of the game the winner was to scratch the back of the loser. Having put the iron mittens on, the boy scratches the back of the *loz* right down to the lungs, but this had no effect on the *loz*.

Lit.: Vark. 11.

OAK

kēsijl’ porqij – “iron *parka* (coat)” (N)

This may be both a shaman *parka* and a piece of chain mail, usually the latter in heroic legends. Folklore legends put special emphasis on the high quality of the Selkup hauberks. They protect well against enemies’ arrows, which are unable to pierce them. During acts of war with the Selkups the Nenets usually try to gain the Selkup hauberks. The hero Palna is determined not to confront the Nenets without his chain mail. A standard folklore treacherous wife, who has sided with the enemy, sews up the sleeve of her husband’s hauberks to prevent him putting it on, leaving him defenceless against the arrows of the enemy.

Lit.: Vark.Pr; *Ocherki* 1993; FmKa.

OAK

kēsijl’ sōlij – “iron hammer” (N)

An item used in a struggle against evil spirits. It was given by a blacksmith to a boy who won a card game against a *loz*. According to the terms of the game the winner was to flick the loser on his forehead. When the *loz* closed his only eye the boy hit him on his forehead with the iron hammer instead of flicking him and thus he demonstrated his power and strength to the *loz*.

Lit.: Vark. 11.

OAK

kēsijl' wentj – “iron face” (N)

An iron mask, protecting against evil spirits, was forged by a Selkup blacksmith (*čōttijrjil' qup*) for a boy who lost a card game to a *loz*. According to the terms of the game the winner was to flick the loser on his forehead. The boy put the iron face-mask on and protected his forehead from the flick of the *loz*.

Lit.: Vark. 11.

OAK

kētjipjil' – “something bequeathed” (lit. “the said”) (N)

The word usually occurs in the phrase *āsämj kētjipjil'*, “(something) bequeathed by my father”. For example, the witch Tomnäńka (see *tōmnänjka*), who jumped from under the stump grubbed up by Nätänka (see *nätänjka*) when the latter prepared a pit to sleep in, shouted: “By the stump bequeathed (to me) by my father – why did you grub it up?” The same phrase is usual as the beginning of an oath: “By the skis bequeathed to me by my father, with the fur grown backwards, go backwards! My *parka*, scratch her back! My hooked ski-stick, prick her in the face!” (this was how Nätänka goaded her wares, stolen from her by Tomnäńka (see *tōmnänjka*), into action).

Lit.: Ocherki 1993; Vark.

AIK

kitka < Rus. *Nikitka* (S: the Chizhapka)

k. is similar to Ichche in a tale whose plot is the same as parts of the Selkup epos about Icha/Ichche and his grandmother (see *ičā, iččē*). Breaking the prohibitions of the grandmother brought the grandson to the area where lived the Evil Eyeless Old Man (see *wjrijl' hajjidi'l' ära*, identical with Pönege: see *pōnege*). Three times *k.* stole the catch from the old man. The third time he realised that the old man saw him. At night the old man came to eat the boy. The old man called his assistant spirits, the *lozes* (see *lōsj*). The boy took a knife and whetstone and tied himself to the central pillar of the hut. The old sorcerer untied *k.* and swallowed him as well as his grandmother, but *k.* cut the stomach of the man-eater from inside and got out with his grandmother. Then they burnt the sorcerer on the fire. The boy found the hut of the sorcerer and came across his three daughters. He asked each of the three what they were eating. Two daughters were eating human flesh, and the third was eating fish. *k.* killed the man-eaters and brought the third daughter to his house.

Lit.: FmMa.

AK-M

kj – “river” (S: the Chizhapka)

The idea is found of a river as a dwelling place for divine beings and spirits, which flows in an “evil” direction: in one tale, the ice (see *ulyo*) carried away a girl, a daughter of an old man, down the river. On the banks she saw nine people, each of whom she asked: “Tell me, where is it carrying me?” Only the tenth man replied: “To the bad place it carries you, where the water falls.” The girl made great efforts to escape.

On the riverbank lived Old Woman (Old Earth Woman) (see *paja·*), from whose wool the reindeer sprang.

Lit.: Pelikh 1972: 322–323.

NAT

kj aj kige – “river and streams” (S: the Ob’: Ivankino)

Once Old Woman (Old Earth Woman) (see *šēya paja·* – “Old Black Woman”; see also *paja·*) told her children or grandchildren (see *ij aj nē*) that they would go to make rivers in the morning. The daughter understood that her brother would make the main rivers and she would have to “create springs”, because the mother/grandmother loved her brother more. She got up early in the morning and made everything herself – the main rivers and springs. When her brother found out, he cried, and spoiled everything with shoals, bends and meanders. That is why rivers in the Narym area wind so.

Lit.: FmPe; FmTu.

NAT

kĭbaj ĭde – “Youngest Son”, the same as “youngest son of the Old Man” (see *erren kĭbaj ĭ*).

kĭbaj ĭden kĭndĭ – “horse of the Youngest Son” (S: the Ket’: Ust’-Ozyornoe)

k.ĭ.k. can jump as high as the sky: “jump up, high and over . . . turned upside down, bumped, even legs did not touch the earth”. *k.ĭ.k.* was given to the hero, the youngest son of the Old Man (see *erren kĭbaj ĭ*), who went to seek for his elder brothers. When the owner did not need the horse for some time, he kicked the horse and it became a moss-grown log. The horse ate bread (rolls, crackers, fritters) from the hands of his owner.

Lit.: Gemuev 1984: 145–146; Pelikh 1972: 345–347.

NAT

kĭbaj nejden – “Little Woman” (S: the Ob’: Staro-Sondorovo)

k.n. is a synonym for the Forest Woman, a female wood-spirit, *massuj nejqum* (see *mačĭn nejd*).

Lit.: Dul’zon 1966b: 145–155

NAT

kĭbaj nejden nē – “Little Woman’s daughter”, *kĭbaj depka* – “small girl” (S: the Ob’: Staro-Sondorovo)

k.n.n. is the elder daughter of the Forest Woman, a female wood-spirit, “Little Woman” (see *kĭbaj nejden*). *k.n.n.* runs away from *pažĭne*, the female man-eater, together with her younger sister, whom she has put into a basket. At the river crossing *k.n.n.* met the “cunning (crafty) old woman” *pajaga* (see *paja-*), who asked questions about her. The girl answered the way the old woman wanted and *pajaga* helped her to cross the river by pushing an *oblasok* (boat) over to her.

k.n.n. marries the son of the “cunning (crafty) old woman” (see *paja-ganan ĭ*). He puts her to the test, asking her to sew a coat of fur. The sister of her husband (see *ara-t neñña*) helps the girl to meet the test.

A variant of the legend recorded in Kargasok relates that *k.n.n.* twice gave birth to a child, but her mother-in-law replaced them with puppies, having plastered the eyes of the new mother with bread. The babies were dropped into a hole in the ice. The husband left his wife in the forest. She found her grown-up sons near the hole in the ice. Some time later their father came back to them.

Lit.: Dul’zon 1966b: 145–155; Pelikh 1972: 351–352.

NAT

kĭkka – “small insect” (S)

Ichche’s (see *iččē*) uncle and teacher threatened him with *k.* to prevent him boating to “the end (edge) of the river”: “There is a *kĭkka* close to the end (edge) of the river. There is a *kĭkka* with a shell like a ladybird’s, the size of a match-box, and the shell is hard. They take out all the inside of crucians and pikes.” Ichche caught one of the small insects and brought it home to show it to his uncle. Yet the uncle insisted that Ichche should not have gone to “the end of the river”, though he did not tell Ichche about the real danger – that Pūnewäljde (see *pūnegusse*), the man-eater, lived there.

Lit.: Gemuev 1984: 147–148.

NAT

kĭsĭ – “Kysy” (evil deity) (N)

k. (in ethnographic literature usually *Kyzy*) as an all-powerful evil divine being of the Northern Selkups is known mainly from the works of E. D. Prokof’eva. At present the name is met with in a small number of recorded shaman songs and is known in the Upper and the Middle Taz areas, where it can be used as a curse.

One of the legends relates that *k.* was a brother of Icha (see *iča*; for the Southern area see also *iččē*). He was born of a sister of the mother of Icha and a foreign hero Kasy. The brothers Icha and *k.* are opposed to each other as good and evil. Once a great fight took place between them. They rose up from earth to the seventh heaven where it was so hot that the iron hauberks of the fighters melted together. Neither won the battle. Then the Living Old Woman (Old Mother Woman) (see *iljnta kota*) came down from the upper sky and split their hauberks with a hammer. She ordered Icha to stay in the sky and, shooting lightning from his bow, hit the evil spirits, accomplices of his brother. She ordered *k.* to live lower, at the juncture between the sky and the earth. He became the main evil spirit. *k.* harms people and eats people’s souls. Old Mother Woman must reserve a portion of people for him, who are to be recorded in a dark book of death by accomplices of *k.* The struggle between the two brothers has not finished: it continues to this day. *k.* lives in the sea of the dead, beyond which there is a city

of the dead. The city and the sea are located in the north, where the fringe of the sky meets the earth, where the souls of the dead pass.

A shaman could save a man, but he had to undertake a difficult journey to the city of the dead to catch the stolen soul. *k.* made difficulties for shamans if they tried to bring the souls of the sick back and to replace them in their bodily shell. This is well depicted in the drawings of the Selkup shamans. In one of the shaman's rivers can be seen seven accomplices of *k.*, who chased people's souls.

k. is closely associated with the Russian devil, as he is connected with the Lower World and is an embodiment of evil. He is also called *takkij' lōsj* "loz of the northern, lower reaches of the river".

In the Southern material the position of *k.* is occupied by Pūnegusse (see *pūnegusse*) or certain categories of *lozes*.

Lit.: Prokof'eva 1949, 1961, 1976; *Očerki* 1993; Kazakevich 2001a.

AK-M

kjta – "ant" (N)

Ants, like butterflies, belong among the harmless insects (unlike mosquitoes and gnats, gad-flies and other blood-sucking insects or their larvae), which is why it is forbidden to exterminate them. Destroying an ant-hill (*kjtan mōt*, lit. "ant's house") leads to rain, and the ants can move to the house of the destroyer.

Lit.: FmKu 2003.

AIK

kjzi: see *kjsj* (N)

kočjñ – "joint" (N)

There is a myth explaining why the Selkups have fewer reindeer than the Nenets. Once a Nenets and a Selkup lived together, sharing everything. One evening, being bored, the Nenets suggested that he and the Selkup should have a tug-of-war with the bones of a reindeer's joint: whoever won would take all the reindeer that were outside. The Nenets was the first to put his finger deep into the joint and took the bigger part of the joint, whereas the Selkup took the smaller. The next day the Nenets moved off with a big herd of reindeer, leaving a smaller herd for the Selkup so he would not die of starvation.

Lit.: FmKu 2002.

AIK

kojat are dījyt – "spots (lit. 'circles') on the moon" (S: the Tym, the Ket')

k.a. appeared because a man boasted to the Moon that he would eat scones cooked with beaver fat. The Moon (a male: see *irāti*) got annoyed, went down, grabbed the man with a willow bush and brought the man and the bush up. The spots on the moon are the man and the willow bush. Another variant of the legend says that a boastful girl, who had gone with buckets to fetch water, teased the Moon, saying that he "wastes away and gets thin" whereas she was eating fatty scones (meat of the elk). The Moon became angry, let down his hand, grabbed the girl and carried her away together with her buckets, the yoke and the willow bush, which she was clinging to.

Lit.: Uraev 1994; Pelikh 1972: 321–322.

NAT

kojja – "younger sister" (S: the Ket')

k. is the younger of the two sisters who lived at the wood-spirit's (*massuj lōzi*: see *mačj' lōz*) on the river. Her adventure started when she grew up and for the first time went to check the *morda* (lit. "muzzle", a type of fish trap). The otter trapped in the *morda* is a harbinger of magic events. The wind and snow came suddenly and the girl lost her way home and came to a log house. At night a man came into the house. Having boiled the meat and exchanged pieces of it, signifying conjugal ties, they started to live together. The husband put his wife to the test – he asked her to sew clothes three times (mittens, fur-coat, shoes). Her husband's three elder sisters (witches: see *paččijajnej nāgur oppj*) helped her, each in turn. Each of the sisters asked her to search for lice in her hair, and by way of thanks they turned the old pieces of clothes into new ones.

The son of *k.* met his old grandmother (see *kottija kwendjgaj*), who was boiling coniferous branches. The son and the daughter-in-law brought her meat and the old woman asked the grandson to be left with her, and together they disappeared.

Lit.: Dul'zon 1966b: 118–122, 127–131.

NAT

kol'gosse – “Koljgosse” (S: the Ob')

k. is the name of a participant in the celestial hunt of the Elk (see *peq*), together with *Ichche* (see *iččē*).

Lit.: Kuz'mina 1977: 74–76.

NAT

koma – “*tomar*, a kind of arrow with a blunt cone-like head” (N)

The arrow can have various purposes. For example, a *k.* shot by the shaman Jompa (q.v.) into the water shows the way to the hut of the water-spirit as it pricks a hole in the hut and allows Jompa to get inside. A *k.* which a man shot into the hearth went under the ground, and after a while appeared with a three-year-old cub of a mammoth (see *košar*) on its tip, which proved useful to feed a *loz* with. If a person finds a *k.* shot by somebody without any purpose, the person “will take a wife”. If the arrow ends up in the middle of a stump (*salti*) where an evil spirit lives then the wife may be the frog witch who jumps from under the stump. Cf. *tššša*.

Lit.: Prokof'ev 1935; Prokof'eva 1985; Vark. 5, 7.

AIK

konžyl' ira – “Old Root Man” (S: the Ob': Ivankino)

k.i. lives “in roots of tussocks, stumps, even in the roots of some strong grasses”. *k.i.* can lead travellers (especially women) astray between the tussocks in swamps. *k.i.* looks like a small (tussock-sized) old man, usually sitting on a mound. He is dressed in a black gown with a soft belt, in soft and light leather shoes (*chirki*), and over his head he has a black mosquito net. He shows up, beckons the traveller and then disappears, in this way leading people into the swamp. To break away from him a piece of bread must be put near a tussock or a tree root, and some water poured under the root, and he must be asked to help.

In the area where *k.i.* lives no sound can be heard: no mosquito buzzing, no frog croaking, no bird singing.

Lit.: Kudryashova 2000: 233–234.

NAT

kor – “storehouse, *labaz*” (N)

A construction raised on posts, a storehouse and place to store the spirit puppets. The old storehouses are awesome to the Selkup people as they believe that the spirits of the dead live there. There is a legend explaining why it is not allowed to sleep in the storehouse. Two brothers went hunting and stayed for a night near the storehouse. The elder made a fire and the younger said he would go to sleep in the storehouse as it would be warmer there among the things stored there than near the bonfire. No matter how hard the elder brother tried to talk him out of the idea, the younger brother would not pay attention to his words and went to sleep in the storehouse. In the morning the elder brother got up and boiled the water and called the younger brother. In response the voice of the younger brother came from the storehouse: “Now I am coming, just collect up my joints!” After he had spent a night in the storehouse the younger brother became a dead man. Being frightened the elder brother ran to the encampment for help, and people came and set the storehouse on fire. While the storehouse was burning there were heard moans and cries of men, women and children.

Lit.: FmKa 2002.

OAK

košar – “mammoth (mythic monster)” (N)

The *k.*, a mythic horned creature with one or two horns, lives in the ground. It “digs earth, digs earth up to the river. Once I was going by *vetka* (boat), when suddenly I heard the ground – a huge piece of it fell into the water . . . This was a mammoth digging. The mammoth eats the earth.” Instead of a mammoth there sometimes appears a female creature, “a mammoth’s mother with two horns”. The mammoth who lives in the ground can be killed by shooting *tomar* arrows (see *koma*) into the hearth. A *loz* is to be fed with the meat of the mammoth killed in this way. Some myths say that a mammoth-bear guards the land of the dead near the entrance to the Lower World.

k. can also live in the water. The witch Tomnänka (see *tšmnänka*) gave it a child, who had been stolen from Nätänka (see *nätänka*), to bring up. The *k.* returned the child to its mother in exchange for hides. One legend says that a girl “went downhill, hit the ice once with her fist. (The ice) broke. (She) dropped her plait (*pañišš*)”

into the water. (She) caught (something). (She) brought a one-year-old mammoth uphill.” The same happened seven times. The seventh time the girl came uphill a one-headed *loz* came into the hut.

For Southern material see *koža*.

Lit.: Vark. 3, 7; Vark.Pr; Prokof'eva 1961, 1985; *Ocherki* 1993.

AIK

kottija kwendigaj – “old grandmother (elder sister of the father or mother, mother-in-law)” (S: the Ket’)

The son of *k.k.* marries the younger sister (see *kojja*) of a wood-spirit (*massuj lōzi*: see *mač'yl' lōz*), and her three daughters, the “Three Elder Sister Witches” (see *pačč'jaŋnej nāgur oppj*), help the daughter-in-law.

The grandson finds *k.k.* in a house, where she is boiling coniferous branches in a pot. The son and the daughter-in-law bring her meat and *k.k.* asks the grandson to be left with her, and together they disappear: “nothing is there, only the upper crust of the snow” (see *sirrij pāri*). This feature indicates that the heroine belongs to another world.

Lit.: Dul'zon 1966b: 118–122, 127–131.

NAT

koža – “mammoth (huge imaginary beast)” (S)

k. lives in the ground and in water. It has a two-fold manifestation: as a large and terrifying pike (Narym *qweli koža*) and as a beast (Narym *sūrj koža*) capable of dwelling in the ground and of collapsing the river banks. It has horns, found in the ground in the form of mammoth or other animal remains. *k.* appears to people as a huge wave able to overturn boats with their crews. To see *k.* bodes misfortune. When *k.* keeps appearing to people it is thought to predict an oncoming calamity, such as mass deaths or wars.

See also *kožari' kj*, *kozari pičča*; for Northern material see *košar*.

Lit.: Kim 1997: 190–191; Pelikh 1972: 336; Grigorovskii 1882; Plotnikov 1901.

NAT

kožari pičča – “mammoth-pike” (S: the Chaya)

k.p. swallows the hunter, the Chulym Man (see *čūliqum*), after the latter has killed a swan. The hunter manages (though with great effort) to cut the fish from inside with a knife and squeezes outside. When he starts to rip the fish “then the pike moved, rushed onto the bank and eight versts along it, and no mounds nor trees were left straight (on the track) three *sazhens* [*sazhen* = 2.13 metres] wide” – so huge and strong was the fish.

Lit.: Grigorovskii 1879: 33–36.

NAT

kožari purul'to – “Mammoth’s Pool” (S: the Chaya)

k.p. is the name of a lake very close to the Chulym, in which lived *kozari pičča* (q.v.), the mammoth-pike.

Lit.: Grigorovskii 1879: 33–36.

NAT

kožari' kj – “Mammoth’s River” (S)

k.k. is a lake in the Ob’ basin close to Narym. The name is associated with monsters (see *koža*) living at the bottom of the lake, which sometimes get annoyed and fight with each other, causing waves to rise up on the surface of the water. Local people tried to avoid the lake: they rarely fished it, although there were many tench and pike in it, and they avoided boating there, and in winter they hardly ever went on its ice. The monsters from the lake can assume various appearances such as a cow or a large pike. In Russian this and similar lakes with “mammoths” are referred to as “wild” or “damned”.

Lit.: Plotnikov 1901: 172–173.

NAT

kömtij' pōtjir – “lime-bast laces in *bokari* (deer-hide boots)” (N)

The name of the husband of Nätänka (see *nätänka*), whom she chose by the laces of his boots.

Lit.: Vark. 27, 39; *Ocherki* 1993.

OAK

kõnget tũ – lit. “Kyonga Fire” (S: the Parabel’)

The name of a hero. *k.t.* is a son of a hero from the upper waters of the Kyonga, and he himself became a hero on the Kyonga. When he was still a baby he saved his people from starvation by hunting elks in winter. His mother gave him skis of holly larch, lined with otter fur, and a bow with a single arrow (see *mādurjūt tisse*) that could pierce through several birds or animals at a time, but she did not give him an iron hauberk. While hunting he chased a one-year-old elk, who turned into a raven, an eagle-owl, a hawk and finally a girl, who asked him to protect her from “lower” (see *takkäl’ čweččjūt mādurla*) Ob’ heroes, who “eat lizards and snakes”, and who were proposing to her. Together they ended up in an Ob’ town, and ran away from the Ob’ heroes, who chased them in the shape of cranes. While fighting with the Ob’ heroes *k.t.* was wounded in his side with an arrow, but he survived by diving into a lake and staying under the water for a long time. His journey home is linked to plots about his mother recognising her son by a spurt of milk from her bosom (see *ñep*) and about skinning “tricky” hides (those which cannot be ripped off in the usual way) by means of a lash. The plots are known from other folklore texts.

Lit.: Pelikh 1972: 349–351.

NAT

kule – “raven” (S: the Ob’: Ivankino)

k. flew to the island where the Tree up to the Sky grew (see *nūl qējūt pō*), and sat on the top of the tree. Nobody knows where the nest of the raven is.

Lit.: Kudryashova 2000: 235.

NAT

kunama – “runaway, tramp; insomniac bear” (N)

Initially *k.* was a man on the run, including a fugitive prisoner, convict. The folklore of the Northern Selkups is abundant with series of stories about fugitives who killed the Selkup hunters. *k.* may also stand for *loz* (*lōsij*) or bear in a didactic plot (very widespread among the Northern Selkups), which imposes a prohibition against making noise in the forest after sunset: *k.* comes to the hut or dugout house where children make noise at night as their reprobate mother eggs them on (sometimes this mother is Tomnänka (see *tōmnänka*), and kills the mother and the children. A clever mother (*nätänka*) first feeds *k.* and then deceives him and escapes.

Lit.: Kazakevich 2002; FmKa 2001, 2002.

OAK

kurj – “stoat” (N)

The shaman Jompa (q.v.) turns into a stoat while trying to escape the hut of a water-spirit (see *karräl’ lōsij*) after being locked in it: “Jompa . . . in the hut of the water-spirit, now turns into a stoat, then turns into a squirrel (see *täpäk*). The water-spirit has locked his door.”

Lit.: Prokof’ev 1935.

AIK

kurläka “Kurläka” (N)

The name of a gigantic man-eater, whose tale has been recorded by L. A. Varkovitskaya. The giant leaves huge, frightful footprints, and as he walks his head “reaches to another land” (i. e. to heaven). A hunter notices the footprints near where he halts for the night and prepares an ambush for *k.* The hunter places a stump near where he sleeps, covers it with his *parka* and hides close by. *k.* comes to the sleeping place, hoping for prey. The hunter shoots and wounds *k.* Following the wounded giant the hunter catches him up as the giant stands, touching the sky with his head. Then *k.* squeezes into a cave (or hole, *mū*) in the hill, and the hunter collects plenty of birch bark (*tō*), puts it in the hole and burns *k.*

Lit.: Vark. 7.

OAK

külä – “raven”: see *kerä* (N)

kwel'žimpa (N), *kwel'žbat γūla* (S: Narym) – “fortune teller-narrators” (< (N) *kwel'žimpiqo*, (the Ket') *kwel'žimbigu* – “to fable, to sing songs of the ancient heroes” < (N) *kwel'žut*, (the Ket') *kwel'žut* “the old days; song of the ancient heroes”)

Among the Narym Selkups *k.*, the fablers and soothsayers, were not shamans but rather fortune-tellers, and proper shamans despised them. The usage of “bear elements” – a bear’s mask and paws – was a characteristic feature of soothsaying performed by *k.*

Lit.: Castrén 1860; Pelikh 1972.

AK-M

kwēre – “crow”: see *kāža*.

kwettargu – “main idol” (S: the Tym, the Ket')

The main idol and its concomitant spirit, the head of the family of ancestral idols/spirits (see *qawa lōsj*). Usually it was bigger than other idols (from 75 to 110 cm tall). The following main idols are known: “*loz* in Lymbel” (the Tym) (*l'impi' kwettargu*), a small idol in the form of an eagle; “*loz* in Napas” (the Tym), an idol with seven heads and as tall as a man, clothed – “he knew a lot . . . all was subject to the Napas *loz*” – and he had “a wife, and children”; “*loz* near the Yya river” (the Tym), an idol in the image of a woman “with children”.

Lit.: Pelikh 1972: 337–338; Uraev 1994: 78.

NAT

kwezi porγil' to – lit. “Iron Clothes Lake” (S: the Ket')

The name of a lake which appeared in a place where a hero lived who left behind iron clothes (chain armour?). When fishing in the lake people dropped coins, tobacco and bread into the water.

Lit.: Plotnikov 1901: 213.

NAT

I

laŋal' qum/qup (pl. *laŋal' qumit*) – “Khanty” (lit. “ide people”) (N)

The Khanty take part in two sources, recorded in the 1990s on the Middle Taz, as enemies. Both of the sources tell about the hero Palna (q.v.), who is borrowed from Ket' folklore, in which his usual opponents were the Evenki. As a rule, in the Selkup retellings of the Ket legends about Palna (Balna) the Evenki either remain as the enemies, or are replaced in the same function by the Nenets; their replacement by the Khanty is rare.

It should be mentioned that the Selkup population of the Pur District (speakers of the Verkhne-Tol'kinskiĭ dialect), being blood-relations of the Vakh Khanty due to frequent Khanty–Selkup marriages in the territory in the past, use the ethnic name *laŋal' qumit* for themselves, opposing themselves to the Taz Selkups, whom they call *tōs qumit* “the Taz people”. The same name *laŋal' qumit* is used by the Taz and the Turukhan Selkups to denote the Verkhne-Tol'kinskiĭ Selkups. In 2002 a variant of the legend about the celestial hunting was recorded where a fourth participant, a Khanty, took part. There he behaved in the same way as the Selkup, together with whom he ambled not at the front, not at the rear, but in the middle, between the Nenets and the Ket.

Lit.: Vark.; FmKa.

OAK

lattar – “deceased, dead” (N)

There are many superstitions connected with the dead. It is forbidden to look into the window at night – “*l*. will take you”, i.e. you will die; “death is nearby” – if one dreams about a dead person among the living, or about a dog burying food somebody will die in the family; if a crow caws it will take somebody's soul, and they will die; a bird flying into the house or someone killing a swan presage misfortune, and somebody will die.

At the same time there are situations when a dead person (or more precisely his corpse) can bring happiness and welfare: at the behest of their father sons should spend a night by his corpse after his death. In one tale, only the younger brother followed the father's advice and magically he became the son-in-law of the tsar (for details see *šāqqiqo*).

Lit.: Vark.; FmKu 2002.

AIK

lattar – “deceased, dead; loz” (S: the Chizhapka)

Besides an ordinary dead person, the word *lattar* denotes a supernatural being, as does *mašy'jol qup* (see *mašy' qup*). A *l*. lives in the taiga, and it can appear as a woman or man. An informant gave the description of a female *l*.: “*l*. is very beautiful, she is dressed in white clothes and shoes, she has a small black dog, whose neck is festooned with a gold ribbon. If a man sees the woman, he will fall in love and will marry her. She asks her husband to lay her coat on the bed. She will put a rope under the coat (as a joke or to kill). The woman will catch many squirrels and will live wealthily. One man saw a *l*. in the forest, he heard somebody was shooting all the time, he cried. Then he saw a black dog running and barking, and a woman behind it, and only squirrels were hanging on her rope. Old men advised marrying her.”

A similar character and legends are widespread among the Vasyugan Khanty also.

Lit.: FmMa.

AK-M

lattar ol'illaka – “skull of the deceased” (lit. “head piece of the deceased”) (N)

The skull is always associated with death, but the skull of the dead person is viewed as “outliving” the person and the body. Hence the skull is sometimes regarded as a receptacle of life. For the sorcerer (see *jereči*) to fully die it is necessary to hammer a stake into his skull after his death. The Selkups have the same belief concerning shamans.

One legend tells of an enlivened skull, which came to its former hut, where by chance an old woman happened to have dropped in after being expelled from her house by her husband during a famine. The skull ate and started to go to sleep. At that moment the woman grabbed a punch, struck the skull with it and expelled it outdoors and drove it to the ice-hole. The skull stopped near the ice-hole, and exclaiming “Oh! Oh! Got into a

sweat, got warmed up”, dived into the ice-hole. Having taken food from the hut of the deceased, the old woman went back to her old man.

Lit.: Vark. 11.

AIK

lattar ētj – “encampment of the deceased” (N)

This was what a graveyard was called in the tale of Tomnänka and Nätänka (see *tōmnänka*, *nätänka*), to which Tomnänka brought Nätänka’s child she had stolen from her. The dead people (*lattar*) refused to take “the red-flesh (see *węćj/męćj*) human child”.

Lit.: Vark. 4.

AIK

lattarijl’ kįńćj – “*zapor* of the deceased” (N)

During one episode of the never-ending Selkup–Nenets wars, a Selkup hero (according to one version an old man: see *ńomal’ porqj*), defending against the Nenets attack, killed a great number of the enemy men and filled his *zapor* with the corpses. The second Nenets detachment saw the *zapor* filled with corpses and retreated without a fight.

Lit.: Vark. 77; FmKa 2002.

OAK

lattarijl’ mektj – “graveyard” (lit. “dead people’s hill”) (N): see *qāqal’ ētj*, *qāqal’ ētj’ tetti*.

lattarijl’ tama – “mole” (lit. “dead people’s mouse”) (N): see *tama*

lę – “bone” (N)

Bones, like some other internal organs – the lungs (*pukä*), liver (*mįtj*), heart (*słćj*) – symbolises belief in resurrection, to judge by the remnants of myths preserved in the modern folklore of the Selkups, as bone conceals a secret and inviolable strength. Bones have a magic power, and from them a man long dead revives: the daughter of a water-spirit and wife of Jompa (q.v.) collected all the bones of the old mother of Jompa, “put them on the toe of her foot and kicked – the old woman sat up as a new-born girl”.

For the Southern tradition see *lę*.

Lit.: Prokof’ev 1935: 109.

AIK

lerjil’ aj mešalbįl’ tukkįm – “noise of songs and dance” (S: the Ob’: Ivankino)

There were days on the eves of holidays when it was forbidden to dance or to celebrate. People broke the prohibition and made *nom* (see *nom*, *nop’ najwatpa*) angry. The house in which they made noise sank below the surface of the water with all the people in it (see *māt üt įlįntj qwenba*). They did not even notice that they had gone beneath the water and still dance and sing songs. If they dance too much the earth starts to tremble. It is then necessary to calm them down by dropping a piece of red fabric in the water.

Lit.: Kudryashova 2000: 227–228.

NAT

listal/listan – “grindstone, touchstone” (N)

In the Selkup sources the word is used both in its direct meaning (stone circle or spurt to strike fire), and in a magical sense, indicating an item which can turn into something else, or an amulet: thus Icha, running away from a *loz*, threw a *l*. and where it fell an island appeared.

Lit.: Vark. 5, 8.

AIK

lįmpj – “eagle” (N)

Together with other birds and beasts, the eagle is a totem animal of the Northern Selkups, and a protector of one of the moieties, which is named *l*. The Selkup people also have a kin (tribal) *tamga*, representing an eagle. A

myth is preserved (see *seŋki*) about the forefather of the phratry who turned into the eagle and thus escaped from the Nenets encirclement.

The eagle, like the hawk (*seŋkēti*), is a light-coloured celestial bird, an assistant of the shaman as he travels to the Upper World, unlike the eagle owl, or owl, which belongs among the dark birds and accompanies the shaman when he travels to the Lower World. The eagle's feather (*tū*) lying in the eastern half of the hut, from which the hero made an arrow, helped him to overcome a *loz*. It was not only the hero, the representative of the eagle kin, who could turn into the eagle, but also the old-man *loz*, who chased the hero of the tale, but who was knocked down by a hawk (*seŋkēti*).

See also *qāsirä*, *seŋki*. For the Southern tradition see *lįmpi*.

Lit.: Prokof'eva 1971: 7; Vark. 2, 5.

AIK

lĭ – “bone” (S: the Ket’)

If the bones of men and animals are laid in the proper order, the same as in life, they can be resuscitated. In tales the bones need to be covered with ointment (*putur*), or the bones need to be licked by some animal (for example the Bull-Son (see *pjka ĩ*) licks his father's bones and body-parts, and he revives). The bones of animals the Selkups hunt are never thrown about but stored in a special place. They were especially careful in dealing with the bones of the bear and the elk.

For the Northern tradition see *lę*.

Lit.: Gemuev 1984: 142

NAT

lįmpä, (also *lįmpä laka*) – “bog” (N)

In a tale recorded by L. A. Varkovitskaya in 1941 at Lower Baikha from M. S. Kusamin, the origin of the bog is explained as the place where people drowned a *loz* daughter in *Loz* lake (*lōzjĭl to*): at some point the drowned daughter emerged at the surface, “the second man hit her . . . she completely drowned. Then the slush came to the surface, like a human lung (*pukä*), emerging at the top of the bog”. Immediately the origin of the lake name becomes comprehensible (cf. also *lōzjĭl to*).

Lit.: Vark. 6.

AIK

lįmpi – “eagle” (S)

The eagle is the means of the transportation of the (see *mādur šĭ*). When the Sable Hero decided to marry, he went by eagle “to the place with the charred tree on the mountain”. Having flown for seven days to the south the eagle sat on a tree close to the dwelling of the tsar. On the seventh day the Sable Hero went down from the tree in the form of the sable (see *šĭ*). On the way back the Sable Hero climbed the charred tree and then lay on the eagle to fly back. The wife of the Sable Hero and his brother-in-law, the younger brother of the wife (see *pajjat üččĭga tibiññä*), passed over great distances on their own eagle.

For the Northern tradition see *lįmpi*.

Lit.: Castrén 1860: 299–301; Castrén 1855; Katz 1979.

NAT

lįptĭk – “fabric” (N; the Middle Taz, the Turukhan)

As an item of great value, fabric was a necessary wedding gift, and it was often used, in the form of strips, small rags and specially made clothes for idols, as an offering to different spirits.

See also *kernä*, *qampĭ*.

Lit.: Vark.; FmKa.

OAK

lō – “*Loz*, evil spirit” (S: the Tym)

l. is a supernatural being, with the highest position in the hierarchy of evil spirits of the Tym Selkups; the spirit of the Lower World, the antithesis of the heavenly god (see *nom*) and the enemy of people. Usually no indications are given of the appearance and the features of *l.*, unlike with some of the lesser *lozes*, but *l.* may be a female, who as an old woman appears from under the ground. Sometimes, however, *l.* appears as a male, or its

gender is unclear. *l.* lives under the ground, and has numerous assistants *čūγil' lōzla* “ground lozes” (see *lōsĭ, čūγil' lōz*), who also live under the ground with families and multiply like berries. Sometimes *l.* herself chooses the soul of a baby about to be born and turns it into a *čūγil' lōz*. As a rule the delivery of the baby in this case encounters difficulties and entails hard effort. The lingering delivery finishes with *l.* appearing in the guise of an old woman and ordering the baby to be born (giving the baby a soul) but she promises that in three years she will take him to herself, “as I gave him the soul and he belongs to me”. At the moment of the soul being inculcated *l.* struggles with the messengers of God, *nop qūla* (see *nuwĭn qūla*). If she wins, the child dies in three years and his soul becomes a *čūγil' lōz*.

The shaman's spirits were also commanded by *l.*

On the Tym river is found a tale of *l.* struggling with the Sun for possession of the male Moon. They fought and tore the Moon into halves. *l.* had the half with the heart, which is why in the Lower World there always shines a dull moon. The Sun made a husband for herself from the half she had captured but she had the half without the heart, which is why the moon in the sky now waxes and wanes.

Lit.: Uraev 1994.

AK-M, NAT

lōsĭ – “spirit, loz” (N); *lōz* (the Tym, Narym); *lōho* (the Parabel', the Chizhapka); *lōsi* (the Ket') (N, S)

Many levels of the Selkup pantheon are represented by supernatural beings, *l.*, who could be visible or invisible, and could take on various material appearances (anthropomorphic, zoomorphic), and had access into other worlds (the heavenly, the underground, the underwater, the dead), and could be harmful, helpful or neutral towards people. A hierarchy existed among the *l.*

An important part in the life of the Selkup people was played by the spirit masters of the natural elements and locations, such as the spirit masters of the forests (see *mačĭ γūla*), the most important of them being the wood-spirit *mačĭl' lōz* (q.v.), the master of the water (see *ūdĭjγul' lōz*), the master of the wind (see *mergĭj lōz*), and masters of certain locations (see *kwęttargu, qārba lōsi*). These spirits were neither good nor evil. Usually they had to be cajoled with offerings of gifts to ensure success in hunting.

Evil spirits (pl. *lōsla*) live in the ground. They fear lightning and thunder. During the thunderstorm spirits hide in the hollows of trees. That is why *nom* (q.v.) tries to strike hollow trees with lightning to kill them (see *nūt tĭšš'a*). These spirits are as tall as a man, and they have hair over their bodies and one eye in the forehead (hence the most widely used epithet for an evil spirit, “one-eyed loz”). The hair of spirits is the same as that of dogs (see *kanak/kana-k*). Spirits come to people at night and consume them, hanging their intestines on trees and bushes. Only a pure and sinless person could kill a *l.* To protect small children when they are left at home alone against the intrusion of spirits aspen logs must be placed around the house. Spirits can steal a small baby from a cradle or replace the baby. To protect against this a knife had to be put in the cradle. All evil spirits were commanded by the main one who was called *kĭzĭ* (see *kĭsĭ*) on the Taz and the Turukhan, and *lō* (q.v.) on the Tym. *kĭzĭ*, wishing to punish a person, sent *l.* against him, and they went invisibly “like wind” and penetrated freely through the skin, mouth or nose into the person's body, where they lived as worms and moved along their “roads”, the blood vessels. Spirits sent by *kĭzĭ* could take the soul of a person to the Lower World.

In Selkup folklore Old-Man *Loz* (*lōs ira*) is a well-known character, the enemy of mankind, the invariable opponent of Icha (see *ič'a*; for the Southern area see *ičč'ē*) and his substitutes. The *l.* lives in a house made of stone (*pūl' mōt*), around which there are heaps of people's bones – all that was left over from people whom the *l.* had eaten. The *l.* lays speaking traps made of his own excrement (see *lōsĭt (lōsĭl' tūtĭl' čaŋkĭ)*, one of which Icha falls into. The *l.* is quite inventive in his ability to find new forms in which to fight his opponent but he is vainglorious and simple, often making a fool of himself. All the *l.*'s victories are temporary. The complete destruction of the *l.* is only possible if his body is burnt: otherwise, even after being cut to pieces, he will revive – the pieces will jump up and grow together. Even after being burnt the *l.* does not cease harming people: gnats and flies, wearing people out in summer and turning the taiga forest into an absolute hell, appear from the ashes of the burnt *l.*

The word *l.* is used to denote shamanic helping spirits, for instance: (Tym) *loγan lōz* “fox spirit”, *qorγĭn lōz* “bear spirit”, which had the appearance of the corresponding animals, helped the shaman in his journeys, provided information during the foretelling, and protected against hostile actions by other shamans. During the shamanic séance in the dark hut the helping spirits could be heard (the tread and the grumbling of the bear, the bark of the fox, the singing of the birds). Images of *l.* as helping spirits appear as metal figurines of various shapes (usually zoomorphic, rarely plates of some geometrical form like a circle or rhomboid). These *l.* could be sewn on the clothes of shamans or put on the wooden idols (see below).

l. as family spirits were represented as anthropomorphic wooden or metal puppets, which every Selkup family still had at the beginning of the twentieth century (for details see *qawa lōsij*).

In the past every male Selkup had an individual spirit-protector. The puppet of this kind of *l.* was made and “sanctified” by the shaman. According to M. A. Castrén’s data, a hunter brought to the shaman squirrel, ermine, or other fur, and the shaman shaped the bundle of fur into a human form and dressed it up in clothes, which had been sewn by a “chaste girl”. The *l.* was kept in a lumber-room in a birch-bark box, also made by an unmarried girl, and nothing else, other than the spirit and the offerings to him, should be kept there. No married man had the right even to come close to the lumber-room, and no married woman could come over its threshold. If there was a need for the *l.*’s help, for example when going hunting or fishing, or when medical treatment was required, offerings were made to it. A married person would ask his unmarried relatives to make the offering. The offering, in the middle of the nineteenth century, was of squirrel or ermine fur, beautiful ribbons and kerchiefs, pieces of calico or cloth, threaded beads and beads. All these were put into a box for the spirit. When someone died, his spirit-protector was considered to be dead also and was to be thrown into the river.

To the different categories of *l.* there correspond *perkā* (q.v.) spirits, materialised as faces carved into trees.

On the Taz and the Turukhan the word *lōsij* is used also as a euphemism for the bear.

Lit.: Castrén 1860: 295–296; Prokof’ev 1935; Prokof’eva 1976; Uraev 1994; Kim 1996, 1997; Pelikh 1972; Vark.; *Ocherki* 1993; FmKa.

AK-M, OAK, NAT

lōsij emi – “*loz* mother” (N)

In a story recorded on the Turukhan *l.g.* helps a *loz* (*lōsij*) to destroy his son-in-law, Icha, but all her tricks are in vain. In the end Icha manages to destroy *l.g.*

Lit.: FmKa 1999.

OAK

lōsij nāl’a – “*loz* daughter” (N)

The victim or the wife of Icha (see *ič’a*; for the Southern area see *ič’č’e*): in different stories Icha either boils the daughters of the *loz* (there are usually two of them) and the *loz* with them, or marries the daughter of the *loz*. After the wedding her loyalty to her husband does not always resist the pressure from her father (*lōs ira*: see *lōsij*), who is possessed with the idea of destroying his own son-in-law.

Lit.: Vark. 80; FmKa.

OAK

lōsij/lōsij’ tūtij’ čaŋki – “the *loz*’s dung trap” (N)

This is a magic item (*čaŋki*, a jaw-like trap) that has the ability to catch and hold onto objects and men that end up in it, until a *loz* comes, who eats men. Another name for the *loz*’s trap is *lōsij (lōsij’) tūtij’ palčal’ laka* “*loz*’s crap dung heap”. In some tales recorded by L. A. Varkovitskaya it is not specified precisely what caught the man and did not let him go; for example, on the river an *ilimka* (boat) suddenly stops, and from underneath, at a question from an old man who was holding on to the boat, there jumps up a *loz* and demands the old man’s son in exchange for the promise to let the boat free.

For the Southern tradition see *pal’žö*.

Lit.: Prokof’ev 1935: 101; Vark. 2; *Ocherki* 1993.

AIK

lōzij’ to – “*Loz* Lake” (S: the Ket’: Maksimkin Yar)

l. is never calm and even in the calmest weather there are turf islets floating on it. Local people regard the turf islets as ominous: the number of the floating islets in the lake shows how many people will die in the village next year, and they remark that it is correct every year. Such lake names are quite widespread in the Selkup area (see, for example, *lijmpä*).

Lit.: Plotnikov 1901: 211; FmTu.

NAT

lōntjrä – “butterfly” (N)

Butterflies, as well as many birds and animals, are shamanic helping spirits, which fly to him at the sound of his drum (Prokof'eva 1961 + drawing). "If a child dies he becomes a butterfly, a beautiful one; that is why it is forbidden to kill it", the modern Selkups believe.

Lit.: FmKu 2002.

AIK

m

mādur (S: the Ket'; the Ob': Laskino); *mōtūr* (N) – “hero”; also *orfjil' qup* (the Ob': Laskino; the Vasyugan; the Parabel') (*lit.* “a strong man”) (S)

m. is the ancestral hero (hence the word *mādurla* “heroes” on the Ob' (Laskino), for example, denoted the ancestors in general: see *ūkol' qūla*), who possessed great strength and power. According to legends “earlier on, every river had its own hero”. On the tributaries of the Tym there “sat” seven heroes, including two hero brothers on the rivers Polto and Koses, and the female hero *āmdjil' qōk nē* (q.v.). On the Ket' texts were recorded about the heroes Kalguh (q.v.), Urljuk (see *url'ūk*), Zubrek (q.v.) and the giant female hero Tjapsa Mergy (see *t'apsa mergj*). Without an exact link to a specific river are the heroes Qōt-Man-Puchcho (see *qēt man puččo*) and the Sable Hero (see *mādur šī*). On the Parabel' the hero Urja (q.v.) is scarcely remembered, but tales are told in detail about the hero called Kyonga Fire (see *kōnget tū*). On the Ket' and the Vasyugan a story is known about two usually nameless hero brothers, who lived on different banks of one and the same river and threw an axe (see *pičči*) to each other across it – “such strong people there used to be!” On the Ob' at Ivankino in the area of Sondorovo a text was recorded more than once about the Pikovo or Sondorovo hero, known also as Pygynbalk (see *pigjnbalk*). In addition in Ivankino they honour the memory of the hero Soqsar (q.v.). But the most popular hero in the whole area of the Southern Selkups is Ichche (see *ičče*).

The heroes were thought of as warriors who defended their people from invasion by outsiders. The heroes fought with bows and arrows (see *mādurjēt tisse*), sabres, swords and spears. They had protective clothes (see *kwezi porjil' to*). They moved by boat (see *qēt man puččo*), by horse (see *erren kibaj ī, hāγ āmdal' qot nāgur nūčka*) and even by eagle (see *mādur šī*).

The cause of war in the sources is often squabbles over women. Usually the heroic stories start with one warrior abducting the wife of another or capturing the bride and taking or trying to take her away to his homeland. Others – often the “lower” heroes (see *takkal' čweččjēt mādurla*) – try to stand in the way of a successful hero; the fight starts. If the bride sides with the hero who rushed her off then when the rivals later try to steal her back she alerts the hero of the danger and he manages to defend her (see *qēt man puččo, kōnget tū*). If the hero has taken her off from her husband or her father by force, she does not alert him and the hero has to fight with foes superior in number and dies in an unequal contest (see *pigjnbalk*). In the story of the Sable Hero (see *mādur šī*) the woman does not agree with her father's choice and tries to run away from her husband to the northern lands; having won a series of fights the husband finds her and puts her to death.

The episode about “the cunning wife” who did not alert her husband about the warriors coming and instead sewed up his chain mail with threads (or with bird-cherry *sarga* (withies)) to prevent him being able to put it on quickly was recorded a number of times as an independent plot. As there is no explanation for her behaviour (probably a preamble about her being stolen from her first husband or her father has been omitted), or any explanation that the warriors are not her foes, the whole episode acquires a different, moral colour. In this form the text was recorded from the Southern Selkups many times, emphasising that the brother of the slain hero punished the treacherous woman fairly.

Often the heroic sources end with geological motifs. The Selkups associate the appearance of many hills, promontories and lakes in their territory (see *kwezi porjil' to*) with heroes who once lived there. The hills, promontories or ravines usually “grew” where the hero killed many enemies. Where the hero fell down and died, the ground sank and a lake (Sondorovo, Ivankino) or a rock or rapids in the river (the Kyonga, the Parabel') appeared. The heroes lived in huge dugouts (see *mādurjēt karamo*), on whose roofs grew holy pine forests.

See also *mōd*.

Lit.: Castrén 1860: 299–301; Castrén 1855; Katz 1979; Plotnikov 1901: 213; Kostrov 1882: 6–9; Babushkin, Koshelev 1961: 21–24; Pelikh 1972: 319, 334, 338, 342; Golovnyov 1995: 141–142.

NAT

mādur māt – “house of the hero” (S: the Ket'): see *mādurjēt karamo*.

mādur šī – “Sable Hero” (S)

The sources relate that *m.š.* was born at the mouth of an unnamed river. While still in the cradle he started to think about his bride. His father lived in another place and the way to him was under the ground. Having come

to the father he asked him about the bride but the father advised him to look for a wife himself. *m.š.* went on an eagle (see *ljmpi*) to “the place with the charred tree on the mountain” to take the daughter of the tsar. In seven days the eagle sat on the tree and the hero turned into a sable (see *šī*) and went down, crept stealthily into the tsar’s dwelling and hid behind the stove. The tsar and his sons held a feast, then the sons vied with the stranger – they could not lift him while he was lying on the floor; then the tsar told his youngest son to bring the daughter in and give her to the stranger to marry. After the nuptial feast the hero with his young wife and his brother-in-law (the younger brother of the wife: see *pajjat üččjga tibiññā*) left for his homeland. At the beginning of the trip back he and the wife’s younger brother had to fight with foreign heroes, who had also come to the tsar to marry his daughter. Having drawn his bow, *m.š.* crushed all the enemies with his arrow (see *mādurj̄t tisse*). During the fight the hero’s wife went “to the north” on her eagle. Chasing after her, *m.š.* had to fight a number of times with those who were hiding her. His assistant was invariably the wife’s younger brother, who had to finish the fight to gain the victory, as *m.š.* had been wounded. The wounded and tired hero slept for seven years and when he woke up he saw his brother-in-law and his wife. He punished his wife by impaling her and married the sister of the heroes he had killed in the last fight (one of them survived and gave his sister to the hero to marry). The three of them, he and his new wife and his first wife’s younger brother, came back to the mouth of the river and the brother-in-law received the sister of *m.š.* as a reward.

Lit.: Castrén 1860: 299–301; Castrén 1855; Katz 1979.

NAT

mādurj̄t karamo – “hero’s dugout” (S: the Tym, the Vasyugan, the Ket’)

m.k. is the underground dwelling of the hero. The ancestral heroes (the strong giants) lived in underground dwellings, seen on the surface as hillocks, or pits, which appeared after the ground sank into the hollows of the underground dwellings: “The heroes had earlier been everywhere, they lived on every river, their houses were concealed under the ground.” Such a “hero’s house” was for example “the heroes’ island” located opposite Maksimkin Yar on the Ket’, or a big hillock in the pine wood close to the Shirokov yurts. To get to the hero’s house it was necessary to go by river and to disembark from a dugout boat (*oblasok*) into a long underground passage.

It is considered that the hero’s underground house should be made of stone or iron and be set at a considerable depth from the surface of the ground. The sources mention somebody trying to dig out the house but “the axe, the pick did not pierce the ground, as if it was iron . . .”. Only fearless people can search out “the house of a hero”.

Lit.: Plotnikov 1901: 209, 211; Prokof’eva 1933; 1947: 201; Dul’zon 1956: 185, 190.

NAT

mādurj̄t tisse – “hero’s arrow” (N)

m.t. is the main weapon of the Sable Hero (see *mādur šī*). *m.t.* had a special property: after striking the chest of one of the enemies, it flew on and killed about another five hundred men. Then it returned to the hero by itself and on the way back it pierced another five hundred men. During the fight with foreign heroes *m.t.* flew off nine times and by the end none of the foreign heroes were left alive. Besides the bow and the magic arrow the Sable Hero had a sword too.

m.t., engaging a number of targets either simultaneously or one by one, can also be found in the text about the Kyonga hero (see *kōñget tū*): when he had hunted for elks and shot an arrow from his bow he “killed ten of them, all the way through he pierced them with one arrow”; when he released *m.t.* into the cranes “both cranes (the enemies’ spies) were pricked by one arrow and fell down”. In the source the heroes also fight with sabres (swords) and spears, and have chain mails and hauberks.

Lit.: Castrén 1860: 299–301; Castrén 1855; Katz 1979; Pelikh 1972.

NAT

mannj̄mpiqo – “to look, to see; to foresee, to envisage” (N)

The Selkups believed that a man’s or animal’s face and forehead can reflect the image of one with whom the man was concerned, whereby the author of some misdeed could be identified. A boy whose father had been killed looked into the water and saw that “his face altered”, becoming similar to the face of his father-in-law. Realising who had killed his father, he killed the father-in-law, a Nenets, and went to fight with the Nenets tribe, taking vengeance for his own father.

Lit.: Vark. 7.

AIK

marqj – “island” (N)

Islands are explained in the folklore as metamorphosed grindstones (*lista/listan*), which the hero drops in the way of a *loz* who followed him. In 1926 E. D. Prokof'eva recorded a story in Farkovo on the Turukhan river from P. Teterin telling how particular islands appeared on the Yenisei. A shaman, escaping from *lozes*, met a son of the god Num, as he was tugging seven islands in the river, at the same time throwing up stones weighing seven poods each (pood = 16.38 kg). The god's son had been punished for taking food from the table before his elders. The divine son helped Kängyrsylja (see *känjyrsa*) by crushing *lozes* with his stones and Kängyrsylja, having turned into a hawk (see *senkētj*), flew to ask Num to forgive his son. The father forgave him and let him leave the islands where he had tugged them.

Lit.: Vark. 5: 4, 8; Vark.Pr 4.

AIK

massuj lōsūt nēla – “daughters of the wood-spirit” (S: the Ket’)

The wood-spirit (see *mačij' lōz*) had three beautiful daughters. They were stolen by heroes (see *mādur*). Seven sons of the wood-spirit (see *massuj lōzūt sēl'zu īla*) forced Ichche (see *iččē*) to find them and bring them back to their father. Ichche stole *m.l.n.* one by one from different heroes and brought them back to their father. The wood-spirit gave all three of his daughters to Ichche to marry. The first daughter of the wood-spirit gave birth to Ichche's son, called Bear Spirit Idol (see *pārgej qweryj lōzi*).

Lit.: Donner 1915.

NAT

massuj lōzūt sēl'zu īla – “seven sons of the wood-spirit” (S: the Ket’)

m.l.s.ī. were the children of the wood-spirit (see *mačij' lōz*), and were participants in the adventures of Ichche (see *iččē*). First *m.l.s.ī.* and Ichche met on the river and Ichche with his youthful overconfidence rowed past them with such force that the water filled their boats. All the *m.l.s.ī.* fell into the river and could hardly swim to the bank. Ichche came home very content with himself whereas the sons of the wood-spirit felt themselves offended and lay low to wait for the chance for revenge. This came when Ichche happened to come into the house of the wood-spirit. The wood-spirit invited Ichche to eat with him and his sons. After the meal each of the seven told the story of how Ichche had carried on on the river. Ichche sat still and behaved as if he did not understand anything. Suddenly all of them rushed at him and started to beat him, asking why he had behaved so badly on the river. The *m.l.s.ī.* turned out to be stronger than Ichche, and they tied him up and continued beating him. Ichche pleaded to be let free. Finally one of the brothers said that the warriors (see *mādur*) had taken away their sisters and they did not know how to bring them back. Ichche was given the job of bringing the sisters back, for which they would spare his life. Ichche agreed, and he found and brought their sisters back, having stolen them from the heroes. The wood-spirit was very glad to give all three of his daughters to Ichche to marry.

Lit.: Donner 1915.

NAT

māt pāriyjn sombla salžjute – “house with the roof on five posts” (S: the Ob’: Ivankino)

m.p.s.s. belonged to the tsar-lord (see *āmdij' qōŋ*). One of the posts was empty inside. When it was raining the water flew down from the roof into the gutter and ran into a big stone bowl. There was always a store of water. But the year when the thin island burst asunder (see *sombla sōqlat čū*), even that bowl was empty.

Lit.: Kudryashova 2000: 230.

NAT

māt üt ijintj qwenba – “the house sank below the surface of the water” (S: the Ob’: Ivankino)

The house was located on the bank of a big and deep lake (in another variant the sea). It was a big summer festival (or else the events occurred “on the eve of the festival”). Many people gathered together in the house. They sang songs, danced and feasted. But it was forbidden to make noise that day. *nom* became angry (see *nop najwatpa*), the ground trembled, the lake rose and “took” into it the whole house together with the people. Deep down sank the house. On quiet summer days the sound of dancing and singing is heard from the depths. Sometimes the house can be seen through the water on a quiet moon-lit night. The inhabitants of Ivankino village associate a number of ponds in the vicinity with this event which supposedly happened in the distant past. For example the bog, which perhaps swallowed the house, is located, as many believe, right within

Ivankino village, beyond Kylshunde; and at the graveyard close to Ivankino there is a small but deep lake at which the event may be thought to have taken place.

Lit.: Kudryashova 2000: 227–228.

NAT

mačenkāt: see *neńńa*.

mačĭŷ ŷŷla – “wood-spirits” (lit. “forest people”) (S: the Tym)

m.ŷ. are spirit masters of the forest or a specific spot within the forest (see also *mačĭŷ lōz*). There are many of them. Usually *m.ŷ.* help people in hunting, fishing and so forth, though they can also do harm or else punish them. The forest and all the animals are under *m.ŷ.* People blandish *m.ŷ.* with gifts, mainly strips of fabric and coins, hung on trees. *m.ŷ.* can very rarely be seen. Every *m.ŷ.* has his own spot in the forest. He can agree with the neighbouring *m.ŷ.* and sell him the animals from his own forest or buy the animals which are hunted – the squirrels, the elk, the sable and others. The abundance or lack of game in this or that forest depends on this. Usually the shaman comes to know which of the neighbouring *m.ŷ.* the animals have been sold to and the hunters go to the appropriate site, kill the female with her offspring, strip her hide and bring it to their own forest, after which the animals come back to their forest next year. Thus, in the past the inhabitants of Napas village, after the elk had disappeared from the Tym areas, “identified” *m.ŷ.* from the Tym as having sold the elk to *m.ŷ.* from the Vasyugan. The people performed a number of ritual actions and brought the elk back to the Tym.

Lit.: Uraev 1994: 75.

NAT

mačĭŷ lōsĭŷ ima – “forest loz woman, female wood-spirit” (N)

The white-necked sable (*serĭ tosanĭŷ sĭ*), won by the hunter, serves as the harbinger of *m.l.i.* In one of the sources *m.l.i.*, who could hardly make a man laugh because he had enough wits to put boiled birch bark (*tō*) under his armpits and around his neck to stop him laughing when she tickled him, turns into a common woman and marries the hunter but refuses to eat the common food of people. She ate what “falls down between the fingers when people eat. . . . At night when all the people fell asleep, in place of a woman, a bitch runs around, picking up the food”.

See also *mačĭŷ lōz*, *mačĭŷ nejd*.

Lit.: Vark. 1.

AIK

mačĭŷ lōz (the Tym), *mačĭŷ lō* (the Parabel’), *massuj lōzi* (the Ket’) – “wood-spirit” (S)

On the Ket’ river an additional epithet for *m.l.* is “the cedar spirit”; on the Kyonga *m.l.* is called Qurak (*qurak*) on the Vasyugan Logo; see also *mačĭŷ ŷŷla*, *mačĭŷ lōsĭŷ ima*.

m.l. appears to the hunter as a short man, clothed in a padded jacket and a hat. The fact that he is a spirit, not a man, is disclosed by the single eye in his forehead (the Tym) or the heavy look from under his bushy brows (the Kyonga). In any case it is better not to look into his face.

Most often the *m.l.* is met with in a cedar forest or close to the cult place devoted to him (more precisely, the place where gifts are brought to him becomes a cult place because he has already been seen there). The *m.l.* can go and lie on the hunting path (in which case it is better to pass him by); the *m.l.* can go aside with the hunter and even sit with him during the evening meal to drink tea, without breathing a word. If he speaks, he usually asks to be ferried across a river by boat. It is forbidden to refuse him, though it is necessary to sit with him face to face down in the boat as he has very sharp elbows (“like ice-picks”). If he sits with his back to the man he will move slowly towards him and will move his elbows, finally stabbing him with them. He walks about the forest moving his elbows all the time. Having landed on the bank, the *m.l.* asks: “Money or furs?” If the hunter takes the furs, *m.l.* takes seven steps and at every pace there will appear a package of fur hides. The hunter may take the packages of furs, but it is not advisable to take the seventh step, otherwise the *m.l.* will kill him: the *m.l.* then disappears as suddenly as he appears, leaving no traces to be seen, and the furs left by him disappear also. After meeting the *m.l.* the hunter usually has great luck in hunting. To thank him (or to avoid misfortune) gifts must be left (no less than a metre of fabric) at the place where he was met.

On the Ket’ river additional tales were recorded about the wood-spirit, for example the tale about two sisters, daughters of the *m.l.*, the younger of whom went fishing for the first time and found herself in a whirlpool of magic events (see *kojja*). In the cycle of tales about Ichche the *m.l.* is one of the main protagonists.

He is the father of seven sons and three (or many) daughters (see *massuj lōsūt nēla*, *massuj lōzūt sēl'žu īla*). Ichche became a relative of the *m.l.* as Ichche marries all his daughters together. One of the daughters gave birth to his son, *pārgej qwerŋi lōzi*, from whom the Selkups of the Ket' descended. Generally the *m.l.* has daughters and sons with roles in different sources (see particularly *mač'jn nejd*).

Lit.: Donner 1915; Pelikh 1972: 324, 336–337; Dul'zon 1966b; FmTu.

NAT

mač'jn nejd (the Tym), *mač'jn nē* (the Tym), *mažel nel'qup* (the Chizhapka), *maž'jil nel'qup* (the Ob': Laskino), *massuj nejqu* (the Ket'; the Ob': Staro-Sondorovo) – “Forest Woman, female wood-spirit” (S)

The *m.n.* is the daughter of the wood-spirit (see *mač'jil lōz*). The most detailed information about the *m.n.* is from the Chumyl'kup area. She is thought to live in the forest and is the mistress of all forest animals. Her permanent companion is a golden-striped squirrel (see *qwēž'jil' tabe-k*) or a small black dog. The *m.n.* herself is very fine – tall, beautiful, her hair down to the ankles. In winter she uses skis padded with furs from the bottom (the Tym, the Kyonga), squirrel hides hang from her belt, and she has a white kerchief on her head, and light, soft, white leather shoes (*chirki*) on her feet (the Vasyugan). Seeing her brings great hunting luck. On the Ob' (Staro-Sondorovo) the image of the *m.n.* is somewhat different: she is not very tall, and is hence known by another name as “the Little Woman” (see *k'ibaj nejdeŋ*); she has a long red plait.

To curry favour with her people make storehouses especially for her in the forest and leave pieces of fabric as offerings. She hangs some pieces of the fabric upon the trees close to the storehouse as a the sign that she was there, saw the gifts and was satisfied. She cuts some pieces of fabric into strips to put them on her squirrel companions (*qwēž'jil' tabe-k*).

Sometimes the *m.n.* appears to a hunter in the forest. If this happens the man must follow her and live with her as his wife. He will become a most successful hunter. Before appearing to the man the *m.n.* tests him: over a number of days he sees herds of elk and reindeer, and bundles of sable and squirrel fur lying on the ground. Only on the third day can he pick up one of the bundles. Then the *m.n.* comes to his hunting lodge.

One can try to call her forth. For this a man needs to make seven fires, and prepare firewood of different kinds: the fir wood for himself, and the spruce wood for her, and to put squirrel meat over the fire to fry. The *m.n.* will come from the forest at the smell of the meat. At first various animals emerge from the forest, for example the bear or the wolverine (these must not be feared, nor given the squirrel meat). Only after that will the *m.n.* come.

If the *m.n.* comes to the fire she tests the hunter's skill. At first they put the prepared twigs into the fire, but as he has fir wood it rattles intensively, whereas hers, the spruce wood, only spits, which is why “his male strength takes the upper hand”. Then the squirrel meat must be eaten, and he must break the meat first, taking the front part of the squirrel's body for himself and giving the back part to her. And when they go to bed to sleep he needs to check if there is any trap under the fur coat laid down by her. If the man manages to foresee everything, they will live together (the fact that the hunter may have another family does not trouble the *m.n.*) and he will gain many animals easily: “He comes to the forest, and animals are already on the ground. He does not need to shoot, just to have time to pick up the dead ones” (the Tym).

However, even the chosen man can lose her favour if even once he sees how she combs her hair. The combing creates the forest animals: “She sits, and her hair is down to her ankles and she combs it. When she combs one side of her head the squirrels run like lice; the other side she combs, and the sables flock”. It is forbidden to peep at her; and as she senses smells like an animal and will certainly smell a man (the Tym). If she sees that she is being looked at, she will disappear instantly, along with her animals; the men will lose their hunting skills and the people will starve and die.

Besides this folk tale, well known to the hunters, there is an independent tale about the *m.n.* and the female man-eater Pazhyne (q.v.), in which the main protagonists besides the man-eater are the children of the *m.n.*, her two daughters or a daughter and a son (see *k'ibaj nejden nē*, *p'ij lōz*, *neh'na*, *tem'na*, *mač'enkat*). Pazhyne plots to eat the *m.n.* but foreseeing this she manages to warn her elder daughter. Pazhyne calls the *m.n.* to pluck nettles (see *sāč'u*), then suggests that she look for lice in her hair (see *unž*) to please her, and kills the *m.n.* by stabbing a grass-blade into her ear. Then the adventures of the children of *m.n.* start (the most common is the tale about the flight of her elder daughter (the Ob': Staro-Sondorovo) and how she searched for her brother (the Tym, the Parabel') or how she met the Frog Woman (see *č'amž'e*).

See also *mač'jil lōs'jil' ima*.

Lit.: Dul'zon 1966b: 145–154; Pelikh 1972: 332, 340; Uraev 1994: 76; Pukhnachev 1972.

NAT

mač'jil' qup (N), *maž'jyol qup* (S: the Chizhapka) – “wood-spirit” (lit. “forest man”) (N, S)

The wood-spirit is a mythical being probably universal among Selkups. In various Selkup areas there are legends about supernatural anthropoid beings who live in the forest. They have anthropomorphic and zoomorphic features: “he looks like a man, has small horns, and has fur all over him”. In particular the souls (*ilsat/ilsa/ilsan*) of people who died unnaturally turn into wood-spirits.

Hunters (men and women) could meet a wood-spirit, usually of the opposite sex, which often became the partner of the hunter, and brought hunting luck. Often the relationship shattered the hunter’s family, and the hunter disappeared in the forest. People believed that he had left for his mate in the supernatural world. They related that on the upper reaches of the Nyurolka there had lived a husband and his wife, who had no children. A wood-spirit started to visit the wife. The Selkup woman became pregnant by him but every time it was the day to give birth the child disappeared, as the wood-spirit took it away. The Selkup husband beat the wife but she kept silent. The wood-spirit helped the woman with hunting, at which she became very successful. The tales about the wood-spirit are close to the tales of the Ket people about Kaigus’.

Lit.: FmMa.

AK-M

mergennj – “the wind rose” (S: the Ket’)

The suddenly rising wind presages a change in destiny, or events connected with the journey into another world. See also *merkj*.

Lit.: Dul’zon 1966b: 118–122, 127–131.

NAT

mergi palčo – “whirlwind” (*lit.* “a windy whirl”) (S: the Chaya)

m.p. is a means by which inhabitants of another world travel through space (see *sjrrij pāri*). Following a man-whirlwind the youngest son of the Old Man (see *erren kibaj i*) came to a strange house, where he found his brides and his six brothers.

Lit.: Grigorovskii 1879: 37–42.

NAT

mergij lōz – “spirit of the wind” (S: the Tym)

They make offerings to him to ensure a clear day.

Lit.: Uraev 1994: 77

NAT

merkj – “wind” (N)

In the world-view of the Selkups wind is the attribute of *lōsj*: it foretells the arrival of an evil spirit or *loz*. The expression “On the roof came the wind” (*mōtipōrontj merkj na tūntj*) meant that an evil spirit (*loz*) was flying by.

See also *mergennj*.

Lit.: Vark.Pr 2; *Ocherki* 1993.

AIK

merqil’ ōmtjil’ qok – “Tsar of the Wind” (N)

In a tale recorded by G. N. Prokof’ev, the son of the tsar (*ōmtjil’ qon ija*) went to the Tsar of the Wind to marry his daughter. The Tsar of the Wind suggested that the tsarevich should first try to level half the troops of the Tsar of the Wind, only after which would he agree to give his daughter to him in marriage. With the help of his men the tsar’s son beat the army of the Tsar of the Wind, who gave two of his daughters to him. The tsarevich married one of the girls and gave the other one to the only survivor of his men, whose nickname was the Earth Hero (*tettjn mōtjir*), to marry.

Lit.: Vark.Pr 5, 8.

OAK

merqil’ ōmtjil’ qon nāl’a “daughter of the Tsar of the Wind” (N)

The heroine of a tale recorded by G. N. Prokof’ev about the Tsar of the Sun (*čēljt/čēljntj ōmtjil’ qok*), whom the son of the tsar (*ōmtjil’ qon ija*) proposed to and married after beating the troops of the girl’s father, the Tsar of the

Wind (*merqil' 5mtij' qok*). Later on she helps her husband to fight with the Tsar of the Sun by giving him a magic kerchief (*qampij*).

Lit.: Vark.Pr 5, 8.

OAK

mjd'ara – “younger-brother old man; bear” (*euphemism*) (S: the Ob': Laskino)

m. is a euphemism for the bear. It is also used to refer to the Great Bear constellation.

NAT

mjmpijl' – “thimble” (N)

The thimble is used as a way of transmitting information: the husband living with the daughter of the Sun in the sky went to the earth to visit his parents and his brother. Before leaving his house he stuck a thimble on a sharp stick near the entrance and instructed his wife to watch in case a hole appeared in the thimble. A hole would indicate his death. The same omen is found with the needle (*mijka*), which can also be bored through with an eye, or broken.

Lit.: Vark. 8.

AIK

mijik – “idol, puppet” (N; the Turukhan)

On the Turukhan they regard the *m.* as an anthropomorphic image of an ancestral spirit of the home or else a shamanic helping spirit. The images were kept in a specially assigned place in the forest, in a storehouse, or at home in a special box. The *m.* were well cared for, being dressed and fed. Every year people were supposed to make new clothes for the *m.*

See also *p5rkä*.

Lit.: FmKa 1999, 2003.

OAK

mijij – “liver” (N)

To prevent a slain enemy coming back to life it was necessary to eat his liver and heart (*sij'ij*). In the tale of Palna the Evenki, who thought that they had killed Palna, decided to come back the next day to his corpse to eat his liver and heart. They did not return, which was why Palna survived.

Selkups are forbidden to eat holy fish, for example the burbot, not to mention their liver and other innards, often called *maksa*. One old legend related that a shaman fleeing from *lozes* turned into a burbot. An old man caught it and brought it home. His wife ate the liver and innards of the burbot and became pregnant. A boy was born, a big strong boy, who could hardly fit inside the cradle. Some time later the population started to decrease. The elder brother, *ij* (q.v.), once saw how his younger brother woke at night and left the house, and the next day the tsar declared that the population had decreased again. The elder brother correctly guessed that his parents “were keeping a *loz*, not a child”, and he left home, and went to the sky, riding a white stallion.

The liver (as well as the roe) of the fish is the best treat for *lozes*.

Lit.: Vark.Pr; Vark. 4.

AIK

mijika: see *qon mijika*.

m5re (the Parabel'), *t5azi* (the Ket') – “sea” (S)

m. is a stable element of the mythic space of the Southern Selkups. In the sea lives a great fish (see *tari 5mdi qwelij*, *pekkijri 5mdi qwelij*), and on the shore of the sea the bird *Püne* (see *püne*). In the tale of the Black Tsar (the Parabel') many-headed snakes appear from the midst of the sea, whom the hero had to fight (see *h5y 5mdal' qot n5gur n5čka*). Before the appearance of the monsters the sea starts to “play”: “at midnight the sea started to roll – down it went six quarters (6 x 18 cm), up it went six quarters”. The hero waits for the snake on the edge of the sea, where the fight takes place.

If the sea appears in a tale it means that the hero will travel very far. Three grandsons of the Black Tsar (see *h5y 5mdal' qot n5gur n5čka*) come back to their home after their long journey over the sea on three big ships, which they knocked up themselves.

The threat to “butt the sea” (*mōrem āmdjlgj*) was made by the Bull-Son (see *pjka ī*), as a sign of his great strength, when the tsar refused to give his daughters to him in marriage.

Lit.: Donner 1915; Dul’zon 1966b: 97–158; Korobeņnikova 2001: 276–277.

NAT

mōčjipo (the Upper Taz), *wōčjipo* (the Middle Taz) – “loon”, *mōčjipol’ ĭja* – “loon nestling” (N)

A tale told in 1941 by Ganya Mantakov, who lived on the Lower Baikha, tells of a boy, the son of an ordinary Selkup man, in the sky. He had been wrapped in a reindeer skin by a shaman, who flew to the sky and threw him down from the sky to the earth, where he turned into a loon nestling. People tried to kill him but failed to do so for a long time. The child asked them not to kill him, but to believe that he was a boy. The people did not believe him and finished him off, and “brought him home and ate him, and they too died”.

In another tale an ordinary Selkup man married a daughter of a *loz*, and the *loz* sent his soldiers to kill his son-in-law. When they failed to do so (the young couple escaped) the *loz* turned into an eagle (*lĭmpj*), and at the same moment, having seen the transformation, the husband “became a loon’s nestling” and the wife became a hawk (*seŋkēti*). “The old man catches the loon’s nestling. Now he starts to kill him . . . The hawk, coming from above, strikes. The eagle falls into the midst of a lake. They turn back. Coming to their mother’s hut they start to live there.”

Lit.: Vark. 1, 2.

AIK

mōssjmiļ’ il’ča – lit. “grandfather with the hut” (N)

The name of an old-man *loz* (*lōsĭ*) who does kind acts. He lives in a hut, which occupies half of the tundra; standing at his full height the old man takes up the whole hut; his nose is as high as the smoke hole of the hut. He is covered with fur. He eats human flesh, which he keeps in the storehouse west of the hut. He guesses the thoughts of an ordinary man and warns him against danger awaiting him. At another difficult moment he emerges from under the ground and kills a devil, saving the man and bringing back to him his wife whom the devil has stolen.

Lit.: Ocherki 1993.

AIK

mōtjir – “hero” (N): see *mādur* (S)

mōd (the Tym, the Parabel’), *mūdj* (the Ket’) – “war, fight” (S)

In the past heroes fought with each other constantly. Every hero lived (“sat”) on his own river and went to fight a neighbouring hero or the “lower” heroes (see *takkal’ čweččjt mādurla*). War mainly affected women: one warrior took away the wife or the sister of another, or captured his bride, and the other hero, having gathered his people, attacked the offender to bring the woman back (see *mādur*). The heroes came to fight along with their followers and, judging by the folklore descriptions, the fights were bloody, lasting until every one of the opponents was killed: “none of the foreign heroes were left alive”, “he started to fight . . . killed everyone!”

The main weapons of the heroes are swords and sabres (these weapons are frequently mentioned in Russian-language retellings, without any difference between them being specified; in Selkup (the Ket’) the word *tāqqa* is used “sword, sabre”), and the bow and arrows. A special role in fights is played by the hero’s arrow (see *mādurjt tissee*).

The following sorts of warfare are known among the heroes: the reconnaissance trip (for example, two cranes were sent to search for the Kyonga hero (see *kōŋget tū*) and the bride who was fleeing with him); the ambush (the hero from Lake Polto and his brother ambushed the *qweli* people, who were coming back from fishing, and killed everyone); the blockade of the opponent (see *piginbalk*); the “insider” in the camp of the foes, the insider usually being the wife of the hero – she did not warn her husband of the danger, sewed up his chain mail (to stop him putting it on in time), hid his sword, did not wake him up on time. Among defensive measures is mentioned (for example on the Tym “when the war came from the Vakh”) the throwing of a log from the slope against the foes as they were climbing up it.

Protecting his own town (the people, the land) the hero always fights selflessly until he wins, thus: “Qōt-Man-Puchcho (see *qēt man puččo*) comes outdoors. The lower hero came with his troops. Qōt-Man-Puchcho started to slash at these troops. He slashed for three days . . . Having heard a voice in the upper part of the town he ran there. There a lower hero was knocking his father down. Qōt-Man-Puchcho dragged him off his father and killed him . . . The mother of Qōt-Man-Puchcho came to grips with a hero. The hero knocked her down and

the old woman shouts. Qõt-Man-Puchcho ran over there, knocked him over and killed the lower hero. And he started to slash again. Qõt-Man-Puchcho slashed for seven years. He finished and came to his wife.”

Foes are usually depicted as strong opponents, having magic power on top of their physical strength. For example one of the foreign heroes was so strong that the arrow shot by him flew for seven days into the chest of the main hero and nearly killed him; or one of the enemy warriors, sliced into two halves, might come to life again and attack so fiercely that the hero was on the brink of dying.

War finished either with the victory of the main hero, and his coming back with his recaptured wife, or with his death (if he had stolen the wife without her consent). When the hero dies the sources usually present a geological motif: where the hero fell a lake appeared, on the mounds formed by the heaps of his fallen foes great birch trees grew and so forth.

Lit.: Castrén 1860: 299–301; Castrén 1855; Katz 1979; Kostrov 1882: 6–9; Plotnikov 1901: 209, 211; 1947: 201; Dul’zon 1956: 185, 190, Pelikh 1972.

NAT

muktjt agā – “six elder brothers” (S: the Chaya)

m.a. are six elder brothers of the youngest son of the Old Man (see *erren kjbaj t̄*). They went to hunt beavers and became lost. The youngest son of the Old Man found them and brought them back home to their parents.

Lit.: Grigorovskii 1879: 37–42.

NAT

muktjt olj’ šū – “six-headed serpent” (S: the Parabel’)

The youngest grandson of the Black Tsar (see *hāy āmdəl’qop*, *hāy āmdəl’ qot nāgur nūčka*) had to fight with the *m.o.š̄*. It floated up in the middle of the sea and the hero cut off three heads first, and then two more; “the sixth head rolled down the mountain into the sea, he caught it up, trampled it with his foot, and pressed it to the ground with his sabre”. The head pleaded for mercy, then the hero took it into his hands and “swung and swung and swung it and squeezed it violently” then swung it into the sea, “swung it over onto the opposite side”. He gave the pieces of the body to magpies and crows to eat, and put the five decapitated heads under a stone.

See also *nāgor olj’ šū*.

Lit.: Dul’zon 1966b: 138.

NAT

munkēsj – “ring” (*lit.* “finger iron”): see *kēsj* (N)

The ring had magic power, like stone (*pü*, *püllaka*); if the ring were chewed and thrown miracles would take place: where it fell a golden hut (where “the fire just burns”, so bright is the gold) or a “seven-roofed boat” appeared. In the tale of Kängyršylja (see *kāņjrsa*), recorded by E. D. Prokof’eva in 1926 in Farkovo village on the Turukhan river, it was due to the ring that a miracle happened: “Once Kängyršylja heard that the prince of the land desired that he who made a great seven-roofed boat and landed it at the prince’s palace would marry the prince’s daughter. Kängyršylja had a magic ring left to him from his mother . . . So Kängyršylja came to the prince and said: “I can make a boat with seven roofs!” To the bank of the river Kängyršylja went, he chewed the ring and flung it in the river. At that very moment such a beautiful seven-roofed boat appeared!” In the literal translation it is said that the ring turned directly into the boat: “Having chewed the ring, he flung it: as a seven-roofed boat it floated.”

Lit.: Prokof’ev 1935; Vark.Pr 4; Prokof’eva 1985.

AIK

muntol – “buzzard” (N)

One of the hypostases of the shaman Jompa (q.v.), as he fled his pursuers.

AIK

muralmj – “small piece of white fabric tied onto birch posts” (N)

The *m.* is supposed to be placed near the hut and seems to be intended as a defence for the place against any evil. There is a belief that “if one goes around a *m.* one will be sick, live two years and then die . . . Another person does not know it, he goes and is sick . . . a *shaitan* (evil spirit) would eat him”: this was how Lypa, a pupil of G. N. Prokof’ev, explained it.

Lit.: Vark.Pr.

n

nāgor olij' šū – “three-headed serpent” (S: the Parabel’)

The youngest grandson of the Black Tsar (see *hāy āmdəl' qot nāgur nūčka, hāy āmdəl'qop*) had to fight with this serpent. The *n.o.š.* emerged in the midst of the sea, his heads “sang, and played”. The front head was wise and reasonable, and it forewarned the other two heads about the imminent danger. But the two heads hoped that they could burn any enemy with their “mouth fire” (*ākəl tūge*). The youngest grandson of the Black Tsar cut off two of the snake’s heads with his sabre; “the third head he caught, shook, flung – it dropped in the middle of the sea”. Then he hid the two decapitated heads under a big stone, and he cut the body into pieces and scattered them around, saying “Magpies and crows, eat it”. Some time later the place of the *n.o.š.* was taken by the six-headed serpent and still later by the twelve-headed serpent (see *muktij' olij' šū* and *šetigojgwet olij' šū*), which also emerged from the sea.

Lit.: Dul’zon 1966b: 135–136.

NAT

nāgur hajjil' lōho – “three-eyed loz” (S: the Chizhapka)

The epithet of Pōnege (see *pōnege*). The *loz* seized a boy in a house when his mother had gone. It tore the child into pieces, sucked his blood, and hung his guts over the bushes near the house, and wrapped his head with the guts to stop it aching. Later the *n.h.l.* also killed the mother of the boy. “The master has come to the house and sees: his son and his wife are killed. The man ignited the birch bark and burned the *loz*. The man went off somewhere.”

Lit.: FmMa.

AK-M

nātānka – “Nātānka” (lit. “girl”) (N)

N. is the ideal folklore image of a woman, personifying all possible female virtues and satisfying all imaginable demands of a woman in traditional Selkup society. She acts alongside her antithesis – the frog witch Tomnānka (see *tōmnānka*). The daughter of *n.* is always Nātānka, just as the daughter of Tomnānka is always Tomnānka. *n.* is endowed with a shaman’s skills, and so she can command the items belonging to her (the clothes, the skis, the ski pole). Three variants of the tales in which *n.* is the main heroine are recorded.

In the first tale both Nātānka and her antithesis possess supernatural powers. Nātānka and Tomnānka live at one and the same encampment. Tomnānka calls Nātānka to gather grass to put into the shoes instead of the foot wrap and the sole. Tomnānka kills Nātānka in the forest by pricking her ear (*qō*) with a blade of grass (or a splinter), and brings her corpse home on a small sledge to eat it. The daughter of Nātānka sees the leg of her mother sticking out of the cover of Tomnānka’s sledge. Then, from the roof of the dugout house of Tomnānka, she sees the cannibalistic meal of Tomnānka and hears her vow to eat in the morning the children of the one she is carving up. The daughter of Nātānka plugs the chimney with a piece of fabric (probably to stop Tomnānka seeing the morning come and going to the dugout house of Nātānka too early) and puts her younger brother into a box made of birch bark, and loads the box onto her shoulders and leaves the encampment. On the way the younger brother dies because he is pricked with an awl (*pur*). The daughter of the slain Nātānka, also called Nātānka, buries her brother and continues on her way. Having stopped for the night, she draws out an old stump (*saltj*) to make a fire and then Tomnānka springs out from under the stump. They spend the night together. In the morning, after waking, Nātānka finds out that all her belongings have been stolen (her clothes and her skis). Singing an incantation, she made her belongings attack the thief, Tomnānka, and come back to their rightful owner. Tomnānka follows Nātānka on skis she has rapidly made from wooden plates. They marry two men they meet and live together at one and the same encampment. Nātānka is a household model, whereas Tomnānka does everything wrong and tries all the time to steal what Nātānka had made and to serve up dog excrement instead of *yukola* (filleted fish) or to glue fur coats instead of sewing them. When it is time for Nātānka to give birth to her child, Tomnānka helps her, and then steals the child and gives it to a mammoth (*košar*). In place of the child Tomnānka gives a puppy to Nātānka. Nātānka’s husband abandons her and moves out together with Tomnānka and her husband. Left alone, Nātānka makes a small hut of fur branches and lives there together with her puppy (a bitch), which grows and starts to help Nātānka with the hunting. The dog plays with a boy (*ija*),

who emerges out of the water; the boy turns out to be the son of Nätänka. Nätänka recognises him as her son as the spray of milk she squeezes out of her teats goes directly into the mouth of the stolen boy. The mother and her son are thus reunited. By means of magic (by chewing a ring: see *munkēsij*) the son creates a big hut occupying half the tundra. Nätänka's husband comes to the hut together with Tomnänka and her husband. Nätänka forgives her husband, though she orders him to wash seven times first. Virtue prevails, vice is punished severely – Tomnänka is killed. A version of the tale was recorded in the Turukhan in 1999. In this version Tomnänka stole the son of Nätänka and held him. The boy grew up and step by step he realised that Tomnänka was not his mother but his evil abductor. This version was described by the teller as a Ket tale.

In the second tale the heroines are common women, though one of them is the model of excellence, whereas the other is the personification of wrong behaviour. Nätänka lives together with Tomnänka and their children in one and the same dugout house or at one and the same encampment. Their husbands have gone to hunt. Tomnänka and her children make noise after the sun has set. Nätänka tries to make them calm down, but unsuccessfully. Woken by the noise, a *loz* comes to the encampment, or else a bear, or a substitute for the latter, a man-eating *kunama* (q.v.). Nätänka, who shows her wits and hospitality, manages to save herself and her child (or children), whereas Tomnänka and her children perish.

The central part of the third tale is the journey of Nätänka, her meeting with the old woman *ijlnta kota* (q.v.), the test of her agreeableness, skills and good attitude towards the neighbourhood, and the reward by way of a decent husband, a hunter. Tomnänka wants to find a husband for herself too, but fails to pass the test, and receives, instead of a husband, a *loz*, who eats her up. In one version the journey is preceded by a story about an old widower and his daughter (Nätänka), who marries Tomnänka, who is accompanied by her own daughter Tomnänka. Nätänka is thrown out of her home, and she gets her husband. The daughter of the old Tomnänka follows Nätänka and dies because of her misbehaviour.

The following terms can be used as the functional substitutes for Nätänka in the sources: *nätäk* “girl, maiden”, *ima* “woman, wife”, *imakota* “old woman, wife”, *emijti* “mother”, *ama* “mum”, *näl'a* “daughter”.

Lit.: Vark. 8, 27, 36, 39, 74, 76, 78, 79; *Ocherki* 1993: 3; FmKa.

OAK

neniqat tētipj – “dragonfly” (lit. “gnat shaman”) (archaic) (N)

The dragonfly was created by Icha to do away with gnats. According to another version the dragonfly is Icha. Dragonflies were to be neither killed nor captured.

Lit.: Prokof'eva 1976: 119; Donner 1933: 81.

AK-M

nenña (S: the Ob', Ivankino; the Parabel') – “sister”; also *mačēnkat* (S: the Tym)

n. is the heroine of a number of tales in which the sister looks for her brother (see *temña*). The children were left alone after the death of their parents died (or their mother, a wood-spirit (see *mačēn nejd*), or an unnamed old man and woman). On the Ob' (Ivankino) *n.*, being the elder, takes care of her naughty younger brother. The brother acted wilfully and went boating, and the wind brought him to an unfamiliar place. *n.* sent a man to look for her brother, but he failed to find him. In the Parabel' and the Tym versions the brother did not come back from the hunting as *n.* broke his instruction to feed everyone who turned up during his absence: the squirrel, the chipmunk, the crane. The she-bear came and *n.*, being frightened, instead of feeding her threw a handful of hot ashes at her snout. The travels and adventures of *n.* looking for her brother brought her to the frog woman (see *čāmže*). During her travels the sister found herself a husband and then her brother too, who had been living with a she-bear (a woman with a burnt face – the mark of the hot ashes).

Lit.: *Skazki narymskikh sel'kupov* 1996; Pukhnachev 1972.

NAT

nēquwaj nittenj – lit. “feminine girl” (S: the Ket')

The wife of Ichche (see *iččē*), and daughter of the One-Eyed Giant Spirit (see *oksajji lōzi*). *n.n.* was given to Ichche in a lug (splint basket), and he was instructed not to open the lug until all trials finished. Ichche opened it before time and found her. Then she followed Ichche in all his travels and resuscitated him with *putur* ointment.

Lit.: Gemuev 1984: 141–142.

NAT

nēniqa – “gnat” (N)

The ash and the sparkles of the old man *loz* burnt by Icha (see *ičá*) turned into gnats which following the spell of the *loz* (see *lōsī*) were to eat people. The myth was first recorded among the Northern Selkups by G. N. Prokof'ev: "When the fire was devouring the old man *loz*, his sparks, buzzing, started to fly: 'Lo! Should there be a year of many gnats, those would be my sparks!'" In the later variants from the 1970s the gnats are implicitly present, though not mentioned in the tale, where instead the ashes are mentioned. Icha put the ashes into the mouth of the old man *loz* . . . "the old man *loz* burnt with fire. The fire ate the old man *loz*. The particles of the ashes rose up, the particles of the ashes of the old man *loz* say: 'Let the particles of my ashes eat up common people'". E. D. Prokof'eva mentioned that Selkup folklore endues insects with a great importance and she saw a reflection of reality here. In particular, gnats, gadflies, midges and the rest, can, as if they were truly evil spirits, eat to death the calves of reindeer, for they lay their eggs in the nasopharynx of the animals and in their hides. Blood-sucking insects belong to the Lower World, unlike all others, which belong to the Upper World.

For the Southern tradition see *nijqa*.

Lit.: Prokof'ev 1935: 101–103; *Očerki* 1993: № 5, № 6; Prokof'eva 1961: 63.

AIK

nijma – “milk” (N)

The milk of the hare (*nomat/nomal' nijma* “hare's milk” / *surjēt nijma* “animal's milk”) needs to be applied to wounds (including wounds of the sorcerer: see *jereč'i*) to cure them. The milk of a woman may serve to reveal a related child if the child is stolen: the woman sprayed her milk (*nijma čiččal'tentiqo*) onto the child, and if the spray got into his mouth that meant that the child was of her kin (see also *nep*).

The materials of L. A. Varkovitskaya, recorded in the 1940s in the Turukhanskī Kraī, have the word *nipsj* in the meaning of “milk” and “teats”, whereas the word *nijma* is recorded only in the sense of “milk”. In the 1990s in Krasnosel'kupskī District the word *nijma* meant “milk”; the word *nipsj* was not recorded.

Lit.: Vark. 2, 3, 4, 6; *Očerki* 1993.

AIK

nijmīl' qoltj – “Yenisej” (lit. “big milk river”) (N)

The name which was given to the Yenisej by the inhabitants of the Lower World in the epic legend about the shaman Kängyrsylja (see *känjrsa*).

Lit.: Vark.Pr 4.

OAK

nipsj: see *nijma*

njršä – “ruff” (N)

The ruff may act as a shaman's helper, like the perch (*qōsa*). The shaman Jompa (q.v.) caught the ruff and the perch and let them back into the water, saying: “Turn back, swim, block the water!” After the spell the water started to come so fast that “the standing tree was covered completely . . . So much water came – those people all died”.

Lit.: Prokof'ev 1935: 104.

AIK

nijqa (the Ob': Laskino, Ivankino), *nenijya* (the Ket') – “gnat” (S)

n. like all blood-sucking insects (flies, midges, reindeerflies, horseflies) appeared from the ashes of the burnt body of the man-eater Pūnegusse (see *pūnegusse*), whom Ichche (see *ičče*) killed and burnt.

For the Northern tradition see *nēnija*.

Lit.: Donner 1915; Pelikh 1998: 76.

NAT

nom (the Chaya, the Ket', the Ob': Ivankino), *nop* (the Tym, the Parabel') – “God; sky” (S)

The supreme being, the almighty God, the sky, and space are combined in one notion – *nom*.

The Tym Selkups believed that *n.* favours people and animals in all matters, and that *n.* saves them from hostile forces. The very existence of a man depends entirely on *n.* He gives someone their soul through his

legates, the people of God (see *nuwijn qūla*), and then takes the soul away when the time of death comes. *n.* also defines the length of people's lives. The Selkups say that if *n.* gave a certain number of years to a person then up to that age he or she "will neither drown in water, nor get lost in the forest". Remaining in the land of the living was regarded by the Selkups as a punishment. This can be seen in the fact that a person may be ill and revive a number of times. In these cases *n.* allows the person to live, saying that he is an "unhappy man, let him live longer in the land of the living". After the death of a man his soul moves to the other world *tōn nop*.

n. and his assistants are similar to people. The log hut of *n.* is located in the first heaven (the Taz, the Ket'). The Ob' Selkups simply believed that he "lives above and sees everything". *n.* rules over all good spirits. They live just like people, and often help humans in their activities.

n. creates the weather; this function belongs exclusively to *n.* According to M. A. Castrén "in everything that happens in the air and originates in it, such as, for example, in the snow, the wind, the thunderstorm (Ildschan-Nom), the hail (Hyrn-Nom), the Samoyeds see the immediate presence of Nom". *n.* becomes angry with people even just for attempting to forecast the weather, and he can punish them by, for example, turning them into animals by beating them with a thin twig for this offence: "I am God, and yet I do not know what I will do now – the cloudy or the clear (weather)" (the Chaya). In a tale recorded in Ivankino the hero Ide (see *īććē*), following the instructions of his grandmother, goes to God to ask for warmth for his people, because only *n.* could change the weather (see also *nop qenta*).

n. is also the giver of food; this function is recorded everywhere. The Taz and the Ket' sources mention the existence of a celestial hole the size of the head of a spindle (see *pūripsinan olasi mūndj*), through which *n.* drops the seeds of berries and the furs of animals, from which they originate and serve as food for people. He also sends diseases and hardships to those he wishes to. Once he went off for three years, having left the man Iriska/Jariska (q.v.) (the Ket': Ust'-Ozyornoe) from the earth to perform his duties. On the Chizhapka river close to Nevalgynak village, according to legend, he sent many hares to the people in the year of starvation, by eating which they managed to survive; that was why the river there was named the Hare river. On another tributary of the Chizhapka *n.* sent many fish to the starving people and they survived (Kolganal yurts). In Ivankino, on the Ob' river, if the animals and fish were abundant the Shyoshkups proclaimed: "*nom megij*", "God gave" – they took the best part of every catch, put it into heaps on the promontory named *pō pārge soq*, and burnt it to thank *n.* (see *pō pārge soq, pir*).

People sent their appeals to *n.* through the "seven-roots tree", which reached the sky (the Taz) (see also *qwe, ćwē, nūl qēyūt pō*).

n. contends with evil spirits (see *lōsǰ*). He shoots at them with stone lightning-arrows, and they hide from him in the ground and inside the hollows in trees.

Since the seventeenth century the image of God among the Selkups has been influenced by Christianity. The records of the nineteenth century usually show God in the image of a man, who talks, gives advice and teaches people how to behave. The Selkups' ideas of God in the image of a man were reflected in periphrastic names like uncle, grandfather and others. The God of the Christians ("the Russian God": see *keristos*) acquired the usual Selkup name of *n.* in the course of time, and the name entered all the turns of speech connected with Orthodox Christian belief.

Lit.: Grigorovskii 1879; Plotnikov 1901: 153, 179; Gemuev 1984: 143–144; Uraev 1994: 83, 74; Prokof'eva 1976: 110–112; Pelikh 1980: 16; *Skazki narymskikh sel'kupov* 1996: 32; Kim 1997: 177.

AK-M, NAT

nop najwatpa – "wrath of God" (lit. "God got angry") (S: the Ob': Ivankino)

The people made noise (they sang songs, danced, feasted) on a day when it was not supposed to be done (on the eve of a festival). God (*nop*: see *nom*) became angry: the earth shuddered, the lake rose and swallowed the whole house together with all the people (see *māt üt ilintj qwenba*). The people feasting in the house did not notice the calamity – the house with the people sank under the water in an instant. The wrath of Nop is expressed in the following way: the earth burst, the fire went in the crack, then the water flooded. All the people in the village ran very fast, like dogs, but few managed to survive as all of them had to run uphill.

Lit.: Kudryashova 2000: 227–228.

NAT

nop pōt pār – "tree with the top in the sky" (S: the Ob': Ivankino): see *nūl qēyūt pō*

nopj – "mittens" (N)

This was what the Selkups called the two false suns at the sides of the sun, which is the optical phenomenon of the halo (see *ükj*, “hat”).

Lit.: Vark.Pr; Prokof'eva 1976: 108.

AIK

nop qenta – “thunderstorm, bad weather” (*lit.* “God goes”) (N)

This is what parents living in the forest tell their children when the thunderstorm approaches (*qennäl moqinä: nop qenta!* “Go home: God goes!”). Often they say about the thunderstorm also *nom neññimōssa* “God got angry” (cf. *nop najwatpa*). “The thunder is the voice of the infuriated Num”, “shoots *loz*, shouts . . . swears” – this was how G. N. Prokof'ev recorded the words of his pupil, a Selkup, explaining what thunder was (see also *il'ca totta* “grandfather curses (swears)”).

Lit.: Vark.Pr; FmKu 1998.

AIK

nōqir jōwilyl' čopasjt – “three brother-devils” (N)

The sons of the serpents (one-headed, two-headed and three-headed) killed by the heroes Tōmty-jechyk (*temti-jecjčik*) and *amnal lōsijl' qoptil' nüšj* when these released the hero *pünakęsa* with magic spells.

Lit.: FmKa.

OAK

nōssar – “thirty” (N)

In folklore sources “thirty” indicates merely a large number of warriors (thirty Nenets warriors), huts (thirty huts were standing), or animals caught (thirty squirrels he caught) (cf. the similar usage of *sel'čj*).

Lit.: Vark.; Vark.Pr; *Očerki* 1993; FmKa.

OAK

nūl qējyt pō – “Tree up to the Sky” (S: the Ob': Ivankino)

n.k.p. is a large tree, as wide as one and a half fathoms. It was so big, large and old that it “propped up the top of the sky” (see also *nop pōt pār*). It grew in the middle of an island in a lake, close to which lived *šęya paja* (q.v.). Neither beasts nor birds ever sat on the tree, except that occasionally the raven sat at the top as “a black mound”.

In another version *n.k.p.* (here *lit.* “God’s tree on the mountain”) grew at the top of a flat mountain. *n.k.p.* is neither a larch, nor a pine, nor a birch. It is very massive and leafy, but never loses its foliage. From the tree it was possible to reach God / the sky (see *nom*). In the branches of *n.k.p.* live many spirits controlling all life on earth.

Lit.: Kudryashova 2000: 235; Tuchkova 2002c.

NAT

nūn ij – “son of God / son of the sky” (N)

n.ī.’s parents are Num (see *nom*) and Imakota (see *iljnta kota*). He is the younger son of Num, whereas the elder son, Kyzy (*kīzi*) is the evil deity of the Northern Selkups. The hut of *n.ī.* is in the sky, though he and his father Num are said to have lived previously on the earth. The image of *n.ī.* is anthropomorphic and he is occupied with everyday activities – fishing and hunting. His seine net, hung on the sky to dry, is seen at night as the Milky Way; or else the Milky Way is the track of his skis left when he went into the forest to hunt (see *nūn ij wettj*). Like his father Num, he sometimes hunts for evil *lozes*, who hide from him in hollow trees: he shoots them with his bow and stone arrows. The bow of I/Ij (see *ijj*), when he is not hunting, is usually kept in one of the heavenly clouds; after the rain the shadow of the Ij’s bow can be seen from earth as the rainbow. Living people can see *n.ī.* only in the image of the whirlwind (see *mergi palčo*).

n.ī. was married in succession to two daughters of the Old Earth Man, who “caught fish with a *zapor*”. *n.ī.* appeared to the old man in the image of a terrible whirlwind. Thus frightened, the old man sent his elder daughter to the sky for *n.ī.* to marry first. The mother of *n.ī.* tested her and soon discovered that “the son of God had brought (home) such a wife that no one would drink (even) a cap of the soup scoop (i.e. would not receive a drink of the soup)”: that was why the old man had sent the younger daughter to the sky. The second wife stood

the test of her mother-in-law – she fed everyone who came to her hut. It was she who gave birth to the child of *n. ī.* and after the death of her husband she had to return to her father on earth.

Once *n. ī.*, preparing to go hunting, did not follow the advice of his mother, who had instructed him to put on “the *parka* of red fox hide, the *parka* of silver fox hide”, and he was also rude to her. Being infuriated with the disobedience and the audacity of her son, Imakota sent bad weather against him (the eastern wind, “the wind from the stone side”, “the wind that consumed Ij”) and destroyed him. A similar myth about the son of the sky and the old mistress of the eastern wind, who destroyed her son, can be met with among the Forest Nenets, the Kets, and the Khanty; the Southern Selkups do not have records of *n. ī.*

Lit.: Prokof'eva 1976: 109; *Ocherki* 1993.

NAT

nūn īt wettj – “Milky Way” (lit. “the way of the son of God”) (N)

The Milky Way for the Northern Selkups is the track of the skis of *nūn īj*. Once *nūn īj* went on a hunting trip with very light clothes. It was frosty, and the cold eastern wind blew. By the end of his journey he was very cold and died: only his track remained in the sky as the Milky Way. The mother of the son of the sky seems to have sent the cold and the wind which destroyed him for not following her advice to put warm clothes on. According to another version the Milky Way is the track of God Num (see *nom*), who went across the sky to look for his son and found him already dead.

Besides the above versions the Milky Way is thought to be the seine net of I/Ij (see *īlīj*; also *īja*), which he hangs on the Polar star (see *qīšqāl' pōrā*) to dry at night. The seine is wet, with fish scales stuck in it, which is why it shines. Also the Milky Way is thought to be “the smoke of the fire of the celestial old woman” who lives in the seventh (the highest) layer of the sky at the stone promontory (see *iljnta kota*). The smoke is “the night rainbow” keeping away every evil that comes at night; it blocks the way against evil.

The Southern Selkups thought the Milky Way to be a “stony river” (see *qīšqāl' wettj, īn tol'čil' wettj*).

Lit.: Prokof'eva 1976; *Ocherki* 1993; Kuz'mina 1977.

NAT

nūn taṅkj > *nuttaṅkj* – “rainbow” (lit. “the bow of the sky”) (N)

The phrase is forgotten nowadays. M. A. Castrén also recorded the phrase *num pontar* (lit. “sky + surroundings”). The rainbow is also called *hārqi wettjla*, lit. “red path”.

AIK

nūn tü – “lightning” (lit. “fire of the sky”) (N)

Lightning is supposed to be the fire made by God (*nom*) in the sky. People address *nom* with tenderness to ask him to decrease the fire: *il'ča nōtj tüntj čōtjmpatj čontj kalōqi, čontj kalōqi* “Grandfather, from now on make the fire smaller, smaller!” (cf. *nūt tššša*).

Lit.: FmKu 2002.

AIK

nuṅa – “shamanic drum” (N)

The shaman's drum is a percussive membranophone instrument. It is one of the main attributes and tools of a shaman.

The drum of the Taz Selkups had an oval form. The size of the drum depended on the age and the power of the shaman (the samples measured by ethnographers were 76–90 cm long and 60–70 cm across).

The drum had to be made by the relatives of the shaman. The frame, some 12 cm deep, was made of larch, spruce or birch. For the frame they chose a tree with seven straight branches at the top from its right side (from the side of the sun). On the outside of the frame they set seven or more small resonant pegs (so that the leather of the membrane stretched over them and tightened them to the sidewall) each 3 cm high, which were thought to be “the ears of the drum” (*nuṅan üṅkīlsat*). They were made of wood such as willow, birch, spruce, larch, pine, cedar, aspen, which the shaman collected during animation (see *iläptiḡo*) of the drum along the banks of various rivers. The Selkups did not make resonant slots in the frames of the drum. At the top of every resonant peg a deepening was made in which two sinew threads were tightened like strings around the whole circuit of the drum. Then they were covered with the hide of the wild reindeer buck. The hide was chewed first, wetted and sewn loosely to the frame without stretching. The membrane was supposed to be made by women, the relatives of the shaman.

The handle of the Selkup drum is a wooden (birch, cedar) slab, about 9 cm in width, set inside the drum across its vertical centre. The slabs had cuts and drawings of the faces of the helping spirits of the shaman.

From inside the frame had iron rods set across (seven pieces: four at the top part of the drum, and three at the bottom) on which metal figures of helping spirits of the shaman were hung. The figures of the eagle, the loon and the crane were obligatory. Besides these figures the rods had tubular noise-making pendants and small bells. A metal ring (or two to three concentric rings, or a bow, i.e. a ring open at the bottom) was fastened in the centre of the handle. The ring was defined as “the middle earth” (*čontil’ tetti*) – the area of activity of the shaman. Through the open part of the ring was the entrance into the Lower World. It was thought that the shaman’s metal pendants “were forged” by the celestial blacksmiths (*čöttiril’ qumit*). The number of the pendants on the drum depended on the number of ancestral spirits of the shaman.

The drums of the Taz Selkups had drawings (*nekir*) on the inside of the frame and on the membrane. On the inside at the bottom they painted bears in black, and at the top reindeer. On the membrane the pictures were always painted red. Not all shamans had the same pictures on their drums, but shamans of one and the same family kept the main details identical to each other. “Great” shamans could do entirely without any pictures on the outside of the drum.

A characteristic feature of the pictures on the Selkup drums were two side arcs with appendages grouped into three to four lines. The appendages are the ribs of the reindeer, which the drum is identified with. The arcs are not only the backbone of the reindeer but also the limits of the universe. In the centre of the drum the helping spirit granted to the shaman by his ancestors was depicted; a lizard and a reindeer are recorded in this role.

To produce sounds from the drum the shaman struck it with his beater (see *qapšit/qapšin*) during the séance; a young shaman who had no drum could perform a séance with just the beater, striking his leg with it. The beater is also viewed as the shaman’s oar as he rows along the shamanic river.

According to the mythic imagination the drum and the beater were made from trees growing in the seven-pits bog close to the dwelling of the Living Old Woman, *iljnta kotat mōt* (see *iljnta kota*). Three trees grew in the bog: *nuḡal’ pō*, “drum tree”, which the drums were made of, *qapšitil’ pō*, “beater tree”, which the beaters were made of, and the tree from which the Old Woman of Life makes cradles for all new-born children.

The Selkups believed that the newly made drum “does not have a road” (it is no good for mental journeys) until the ceremony of the animation of the drum (see *iläptiqo*). The animation of the drum (and other attributes of the shaman) is to be performed in spring when birds fly home or in autumn when they fly off. The ceremony was usually performed by a specially invited old and experienced shaman, as the young shaman could “get lost” on a difficult “shaman road”, “lose spirits” and “get ill” as a result. Only experienced shamans knew the road to the land of the ancestors where it was necessary to go to animate the drum.

The drum, as the Selkups believed, was “a living reindeer” (*nuḡal’ štä*, “drum reindeer”) or a boat, which the shaman used to make trips to the other worlds of the Selkup universe, and at the same time the drum was the symbol of the universe itself. The seven resonator pegs on the frame of the drum are the “seven circles” of the universe – the three lower and three upper worlds, with the middle world, earth, in the middle (or four upper ones and three underground ones). In the open part of the ring on the handle was the entrance into the Lower World. On the membrane were pictured the sun to the right, and the moon to the left; at the top of the frame to the right were a few reindeer painted red, at the bottom of the frame to the left were bears painted black. The right side of the drum was “light, celestial”, the left side “dark, underground”.

The “way” of the shaman was usually along the ancestral shaman river. The shaman rowed his drum-boat, using the beater as the oar. The “wife” of the shaman – the daughter of the water-spirit *ütqil’ lōsil’ näl’a* – steered the boat. Shamanic rivers are different for shamans from different kins. The shaman from the kin of the eagle went by the “Eagle river” (*līmpil’ kī*), the shaman from the kin of the nutcracker went by the “Nutcracker river” (*qōširäl’ kī*). Both rivers flow down through the earth in the north into the sea of the dead (*lattarin möre*). The rivers start close to the house of Living Old Woman from “the seven-pits bog” close to which lived the blacksmiths (*čöttiril’ qumit*) who forged metal pendants for shamans.

From the kin rivers the shaman could get into *luqil’ qī*, “black (*lit.* ‘soot’) river”, to *šil’ qī* “red (*lit.* ‘ochre/rust-coloured’) river” and into the lake *nūn ütjil’ qalsj* “the bay of the celestial/divine water”. From here the shaman could get to the blacksmith. Then the way of the shaman might pass through the sea and the mountains. There the sun bakes the ground; it is hard to move there (during the séance the shaman usually got covered in sweat, and felt exhausted there). Then the shaman reached the place where the “divine/celestial birth-giving sunny tree” grew, which is to say he reached heaven.

On his return, the shaman of the nutcracker kin turned against the sun and went by the river-road, passing over the waterfalls. The shaman of the eagle kin turned to the sun and went back home by his river. If evil *lozes* met the shaman on his way and tried to catch him and kill him, the shaman turned into a loon and dived into the water, escaping the pursuers.

The helping spirits, *lozes* (see *lōsī*), of the shaman are concentrated on the handle of the drum. Hither they fly, run or crawl when called by the shaman. Here they gather after passing through the ring and hence they

conduct the shaman by cosmic roads. Also, between the rows of cuts in the handle, there are often pictures of the head of a human being with eyes and nose, representing the *nuḡan lōsī*, the spirits of the drum living within it. The drum may serve also as the temporary dwelling for the soul of some dead relative of the shaman, who becomes the assistant of the shaman. To let the soul in and out there may exist a special small hole in the right bottom side of the frame.

The pendants on the drum are the helping spirits of the shaman. The most often found pendants were of the crane and the loon, as well as the spiral pendants, the windpipe of the drum reindeer. The number of pendants on each drum was different and depended on the mental power of the shaman.

Usually the drum was used to perform a séance by the category of shamans called *sumpiti' qup* (q.v.; see also *sumpiqo*), though every shaman who had achieved the high level of expertise was supposed to have one. Prior to starting the séance the drum was always warmed above the fire. This was performed by some man who was present, but not by the shaman himself. The process of warming the drum was called *nuḡap taḡjät* "to make the drum summery". The warmed drum resonates very well, and the pendants do not jingle.

Before starting the séance the onlookers sat down around the shaman; no one was supposed to sit directly behind or in front of him. Different ways of producing sounds from the drum were in use, every particular moment of the séance having its distinctive method. An infrequent and rhythmic beat was characteristic for the first stage of the séance, when the helping spirits were called. The arrival of every spirit was marked by one abrupt and strong bang. Then the beating got faster, merging in a continuous booming, now and then intercepted by one strong bang to mark the coming of a late spirit. This was the end of the summoning part of the séance. Then the beats on the drum took on various forms, and were combined with techniques of shaking the instrument to produce the jingling of the pendants. During the critical moments of the séance, representing the racing of the shaman along a difficult road, or his struggle with the opposing *lozes*, or his meeting with a hostile shaman, the beating became especially strong and fast, and it was combined with an intensive jingling of the pendants and the small bells. Sometimes the sounds merged into a continuous jingly and piercing jangle. Those present listened with deep attention. As the emotional strength of the voice of the shaman and of the sounds of the drum grew some of those present started to take part in singing (women and those who were not present at the beginning of the séance were forbidden to sing). The onlookers started to repeat the words of the shaman, reiterating his exclamations along with him. When the emotional tenseness in the voice of the shaman dropped, the onlookers stopped singing, and when the shaman kept silent the onlookers sat still as if transfixed. During the whole séance the shaman presented the events in general with a monotonous recitative, which together with the boom and jingling of the drum plunged the onlookers into the violent events occurring in the imaginary world.

For the Southern Selkup tradition see *nuwa* (see also *iläptiqo*, *ḡtä*, *piḡkür*, *qapšit/qapšün*).

Lit.: Castrén 1860; Prokof'ev 1930; Prokof'eva 1949, 1961.

NAT

nūt tššša – "lightning" (lit. "God/sky arrow with a head like a two-pronged fork") (N)

The Selkups regarded the lightning as being the arrow which *nom* shoots *lozes* with (see *nom*, *lōsī*). He aims at the larches, through hollows in which *lozes* come from the underground world to the surface: "*Lozes* live in the underground world; they fear the light, which is why when we have the daytime here they are underground, and when the sun "falls under" the ground at night the *lozes* come out to the surface through the hollows in big larches".

See also *nūn tü*.

Lit.: Vark.Pr.

AIK

nuwa – "shamanic drum" (S: the Tym)

The drum brought from the Tym (Koshiyadrovo yurts) from the Selkup shaman E. Karlygin and kept in the Kolpashevo museum of local folklore since 1938 is similar to the drum of the Evenki: the egg shape, the drawing on the membrane typical of the Evenki (black rhomboids, brown streaks, delineating the regions of the universe each of which has the anthropomorphic figures painted with black, the central area divided with two cross-streaks). From inside the drum has the crossbar-handle fastened to the sidewall with leather belts and two rings of "the middle earth" and also a number of bow frames (two at the top, one at the bottom and two at the sides) that delimit the universe.

For the Northern tradition see *nuḡa*.

Lit.: Pikhnovskaya 2001.

NAT

nuwīn qūla (the Ket'), *nop qūla* (the Tym) – “legates of God” (*lit.* “people of God”) (S)

n.k. fly and send the messages from *nom* (q.v.) (the Ket'). Also following the orders of *nom n.k.* bring a soul to a person at birth and take it away at the end of life. *n.k.* look like people, but have wings (the Tym).

Lit.: Uraev 1994: 74; Gemuev 1984: 143–144.

NAT

ń

ńājaj sįrgįj pōj qarri sīn sįrgįj pōj qarri – “forest mountain of squirrels’ bushes, forest mountain of sables’ bushes” (magic road) (S: the Ket’: Ust’-Ozyornoe)

This is the characteristic description of the magic road that brings a person out of the real world. A girl (see *kojja*), coming back from fishing, lost her way and went by an unfamiliar path. “She went looking . . . forest mountain of squirrels’ bushes, forest mountain of sables’ bushes. She went on. By night she came to a log hut.” The road brought her to the house of the son of the Old Woman of the Earth (see *paja-ganan ī*).

Lit.: Dul’zon 1966b: 118–122, 127–131.

NAT

ńan – “loon” (S: the Ob’: Ivankino)

The *ń.* is the only bird to survive in the first War of the Water Birds (see *ūtīt sūrūt*) against the swans with black beaks and black wing-edges (see *tįngla seįj pužįse aj seįj tullat ūgįse*) which came from the foreign lands. It was the loon which told all other birds about the fight (see also *ńaqqį*).

Lit.: Kudryashova 2000: 225–226.

NAT

ńaņįća qup – “naked man” (N)

It was thought that the dead (i.e. those who get into heaven and not into the Lower World after death) were always naked in heaven, in which state the inhabitants of the Middle World were not supposed to see them. The wife, who broke the instruction of her husband not to look at the naked people, was killed and hanged by her plait to terrify others, whereas the next wife, who followed her husband’s instructions, remained in heaven. But similar sources recorded in the 1970s do not mention that people who enter the hut of the son of God are naked, though the fact that the dead are naked in the sky is known to some native speakers. The shaman who went to heaven to find the soul of his brother saw a naked woman, who climbed up backwards. The man said: “My mother herself, when playing, always climbs this way.”

On the other hand the dead in the Lower World, which is opposed to the two other worlds (the Upper and the Middle), are dressed in rags, which have been given to them at burial for use in the other world.

Lit.: Vark.Pr 1; Vark. 1; *Ocherki* 1993.

AIK

ńaqqį – “(red-throated?) loon” (N)

E. D. Prokof’eva believed the *ń.* to be connected with the spirit of water. The loon is one of the powerful helping spirits of the shaman (see also *mōčįpo*, *ńan*).

Lit.: Prokof’eva 1976: 118

AIK

ńar (the Ob’: Laskino), *ńarri* (the Ket’) – “swamp, marsh; tundra” (S)

The term means, as a rule, an upland swamp, providing it is a wet space without any forest, a clear and light space. The lowland swamps (and backwater swamps) are called *sogra* (q.v.) and *pōņįə*. The quaking bogs have their own term – *ļimba* (the Ob’, Narym; N *ļįmpā*).

The origin of some upland swamps – vast watery spaces – is thought by the Ket’ Selkups to be connected with the fallen “celestial stones” that fell to earth. The crater filled with water gradually and thus “the swamp appeared”. The upland lakes are supposed to have the same origin (see *to*).

Lit.: Pelikh 1972: 319.

NAT

ńarį’ ol – “bog mound” (*lit.* “bog head”) (S: the Ob’: Ivankino)

The *n.o.* is the head of the Old Earth Woman (see *paja*). The grass on the mound is her hair. People came to the world out of such a mound. The Old Root Man (see *konžil' ira*) lives in the roots of the *n.o.*

Lit.: Kudryashova 2000: 233–234.

NAT

närqi (*l'*) – “red” (N)

One of the three colours that, together with black and white (*sāq*, *seri*), has a symbolic function. Thus the colour of the flesh of a living person is red, which is especially emphasized in tales (*närqi mečij' tja* “red flesh child”: see *wečij/mečij'*; see also *lattar(jl' ēti)*). The colour of the flesh of a non-living being is not specifically mentioned, except in cases referring to magic of different sorts: a two-legged stallion appears out of the burnt and blackened flesh of a dead old man. Also, in the underground world dwell red-legged *lozes* (*närqi' topil' sūrjt* – lit. “red-legged beasts”), eating the waste and bones of animals and birds, and waiting in ambush for the shaman seeking someone’s stolen soul.

The records of E. D. Prokof'eva mention the sea “with bloody water” (*čori' ütjil'* – in the sacral language the “blood” is *čori'* instead of regular *kem*). Seven bloody peoples live on the banks of the sea. The bloody peoples are the forces of *kžzi*, the master of the underground world (see *kžsi*). The water in the sea is red, like blood, because the bottom of the sea is of red soil. They were not the Selkups who lived once on the seashelf, but people who came from the south, the motherland of the ancestors of the Selkups; they took the red soil and painted their faces. There the red lizards also live. (The above-mentioned work of E. D. Prokof'eva does not have the word in Selkup meaning “red”, but it has the adjective “bloody” in the language of shamans, which is why it is not quite clear whether the bloody or the red people, or snakes, are meant.) See also *kem*.

Lit.: Vark. 2, 4; Prokof'eva 1961: 58.

AIK

närqi wetij(l'a) – “rainbow” (lit. “red path”) (N)

AIK

nep – “teats” (S: the Parabel')

By means of the milk from her teats the mother of the hero recognises her son who has come home after long roaming abroad. The episode is the final one in a number of sources recorded on the Parabel' river. This happened with the mother of the Kyonga hero (see *kōngēt tū*); when her son came to her and greeted her she did not recognise him because of her poor eyesight. He said: “Squeeze the teat.” The milk appeared and it was only then that she believed him to be her son. The same episode is found in the tale about the Bull-Son (see *pika i*).

Lit.: Pelikh 1972: 351; FmTu.

NAT

nōj pōrjt – “Seven Stars (Pleiades)” (lit. “hare’s shelves, hare’s storehouse”) (S)

The name of the constellation of the Seven Stars. It is also translated as the “hare heaps”.

Lit.: Kuz'mina 1977: 74–76

NAT

noma – “hare” (N)

In tales the hare is called upon for help when the tooth of a sorcerer (*jereči tīmī*) needs removing from the body of a dead person to resuscitate him. The milk of the she-hare is used to cure wounds (see *nīma*); for example, it can cure a throat cut. The popular belief, still current, is that if the winter fails to come, a hare of wet snow has to be made for the slush to finish and for the clear weather to come, and this snow-hare has to be covered with animal blood and beaten with a twig, and the frost told to come. This is to be done by people (usually children) who were born in November.

Lit.: Vark. 2; FmKu 2002.

AIK

nomal' porqj, nomal' porqj ira – “Hare-Parka, Hare-Parka Old Man” (N)

The name of the most popular hero among the Northern Selkups (see *mādur*), who together with his daughters-in-law killed a large group of Nenets/Enets (see *qālik*) during the times of the Selkup–Nenets/Enets wars. He

received the nickname for his *parka* sewn of the hare hides. The hare *parka* is the traditional coat of the Selkups, and is far less sturdy than coats made of reindeer hide or the Nenets *malitsa* (deer-hide shirt with hair inward). The legend about *n.p.* is told all over the territory of the Northern Selkups, and it is especially frequent in Purovskaya Tol'ka and Ratta. The old man, *n.p.*, lives in the dugout house together with his married sons (in different versions the number of sons varies from two to seven). The sons went to hunt and *n.p.* stayed home with his daughters-in-law. Having come down to the river to check the *zapor* (fish trap), he saw the large Nenets force (*nōssarij' qällij' mōtir* "thirty Nenets heroes") move in the direction of his *zapor*. The Nenets captured him and wanted to kill him but he persuaded them to come to his dugout house to eat well first and then to finish him off. While the Nenets heroes were waiting for him near his dugout house, *n.p.* ordered his daughters-in-law to cover the floor with birch-bark and to soak the bark with oil and to lay their best food on the table, and instructed them what to do when the Nenets were sitting at the table. After the preparations were finished the old man invited the Nenets into the house and started to serve them food and drinks. During the feast the daughters-in-law stealthily slipped out of the house. After the Nenets had eaten and drunk a good deal the old man came to the door and the Nenets heroes, suspecting some foul play, tried to grab him. They held the old man by his hare *parka*, but the frail coat broke and the old man slipped out of the house and propped the door from the outside. Then his daughters-in-law threw burning flares into the house through the smoke hole. A fire started and the whole group of Nenets were burnt alive. The old man, *n.p.*, came down to the river and killed the last remaining Nenets, who had been left to guard the reindeer and the sledges. In some versions he then goes on the sledges to the encampment of the Nenets and kills all the women and children there. Having taken all the belongings and the reindeer of the slaughtered foes, *n.p.* erects a huge Nenets hut (*qällij' mōt*), big enough to cover half the tundra, close to his former house and, having settled down inside together with his daughters-in-law, waits for his sons to come back. Returning from the hunt, the sons see the Nenets hut at the site of their native dugout house and the herd of reindeer roaming about. To find out what has happened with their folk the younger son pinches or bites the ear of one of the dogs guarding the hut, and the dog yelps and the old man goes out to see who has come and the happy sons recognise their father.

An epic legend recorded on the Middle Taz in 2002 mentions one more heroic deed of *n.p.*, when he resisted an attack of the Nenets, killing so many of them that he stuffed their corpses in his great *zapor* that crossed the whole Taz river. The view of the *zapor*, stuffed with corpses (*lattarij' kijnčij*), made the second group of Nenets, who hurried to help the first contingent, shiver from fear, and they cleared off without a fight. The same episode was recorded on the Turukhan in 1941 by L. A. Varkovitskaya, though in that tale it was not *n.p.*, the old man, who fought with the Nenets but an unnamed Selkup hero (*mōtir*: see *mādur*).

Lit.: Vark. 28, 62, 77; *Ocherki* 1993: 20, 21; FmKa.

OAK

nulyj – "(silver) fir tree" (S)

n. is used, though rarely, in the Southern Selkup area for the sacrificial, male tree (see *qossij' pō*), whereas the spruce tree (see *qūt*) is the female tree. The fir wood is supposed to rattle more strongly in fire than the spruce, which signifies that "the male's strength is more powerful" (see *mačijn nejd*). On the Chizhapka river down from Moiseevka village there was a fir tree on which they hung the skulls of prey animals and the skulls of dogs.

Lit.: Pelikh 1972: 340.

NAT

nurbālbij' čū – "sky" (lit. "clear plain") (S: the Ket': Ust'-Ozyornoe)

It is possible to get to *n.č.* on the horse that can jump skywards (see *kibaj iden kündij*). The way to *n.č.* goes by the high peak with seven ascents (see *sēl'zū qēt pāri*): "There is the same land [as here on earth], pure in the same way."

There are three stones and three poles with planted heads (nine heads) on the way to the peak. There are many people living in *n.č.* There live the hero *čweččijn qēdi*, the Earth Master, and his three sisters. The youngest son of the Old Man (see *erren kibaj ī*) jumped to the land by horse when he was looking for his elder brothers.

Lit.: Gemuev 1984: 145–146; Pelikh 1972: 345–347.

NAT

nū – "burbot" (S: the Ket')

A *n.* kept the bones of Ichche (see *īččē*), after the man-eater Pūnegusse (see *pūnegusse*) had gnawed them and thrown them into the river. The *n.* gathered the bones, and became "paunchy-paunchy". The *n.* successfully

avoided the *zherlitsas* (a type of fish trap) of Pünegusse, unlike the pike, which was caught in the very first *zherlitsa*. The *ń.* broke another trap, a *morda* laid by the man-eater, by getting into it with his tail first. Then the *ń.* got into the trap set by Ichche, where he was found by Ichche's wife and son. Ichche's wife cut the *ń.* open and Ichche's bones poured out. "In the first instant" the wife cured the *ń.* with *putur* ointment, and only after that did she start to restore Ichche. Then she let the *ń.* into the river above the *mordas* of Ichche so that it would not get caught again. *ń.* has the epithet of "clever", whereas the pike is the "fool", i.e. gullible.

Lit.: Gemuev 1984: 142.

NAT

ńüńj – "burbot" (N)

The burbot, like some other types of fish, is a holy fish, and it is not supposed to be used for food. A shaman could turn into a burbot to escape the *lozes* chasing him. The *lozes* may turn into burbots as they chase somebody, such as a shaman: "Turning into a small pike (*pichcha*), thus he went (under the water, having dived into an ice-hole). The *lozes* behind him, having turned into burbots, make noise."

Lit.: Vark.Pr 2, 4.

AIK

o, ō

oksajji lōzi – “One-Eyed Giant Spirit” (S: the Ket’)

o.l. is the One-Eyed Giant Spirit living in a cave. Ichche (see *īććē*) defeated him with the spell: “If from me the tale begins, let the bridle slip itself onto the giant” (see *āḡgaj*). *o.l.*, by way of reward for leaving him alive, gave him a girl (a daughter) in a lug (splinter basket), who later became Ichche’s wife.

Lit.: Gemuev 1984: 140–142.

NAT

olḡidi qara – “headless crane” (S: the Chaya)

o.q. is the being met by the youngest son of the Old Man (see *erren kibaj ī*) in the house of Whirlwind Man. A cauldron was put on the neck of the crane to cook the food in: frogs and lizards cut in half fell into the cauldron from the pipe of the stove. The fire below the cauldron was made up of two firebrands – the Firebrand Bear’s Head and the Firebrand Wolf’s Head.

Lit.: Grigorovskii 1879: 37–42.

NAT

olḡkḡij’ qup – “headless man” (N)

This is the headless anthropomorphic being, who has his mouth in his body and eyes in the breast. The mouth is very big, so big that “the shoulder blade of a reindeer fits inside it, only the bone sticks out”. Unlike all other similar people without a head mentioned in the legend “About the People Unknown in the Eastern Country” (Pliguzov 1993), in the tale recorded by L. A. Varkovitskaya in 1941 at Ust’-Ladoga village on the Upper Baikha, the headless man can speak. During his underground trip to the world of the dead after the soul of a dying person a shaman sees the headless dead leaning against some support.

Lit.: Vark. 7, 4.

AIK

opti – “hair” (S: the Chizhapka)

It was thought that a person’s hair has magic power. There was a ritual of cutting off a woman’s long hair and hanging it on a birch tree, which, in this case, was regarded as being the woman. The short hair was cut and thrown into the fire. Small children, when they turned one year old, had their hair cut and sewn into a pillow.

Lit.: FmMa.

AK-M

orfil’ qup – lit. “strong man” (S: the Parabel’): see *mādur*.

᠔, ᠖

᠔k/᠔᠒ – “mouth; hole; beak; river mouth” (N)

The organ of taste performs different functions, like other sense organs (hearing, sight, touch and smell). For example it may serve as the means of recognition of a related child: if the spray of milk (*njma*), released from the teats of the mother, lands in the mouth of a child standing at a distance, the child is her son. If the edges of someone’s mouth foam (*šī*) or a wrinkle (*᠔kt topjīl konir/konir*) appears this means that the speaker is lying.

G. N. Prokof’ev derived the name of the place Farkovo (Forkovo as G. N. Prokof’ev spelt it) from *pārkan* *᠔k* “idol’s mouth”.

Lit.: Vark. 3; Vark.Pr 4; *Ocherki* 1993: 13; Kuznetsova 1999: 73.

AIK

᠔mtjīl qok – “supreme king, tsar” (N)

The folklore personage who is at the top of the social hierarchy in all worlds. Without specifying epithets this is the Middle World, the world of people. In the folklore cycle about Icha (see *iča*; for the Southern area see also *ičče*) *᠖.q.* is either the potential father-in-law or the antagonist of Icha. He often stands for a merchant (see *temqup*).

Lit.: Vark.; Vark.Pr; *Ocherki* 1993

OAK

᠔mtjīl qon tja – “son of the tsar” (N)

The tsar’s son is the hero of a tale about the Tsar of the Sun recorded by G. N. Prokof’ev. The tsar dissuades his son from marrying the daughter of a merchant and suggests that he seek a match with the daughter of the Tsar of the Wind (*merqjīl ᠔mtjīl qok*). With the failure of this plan, when the tsar only just managed to escape with his life from the Tsar of the Wind, *᠖.q.ī.* went to the Tsar of the Wind himself with the intention of marrying his daughter by any means. With the help of three heroes (see *pünäkesal mōtjir*, *qorqjīl mōtjir*, *tettjīn mōtjir*) he managed to defeat the forces of the Tsar of the Wind in a difficult fight, and he married one of his two daughters (he gave the second daughter to Earth Hero (*tettjīn mōtjir*) to marry, who was the only one of the three heroes to survive the fights with the troops of the Tsar of the Wind). After the marriage the son of the tsar continued to demonstrate his prowess by challenging the Tsar of the Sun (*čēljit/čēljintj ᠔mtjīl qok*), and he brought the hut of the Tsar of the Sun closer to his own dwelling. The wife of the son of the tsar, the daughter of the Tsar of the Wind (*merqjīl ᠔mtjīl qon nāl’a*), helped her husband to fight the Tsar of the Sun: she gave him a magic kerchief (*qampjī*), which he at first used as a flying carpet (having sat on the kerchief, he flew to the Tsar of the Sun), and then as a magic circle (having sat on the kerchief, he avoided danger).

Lit.: Vark.Pr 5, 8.

OAK

᠔᠒kj – “dream, sleep”: see *qütaptä/kütäptä* (N)

᠔qjle – “Jaw” (*lit.* “mouth bone”) (N)

The name of a fantastic monster, a devil, who came on the sledge drawn by three white reindeer bucks to a hut to take a woman. His appearance was preceded by a strong wind. *᠖.* was dressed in white *sokuī* (a blind coat of reindeer hides, fur outward, with a sewn-on hood) “(He) flings his head from side to side. Here he flung it – pop! And there he flung it – pop! His jaw rattles. He is either a *loz* or a devil.” *᠖.* grabbed the woman and moved off along no road – he flew up. He dwelled somewhere behind the sea together with other monsters, from where he flew in the image of a small bird (*sūrij’a*). *᠖.* was defeated by the grandfather with a hut (*mōssjijil il’ča*), the old-man *loz* who did good deeds.

Lit.: *Ocherki* 1993: № 2.

AIK

᠔tä – “reindeer” (N)

The reindeer always played a special role in the culture of the Selkups, for it was a vital means of transportation all year round, and it had many other uses in the household economy. The number of reindeer in the herd used to be the criterion to value a person's wealth. The Selkups had a myth which explains why they had fewer reindeer than the Nenets, who in the story gained a big herd through foul play (see *koč'jñ*). The reindeer is connected with ancient beliefs, popular traditions and customs, the family, and ritual and obsequial rites.

The reindeer is widely represented in shamanic practice, acting as the shaman's assistant spirit in his journeys to the Lower and the Upper Worlds. The shamanic drum (*nuŋa*), the means of transportation for the shaman, was imagined to be a reindeer. In 1941 L. A. Varkovitskaya recorded the shaman song "The Shaman Road" (*tētīpīl' wetti / tētīpīl' metti*), which was sung by S. P. Kusamin during his séance, where it was said that the shaman "unleashed the drum-deer (*nuŋal' 5tā*), and into heaven he went".

In the rites of the Selkups the domestic reindeer was a sacrificial animal, it took part in wedding ceremonies and so forth. During the shamanic séances for medical purposes the shaman used black and white reindeer. The reindeer were tied to sacrificial trees (*qossj' pō*): the white one (*serj*) to the birch (*qā*), the black (*sāq*) to the cedar (*tītik*). Strips of white and black fabric (*kernä*) were tied on the same trees. Having finished the séance with the drum (*sumpīgo*), the shaman went outdoors, cut the hair of the white reindeer and shouted in the direction of the Upper World, seeking for the soul of the patient, then he cut the hair of the black reindeer and shouted northwards, looking to see if the soul of the patient had got into the Lower World. Then a scrap of white fabric was tied to the ear of the white reindeer and the reindeer was let free. The legs of the black reindeer were tied, the reindeer was knocked over and stepped over, after which it was also set free.

The fragments of a reindeer's lower jaw along with the front teeth and pieces of fat from the wild reindeer were used for various magic functions in shamanic practice.

The Selkups had a kin (tribal) *tamga*, depicting the reindeer, which signified the animal's foremost importance for the Selkups.

Lit.: Vark. 4, 6; Vark.Pr.

AIK

ö, ȫ

öγ – “hat” (S: the Ob’: Laskino)

The man who took his hat off and put it under a stone turned into a bear. If the hat gets lost the man will remain in the form of a bear to the end of his days.

Lit.: FmPe.

NAT

p

pačak “evil supernatural being” (N)

An evil supernatural being, which chases and kills people. It originates from the souls of babies who die before the first teeth appear. The Khanty of the Vakh and the Vasyugan rivers know a similar personage.

Lit.: Prokof'eva 1976; Kulemzin, Lukina 1977; FmMa.

AK-M

paččjajnej nāgur oppj – “three elder sister witches” (S: the Ket’)

The old women *p.n.o.* came to help the young wife of their brother when he tested her (see *kojja*). The husband orders her three times to sew clothes for him – the mittens, the fur coat, the soft and light leather shoes (*chirki*). The girl is at a loss and cries – she cannot sew. Each of the sisters comes and asks if the girl could look for the lice on their heads. Then each of them turns the old clothes into new ones. The husband thanks her sisters and orders his wife to bring some meat to them. Each of the old women says good words to the young couple: “Live and bring up your son, and daughters too.”

Lit.: Dul'zon 1966b: 118–122, 127–131.

NAT

padjrgel' amdj' nedek – “copper king’s maiden” (S: the Parabel’)

The name of a personage preserved in the name of the biggest lake in the Narymskiĭ Kraĭ (18.3 sq. km) in the watershed area between the Chuzik and the Chizhapka – *padjrgel' amdj' nedek tū* (the modern name is Mirnoe lake).

Lit.: Plotnikov 1901: 180.

NAT

payj – “knife” (S: the Ob’: Laskino)

A knife is to be put in the cradle of a small child to prevent *lozes* (see *lōsj*) stealing him to eat, and to stop them replacing the baby (he will “suffer the whole age, but not grow”).

Lit.: Pelikh 1972: 337; FmTu.

NAT

paja, *paja-ga* – “old woman, Old Earth Woman” (S: the Ob’: Staro-Sondorovo, Kargasok; the Chizhapka)

p. is characterised as the “cunning (crafty) old woman”. She is the creator of the inhabited earth, the people and the reindeer. The moss and the grass on the earth are the hair of *p.* The part of the earth good for living on appeared out of a grass-blade from the head of *p.* which grew over the surface of “the old earth” (see *čwēčj*).

p. lives on the lower reaches of the river (see *kj*), where the ice (see *ulyo*) carries a girl, the daughter of the Old Man. *p.* looks like a small, wrinkled old woman, who was “all in floss and fur, the whole body in fur”. A reindeer appeared out of the pieces of the fur cut from her body and spread over the bog. The head of the old woman became a mound in the bog and people came out of it “like lice from hair”. The embodiment of *p.* is the mythic image of the female frog (see *čāmže*). The act of creation takes place through the killing of *p.* and her subsequent resuscitation out of her own liver, which had been put on “the other side of the fire”. In the morning the reindeer appear out of the fur of the old woman, and “the old woman appeared” out of the liver.

The version from Staro-Sondorovo has additional details. *kj* *baj nejden nē*, “Little Woman’s daughter”, and her younger sister come to *p.*, fleeing Pazhyne (the female man-eater; see *pažine*). The girl asks *p.* (calling her “Grandmother!”: see *al’duga*) to help them cross the river. *p.* tests the girl, pointing at her repellent features: “Later you’ll tell of me – such a shaggy old woman”. But the girl answered her: “Your head is not shaggy, it is smooth like a dace’s” – “(You’ll) tell – such withered breasts the old woman has.” The answer: “Your breasts are not withered, your breasts are like a young girl’s, just started.” – “(You’ll) tell – such lean legs the old woman has.” – “Aunt, your legs are pretty, like the squatarole’s legs.” *p.* is satisfied with the answers and gives a boat to the girl. The female man-eater also came to *p.* and asked her to help cross the river but she answered her questions irreverently and *p.* gave her a boat made of birch bark, having pronged it with a knife first, and

Pazhyne drowned in the holed boat. In the version recorded at Kargasok *p.* makes the sisters strip the sinews of the reindeer and spin. One girl has “deer heifers come out of the sinews”, the other one has none (one is fair, the other one is not).

Later *kĭbaj nejden nē* marries the son of *p.* (see *paja-ganan ī*), and her sister (see *pĭj lōz*) marries another son of *p.* (“the brother of the husband of her elder sister”).

The Kargasok version has other details. When the time had come for the wife of the son of *p.* to give birth, the mother-in-law replaced her babies with puppies and brought the babies to the ice-hole. The husband, having found the puppies instead of the babies, got angry with the wife and left her in the forest. Later the mother found her children, who had grown a little by then, near the ice-hole. Soon their father rejoined them. He listened to the story of his wife about replacing the babies with puppies and rushed to deal with his mother: he tore her into pieces by tying her legs between two horses. “Now the mound on the bog is her head.” So, *p.*, living on the lower reaches of the river, is the Lower Old Woman and at the same time the Old Earth Woman (Old Black Woman) as her head is the mound in the bog (see also *šēya paja*).

Lit.: Grigorovskĭi 1879: 204; Kim 1997: 105; Pelikh 1972: 323, 342, 349; Dul’zon 1966b: 145–155; Pelikh 1972: 351–352; Pelikh 1972: 322–323.

NAT

paja-ganan ī – “son of the Old Woman (Old Earth Woman)” (S: the Ob’: Staro-Sondorovo)

He is a hunter. Following the order of his mother he married *kĭbaj nejden nē*, “Little Woman’s daughter”. The husband tried his wife out twice: he left the hides of animals and ordered her to sew a fur coat: “Just as the animals have ears, legs, paws and a tail, sew it this way.” The husband’s sister (see *ara-t neñna*) helped the young woman to face the trial.

Lit.: Dul’zon 1966b: 145–155.

NAT

paja-kolusa – “Paja-Kolusa (whirligig, fidget, carouser)” (N)

This is the name of the hero of a tale recorded on the Lower Baikha. He behaves contrary to traditional social norms: he lets free the birds and animals from traps, proclaiming that he does not want the birds and animals to suffer, but later having let his hair down he killed his own mother. His brother, being angry with *p.k.*, suggests that he fights the *loz* (*lōsĭ*) instead of brawling. *p.k.* demands a seven-layer *parka* of chain mail (*sel’čĭ ħurĭl’ porqĭ*) to be made for him, and a seven-layer hat (*sel’čĭ ħurĭl’ ūkĭ*), and pincers one, two, three and four fathoms broad (*ukkĭr, šittĭ, nōqĭr, tettĭ, qumĭn tĭtontĭ tĭssan*), and a hammer to be raised by one, two, three and four men (*ukkĭr, šittĭ, nōqĭr, tettĭ, qumĭn orĭl’ sōlĭ*). Dressing in the armour and armed with the tools *p.k.* goes to the detached hut and waits for the *loz* to come. The *loz* soon appears and *p.k.* manages to defeat him, gradually bringing to bear all the equipment he has. Everything finishes with the victory of the carouser and with the burning of the remnants of the *loz* as even when cut into pieces the *loz* does not surrender; his pieces join and try to restore themselves (see also *pučĭka-čurĭka*).

Lit.: Vark. 82.

OAK

pajjat ūččĭga tibiñnā – “younger brother of the wife; brother-in-law” (S)

p.ū.t. helped the Sable Hero (see *mādur šĭ*) in his fight with the foreign heroes and saved him from death, and when the hero had been wounded he himself finished the fight and brought Sable Hero to a place of rest. *p.ū.t.* waited seven years for Sable Hero to come round. After he had regained consciousness and recovered from his wounds the hero demanded that *p.ū.t.* condemn his sister, the hero’s wife, who had fled to the foreign heroes (giving rise to the great fight). But *p.ū.t.* refused to condemn “another’s wife”. Then the hero condemned her himself and impaled her. Having come back to the mouth of the river, the homeland of the hero, *p.ū.t.* received the hero’s sister in marriage as a reward for his help.

Lit.: Castrén 1860: 299–301; Castrén 1855; Katz 1979.

NAT

pakā – “garganey” (small wild duck; the general name for small ducks) (N)

The *loz* may assume the appearance of a piece of flesh, in particular, of the thigh (*pālĭ*) of the garganey. The man who made a coffin following the instructions of the *loz* fought with the piece of flesh, caught it and threw it into the coffin, where the piece of the garganey turned into a snake (*šĭŭ*).

Lit.: Vark. 8.

AIK

palna, palna ira – “Palna, old man Palna” (N)

The name of the hero *p.* entered Selkup heroic legends from the folklore of the Ket people. In the Ket legends the Evenki people are usually the foes of *p.*, and in some Selkup records from 1941 *p.* fights the Evenki (*tuŋus*, pl. *tuŋusit*), yet even at that time sources were recorded in which the enemies of *p.* were the Nenets (see *qālik*) and not the Evenki. In records from the 1970s the foes of *p.* are nearly always the Nenets, and *p.* himself starts to be regarded as a very Selkup hero. One of the narrators from Sidorovsk (recorded in 1994) said that *p.* fought with the Khanty (*laŋal' qup*), though it is very rare to find the Khanty as foes in the folklore of the Northern Selkups.

p. has two hero brothers. The youngest brother, called *taŋil' 5ätäl' nōtj*, can run fast and grab the lance (*täqä*) on the fly aimed at him. In due time he married an Evenki woman and started to live with his in-laws. Once *p.* and his second brother went to visit the younger brother and their Evenki in-laws, and the Evenki decided to take the opportunity and make short shrift of their old foe. The Evenki laid an ambush on the road by which *p.* and his brother were expected to travel on their way back home. The Evenki wife of the youngest brother tried to forewarn her brother-in-law but he did not listen to her. So, when *p.* and his brother were skiing home they were attacked with bows and arrows. *p.*'s brother was badly wounded in his lung. *p.* brought his brother home and cured him, for which he first gave him his blood to drink and then performed a shamanic séance. Thus it became clear that *p.* was not only a hero but a strong shaman too.

Judging by many Selkup sources in which *p.* is the hero, one of the most powerful and often used stratagems of the hero is deceit. Neglecting the rules of hospitality, which in Selkup understanding amounts to foul play, *p.* and his brothers deal with with three brothers, the Garganeys (see *pakä*), though the source, recorded in 1941, does not explain in any way what the unlucky brothers had done to *p.*

p.'s deceit evokes much more sympathy when, meeting in the forest with a Nenets who is seeking his death, he pretends to be either his own assistant, or just a stranger. The tale is known in two variants – the winter one and the summer one. The winter variant relates that the Nenets caught *p.* off-guard while hunting, when he had neither chain mail nor weapon. He had only skis, which he put on, and then agreed to show the house of *p.* to the Nenets. First he went behind the Nenets, but closer to his house he gained the lead and ran away from his pursuers. At home *p.* put his chain mail on and placed an arrow on his bow, and waited for the unbidden guests, but the Nenets guessed that their attendant had been none other than *p.* himself and that he would meet them armed to the hilt at his “pierced-with-an-arrow hut” (*tīššat šöčirj' m5t*), all ready to fight, and in fear they set off home. The summer variant relates that *p.* went into the forest to make a paddle. In the forest a Nenets approached him and asked if he knew where *p.* lived. Having agreed to show them the way, *p.* sat in the boat together with the Nenets and started to row. When the boat had approached his hut he paddled so strongly that the Nenets swung over and fell down into the boat face up. *p.* beat them with the paddle (one version says there were two Nenets, another version does not specify their number), jumped out of the boat and ran to the house to take his bow and arrows, and waited for the Nenets, but they were afraid and set off home.

The records of the heroic epos made on the Middle Taz in 2002 show *p.* as a perfectly naturalised Selkup patriarchal hero, who struggled for his people against the villainous Nenets.

In old age, *p.* settles his life account by jumping down into an ice-hole (*qeqqi*), as he feels that he is not now capable of escaping the Nenets who had sneaked up on him: he does not want the Nenets to scoff at his breathless body after they kill him. More than once *p.* deceived his foes, and he deceives them in his last moment. The Nenets were very surprised when they did not find *p.* near the ice-hole as they had seen him near it from afar. It is important that *p.* leaves the world of people and goes to the world of shades and ghosts through one of the standard channels connecting the worlds, the ice-hole.

See also *pünakęsa*.

Lit.: Vark. 25, 29, 43, 44, 54; *Očerki* 1993; FmKa.

OAK

pal'žö – “dungpat slumped down and flattened; wet clay; any viscous substance” (S: the Ob': Laskino)

In one tale *p.* is a trap which Ichche (see *iččē*) falls into. “The *loz*'s trap” has a unique property – to echo, to imitate, which intrigues the hero and makes him angry, and he falls into it, having finally lost command of himself. This episode is the prologue to the tale of his deceiving and killing Pünegusse. The episode is recorded in various Selkup dialectal areas – on the Ket', the Tym, the Ob' (Laskino).

In the version from the Ket' river the dungpat imitates the song of Ichche: "Ichche goes by boat and sings. Somebody echoes him. The midstream drives him lower and there somebody echoes him again. He gets angry." Then Ichche threatens and the dungpat echoes the threats; then Ichche fights with the pat and gets stuck in it in the following order: the paddle, the boat, the feet, the hands. In another version, also from the Ket', the role of the *loz*'s dungpat is played by the loon (it is very probable that the narrator made a mistake or that the recorder did not understand what acted as the trap as further in the text no other characteristics are mentioned that could be referred to the loon). The episode develops according to the same plot. In all variants it ends up with Ichche completely sticking into the dungpat and a man-eater turning up, who is very glad to extricate Ichche from his trap. In all sources the episode is presented in a humorous style.

In the version from Laskino village the stuck *īžekasa* (see *īžē*) asks: "Where has the foot stuck? (He) kicked (it) with one leg, the foot stuck, (he) kicked (it) with the other leg – the other foot stuck. Then (he) moved, (and) moved in one place – got completely stuck."

Lit.: *Skazki narymskikh sel'kupov* 1996: 27–41, 131–137, 154; Gemuev 1984: 147–149; Kuz'mina 1977: 76.

NAT

panaŋe, paččijaŋne – "Panange, Pachchyjangne" (S: the Ket')

p. are the daughters of the giant man-eater Pūnegusse (see *pūnegusse*); they are man-eaters too. Usually the sources mention two daughters of Pūnegusse. They are key actors in the episode of Ichche (see *īččē*) falling into the trap of the man-eater and escaping death, having killed the daughters first and then the man-eater. *p.* are bloodthirsty and at the same time foolish and gullible beings.

In the version from the Ket' river they suggest Ichche lie down in a way that would be more convenient for them to rip him up and take his guts out. Ichche pretends to misunderstand them and lies down on his side. Then they show him how they would like him to lie down and he kills each of them with a knife, takes their guts out, cuts their bodies into pieces and drops them into boiling water. He hangs their intestines outside. Having come from hunting, Pūnegusse does not understand his mistake and eats the intestines of his daughters, and then he starts to eat the stew. He spoons out the heads with their long hair and recognises his daughters. "Pūnegusse cries. The magpies laugh . . ." Then the tale moves on to the fight between Ichche and Pūnegusse which ends up with the burning of the man-eater.

Besides the plot where *p.* come to be eaten by their father, there are other variants. The episode recorded on the Chaya river tells about Itja (see *īččē*) ending up in the belly of the shaman Pūnegusse and getting out safely and helping his grandmother and all his relatives, who have been eaten by the man-eater earlier, to get out as well. The mother of Itja says that the *loz* has seven daughters and Itja asks every one what their father has fed them with. All of them, except for the last one, answer that they ate human flesh. Itja killed the six man-eating daughters with the back of an axe and marries the seventh, and brings her to the house of his father.

Also in one of the Ket' variants he marries one of the daughters and takes one more daughter of the man-eater for his uncle to marry: "(He) has passed around the loghouse, two women are sitting, spinning. The women say: 'Ichche, Ichche, when did we eat your flesh?' He kills the two women. Next day two women are sitting (there) again. Home he goes, bringing the women."

Lit.: Grigorovskii 1879; Gemuev 1984: 147–149; Pelikh 1972: 344–345.

NAT

paŋiś – "plait, tressed hair; rope made of hair" (N)

The plait (everything that is tressed, or plaited, i.e. knots, braids and plaits) symbolises intimate relations. The folklore sources often have the description of "the game of plaits" during which the girl "threw the plait, grabbed, pulled, took", which figuratively means "found her husband". In the same meaning the word *pōtūr* "lace in *bokari* (deer-hide boots)" is used. There is a custom of making an "offering" to the water after a girl has been born: they toss into the water a plait made of grass (see also *paŋiśtī*).

Lit.: Vark. 7; *Ocherki* 1993; FmKu 2002.

AIK

paŋiśtī – "plait on the shaman's hat" (N)

p. was a strip of *rovduga* (deer-skin without hair), attached to the hat to symbolise the road by which the spirits of the Lower World come to the shaman (from the bottom to the top along the *p.*). In the collection of the Museum of Anthropology and Ethnography, St Petersburg, there is a shaman's hat with a *p.* (length 119 cm, breadth about 10 cm), with straps of *rovduga*, decorated with beads, attached on the side; the bottom of the strip is cut into three bands decorated with big beads. Small bells are fastened to the ends of the bands. Where the strap was attached to the hat a bundle of *rovduga* used to be tied in, which contained the hair of a dead related

shaman; the bundle was removed when the hat was sold. The plait is hemmed with reindeer fur, and the images of different helping spirits made of reindeer fur are sewn along the whole surface of the plait: the otter, the mole, the lizard, the crane. Above the fur images are fastened figures made of iron; these are anthropomorphic figures of the helping spirits. All the images, both made of fur and of iron, point in one direction – towards the head of the shaman.

Lit.: Prokof'eva 1949.

AKM

pārgej qweryj lōzi – “Bear Spirit Idol” (S: the Ket’)

p.q.l. is the son of Ichche (see *īččē*) and the elder (the first) daughter of the wood-spirit (see *massuj lōsīt nēla*). The Selkups of the Ket’ river trace their origin to this son.

Lit.: Donner 1915.

NAT

patija/patjak – “invisible bird; evil spirit” (N)

A winged evil spirit, an invisible bird. Nobody has ever seen this small bird though some people say that it looks like the woodgrouse hen (*šümäk*). *p.* speaks like a man as it lures someone into the forest. Sometimes the hunter seems to see a small bird – he shoots and looks where it has dropped but cannot find it. Many people who follow the voice of *p.* get lost in the forest, and it is rare for any to find the way back.

Lit.: FmKu 2002.

AIK

patil' qoptit nüšj – “master of the amber buck” (N)

A shaman hero, the protagonist of the legend of how the “Master of the Lean Buck” (see *amnal' lōsij' qoptil' nüšj*) went courting and helped the shaman *kēsij' čuntij' mji ira* (q.v.), “Iron Horses’ Old Man”, to defeat the shaman *sel'čj panjš' ira*.

Lit.: Vark.Pr 7.

OAK

pažjine (the Ob’: Staro-Sondorovo), *paččijajne* (the Ket’) – “Pazhyne, Pachchyjangne” (female man-eater) (S)

The name of a female man-eater. In one tale *p.*, together with her daughters (or with her son), lives together with the female wood-spirit, *massuj nejqum* (see *mačjn nejd*), and her two children (two daughters). Once she lured the Forest Woman to pluck nettles (used to make thread: see *sāču*), and killed her by pricking a knife into her ear, then she brought her, covered with the wisps of the nettle, on a sledge to her house and consumed her. The elder daughter of the Forest Woman overheard the talk of *p.* with her children about the plans to eat her and her younger sister and putting the sister into the box escaped with her. The female man-eater starts on a chase. At the crossing over the river they meet “the crafty old woman” Paja (q.v.), who asks questions about herself. First she tests the first girl, *kibaj nejden nē*, “Little Woman’s daughter” (the daughter of *massuj nejqum*), then she tries out the female man-eater, *p.*, chasing her. The girl answered her questions in the way Paja wanted and she gave her the boat to cross the river, whereas *p.* answered her in a rude way without the proper respect due to an old woman and she gave her the boat made of birch bark, having already pierced it with a knife in several places (in another version: she gave her a log). As a result *p.* drowned in the river while trying to cross it.

In the Ket’ dialect the name of the female man-eater is close to one of the variants of the name of the daughter of the giant man-eater Pūnegusse, *paččijajne* (see *panaje*).

Lit.: Dul'zon 1966b: 136–155; Pelikh 1972: 351–352, 367–368.

NAT

pažjinenan sedj nē – “two daughters of Pazhyne (female man-eater)” (S: the Ob’: Staro-Sondorovo)

p.s.n. are also man-eaters: the daughters of Pazhyne are joyful, and they ask their mother: “Mama, (we) shall eat their mother today, and when (do we eat) the girls?” Pazhyne answers her daughters: “(We) shall eat the Forest Woman today, and her children – where shall they go?” (see *pažjine*).

Lit.: Dul'zon 1966b: 147.

NAT

päli – “thigh” (N)

The hero I/Ij (Icha), fleeing a *loz*, flies on a large bird and cuts his flesh from his thigh and feeds it to the bird. Then the bird returned the part of the thigh it had eaten and the flesh stuck to the thigh instantly. The punishment of the unfair wife is often related, whose thighs are often tied to two running horses, which tears her apart; this is done to the witch Tomnäka, for example.

Lit.: Vark. 4, 5.

AIK

päqqi – “elk; the Great Bear (constellation)” (N)

One of the most ancient and poetic myths, recorded by E. D. Prokof'eva in 1920s, tells about a Selkup, a Nenets and an Evenki hunting for the celestial elk in the Upper World. The myth is only one of the versions describing the appearance of the Great Bear. It is thought that the name Elk is the earliest designation of the Great Bear, later competing with other names (for example *kala* “dipper”, *qišqäl' pörä* “starry backwater”). At present the old name is half-forgotten. In 1941 L. A. Varkovitskaya also recorded the myth, but it did not address the origin of the constellation in the sky and the dispute between the hunters was on a quite different topic – namely in what form the Nenets, the Selkup and the Evenki were going to eat the meat of the elk. The Nenets was going to eat the meat raw, whereas the Selkup and the Evenki aimed to take it boiled, for which the Selkup went home to get a cauldron and then he caught up with the hunters and killed the elk with an accurate shot.

The unfinished text about the journey of the shaman into the sky, where he went on a frying pan (*saqli*), tells how the shaman started to live with the daughter of God and went fishing in a lake. Once he saw in the ice-hole a year-old elk (*okkijr pōl' päqqi*) swimming. “(He) grabbed (it), beat (it) with his fist, brought (it) home alive. His wife took the firebrand (*tüsal' por*; see *tüsay por*), beat the elk and killed (it).” That happened, as is usual in tales, seven times, after which the shaman, having turned into a woodgrouse (*seṅki*), went to the seventh celestial isthmus (*tüččj*, lit. “the opening in the sky”).

Lit.: Vark. 3, 8; Prokof'eva 1961; Lushnikova 2002.

AIK

pečā – “soroga (Siberian roach)” (N)

The grandmother of Icha (see *ičā*), whom he pushed into the water, turned into the one-eyed *soroga* (*ukkiṅr sajiṅl' pečā*).

Lit.: Vark. 6.

AIK

pēge qup – “Hazel-Grouse Man” (S: the Ob': Ivankino)

p.q. is the “son of the Old Man”. The Old Man found a hazel grouse in the forest and brought it home as it spoke with a man's voice. The Old Man sought the tsar's daughters in marriage for *p.q.* Only the youngest daughter married the hazel grouse and he turned into a handsome lad before the wedding ceremony, and set off hunting for squirrels. The jealous sisters burnt his skin and the husband left the house and did not come back. The wife went looking for him and managed to find him with the help of his sisters and held him by his finger. The tale is close to that of the Bull-Son (see *pika ṅ*).

Lit.: *Skazki narymskikh sel'kupov* 1996: 139–152.

NAT

pekä – “hazel grouse” (N)

The Northern Selkups have a myth about the origin of many different birds from just one. Once there lived a motley bird – the hazel grouse. It was huge. The hazel grouse was bored at being alone, and it decided to create other birds, so it started to tear off pieces of its flesh. The big birds originated from the big pieces and the small birds from the small ones. It continued tearing off its flesh until it became so small that there was nothing left to tear off.

Lit.: FmKu 2002.

AIK

pēkke – “hazel grouse” (S: the Ket')

The hero of the moral tale of how bad it is to laugh at the bad luck of friends. *p.* laughed so much at the little mouse (see *tāwakka*), who had dropped into the river, that its “bubble burst” and it died.

Lit.: Dul'zon 1966b: 125–127.

NAT

peq (Ivankino), *pēq* (the Tym), *pāŋŋi* (the Ket'), *pēqq* (the Ob'; the Chuzik) – “elk; the Great Bear (constellation)” (S)

It is believed that the constellation *p.* is the spirit of *nom* (q.v.): the elk appeared in the sky under the order of *nom* and when two hunters started to hunt for it without the permission of *nom*, they could not hit him with their arrows. *nom* placed the hunters in the sky. Two stars at the back (on the handle of the scoop of the Great Bear) are the two hunters chasing after the elk. A number of stars are *p.* itself. The front stars are the arrows which were shot by the hunters but missed the elk.

On the Ket' and the Chuzik the following variant of the myth is known: chasing the celestial elk, Ichche (see *iččē*) and the other hunters (*kān/kāna* and *kol'gosse*, or *il'ža* and *qāziqin ilai čebir*) came into the sky and stayed there in the form of the constellation of the Great Bear.

The inhabitants of Ivankino yurts on the Ob' had restrictions on the hunting of elks. It was thought that “not every elk may be killed”. *p.* carries “the moon on the blade of his horns”. Sometimes the moon drops onto the earth and sits on the horns of *p.* and the elk carries him around on earth. The furrows on the horns of the elk are the tracks of the moon. Sometimes “the whole great river” (the Ob' or the Milky Way) can be discerned in the furrows.

p. can turn into an eagle or into a sturgeon and escape the hunters. *p.* was a marker in the calendar cycle of the Ob' Shyoshkups. It was thought that “the elk starts the winter and ends the summer”. For example on the 2 August the elk “urinates into the water” and cools it, starting the autumn season.

Lit.: Uraev 1994: 77; Kuz'mina 1977: 74–76; Kudryashova 2000: 232.

NAT

pēqi' pōri – “Great Bear (the constellation)” (*lit.* “elk's shelf, elk's storehouse”) (S: the Chuzik)

The name of the four stars of the scoop in the constellation of the Great Bear: the *loz* Pōnege, Kana, Ide, the Elk (see *pōnege*, *kān/kāna*, *iččē*, *peq*). Ide and Kana were fishing whereas Pōnege (see *pōnege*) was stealing the fish from their nets. Then Ide covered the seat in the boat – “the board” – with tar. Pōnege sat down and got stuck, and he became angry and decided to eat them. To assuage Pōnege, Ide and Kana decided to catch the elk for him. All three chased after the elk. The elk flew into the sky, “in the sky God got to know about everything and turned them all into stars”.

Lit.: Kuz'mina 1977: 74–76.

NAT

perkä – “idol” (< Turkic < Mongolian *burχan* “minor god, idol”) (N)

p. designates the figure of the spirit of the holy place, cut into a stump or a growing tree. The faces cut into the living trees were widespread among the Selkups on the Taz, the Turukhan (more often on large larches) and the Tym (on pines). On the stumps they tended to depict protective spirits of the whole kin or tribe, and on the living trees the protective spirits of the closer family.

Lit.: Prokof'eva 1977: 67. Ozheredov 1995: 170.

AK-M

pēläl' topil' tīmāšjt – “one-legged brothers” (N)

These are the helping spirits of Icha (see *ičā*; for the Southern area see also *iččē*), with the help of whom he beats the chief Mytyka (see *qoŋ mjtjka*).

Lit.: Vark. 4, 65

OAK

pī – “aspen” (S)

The aspen is associated with widowhood. Like a sorrowing widow who at the same time has the duty to keep and bring up children, the aspen does not give strength to others but takes it to itself.

Lit.: FmTu.

NAT

pičča – “pike” (N)

The pike is a holy fish, like the burbot (*nüñj*). The shaman often turns into a pike. In one tale a shaman dived into an ice-hole, having turned into the small pike, and the *lozes* chased after him, having turned into burbot.

Lit.: Vark. 16.

AIK

pičči (the Ket'), *ped'* (the Ob'), *pež* (the Parabel') – “axe” (S)

A tale is found in some parts of the Southern Selkup area (the Ket': Maksimkin Yar; the Vasyugan: Naunak; the Tym) of two hero brothers who had one axe between them (in variants: one brother went to construct a dugout house (see *karamo*) or to chop wood and left the axe at home). When one of them needed the axe they threw it to each other across the river.

Lit.: Dul'zon 1956: 187; FmTu.

NAT

pil' tīpj – “aspen stake” (N)

It is possible to kill a sorcerer (see *jereči*) only with an aspen stake.

Lit.: Vark. 5.

AIK

pir – “burning of idols” (S: the Ob': Ivankino)

The name of the ritual burning: if a Selkup died his wooden puppet double, kept at the holy place *pō pārge soq* (q.v.), was to be burnt. Also if the catch was good, a sample of the best of it was to be collected from every person, put in a heap at the promontory of *pō pārge soq* and burnt.

Lit.: Plotnikov 1901: 153.

NAT

pisil' qoltj – “Yenisei” (*lit.* “laughing big river”) (N)

The name of the Yenisei given by the inhabitants of the Lower World in the epic legend about the shaman Kängyrsylja (see *käjjsa*). It is possible that the Yenisei is called “laughing” because of the noise of the water at its rapids.

Lit.: Vark.Pr 4.

OAK

pitj – “nest; cradle, crib” (N)

If a dead person is laid in a cradle and it is rocked (*kukjgo, kujjrijo*) for a long time, the dead person will revive. A tale recorded in 1941 by L. A. Varkovitskaya from N. F. Kusamin on the Baikha tells about the daughter of the Sun, who snatched away half of her husband's body from the devil, and put it in a crib, and started to rock it: “(She) rocked (it) at night, (he) became a man. The day came, (he) became half of the man.”

Lit.: Vark. 8.

AIK

pigjnbalk – “Pygynbalk” (S: the Ob': Ivankino, Staro-Sondorovo)

The hero Pygynbalk is also known as the Pikovka hero (the Pikovka river is the right tributary of the Ket') and the Sondorovskiĭ hero (the Sondorovskiĭ tributary is the left branch of the Ob'). He went downstream and abducted the wife of the downstream man, after which he turned to his native land and settled at the Pikovka river (according to another version on the Sondorovskiĭ promontory). Next year a whole army came from downstream to fight with *p*. Because of the treachery of his wife the enemies took him by surprise: having heard the noise *p*. sent his wife to see what had happened; she saw her downstream warriors, and she lied to *p*., saying that it was “magpies and crows chattering”. The warriors surrounded the dugout house of *p*. and aimed their arrows at him. He had to fight with a trivet cauldron and killed many people. He died also because he had been shot in the back. The tale ends with a geological motif: where the hero had fallen the ground also collapsed and a lake appeared – Logano Ledergo “the fox head” (the etymology is not quite clear, only in the form of the suggestion: *loyan olā tēr* – *lit.* “fox's head lake edge / fox's head source in the lake”); where the dead had been piled in heaps, hills appeared and thick birch trees grew.

Lit.: Pelikh 1972: 324, 343; 1981: 101.

pika ī – “Bull-Son” (S: Nelmach)

The hero of the tale about the Bull-Son of the old people, who turned into a fine fellow. Twice the old man sought marriage with the daughters of the tsar for his Bull-Son and was rejected. As a punishment for the “mockery” the tsar ordered the old man to be beheaded every time. At home Bull-Son licked the body of the old man with his tongue and resuscitated him and sent him to seek the marriage again. It was only the third time that the daughter of the tsar agreed to marry him; she was the youngest daughter. Bull-Son came to her as such a handsome lad, and he built a shiny house for his bride, just like the tsar had. Then the elder sisters envied the youngest, and they found and burnt the bull hide of her groom, and he did not come back home but disappeared in the form of a whirlwind (see *mergi palčo*). The bride went to look for him and she came to the groom’s three sisters, and the youngest sister helped her to find him again and to hold him, having sewn him into cow hides. When seven cow hides had burst on him he became a man again.

Lit.: FmTu.

pilī – “bloody sacrifice, human sacrifice; menstrual blood” (N)

The Selkup people differentiated between blood in general (*kem*) and the sacrificial or foul blood – *p.*, the word denoting the bloody sacrifice as opposed to sacrifice in general (*qossī*).

The bloody sacrifice was for example that performed by the shaman during the séance in the hut for the sick person: he beat the top of the patient with the end of his beater (*qapšyt/qapšjn*) and sang, specifying the time to recover and bringing the soul back to the person; after that he sacrificed to the *lōsj* or to the *lattar* a reindeer in place of the stolen soul so that they would not chase the soul of the patient any more. Sacrifices among the Selkups could be not only reindeer but other animals too, such as geese or ducks. The shaman prepares the sacrifices during the ceremony of “animating the drum”: the animals are slain and a feast is prepared with fare for the idols.

Initially the word *p.* denoted human sacrifice too, i.e. the person who was to be sacrificed by the shaman to save another person.

Ways were found to replace the bloody sacrifices. The reindeer might not be killed but specially marked to devote it to spirits whom the sacrifice was intended for. The reindeer lived freely in the herd while the recovered patient was alive. If the reindeer became old it was killed and its flesh was to be eaten by everyone except for the person for the sake of whom the reindeer was devoted to the spirits.

In the folklore of the Taz Selkups, the shaman resurrecting the brother killed in the war with the Nenets gives his drum to the spirits, throwing it into the water as a bloody sacrifice instead of the soul of his brother.

Menstrual blood was also called *p.* Traditionally the blood was considered to be “foul” among many peoples of Siberia and was associated with the Lower World, with the world of the evil spirits. The menstrual blood opens communication between the woman and the underworld. For the period of menstruation a woman becomes “foul”, and dangerous for others. In the family the atmosphere is as if some member has died, as at that moment there is a connection between the family and the world of the dead. The idea of the foulness and the danger of a menstruating woman gave rise to many prohibitions and rites, which can be traced in the ancient legends of the Selkups. The same word *p.* denoted the sacrifice at the rite of initiation and the rite itself. The bloody sacrifice to the spirits of the Lower World was a certain bridge between the world of the living and the world of the dead. The function of the intermediary could also be performed by a woman with menstruation.

Lit.: Donner 1954: 82–84; Prokof’ev 1930: 371; Prokof’eva 1949: 351, 374; 1961: 57; 1969: 61; 1976: 127–128; 1981: 52.

pilīt čōtī – “sacrifice substitution” (lit. “instead of sacrifice”) (N)

With the abolition of human sacrifice and its replacement with other sacrifices the term *p.č.* started to be used. Usually a living reindeer is used for the sacrifice, but “instead of it the drum can be sacrificed”. During the procedure of “animating the drum” (see *iläptiqo*) the Selkup shaman set up in the sacred place of the hut (*sītqī*) a sacrificial tree (the larch) *qossīl’ pō* (see *qossī*). The shamanic drum is hung on the tree, which since the moment of “resurrecting” the reindeer into the drum merges with the image of the reindeer as if substituting for it.

Lit.: Prokof’ev 1930: 369; 1935: 111.

pīngirj maččj – “Shamanic-Drum Pine Wood” (S: the Ket’)

p.m. is a hero's promontory not far from Urlyukovo village. The legend says that once during a shamanic séance a shamanic drum burst here.

Lit.: Dul'zon 1956.

NAT

piŋkır – “jew's-harp; a musical instrument” (N), *piŋgir* “jew's-harp; shamanic drum” (S: the Ket')

p. is the plate jew's-harp usually made of thin bone or a wooden plate with the tongue cut at its centre and a thread tied to it. It was usually used as a women's musical instrument. The word *p.* also meant any musical instrument (for example *rūšijl' piŋkır* – the Russian *p.*, i.e. any musical instrument, the harmonica). *p.* was used by shamans instead of the drum; in some Southern dialects the word denoted the shamanic drum: see *nuŋa*, *nuwa*.

Lit.: Prokof'eva 1981.

AK-M, NAT

piŋr̄pi – “swallow, martlet; swift” (N)

According to modern beliefs, the swallow which flies into the house forecasts misfortune. The Nenets have a similar belief: *venzahad le mor* “swallow – the harbinger of misfortunes”.

Lit.: FmKu 1998, 2003.

AIK

pirna – “cross” (S: the Chizhapka)

The word *p.* originates from the Komi language and was borrowed into Selkup via Khanty during the period of the Christianisation of the peoples of Siberia. The word was used in the Christian traditions. The Selkup surname Peryangin is supposed to have originated from the practice of one of the sons in the family in praying assiduously to God in the Khanty language, and crossing himself.

Lit.: FmMa.

AK-M

piŋrsa – “black burl on a birch tree, big black spots (‘inversions’) on birch bark” (N)

It is possible that the word is connected with the verb *piŋurimpigo* “to twist; to play up”. In folklore, *p.* originated from the flesh of Tomnänka (see *tōmnänka*), which she tore from her own body and tossed at the son of Nätänka (see *nätänka*) in an attempt to kill him after he had detected she was a witch. The son of Nätänka (see *nätänka*), trying to avoid the pieces of flesh flying at him, hid behind some birch trees and these faced the attack. Where the pieces of the witch's flesh hit the birch trees the black burls sprang up on the white bark.

Lit.: FmKa.

OAK

pō – “tree” (S)

For the Selkups the tree is the road connecting the worlds, and the main channel of passage between worlds. People's prayers go up to heaven or to the world of the dead via sacrificial trees (N: *qossijl' pō*). At Selkup cult places trees are an obligatory feature; these are considered holy for various reasons. The tree is also the visual embodiment of time passing. The Selkups used growing trees to orient longer periods of time, namely the years (cf. also the quasi-homonyms – N: *pō*, the Ket': *pō* “tree, wood” vs. N: *pō*, the Ket' *po* “year”).

The tree is also a powerful natural object: it can give its strength to a man if it is leant against and the life flowing within is felt. Everyone is thought to have their own tree, and trees of certain species are regarded as more helpful than others. To discover what species of tree is yours it is necessary to stand leaning with the back against a number of trees. At the correct tree the person will soon feel how “strength is coming back”. It is absolutely forbidden to test the strength of a crooked and stunted tree as no one will benefit from its energy.

Lit.: FmTu.

NAT

pō pāрге soq – “Wooden-Idol Promontory” (S: the Ob': Ivankino)

The tribal cult place near the Ivankino yurts. Here were stored wooden puppets, shaped as people's doubles, to keep their souls, and here the puppet would be burnt after the person's death. Here they also used to burn a part

of the catch as a thank-offering to God (*nom*) (see *pir*). In the nineteenth century the promontory *p.* was “decorated all over with silks, chintz, furs, and silver and copper coins, given by contributors for the benefit of the *lozes* (the spirits)”. Yet in the 1850s the forest at the promontory was cut down by “strangers”, and the holiness of the cult place was besmirched as “the belief in *lozes* was undermined”.

Lit.: Plotnikov 1901: 153.

NAT

pōl' kor – “coffin” (*lit.* “wooden storehouse”) (N)

On the Upper Tol'ka they differentiate the lower coffin (see *illäl' pōl' kor*), i.e. the coffin proper, which is laid in the ground and buried, and the upper coffin (see *innäl' pōl' kor*) – the wooden headstone.

See also *sel' kor*.

Lit.: FmKa 2000, 2001.

OAK

pōl'to nāgur – “Lake Third Polto” (*lit.* “woody lake three”) (S: the Tym)

There were in earlier times many beavers at *p.n.* The *p.n.* and *qweli-qup* people lived there and hunted the beavers. A hero and his wife settled close by, at the Polto river. The *qweli* went to the river to fish and made a great noise. The hero sent his wife to see what had happened. *qweli* seized the wife and did not let her go back to her husband. Then the hero went to their village and destroyed it. Then he went to his brother on the Koses river and asked him to forge arrows and to make a bow for him. They laid an ambush together and killed all the *qweli* people. The wife of the hero also died in the fight. Since then “there had been no more people alive at the place”.

When crossing the lake certain rites need to be performed: one who comes here for the first time needs to drop an arrow into the water (a man) or a forelock (a woman); when a boy is brought over the lake for the first time, his family must drop an arrow and a bow into the water, and for a girl they plait some grass and launch it into the water.

Lit.: Pelikh 1972: 333–334.

NAT

pompak – “Evenki”: see *tujus*.

poqqil'a kīta – “spider” (*lit.* “cobweb ant”) (N)

G. N. Prokof'ev recorded in his diary the opinions of the young Selkups of Yanov Stan village that the stars (*qišqā*) in the sky are spiders: “the similarity between the spider and the glimmering, beaming star is quite enough to conclude that a spider is a star fallen from the sky”. The spiders are considered to be harmless inhabitants of the Upper World, where they live in the form of stars, which having extinguished, fall down onto the earth in the form of small black spiders. E. D. Prokof'eva recorded the opinion that “the souls of men turn into insects; after death the soul stays around in the form of a man for some time and then turns into a spider or into a water-tiger”. A Selkup shaman had helping spirits in the shape of spiders and worms (*tuk* “larva, worm, beetle”). The helping spirits, subject to the shaman, hurry to his call from everywhere (“from their lands, by their roads”), including from under the ground – from there the spiders and worms crawl. The mother of the spiders follows the call of the shaman at the end of the line of newborn and small spiders. A popular belief, recorded by E. D. Prokof'eva, relates that the mother of the spiders “bears in her all the forces, features, and all the life of the kin, like the hero of epic”.

According to the popular belief of modern Selkups the spider brings happiness, which is why it is not to be killed: *poqqil'a kīta soma ētj tatantj – koččj k qēljp, nekir* “The spider brings good news – (there will be) much fish, a letter”. Killing a spider causes misfortune, for example, a woman will always lose her needles, a man his arrows.

Lit.: Vark.Pr; Prokof'eva 1961; FmKu 2002.

AIK

pōra – “Snowstorm” (S: the Chizhapka)

A mythic personage: this was the name of a girl, the youngest child in one Selkup family that already had seven sons. She was short, but very quick, she did all the housework while her father and mother and her brothers were hunting: she cooked, she sewed shirts for her brothers, and so forth. While all the rest were hunting she “flew like a snowstorm”. Once the brothers went far off, got lost, made a house on a riverbank and started to live

there. The mother and the father stayed with *p*. Going away, the parents instructed the daughter not to go anywhere, “or else the big-eyed owl will take (you) away”. Later the daughter told them that the owl flew to her and called her outdoors, and wanted to carry her away. The mother ordered *p*. not to open the door, and not to come to the window. The daughter did come to the window occasionally, however; the owl carried her away and ate her, and left only her head. The head survived, “the eyes move”. The owl set the head on a tree stump. The father and the mother came back and saw the head on the stump. The mother fell down dead. The father took the head and put it in a sack. The head talked to the father and asked him to go where they used to live before. There the fire was burning, seven sons were sitting, naked and red. The old man was afraid of the sons and died. (Clearly the tale is not finished.)

Lit.: FmMa.

AK-M

pōre, pōrā – “backwater” (S: the Ob’: Laskino; Narym)

p. is a long backwater of a river along an old river bed or a tributary. The Selkups also describe it as a whirlpool “where the river stream veers away from the main course”, “where the water is being whirled, churned”. Such a *p*. is thought to be a trap, as for example *kožar latat pōre* “mammoth’s trap whirlpool” on the Parabel’ river.

In folklore a *p*. is an obstacle on the way of the hero to his goal. For example the hero Qōt-Man-Puchcho (see *qēt man puččo*), having come on his boat to the three mouths of the Qōdyska, encountered a *p*.: “It held them up, and (they) rowed till (they) sweated, (they) wanted to pass; Qōt-Man-Puchcho came out from under the roof of the boat and dropped money on both sides of the boat into the backwater; then they passed.” The same happened on the way back: “only the money let them pass forward” through the *p*.

Lit.: Kostrov 1882: 6–7.

NAT

pōrj – “cult storehouse” (the Tym); *lōhol’ pōri* – “spirits” (*lozes’*) storehouse’ (the Ob’); *pōrelika* – “small storehouse” (the Chizhapka); *pāri* – “storehouse” (the Ket’); *lōt-kele* – “spirits’ (*lozes’*) storehouse” (the Parabel’) (S)

The storehouse on high poles was found in the forest, where Selkups used to bring offerings. The cult structures, *p*., might look like small storehouses on high poles, or platforms made of boards and located on a high pole, or just a high pole with bears’ skulls on. In the cult storehouse were kept the figures of spirits and offerings; periodically offerings were made near the storehouse, and the dead were laid out there for some time, in which case the *p*. was used as the link between the world of the living and of the dead (cf. the loghouse mentioned in the folklore of the Taz Selkups, by passing through which it was possible to reach the world of the spirits).

The structure also had a non-cult application: the storehouse was used to store things, and as a shelter to dry fish and so forth.

The same term was used for the offerings to the spirit masters of the forest and the water which were made before the big hunting and fishing seasons, usually in spring and in autumn. The ceremony was performed by a shaman. During the spring *p*. he performed a new song, refreshing his strength. The ceremony included the feeding of the spirits and then the common meal.

See also *saram, sēssan*.

Lit.: Kim 1997: 92–96.

AK-M

pōrkā – “idol, image of a deity, usually cut in wood” (N)

The anthropomorphic images, in Russian also called “puppets”, are made of different materials, and are often swaddled in scraps and rags (*kernā*); some figures have the face made up of copper plates depicting the eyes, the mouth, the nose, and earrings in the ears. The idols demand a special behaviour towards them: they need to be fed, and they cannot be shown or given to other people. Yet sometimes *p*. can change their owner; for example if the former owner dies the last relative of the deceased may trust some person with the holy figure, and that person must feed it, change its clothes and so forth. The inhabitants of Farkovo (Forkovo) relate: “If you encounter the shaman’s storehouse with idols or a tree (*pō*) with pieces of fabric, it is necessary to leave something there, otherwise the spirit will steer you around the place in circles, and you’ll get lost.” Babies used to be buried (sometimes the rite is still followed) in the trunks of trees, and the idol was supposed to be put there too. The Farkovo Selkups related that once some children had found a burial near the river and one boy took the “doll” from there. Some time later he drowned in the Farkovka river not far from the place, having fallen through the weak ice at the beginning of October and ending up in a pit in the river. G. N. Prokof’ev opined that

the river name Farkovka originates from the phrase *pōrkän 5k/5η* (Prokof'ev has *porken ek*) “idol's mouth/estuary”.

Lit.: Vark.Pr; FmKu 1998.

AIK

pōnege – “Pönege” (S: the Ob': Ivankino; the Chizhapka)

Pönege is “the *loz*”, the man-eater, the negative personage in many Selkup myths and tales. He is imagined as an old man (often blind), or an anthropomorphic one-eyed being, covered with fur. Pönege does not like noise, and especially dislikes children making noise or adults rattling with something. His head starts to ache acutely, then he binds his head with a withie (the pine roots or the thin withies used for wickerwork) and he goes where the people live to kill some of them and suck their blood. After the massacre he often hangs the intestines of his victim near the house. In one tale (the Chizhapka) Pönege comes up to two Selkup women in a hut because one of them is playing noisily with her child. She and her child become the victims of Pönege, whereas the other woman manages to save herself and her child. The similar tale about two women at the autumn stockstand, the clever one (the elder), and the foolish one (the younger), is known in the mythology of the Ket people (in the villages of Kellog and Sulomay): the foolish woman, breaking the rules of good behaviour, causes the evil Do'otem Bam to come, who eats the woman. The Ket tale is enlarged with the revenge of the woman's husband on the evil spirit, who is punished and thrown into the fire. From the ashes of Do'otem Bam the gnats and midges appear (a motive known to the Selkups).

Ide (see *īččē*) acts as the defender of people against Pönege, catching Pönege in the net as the spider catches insects. Pönege is clearly the archetype of blood-sucking insects, which personify the Lower World and appear out of the ashes of the burning Pönege.

See also *pūnegusse*.

Lit.: *Skazki narymskikh sel'kupov* 1996; FmMa.

AK-M

puč/poč – “Puch/Poch” (S: the Ket')

The name of a hero. *p.* is a legendary patriarch of the Pochin family. Among his possessions were the rivers Kelma and Lopatka along with numerous lakes (the Mulka, the Kvekalto, the Pavalto, the Kavalto, the Salalto and others). Possibly the name is connected with *qēt man puččo* (q.v.).

Lit.: Pelikh 1981.

NAT

pučika čurjka – “Puchika-Churyka” (also “Cry-baby”) (N)

The hero of a tale recorded on the Lower Baikha. *p.č.* is a small boy who stayed home alone. The adults (the mother, the father and the brother) go off to hunt and fish. The *loz* comes to the hut and asks *p.č.* where the adults have gone and if he (the *loz*) should go to search for them. The boy answers that the adults have gone to hunt and to fish and that the *loz* should not search for them as they can fight for themselves. Then the *loz* comes into the dwelling and starts to look for *p.č.*, who has hidden behind the beam that separates the hearth from the rest of the hut (see *tjntj*). The *loz* asks the scoop (*kala*), the cauldron (*či*) and the beam where *p.č.* has hidden himself, and only the beam betrays the boy to the *loz* as the boy has knifed the beam that morning. Immediately the *loz* swallows *p.č.* But the boy has prudently hidden a knife in his sleeve and, having got into the belly of the *loz*, he brings it into play: he rips the belly of the *loz* and gets out (cf. the episodes from tales about *īččē*). The *loz*, overwhelmed and maimed, runs away and *p.č.* stays to wait for his relatives. When they come they find the boy covered with *loz* dung (*tüt*), so that his mother had to put a lot of effort into washing her dear son clean.

Lit.: Vark. 40.

OAK

pukä – “lung” (N)

The ancient people believed that if the head and the intestines (above all the heart, the liver and the lungs) of a slain person are saved then he could be resuscitated. That is why it is necessary to dismember the corpse of an enemy to ensure his death. One of the tales about Palna (q.v.) relates how the Tungus (the Evenki) wounded Palna in the head and his brother in the lung and left them lying on the road “to come tomorrow to eat the liver, and the heart of Palna”. However Palna, whose liver and heart the Evenki had not taken out, remained alive. After the Evenki had gone he sprang to his feet, put his brother on the skis and brought him home, where he let his blood for him and gave it to him to drink. “Then (he) warmed up the drum. Then (he) performed the

shamanic séance. (He) performed the service for quite a long time. After some time his brother recovered, but (he) could not stretch the bow.”

Aetiologial myths tell of the origin of a quaking bog (*l̥impā*) from the lung of a *loz*'s daughter, who had been slashed by two men, and drowned in *Loz* Lake.

Lit.: Vark. 4, 6.

AIK

purq̄i – “smoke, fumes” (N)

In folklore the wisps of breath on a cold day, looking like smoke when seen from afar, signify forces approaching by river. *p.* seen in advance makes it possible for *nomal' porq̄i*, a hero of Selkup folklore, to prepare and to destroy the foes.

In the 1920s E. D. Prokof'eva recorded a legend about the contest of the evil Kyzy (see *k̄ys̄i*) with the kind I/Ij (see *īīj*, *īja*), who in the passion of the fight rose higher and higher above the earth until they reached the seventh heaven, where the celestial old woman lived in a hut with two daughters; “the smoke from the hearth of the celestial old woman is the Milky Way – the night rainbow, holding back everything evil that comes at night in the darkness. The smoke blocks the road against evil.”

Lit.: Prokof'eva 1976: 111; *Ocherki* 1993: 30.

AIK

put̄i – “beaver” (N)

The jaw of the beaver has magic properties and is used as an amulet (see *īm̄illaka*). The importance of the animal for the Selkups is evident as the Selkups have a tribal (kin) *tamga* depicting the beaver.

Lit.: Prokof'ev 1935.

AIK

pūti – “intestines, insides; soul, spirit” (the Tym); *pūz̄* (Narym), *pūz̄i* (the Ket') (N, S)

The word *p.* is used to encompass the meanings corresponding to the Russian дух, “spirit”, for example in the Ket' dialect *nūn pūz̄i* – “Holy Spirit (God)”.

Lit.: FmMa.

AK-M

putur – “(revitalising) ointment”, *ükun parri putur* – lit. “hut bitter ointment” (S: the Ket')

If *p.* is applied to someone who has died even three years before, he will come alive again. *p.* is located “at the hut of the bear” or of the king/prince (see *qōη*), living in a cave with seven interiors/caverns (rooms) (see *sēl̄z̄u sūn̄z̄ij kwotm*). Ichche (see *īč̄če*) goes to the bear for the ointment. Later it was the *p.* that saved Ichche after the man-eater Pünegusse had dismembered him: the wife of Ichche “arranged all the bones as a man has (them), applied (the ointment) once – the man became like a man, yet not alive; applied (it) twice – he came alive; applied (it) thrice – (he) became the same as (he) used to be.”

Lit.: Gemuev 1984: 140–142.

NAT

pū – “stone” (N)

A small stone is given to the hero for his good deeds, or given by his relatives to him as an amulet before a journey; it can help in difficult situations. For example, if thrown up the stone falls to the floor in a golden rain and the heap of gold reaches the ceiling, whereupon the tsar gives his daughter to the hero to marry as he has won the dispute with the tsar. Another tale tells of a mountain ridge that has grown as an obstacle in the path of the devil chasing after the hero from the stone given to the hero by his wife and thrown by him on the devil's way. Even a *loz* can be destroyed with the help of a stone: a *loz* was tricked into swallowing a hot stone dies. Sometimes it is possible to kill a devil, which flies from behind the sea in the form of a small bird, with the help of a stone, which the hero has been recommended to take for self-defence. A large stone is used as a punishment: the son of God (*nom*) committed an offence at the wedding of his sister by grabbing the food from the table before his elders. For that he had to pull seven islands along the river and jolt stones weighing seven poods (*sel̄č̄i m̄nti'l' pū*) (pood = 16.38 kg).

Lit.: Vark. 8, 7; Vark.Pr 4; *Ocherki* 1993.

AIK

pū – “stone” (S)

According to the traditional ideas of the Selkups *p.* is something that does not belong to the earth, but has been dropped onto the earth from the sky to make it stable. Small stones are the arrows of *nom* (q.v.), which he shoots during thunderstorms at evil *lozes* (see *lōsĭ*). Large stones are fallen fragments split from celestial stones. *p.* is associated with warmth, and with fire (cf. the unrelated homonym *pū* “warm”, for example: *pūtpĭl qādar* (the Tym), “south”, lit. “warm (or stone) side”): the stone set at the hearth keeps its warmth, and natural stone “has fire inside it” (the ability to make fire by striking sparks from it).

As living fire is found within stone, stone belongs to living nature. It was thought for example that it could travel and move all by itself (see *pūĭj pajja*), and also fly, hit the target, and thus kill and punish. There is an obvious associative connection between a flying stone and a bird. Stones, if they appear in tales or legends, always emanate a certain danger, either direct and immediate, or as punishment from above delivered through or by a stone. For example the hero Kalguh was turned to stone for shooting into a thunderstorm.

Possibly, in the past the Selkups connected stone with women. The forms of names of well-known heroes among the Selkups suggest this: the giant man-eater Pūnegusse or Pūnewäljde (see *pūnegusse*), “the stone woman” *pūĭj nemba* (see *pūĭj pajja*), the giant bird *pūne*: the stable element of the complex words is the coupling **pū-nē* “stone-woman”. The main thing that seems to connect stone and woman is the ability of the stone to “give birth”; in particular the stone can “give birth” to iron and fire.

In Southern Selkup sources it is not usually stone but iron that is the symbol of hardness: “the iron palace” of the tsar, “the iron house” of the hero, “the iron fur coat” of the giant man-eater. Yet the common understanding is that stone is “stronger” than iron, as when the grindstone *sĭpsin* (the Ket’), *älĭša pū* (Parabel’), when an iron blade is being sharpened on it, “endures the axe”.

Lit.: Pelikh 1972; Donner 1915; Tuchkova 1997.

NAT

pūĭj lōz – “stone spirit” (S: the Ob’: Staro-Sondorovo)

The younger sister of “Little Woman’s daughter” (see *kĭbaj nejden nē*) turned into *p.l.* Both sisters are the daughters of the female wood-spirit (see *mačĭn nejĭd*); they were running away from Pazhyne (the female man-eater) (see *pažĭne*). *kĭbaj nejden nē* put her younger sister in her shoulder basket and carried her. On the way the small girl started to ask “to suckle mother”. The elder sister tried to feed her but she did not stop crying. Then the elder sister left her in the forest: “As you cry, and do not obey me, stay with the shoulder basket!” The younger sister turned into a “stone doll” as she was thinking: “Pazhyne will come, start to eat me; her tooth will not take me.” The elder sister later came back to her younger sister and found the stone doll in the shoulder basket. “She swung her sister hither and thither, but the sister had frozen like a stone doll and stayed frozen.” Then she ran on, taking the shoulder basket and the doll.

Having married, the elder sister guarded and looked after her doll-sister; she first gave food to her and only then to her husband (see *paja-ganan ĭ*). Her husband became angry; he took the shoulder basket outdoors and smashed it against a cedar tree. The iron (or stone) skin of *p.l.* burst and she turned into a bird, whistling “fyu, fyu, ching, ching”, and flew off. Her elder sister remembered her every day and cried. As for the younger sister, she ended up marrying “the brother of the husband of the elder sister”. After the adventures “both sisters started to live well”.

Lit.: Dul’zon 1966b: 145–155.

NAT

pūĭj pajja (the Ket’: Pĭrgunovo), *pōĭj paja* (the Ob’: Ivankino), *pūĭj nemba* (the Ob’: Kargasok) – “stone woman” (S)

p.p. dwelled close to a *zapor* (fish trap). She was petitioned for good luck, “to give many fish, to give many animals”. Offerings were brought to her: a part of the catch of fish or animals.

On the Shedelga river (the right tributary of the Ob’) close to Kargasok, there was the fishing area of the Ylygins. A stone lay there, which was respected by the locals as “the stone grandmother” (*nembĭ, nembika* “mother’s mother”). To it was ascribed the ability to move by itself: “Sometimes (you) come – she is not there.” Offerings were brought to the stone – pieces of fabric or dresses. Strangers, not belonging to the kin of the Ylygins, were not allowed at the place.

On the Ket’ river a stone idol stood below an old cedar not far from the Pĭrgunov yurts (Laĭgyndabu). Wooden idols stood near the stone one. Later the stone was thrown into the water.

Lit.: *Skazki narymskikh sel’kupov* 1996: 138; Dul’zon 1956: 189; Pelikh 1972: 35.

NAT

pül' amirjil' qup – “Giant Stone-Eater” (*lit.* “stone-eating man”) (N)

Through *p.a.q.* mounds and hillocks appeared on the earth. He kept his intestines – the heart and the liver – somewhere else, whereas his bowels were stuffed with stones. He could be killed only if his heart and his liver were found and destroyed. He killed all men in his way, young and old, to prevent anyone killing him, since he knew that only a man could destroy him, whereas of women he need have no fear. The son of a Selkup woman, whose husband he had killed and whom he had married, caused his death. The child avoided death because the woman persuaded *p.a.q.* not to take his life but rather leave the child in the forest where he was sure to die. Wild animals and birds fed the child and raised him, and they told him later about the miserable fate of his parents. The grown-up boy found his mother, who discovered where the stone-eater had stored his intestines. The son found the heart and the liver of the malefactor and squashed them and then hacked them with an axe. As he did so, the stone-eater gripped and squeezed his aching chest, and the stones he had swallowed flew out of his bowels in all directions. As a result the formerly flat ground started to become hilly (*qumilaŋ*): “Earlier the earth had been flat. The stones, falling down, made the whole earth hilly.” A similar motif can be found in Nenets folklore, though without the aetiological aspect: in the epic legend “The Younger Son of Narot” the hero defeats the giant villain only after he has found and squashed his heart.

Lit.: Kazakevich 1998; Tereshchenko 1990.

OAK

pünä – “Pünä” (N)

A mythic being, a behemoth. There is no particular description of it. Usually there are seven Pünä: they fly from beyond the sea and return there. A small bird (*sürjila*), which turns into a devil (*jɔwal/jawol*), flies together with them across the sea.

Lit.: Ocherki 1993.

AIK

pünakeša, pünakjša – “Pünakōša, Pünakysa”; also *pünakešal' ira* – *lit.* “Pünakōša old man” (N)

The name of *p.* is probably connected with **pū* “stone” and **keša* “iron”. In the sources recorded by G. N. Prokof'ev *p.* can simply act as a synonym of the word *mɔtjir* (“hero”). Kängyrsylja (see *känjrsa*) hears how the heroes (*pünakešat*) of the Lower World speak about him. Yet, already in the sources recorded by G. N. Prokof'ev *p.* may have been used as a proper name. Thus, in the tale about the son of the tsar the hero named *pünakešal' mɔtjir* escorts the son of the tsar together with the Bear Hero (*qorqil' mɔtjir*) and the Earth Hero (*tettjir mɔtjir*) to seek in marriage the daughter of the Tsar of the Wind (*merqil' ɔmtjil' qon näl'a*) and dies in the fight with the followers of the Tsar of the Wind.

In the cycle of tales about Palna, borrowed by the Selkups from the Kets, *pünakešal' ira* is the name of a warrior, the adversary of Palna. Yet the Selkup legend does not specify which people he belongs to. From the Ket tale with the same plot it is obvious that *p.* is an Evenki hero. *p.* comes to fight with Palna and his brothers and remains on the opposite bank of the river (in the Ket version the tale unfolds on the banks of the Yenisei). *p.* has his son and two women (his wives, possibly) with him. Palna and his brothers start to cross the river to fight the hero. They have an old Selkup man together with them, who sits at the aft of the boat. They leave a Selkup shaman on the bank, who warms up the drum to perform a séance to help Palna fight. *p.* shoots an arrow from his bow, aiming at the boat. Palna and his brothers dash down to the bottom of the boat and the arrow hits the old Selkup man. He falls into the water and the current whirls him away. Palna and his brothers land on the bank on which *p.* stands. He starts to shoot arrows at them like clockwork. Finally he gets tired and sweats, he lowers his bow and sits down to rest. It is time for Palna and his brothers to shoot arrows at *p.* but the arrows bounce off his chain mail. They see the women watering *p.* and they notice that the chain mail has come unbuttoned at one place and his bare body is visible. Then one of the brothers aims and shoots an arrow at the unprotected place. *p.* falls down. The women and the son of *p.* try to escape, but Palna and his brothers catch up with them and kill them. The same tale, recorded nearly sixty years later, brings different emphases to bear. Now *p.* is a Selkup hero who fights with the enemies. Palna is not mentioned at all, and the enemies are the Nenets. Still present are the big river, the ferry across it, the son who helps his father by handing arrows to him and watering him, and the chain mail parted at the chest.

In the epic cycle about the Selkup heroes, recorded on the Middle Taz in 2002, *p.* is the fellow-in-arms to the heroes Tömtj-ječyk (see *tömtj-ječjyk*) and *amnal' lōsij' qoptjil' nüšj*, who fight with *lozes* and Nenets foes, and defend the Selkup people. *p.* is the youngest of three brothers in his family. Leaving home on his heroic journeys he asks his elder brother first and then his middle brother to make a sledge for him, but rejects them as unfitting for his strength. Finally he goes to the forest himself and fells the trees there that he needs: larch for the

bars and for the seat, spruce for the skids, and ignoring any rules – for he does not strip the bark and hardly adzes the uneven parts – hammers together a sledge for himself. He fells a huge birch tree in the forest and just lops off its crown and big branches, and fits it as a *khorei* (steering-rod). Everything is huge and unhewn, and improper. Having rejected the best bucks from the herd suggested by his brothers, he harnesses to his unprepossessing sledge the three most scrubby reindeer calves from the herd of his father; “the calves are only good to feed dogs with”. The peculiarity of the calves is their fur, which grows backwards. *p.* harnesses the calves onto the sledge unlike all other people do: instead of the harness he takes just a rope and passes it between the forelegs of the calves. On this outlandish sledge with the unseemly *khorei* made of a coarse birch trunk *p.* goes off to travel around the world, and moreover the weedy calves take him away swifter than the wind from the house of his parents. The first heroic deed of *p.* is the victory over three serpent brothers (*šū*) with one, two and three heads. Having defeated the serpents, *p.* cuts off the ears of the first one, and takes out the heart and the liver of the second and the third. He hangs the ears and the intestines of one snake on the sledge, whereas the intestines of the other he ties to the back side of the *khorei*. His next heroic deed is the victory over the Nenets (the encampment of the Nenets of thirty huts: see *qālik*) and the release of a Selkup man and his two sisters captured by the Nenets. Having come home for a short time, *p.* sets off for heroic deeds again, and the mother of the serpents he has killed takes him by surprise and turns him into a stone in revenge for her children. Actually, *p.* becomes a walking stone with legs, arms, mouth and ears, but without eyes, so that he does not see any more where he goes. His fellows-in-arms, the heroes Tōmtý-jechyk (*temtý-jec̣ik*) and *amnal’ lōsil’ qoptil’ nūṣ̌i*, rescue him from a scrape, making the old witch woman repeal the spell she has put on *p.* Tōmtý-jechyk with his permanent attributes – the steel (*lit.* “black iron”) *khorei* (reindeer goad) and the steely stone pole – sits on the shoulders of *p.*, directing the blind hero where to go.

One more image of *p.* unlike that described above can be found in a tale told by an inhabitant of Purovskaya Tol’ka in 2000. There *p.* (in the local vernacular it sounds like *pūna kos* and the speakers interpret the name as “stone-grinder” from *pū* “stone” and *kosil’kqo* “to grind, to grate”) is a man-eater. He lives with his mother. Once he comes back home from hunting (the strong wind announces his coming) and finds a lad there, who tries to hide from him in the form of a small bird. *p.* catches the bird and he is ready to swallow it but the bird-lad suggests that *p.* takes his sister as wife. *p.* is intrigued at the suggestion and he lets the bird-lad free and follows him to his house. The bird comes to his hut earlier than the man-eater and tells his sister about the danger she is exposed to. Together they plan what to do. The sister erects a small hut with a small entrance so the man-eater will not be able to get in. When *p.* comes to the hut the sister suggests that he will be able to get in with his back first, and should then try to squeeze all the rest of his body in. *p.* starts to squeeze into the tiny entrance with his huge back. During this the sister and the brother, being inside the hut, make a fire, prepare a sharp, red-hot stake and shove it with all their force into *p.*’s anus, impaling him. The man-eater cries from the pain and dies in terrible agony, having foretold that when they burn him his ashes will turn into gnats (*nēniqa*) and midges (*nīmīrā*). The brother and sister make a great fire and burn the corpse of *p.* on it. As had been foretold gnats and midges fly everywhere around the world out of the ashes of *p.*

For the Southern tradition see *pūnegusse*.

Lit.: Vark. 33; Vark.Pr; FmKa.

OAK

pūne – “Pūne” (monster, bird) (S: the Ket’)

A mythic monster, a bird (*tīmbidil’ sūrjm*) of great size, one of the personages of the cycle about Ichche (see *īččē*). It lives close to the sea (beyond the sea). Some time in the past *p.* tried to catch a huge fish (see *tari āmdi qweli*, *pekkiri āmdi qweli*), but failed and lost its claws. Three years had passed and *p.* became weak and helpless from starvation as it could not successfully hunt without claws. *p.* heard much about the strength and the skill of Ichche and asked him to help her to get back its claws. Ichche agreed but demanded that it carried him over the sea to the bank where the great fish lived.

During the flight *p.* dropped Ichche three times into the water and caught him at the last moment – that was how it tested his courage. After Ichche had taken the claws of *p.* out of the back of the fish, in order to pay *p.* back for his forced bathing in the water three times, fastened the claws back on *p.* three times so weakly that when *p.* tried to grab different items, the claws did not hold the catch. It was only the fourth time that he attached the claws properly.

Lit.: Donner 1915; Korobeinikova (Mal’kova) 2001.

NAT

pūnegusse (the Ket'; the Chaya), *pūnewäl'de* (the Ket'), *pōneguse* (the Ob': Ivankino), *pōnegə* (the Chuzik: Gorelyi Yar, Pudino) – “Pūnegusse, Pūnewäljde, Pōneguse, Pōnege” (S)

p. is one of the main personages in the cycle about the Selkup hero Ichche (see *īččē*); he is his main adversary, the giant man-eater. It is possible that the name is connected with **pū* “stone” or even with **pū nē* “stone woman” (according to one of the versions recorded by G. I. Pelikh, *p.* is a stone giant, who lived in water; the name of the personage is translated in the dictionary by N. P. Grigorovskii (Helimski 1983: 162, 261) as “female man-eater”, which also points to its possible female origin; see also *pū*). On the Tym was recorded the name *pūnegəl' ara* “Pūnegej old man” for the giant man-eater.

In Southern Selkup sources it is specially emphasised that *p.* was tall. The giant “was so tall, that the biggest trees reached his knees”; he could hide without any problems the daughters of the wood-spirit in the pockets of his clothes (the Ket'). He was a man-eater and ate human flesh, which he thought to be a tasty dish; moreover “he was cruel and hunted for people relentlessly, whom he devoured indiscriminately” (the Ket'). He had an iron *parka* – *kwēzi porγ* (Ivankino; cf. *kēsij' porqj* in the Northern area).

Usually the family of *p.* is represented by his daughters, though there is no wife. Yet on the Ket' a tale was recorded that the man-eater lived with the sister of Ichche: “Pūnegusse came by and went to the sister, and they decided to kill Ichche.” The sister pretended to be sick and they sent Ichche to find the *putur* ointment, to a certain death. And they started to live together. The sister became a man-eater too and she even ate the flesh of Ichche together with *p.* (Markovy).

On the Ob' was recorded a tale about the sister of Ide (see *īččē*), who was ready to marry a *loz*. When Ide was still small and slept in a birch cradle, his sister was sitting and crying, and singing: “If a one-eyed *loz* came I should marry the one-eyed *loz*” (Ivankino).

p. had two daughters. In the tales they are called by a common name – *panaŋe* or *paččijaŋne* (see *panaŋe*) (the Ket'). Ichche killed them both mercilessly to save his own life and boiled them in a cauldron and fed the man-eater with the meat of his own children. Only on the Chaya were seven daughters of *p.* mentioned, the last of whom Itja married after he had got free of the belly of the giant. In one of the Ket' variants the daughters of the man-eater revive every time Ichche circles around the loghouse: “(He) has passed around the loghouse, two women are sitting, spinning. The women say: ‘Ichche, Ichche, when did we eat your flesh?’” Ichche took them with him and brought them home to his uncle.

The struggle between *p.* and Ichche is the backbone of the whole cycle of legends about Ichche. They fought repeatedly with mixed success. Their first single combat happens on a river-lake, when Ichche goes by boat downstream, breaking the instruction of his grandmother, and meets a blind old man and steals big fish (the *nelma* and the sturgeon) twice from his boat. The old man turned out to be the shaman and the man-eater *p.* The grandmother of Ichche, his dog and Ichche with his house were carried by the shamanic spirits to the man-eater *p.* And he swallowed them all (the Chaya, the Ket').

Their other meeting happens when Ichche has fallen into “the *loz*'s dung trap” (see *lōsij' (lōsij') tütij' čaŋki, palšō*) and sticks tight. The man-eater brings Ichche home but does not eat him immediately; he decides to feed Ichche up, to flesh him out. But Ichche manages to escape from *p.*, having killed his daughters and finally him.

There is a tale in which they have met in the forest while looking for the daughters of the wood-spirit. Ichche and *p.* engage in hand-to-hand combat and *p.* wins – he breaks Ichche's arm, ties him up tightly and leaves him to his fate, having stuffed the girls into his pockets (the Ket').

In the tale in which *p.* lives with the sister of Ichche they fight hand-to-hand three times, two of which the giant wins; then *p.* and Ichche's sister boil Ichche and eat him (and the wife of Ichche finds his bones and reanimates him). The third time they fight Ichche defeats the man-eater and his sister but only with the help of his wife and his son.

There is one more tale about Ichche and *p.* living together, in which Ichche tries to put him right, training him to eat the flesh of animals and not of men. But in vain. Then Ichche, at the behest of his people, kills the man-eater.

There are some variants of the death of *p.*

Ichche rips his belly from inside and Ichche, his grandmother and his dog, along with all his relatives, get out. Then follows the washing in the river of all people who have been in the belly of the man-eater (the Chaya, Ivankino, the Chizhapka).

Idzhe (see *īččē*) puts hot ashes into the mouth of the giant and thus burns his intestines, and then he cuts his head off and tosses it into the fire. The head turns into a mound, and the teeth of the man-eater into the thorns of the briar (the Tym). Besides putting the ashes into the man-eater's mouth, Ichche whips *p.* with a bird-cherry twig and kills him, after which he burns the corpse and the bird-cherry twig in the fire (the Ket').

“Ichche pricked his sister with the eastern spruce tree through her back, and *p.* with the western spruce tree. There they swing even now” (the Ket').

Ichche asks the man-eater to take off his chain mail, after which his relatives (or all his people) attack the man-eater and kill him (Ivankino, the Ket’).

Ide makes his trap like the *loz*’s dungpat. He covers the boat of the *loz* with tar and the *loz* gets stuck. “Ide went home, and Pöneguse died without food” (Ivankino).

The body of *p.* was able to resurrect. He could rise from the dead and become even stronger than before. Hence it was possible in principle to meet the man-eater many times, even after killing him. Only the burning of his body to ashes was successful and the man-eater never revived.

The blood-sucking insects appeared from the body of the giant burning in the fire (the mythic plot, widespread in Siberia, was recorded on the Ket’ and the Tym in the Southern area): “Pünewäljde burns, it smokes, and various midges, and the reindeerflies and horseflies come out of the smoke. All these fly, they want to eat people” (the Ket’).

In the variant when the man-eater and the sister of Ichche end up impaled with spruce trees Ichche says the spell himself. He says: “If the wind blows from the west, let *pünegusse* stretch and stretch but not quite reach, and if the wind blows from the east, let the sister stretch but not reach” (the Ket’). In the Tym variant where the head of the man-eater turned into a mound, and his teeth into thorns, it is said that “when people kick the mound they laugh; when the thorns of the briar get into the hand of a man it laughs”, i.e. each laughs in due time.

After the “final” death of the man-eater a happy time comes for the people of Ichche: there is peace in the world, there are no disagreements, and what is most important there is abundance in forests and rivers.

For the Northern tradition see *pünakeša*.

Lit.: Grigorovskii 1879: 30–33; Donner 1915; Pelikh 1972: 320, 344–345; Pelikh 1998: 76; *Skazki narymskikh sel’kupov* 1996: 27–41, 131–137, 154; Gemuev 1984: 140–142, 144–145, 147–149; *Skazki narodov sibirskogo Severa* 1980: 68–71; *Skazki narodov Severa* 1959: 163–170.

NAT

püripsinan olasi mündj – “hole in the sky” (lit. “hole the size of head of the spindle”) (S: the Ket’)

p.o.m. is the hole through which *nom* delivers the seeds of edible berries and the fur of animals (*seminella sūrujdeŷ čopirjdej*). Sometimes the hole is closed. When it is open it can be peeped down through to see what is going on among the people on the earth.

Lit.: Gemuev 1984: 143–144; Voevodina 1980: 64–66.

NAT

pūsejla i qōčla – “beads and earrings” (the Ob’: Staro-Sondorovo)

The female wood-spirit (see *mačjñ nejd*) had left her jewellery to her daughter before dying. Having got into the family of “the crafty old woman” (see *paja-*), the girl put the beads on her small dog, and she passed the earrings through the ears of the dog. The small dog rejoiced and exclaimed: “Woof, woof! A new sister-in-law comes!” The small dog turned out to be the daughter of “the crafty old woman” (see *ara-t neñña*); having taken on a human form, she afterwards helped the girl to perform magically the tasks of her husband.

Lit.: Dul’zon 1966b: 145, 142, 151.

NAT

q

qabilži saj nāp: see *qabilži saj tudo*

qabilži saj tudo (the Chaya), *qabilže sajjin tutto* (the Ket'), *qālde saji todla* (the Ob': Ivankino) – “cross-eyed crucian” (S)

This crucian acts together with *qabilži saj nāp* “cross-eyed duck” (the Chaya) / *qabilde sajjin pūrija* “cross-eyed garrot duck” (the Ket'). His grandmother threatened the growing Ichche with these creatures (see *īčče, imja*), instructing him not to boat alone down the river where the man-eater lived (see *pūnegusse*). Once Ichche did not follow her advice and boated off in the forbidden direction. Having caught ducks and crucians he found that they had normal eyes. He realised that he had been told a lie specifically to prevent him from coming that way. Ichche came back home with the bag. The variant from the Chaya says that Ichche told his grandmother that “downriver the crucians diminished” in number. The variants from the Ob' (Ivankino) and the Ket' relate that he said: “Crucians there have all the same eyes: there are no cross-eyed ones.” The grandmother met him, grumbling: “Here you gained things good for your life” and told him about the real danger: “*īčče, īčče*, do not go there, there *pūnewāl'de*, the man-eater, will eat you.” Next day in the morning Ichche boated off again in the same direction down the river where he lived, and he encountered the man-eater on the trip.

Lit.: Grigorovskii 1879: 30; Pelikh 1972: 344; Gemuev 1984: 147; *Skazki narymskikh sel'kupov* 1996: 131.

NAT

qāmača – “Qamacha” (S: the Tym)

q. is the name of a younger brother who had been offended by his elder brother's wife, who humiliated him, feeding him badly (see *weryj tibiññāt pajja*). Once when hunting, *q.* cried to the fleeing woodgrouse to leave him only the head and ribs. The elder brother wondered why he said this. Then *q.* confessed that his sister-in-law had long fed him with only heads and ribs.

Lit.: Katz 1979.

NAT

qam(i)t(i)ri'l lōsī – “assistant spirits of a ‘dark’ shaman” (N)

A shaman *qamītirīl' qup* performed a séance to the Lower World and used as assistants *q.l.*, the dark forces associated with the underworld.

AK-M

qamītirīl' qup – “shaman (in a ‘dark’ hut)” (N)

These shamans performed the séance in a dark hut without a drum (see *qamītirqo*). During the séance the shaman sat on a bear's skin, signifying his connection with spirits of the Lower World. The shaman did not have a complete shaman suite, out of shaman's accessories he had only a hat, an apron, a beater, and sometimes a drum. However, although he had these shamanic accessories, the dark-hut shamans never used them for the séance, at least not in public. The shaman worked with an apprentice who repeated the songs of the shaman, and assistant dancers might also take part in the ritual. These shamans also treated people by charms and made prophecies through the mediation of spirits.

Lit.: Prokof'eva 1981; Kim 1997; Gemuev, Pelikh 1999.

AK-M

qamītirqo – “to perform a shamanic séance in a ‘dark’ hut” (< Turkic *žam* “shaman”) (N)

The séance was usually performed without a drum in “a dark hut” for various purposes, including healing, prophesy, searching for lost or vanished things. The participants came before the shaman (see *qamītirīl' qup*), lit a fire and spread a bear's skin between the fire and the back wall of the hut. Near the skin they put a bucket of fine shavings, behind which they put a copper pot (used as a percussion instrument). Between the fire and the skin they put a stick. If the shaman was to use the drum during the séance they put this too on the ground. The shaman dressed himself in his usual clothes, undressed to the waist and sat on the skin, folding his legs

underneath. Assistants of the shaman put the hat and the shamanic apron onto him, while those present asked the questions to be answered after the ceremony: any number of different matters could be asked about, such as a forecast for the hunting season, the name of a person guilty of some misdeed, the location of lost items. Two of those present tied the whole body of the shaman with ropes. Following the signal of the shaman his assistants put the fire out, after which it was not allowed to light a match. After some time a bang was heard in the pot. The shaman started singing, calling his helping spirits and asking them to untie him. A bear might appear, and those present could hear him stepping, grumbling and sniffing. Birds flew over the hut, their voices and flapping of wings audible. The rope used to tie the shaman might be thrown in the faces of those who tied him. The staff put on the ground turned out to be tied at chest level to the supports of the hut. Squealing helping spirits flew onto the staff. Finally the shaman was heard hoisting himself heavily onto the staff while continuing his singing. Slowly his voice became lower and seemed to sink away. The shaman flew off somewhere. Soon the voice became stronger – the shaman was coming back. In a few minutes an assistant of the shaman lit the fire. The people present saw the shaman sitting on the skin. Sweat was pouring off his face and his body; he removed the sweat with a wooden scraper. The shaman lit his pipe and had a rest for some time.

After his rest the second part of the ceremony started. The shaman cut himself with a knife, pricked his body with a ramrod, and stabbed a knife into his own abdomen. Everything looked very genuine, though not a drop of blood was spilled. Some Selkups testified that there had been shamans who were able to prick themselves with up to fifteen knives and continued to sing and dance as if nothing had happened.

At the end of the ceremony the shaman answered the questions asked at the very beginning by those present. One of the elements of the ceremony was guessing by the beater (see *qapšj̄t/qapšj̄n*), which showed who had injured this or that person among those present.

Neither children nor women were allowed to be present at the séance.

Lit.: Prokof'eva 1981; Gemuev, Pelikh 1999.

AK-M

qampj̄ – “kerchief” (the Middle Taz, the Turukhan), “fabric” (the Upper Taz) (N)

The kerchief played an important role in the Selkup wedding ritual. The bridegroom was given a new kerchief, and, holding it, was to circle the bride. Then the newly married couple sat together and their heads were covered with a big kerchief. Then the wedding feast began. A kerchief had to be presented by the bridegroom to the mother of the bride.

As an item of high value, a kerchief was often used as a gift to spirits (see also *liptj̄k*).

A magic white kerchief was given by the daughter of the Tsar of the Wind (*merqj̄l' 5mtj̄l' qon nāla*) to her husband and he used it as a flying carpet to fly to the Tsar of the Sun (*čēlj̄t/čēlj̄ntj̄ 5mtj̄l' qok*).

Lit.: Vark.; Vark.Pr 5, 8.

OAK

qapšj̄t/qapšj̄n – “shamanic beater for drum” (N)

This is the first accessory of a novice shaman made by his kinsfolk. On the Taz the beater was made by a man from the Eagle kin and by a man from the Nutcracker kin – representatives of both marital moieties of the Northern Selkups. The Selkups held that a beater should be made of a tree, growing in a bog of seven pits near the house of the Living Old Woman (see *j̄lj̄nta kota*). There are three trees on the bog, one of which is the “beater tree”. *j̄lj̄nta kota* allows shamans to make beaters of the tree. In reality the beaters were made of birch or cedar. Only those trees that had seven straight branches in their tops on the right (sun) side were supposed to be good for making the beaters or a drum. A beater has a shape of a slightly bent oval blade of an oar with a handle. Functionally a beater could be used by a shaman as an oar when he travelled along the shaman river. The size of the beater described by E. D. Prokof'eva is as follows: the length is about 46 cm, the blade 29 cm, the handle 17 cm, and the width of the blade is 6 cm. Aleksei Karlygin, a Tym shaman, had a beater of 37 x 7 cm, the handle 11 cm.

The concave inward side of a beater is divided lengthwise by a slightly projecting rib. The two halves formed by the rib are coloured differently: blue (or black) and red. The blue (or black) half represents the underworld, the red the celestial world. In the middle, at the border between the halves, an iron image of a snake, a lizard or an otter is fastened to represent the spirits of the underworld, the underwater world and the middle world (earth). On the convex, outer side of a beater the forehead skin of a wild male reindeer is glued over. That kind of a beater is for shamanic performance and services to the lower and the celestial worlds.

A *q.* intended to perform shaman services to the Upper World was usually made of birch and covered (on its outward, convex side) with the forehead skin of a reindeer or with *kamus* (skin from lower legs of a reindeer or elk). A *q.* meant specially for performing a séance to the Lower World was made usually of cedar and glued over with the forehead hide of a bear; sometimes a *q.* was covered with the hide of an otter to address the

underwater world. The beater of the Tym shaman Alekseĭ Karlygin was covered with bear's hide on one side, and on the other with a sheet of copper dotted with images of a man at the top and with a lizard at the bottom. Some shamans used to have two or even three beaters. For example Ignat Ivanovich Chekurmin, a Taz shaman (*sumpĭtĭl' qup*), had two beaters: a reindeer's one to perform shaman services to the Upper World and a bear's one to perform séance to the Lower World. The latter was glued over with fur from a bear's paw, and on the front side of the beater there had been an image of a spirit, of which a distinct imprint remained. In the butt end of the handle of the beater "a face of the spirit of the beater" (*qapšĭtĭl' lōsĭl' wentĭ*) could be carved (for example another Taz shaman, Maksim Bezrukikh, had one such beater). In the upper part of the handle a hole was made, threaded with a doe-skin belt with two tubular pendants.

Having received a beater, a young shaman (*sumpĭtĭl' qup*) started to perform séances with this item only. He beat his left leg and sang his first songs. Later on a beater could be used not only together with a drum but also on its own. It was used by different types of shaman to foresee: a shaman tossed a beater up and watched how it fell. If the beater fell inwards with the coloured side up, the shaman predicted success, if it fell with fur-covered side up then misfortune would ensue. A beater was to be tossed three times. A beater was also a healing device. By touching the aching part of a person's body with the beater, a shaman "extracted" the evil spirit that had got in. A shaman could "inculcate" the soul of a diseased person back into the body by touching his head with the beater. After the death of a shaman his beater was destroyed together with his drum. Only the metal image of the spirit was taken off the beater and kept for a new one. The new beater was to be "enlivened" together with the drum (see *ilāptĭgo*).

See also *nunja*.

Lit.: Prokof'eva 1941; Uraev 1994; FmMa.

AK-M

qāqa – "grave; grave soul" (N)

Only humans have this kind of soul. After death the *q.* goes into the grave along with the body. Only in exceptional cases does it stay on the surface of the ground and become the assistant spirit of a shaman. The *q.* seems to have had a close connection with the thumb: *qāqal' munĭ* "thumb", lit. "grave finger", because the *q.*, like the thumb, is a distinctive feature of a human being; it was thought that a person who had lost his thumb would become a beast.

Lit.: Pelikh 1980; Kim 1997.

AK-M

qāqal' ētĭ – "graveyard" (lit. "grave (dead man) encampment") (N: the Turukhan)

Nowadays only some individuals on the Turukhan remember this phrase, as one in use in old days. The present phrase for a graveyard is *lattariĭl' mektĭ* (q.v.).

See also *qāqa*, *qāqal' ētĭl' tetti*, *qāqal' ētĭl' kĭnōk*.

Lit.: FmKa 2003.

OAK

qāqal' ētĭl' kĭnōk – lit. "river mouth of grave (dead man) encampment" (N: the Turukhan)

This was the name of a place known from a variant (recorded on the Turukhan in the village of Farkovo in 2003) of a tale about a boy, who was a son of a shaman, and who was coming back from heaven to earth in the form of a loon (see *mōčĭpo*). The boy-loon was killed by people living in the place. They boiled him and ate him, and that cost them their lives. The teller translated the name as "damned mouth of the river".

See *qāqal' ētĭl' tetti*.

Lit.: FmKa 2003.

OAK

qāqal' ētĭl' tetti – "graveyard" (lit. "grave (dead man) encampment land") (*archaic*) (N: the Turukhan)

Nowadays the phrase is known only to some individuals on the Turukhan. The phrase is translated as "graveyard", or as "damned land", which is also understandable because the land of the encampment of the dead is perceived naturally as alien to life, and therefore as damned.

See *qāqal' ētĭ*, *qāqal' ētĭl' kĭnōk*.

Lit.: FmKa 2003.

OAK

qar ira – “Old Crane Man” (N)

The name of a strong shaman, a hero of one of the shaman legends, recorded by L. A. Varkovitskaya. He was caught by representatives of the Russian administration on accusations of mass killings of the Evenki (*tunus*, pl. *tunusit*). However, when they saw him prick his body with hot iron without any harm coming to him, and open his inside, and then swallow the hot iron, they became frightened and let him go.

Lit.: Vark. 42.

OAK

qara – “crane” (N)

Cranes were assistant spirits of the shaman which flew to him from all sides at the sound of his drum.

Lit.: Prokof'eva 1961.

AIK

qārba lōsi – “Loz from Karbin” (S: the Ket’)

An idol of a protecting spirit (see *lōsij*), which belonged to a whole tribe or kin. It “was left by the ancient Chud’ people” (q.v.). It was made of brass and had the appearance and size of a sitting person. It was kept in a storehouse, filled with sables, foxes and other expensive offerings as *q.l.* enjoyed respect and honour from all the neighbouring country. In the middle of the nineteenth century the storehouse was burnt by the incoming Tungus “in revenge against people for some offence”. *q.l.* did not burn completely but lost its initial appearance and was considered to be “dead”.

Lit.: Castrén 1860: 296.

NAT

qarre lōsi soq – “Lower (under river bank) Loz Promontory” (S: the Ket’)

Long ago an epic hero Urljuk (see *urlūk*) is supposed to have lived here. There is a real place with such a name one kilometre south-east of the Uryukov yurts, on the Ket’ river. An archeological site – an ancient settlement fortified with a ditch and a wall – was believed by modern inhabitants to be the remnants of the hero’s dwelling.

Lit.: Dul’zon 1956: 195; Chindina, Yakovlev, Ozheredov 1990: 230.

NAT

qaruñja – “Qarunja” (the Tym) (S)

q. (*Garunja* in the records of G. I. Pelikh) is one of the three heroes of a tale about the origins of the Chumyl’kup people (part of the Southern Selkups). He came by boat to “the region of the sea”, climbed a high bank where he met Tumunja and Itoshka (see *tumuñja*; *itoška*). They had to fight with an old man with a long beard from the pit (see *čūt il’jit ara*). All three lived with his daughter. From them the Chumyl’kup people originated. A similar tale has been recorded from the Northern Selkups (Golovnyov 1995: 495–498).

Lit.: Pelikh 1972: 329–330.

NAT

qasak – “Qasak” (N)

A personage of legends about daring Selkup hero-thugs of the past, who embodied the power of the tsarist administration in the region. The most popular plot is the tale about the tricks of the favourite hero of the Selkup folklore stories, Icha (see *ičā*; for the Southern area see *iččē*), who like Hoca (Mulla) Nasr ad-Din (a folk hero of Middle Asia who played tricks and cheated rich and greedy people) cheated a rich and greedy but simple merchant by depriving him of his money finally of his belongings.

OAK

qatij – “nail; claw; hoof” (N)

The traditional opinion widespread among the Selkup people is that if toenails are cut and dropped into soup, whoever eats it will lose his strength little by little. One legend relates that a most successful hunter showed up in a nomad encampment, bringing very many birds and animals from hunting (he had small wings under his arms by means of which he could catch any beast or bird). His lazy wife, who got tired of cutting up and preparing the game, took the advice of a medicine woman and put nails from her own toes into his soup. On the seventh day the husband became so sick that he could not even rise from his bed and go hunting. When finally

the hunter went outdoors and stretched his hands to the sky some force raised him up and he flew to the sky, and his lazy wife soon became sick and died.

See also *q̄s̄j* “callus”.

Lit.: FmKu 2002.

AIK

qawa lōsj (N); *qowlk̄ lōz* / *qowwij lōz* – “ancestor spirit; spirit called in local Russian dialect *kovalos* (< Selkup); idol, puppet-*kovalos*” (the Tym); *qawij lōsi* (the Ket’) – “images of spirit members of the family” (N, S)

q.l. were made of wood or metal, and often small metal *q.l.* were supposed to be helping spirits of the wooden ones. People tried to make idols with obvious features and facial expressions as idols were supposed to correspond to specific members of the Selkup family. The *q.l.* could reach 1.2m long, though the usual size of the puppets is 30–40 cm. Usually they had a round head with well-featured nose and mouth and sizeable beads for eyes. Legs and arms were not always shaped, but could go along with the body. The figures were dressed in shirts or covered with fabric, and heads were often covered with kerchiefs. Their clothes might have a number of layers. The spirits were stored at the back of special cult storehouses, *lōsj pōrj* (see *pōrj*), or in specially made baskets hung on trees close to the house. Later, when the Russian type of log house appeared they were stored in attics.

q.l. were usually dressed and treated to food in order to win their favour, especially before hunting, fishing or similar activities. In these cases the puppets were brought home, put on the table and served. The Selkups believed that *q.l.* did not simply bring success by themselves in the said activity but also made the owner work.

In the past, at least among the Tym Selkups, every family had *q.l.* The head of the *q.l.* was called *kwettargu* (q.v.). The family of *q.l.* was a copy of the actual family. *q.l.* of the dead were believed to be ancestor spirits. It was thought to be dangerous to keep the *q.l.* of the father in the house. If the father, when still alive, had not given the family *q.l.* to one of the family members, it was necessary to leave them near his grave or else in the forest.

The Tym Selkups suppose the *q.l.* to be a manlike, materialised spirit, a double for the family member, with human appearance. They have to be coaxed in all mundane activities. They dwell near “their” family and cult storehouses, where gifts are to be hung. Sometimes they appear to people in ragged clothes, which means that they are dissatisfied with the gifts. *q.l.* were directed by a tribal shaman, who acted through them during the séance. *q.l.* might offend the shaman: they beat him if he dressed them badly, and pursued him if he quit his shamanic practice.

See also *perkä*, *lōsj*.

Lit.: Uraev 1994; Kim 1996.

AK-M

qāz̄iq̄jn̄ ilai čeb̄ir – “Tym brother-in-law of Ichche” (S: the Ket’)

q.ī.t. lived on the river called *qāz̄j*, the Tym, and participated in the hunting for the celestial elk together with Ichche.

Lit.: Kuz̄mina 1977: 74–76.

NAT

qā – “birch tree” (N)

The birch, like the cedar and larch, is considered to be a holy tree of the phratries of the Eagle (see *l̄imp̄i*) and of the Nutcracker (see *q̄s̄j̄r̄ä*). Agreeing to treat a diseased person, a shaman during the course of a séance uses a white and a black reindeer. A white reindeer was tied to a sacrificial birch. Strips of white fabric were also tied to the birch. The shaman, having cut the fur of the white reindeer, cried out in the direction of the Upper World, asking if the soul of the diseased person was there. After that the white reindeer was let free and a piece of white fabric was tied to its ear.

Cradles for a newly born child were made of birch (or of larch). If the wood of the tree broke or bent badly while the cradle was being made the child was thought to be doomed to die.

The Selkups thought that the birch, as well as the other holy trees of the phratries, connected the sky with the earth.

Lit.: Vark. 6; Prokof’eva 1961

AIK

qāl̄ik (pl. *qāl̄it*) – “Nenets, the Nenets people” (N)

There is no special word for the Enets people in the Selkup language, so *qälit* can be regarded as a word designating both the Nenets and the Enets peoples. In the epic heroic legends and tales of the Northern Selkups *q.* are their traditional enemies, who attack the Selkup encampments and take the Selkup women, but who finally always lose the battle to the courageous Selkup warriors. Correspondingly the texts often mention the Nenets troops (*qälil' müti*), usually numbered thirty men, the Nenets hero (*qälil' mōtir*) and the Nenets chief (*qälil' qok*). The sources often mention a daughter of a rich Nenets (*qälil' nāfa*), whom a Selkup hero marries. A Nenets wife is, however, not to be trusted. When a military conflict arises between the Selkups and the Nenets she betrays her husband, siding with her kin (though it is true that a Selkup wife can also be a traitor). One text, recorded as late as the 1970s, speaks about a Nenets shaman (*qälil' peläqqini tētipi*) who contended with a Selkup shaman (*šöl'qumi' peläqqini tētipi*) and lost the contest. Selkup folklore always describes the Nenets as rich people, whose main assets are reindeer. Near the Nenets encampment the tundra is usually so heavily trampled down with reindeer hooves that it seems as if “ants walked” there: everything is clean, and not a blade of grass left.

There is a Selkup legend that explains why the Nenets have so many reindeer whereas the Selkups have so few. Once a Nenets and a Selkup lived together, sharing their belongings, and they grazed reindeer together. One evening the Nenets suggested playing a game, which was to pull a bone. For this they took a bone of the knee joint of a reindeer. “He who pulls the bone over to him,” said the Nenets, “will have all the reindeer.” The Nenets grasped the bigger part of the bone and the Selkup held the smaller part, and they pulled. They pulled and pulled, then the Nenets jerked more strongly – and the bone slipped out of the hands of the Selkup and rested in the hands of the Nenets. That was how all the reindeer fell into the hands of the Nenets. He gathered them all together and was going to migrate but he left some of the reindeer with the Selkup so he would not starve – after all, they had lived together for so many years. Since that time the Nenets always have reindeer and Selkups have very few of them.

q. also acts as one of the hunters who chased the celestial elk (see *päqqi*) and came to the sky. Together with him went a Selkup and an Evenki (*tuŋus*) (a variant of the legend recorded on the Lower Baikha in 1941) or a Selkup, a Ket (*qonnik*) and a Khanty (*laŋal' qup*) (a variant recorded on the Upper Taz in 2002). *q.* differs from his companions mostly in that he is ready to eat meat raw, and hence does not need a cauldron, which is carried by the Selkup and the Ket.

Lit.: Vark. 23, 26, 31, 32, 34, 38; FmKa.

OAK

qēdiska (S)

The name of the hero Qōt-Man-Puchcho's wife's father (see *qēt man puččo*). *q.* lived in a town seven days by boat up the river from the place where Qōt-Man-Puchcho lived. His daughter, “white beauty”, came to Qōt-Man-Puchcho at her own wish, stepping on the backs of seven fish. Not far from the town of Q. there was a mouth of three rivers (formed by the tributary coming into the river and a backwater; see *pōre/pōrā*), which could not be crossed. Only Qōt-Man-Puchcho could cross it as he had dropped coins in the water on both sides of his boat. The son of *q.* together with a “lower” hero (see *takkāl' čweččit mādurla*) tried to kill Qōt-Man-Puchcho, using his wife, but she refused to help them and Qōt-Man-Puchcho gained a victory over the troops of the “lower” hero. The wife of Qōt-Man-Puchcho, the daughter of *q.*, was renowned for her faithfulness.

Lit.: Kostrov 1882: 6–9; Babushkin, Koshelev 1961: 21–24

NAT

qēlil' tō – “Fish Lake” (N)

A lake in Krasnosel'kupskiĭ District, the origin of whose name and the associated cult has been narrated in a tale. A woman, all of whose children had died one year of starvation, gave birth to a child, who slipped into the lake and became a small fish. After that there appeared plenty of fish in the lake and the famine ended, but the mother had died. Before her death the mother had said to her husband: “A baby will now be born, and I will die. Carve us out of the tree (in wood) near the house”. The husband made the idols and installed them on the bank of the lake. Since that time people passing by the lake have offered sacrifices to the woman who once procured enough fish to feed all the people.

Lit.: FmKu 2002.

AIK

qeqqi – “hole in the ice” (N)

Besides having a utilitarian function for winter fishing, a hole in the ice is considered in the folklore to be an opening that connects the human world with the Lower World. For example, in the epic legend about the shaman Kängyrsylja (see *känjrsa*) the hero hears through the hole in the ice what the heroes of the Lower World have been saying about him.

Lit.: Vark.Pr 4.

OAK

qešqasajla (the Ob'): Ivankino), *qešqasejla* (the Tym) – “stars” (S)

In Ivankino village they believed that stars are the souls of the ancient dead. “To himself the spirit of the sky took the dead and they stare down on earth as stars.”

For the Northern tradition see *qışqā*.

Lit.: Uraev 1994: 77; Kudryashova 2000: 230.

NAT

qēt man puččo – “Qöt-Man-Puchcho” (*lit.* (supposedly) “beaver from the Ket’ river”) (S)

The name of the hero (in ethnographic literature often called Kat-Man-Puch). Qöt-Man-Puchcho went up the river in a big roofed boat with sixty rowers and on the seventh day came to the town of Qödyska (see *qēdyska*), which was located near three river mouths. Here he decided to marry White Beauty, the daughter of Qödyska, who at the time was being wooed by the “lower” hero (see *takkəl čweččit mādurla*). The bride came to the boat of Qöt-Man-Puchcho at her own wish, stepping on the backs of seven fish. With her Qöt-Man-Puchcho went down the river to the town where his parents lived. Then the legend tells of a profound sleep of Qöt-Man-Puchcho during which Qöt-Man-Puchcho’s wife’s brother and the “lower” hero persuaded the white beauty to help them kill Qöt-Man-Puchcho. To do this she was to sew up her husband’s hauberk with belts to prevent him being able to put it on. But the wife remained loyal to Qöt-Man-Puchcho: she had already started to sew the hauberk up but then cut the stitches and hung it where it had been before. Then she took the smallest sword and pricked her husband in the leg, at which he awoke, armed himself and started a battle with the troops of the “lower” hero which lasted for three days. After the lower strangers had been killed Qöt-Man-Puchcho came back to his wife and they lived together and had a son and a daughter. The legend concludes by praising the war deeds of Qöt-Man-Puchcho and the faithfulness of his wife.

Lit.: Kostrov 1882: 6–9; Babushkin, Koshelev 1961: 21–24.

NAT

qētj – “wisdom (especially shamanic wisdom)” (N)

q. is manifest as a skill in performing tricks or miracles, predicting and so on, whence *qēttiġo* “to predict; to perform miracles”; *qētjpoġi* “surprising, wonderful”. See also *qētj’ qup*.

Lit.: Ocherki 1993.

AK-M

qētj’ qup – “medicine man, prophet; shaman, priest” (N); *qētjisen* (the Ket’), *qētj’ hul’ qup* (the Chizhapka) (N, S)

Among the Taz and the Turukhan Selkups the *q.* was first of all a medicine man, with a gift for clairvoyance; he could tell fortunes, and had a special gift of wisdom (see *qētj*), and could perform tricks.

On the Chizhapka river nearly every family had their own *q.* The shaman gift passed from father to son. As a future shaman grows up, spirits come to him and advise him to offer sacrifices on seven roads: on the roads to water, to God, to fire, on the downward road and on three more. The spirits say what is to be sacrificed when a man becomes a shaman.

The *q.* was opposed to “mortal Selkups” (see *qulj’ sölqup*): his body was different (it was believed that the shaman did not have one of the normal human souls, and spirits rested in his head), a shaman might have an evil nature or behaviour, and he was to be buried in a special way: “When a *q.* dies, his head will be cut off, and is to be put in that coffin.”

The *q.* could practise without light, in a dark hut (see *qamjirġo*): “At night people gather in the hut, wrap the shaman in a net, put the light out, (and) he (the shaman) disappears somewhere.”

The shaman of this type healed people. If a *q.* agreed to heal someone, he brought with him a white kerchief and a beater to prophesy the outcome of the treatment. Sometimes the *q.* performed his service with an assistant; the shaman spread the kerchief, sang and played the *pynkyr* (see *pinjir*), called upon the assistant spirits, tossed the beater (see *qapšit/qapšjn*). If the beater fell with the concave, coloured side up, then the

treatment of the sick person could start. Sometimes a successful treatment required a material sacrifice, for instance somebody's soul (they believed that the soul of a child was required for the soul of a father). In that case if the father improved the child died. When treating someone, the *q.* used to turn into a bear to frighten the disease: "The shaman, he puts on a bear's (*lit.* "beast's") hide, he forces this disease off (*lit.* "downwards"), the person recovers"; "The shaman jumps on him (the patient), turns into a bear, the man gets frightened, the disease runs away".

The *q.* could do much harm to people: if the shaman stood in the way of the hunter, the latter would have no game.

After being converted to Christianity the Tym, the Narym and the Ket' Selkups started to call priests *q.*

Lit.: Kim 1999.

AK-M

qışqä – "star" (N)

Scanty information, preserved in tales or language idioms, can help to reconstruct the ancient astronomic views of the Selkup people. An old man *loz*, searching for Icha (see *iča*), counts the stars in the sky: he guesses that if no new star has appeared in the seven-star constellation (perhaps the Great Bear), then Icha has not gone up to the sky. In another tale the old man *loz* finds that one star is absent from the sky and finds Icha in the tree.

G. N. Prokof'ev testifies that the Selkups believe that "the star in the sky is a spider" (*poqqi'la kīta*, *lit.* "cobweb ant"). The similarity between a spider and a glimmering, lambent star is sufficient to conclude that "the spider is a star dropped down from the sky". Younger Selkups in the 1920s thought that stars were not only spiders but also "roots of trees that grow in the first sky . . . Looking from below the root is viewed as a star. In summer they cannot be seen because in that season snow-storms take place above".

See also *qışqäl' wetti*, *qışqäl' pōrä* (for the Southern Selkup see *qēs̄qasajla*).

Lit.: Vark.Pr.; *Ocherki* 1993: 19; Prokof'ev 1935: 102.

AIK

qışqäl' pōrä – "North Star; the Great Bear" (*lit.* "starry backwater") (N)

M. A. Castrén, E. A. Khelimskii and A. E. Anikin believe that the name of the North Star used to be *qışqäl' pōri* (*lit.* "starry storehouse"), which however is not supported by any Selkup myth, but coincides with data from many other languages of Siberia – unlike the name "starry backwater", a designation which has been found in Southern Selkup myths. The phrase can be encountered in the following: *qışqäl' pōrä innä kolimōtīna* "the Great Bear will turn round" (*lit.* "will turn up") which means the sun has risen (cf. also *kala*). The Great Bear can also be called *pāqqi* "Elk" (q.v.), and the North Star *nūtqi l' qışqä* "middle star of the sky".

Lit.: Vark. 7; Prokof'eva 1976: 108; Pelikh 1998: 57–58; Kuznetsova 1999: 71–72; FmKu 2002.

AIK

qışqäl' wetti – "Milky Way" (*lit.* "starry way") (N)

A myth relates that I/Ij (see *īja*, *ī/īj*), who did not follow the advice of his father, the heavenly God (see *nom*), who had forewarned his son about a possible snow-storm in the sky, went hunting on skis, and when the snow-storm had started took the skis off, sat down and froze. The track of the skis in the sky is the Milky Way, *īn tol'čil' wetti* (q.v., = *q.w.*) Another version says that two brothers, having lost their parents, decided that one of them, Icha, would stay to live on the earth and would look for people, whereas the other, I/Ij, would go to the sky and walk there, observing the life of people from above. The way of I/Ij in the sky is the Milky Way (*nūn īt wetti* "the way of the son of God"). Sometimes it is said that "the Milky Way is the seine of I/Ij, which he hangs out at night, attaching it to the North Star to dry. The seine is wet, with fish scales stuck in it, and that is why it sparkles". The Milky Way may also be viewed as "the night rainbow (bridge)" that puts off the evil beginning of the night, of darkness; it is formed by the smoke and sparks from the hearth in the holy hut of the Living Old Woman (see *iljnta kota*).

Lit.: FmKu 2002; Prokof'eva 1976: 108, 111; Prokof'eva 1961.

AIK

qō – "ear" (N)

Hearing was much appreciated by hunters, which was confirmed, for instance, by a Southern Selkup tale about the priority of hearing compared to eyesight. However, in the folklore *q.* appears in various meanings and in various situations. In many tales of the Northern Selkups there are incidents of ears being cut off. In some

sources a father cuts off the ears of his daughter, hides them in the ground, covering them with pine branches, and leaves the daughter to live in the hut alone (his departure signifies the wish and readiness of her parents to have her married). The daughter was angry with the parents and did not want to interact with them. The hero who found her ears and stuck them back became her husband and made it up between her and her parents. In other sources ears are cut off a *loz* by the victorious hero. The *loz* becomes an earless companion, a friend of the hero: in other words the *loz* has been tamed.

The ear, as the ancient Selkups believed, receives and stores information. If the ear is pricked with a stalk of hemp or with a grass root a man will die – this was what the cunning witch Tomnäńka did to the girl Nätänka (see *t5mnäńka*, *nätäńka*). In contrast, if the ear is tickled with a feather tears will run from the eyes and a dead person will come back to life.

Looking into the ear one can see another world, and discover some mystery: in the ear of the father the kitten son found a key to the “seventh door”, behind which there was something that “struck him so (hard), he was blown into the corner”. If one looks into the ear of an old woman (in one version this is the mother of God’s son) one can see people “sewing, and kneading (hides), and scraping”. Various interpretations can be suggested, including that the “cutting and sewing” of people’s lives takes place under the control of the old woman.

The ear is a channel for communicating with the outer world and with the other world (this being within the capacity of shamans only). If someone does not want his evil plan to be discovered he pours glue or fat into the ears of dogs: this was what the daughter of a *loz*, instructed by her father, did to the dogs of her husband so they would not be able to help their master. But nestlings pecked out what had been poured into the ears of the dogs, the dogs heard a tree being felled, on which their master was taking refuge from the *loz*, and the dogs ran and saved their master. A shaman, coming back to the earth from his travels to other worlds, hears what simple people are not able to hear: how the wind blows, how a great winged beast has left behind smoke from a fire.

Lit.: Vark. 3, 2, 5, 7; Vark.Pr; *Ocherki* 1993.

AIK

qōkijil’ kečā – “earless companion” (N)

A nickname of the *loz* who was defeated by the Selkup hero I/Ij (see *ī/ij*). Having beaten the *loz*, I/Ij cuts his ears off, takes the stomach out, and puts in that of a bird instead to lessen his enormous appetite, and makes the *loz* serve him.

See also *intäl’ kijil’ kečā*.

Lit.: Vark. 47; FmKa 1999.

OAK

gold (Narym), *qoltu* (the Ket’), *qwaj* (the Ob’: Staro-Sondorovo, Tažakovo), *qoltij* (N) – “the Ob’; the Yenisei; the Taz; any big river” (S)

Besides meaning “a big river”, the word *q.* is used in the following contexts: “the Ob’ is all life, all the rest is just around it”; “the Ob’ (*gold*) is a road”; “the flowing Ob’ is calmness and peace. The beauty of the whole world is in it”. The Ob’ is a continuation of the Milky Way on earth. “The Milky Way in the sky is a stony river, which flows down to the earth and becomes the Ob’, connecting to the world by itself” (the Ob’: Laskino, Ivankino; the Parabel’). The Ob’ is spate is “on a spree”, a “drunk” river.

The Ob’ river is still thought by the Selkups to be female in origin: “The Ob’ is probably a woman, maybe an old woman.” In spring when the river is clear of the main ice but some of the ice, still not quite melted, drops under the surface of the water, the state of the river is compared with the state of a woman after she has given birth to a child, “when not everything is yet cleared”. For everything to “get out” sooner people “help” the river: the moment the sunken piece of ice collides with an *oblasok* (boat), a small piece of red fabric is to be quietly lowered by a person into the water behind him. “Not thrown in, not dropped in front of everybody, but lowered quietly and stealthily.”

In spring, on the first day when the ice moved the Selkup people brought fried fish, bread and later honey-cakes, sweets and so forth to the Ob’. All inhabitants of the village came to the bank of the river. They whispered to the water, each extemporising his own words. “Thank you, Mother Ob’, that the winter has passed, that we have survived the cold.” They asked her to give an extension of life. Some of them did not ask Mother Ob’ to grant them welfare but rather prayed in the Christian way: “What one believed in, that he whispered, but all people came to the bank” (the Ob’: Ivankino, Inkino, Ig.).

Lit.: Castrén 1860: 258; Shatilov 1927; Tuchkova 1999.

NAT

qomtäl’ p5tjir – “golden/coiny lace (on *bokari*, deer-hide boots)” (N)

The name of the husband of Tomnänka (see *tōmnänka*), whom she chose by the band on his boot.

Lit.: Vark. 27, 39; *Ocherki* 1993: 3; FmKa 2002, 2003.

OAK

qonnjk (pl. *qonnjt*) – “Ket, the Ket people” (N)

The Ket and the Selkup peoples have very much in common both in their material cultures and in their folklore. The Kets are traditional marriage partners of the Selkups. The folklore often speaks about the daughter of the old Ket man (*qonnj' irat näl'a*), whom the hero either is going to marry or has married. In addition, there is a widespread tale about the contest of Ket and Selkup shamans (*qonnj' tētipj ira* and *šöl'qumj' tētipj*), where the Selkup shaman was a son-in-law to the Ket shaman.

In some versions of the tale about the hunt which brought the participants to the sky and turned them into stars (see *pāqqj*), a Ket is a participant. Generally speaking, the participants vary in different versions: in records from 1941 it was a Nenets (*qäljk*), a Selkup and an Evenki (*tuņus*), in the record of 2002 a Nenets, a Selkup, a Ket and a Khanty (*laņal' qup*). It is interesting that the role of the Ket in the hunt took over what had earlier belonged to the Selkup, namely returning for the cauldron.

Lit.: Vark. 23; FmKa 2002, 2003.

OAK

qōη – “king, prince, duke, tsar; host” (S: the Ket’)

q. is the host of the cave of seven interiors/caverns (rooms) (see *sēl'zu sünzj kwotm*); the keeper of the *putur* ointment (q.v.).

Lit.: Gemuev 1984: 141.

NAT

qōη mjtika – “chief Mytyka” (N)

According to L. A. Varkovitskaya the “god Mytyka” lives in the sky; he took possession of the fishing area of Icha (see *ič'a*; for the Southern area see also *īčč'e*) and was killed by Icha when the latter together with his brothers (helping spirits) fought for his right to the father’s inheritance.

Lit.: Vark. 4.

OAK

qōηat ūlat – “king’s sons” (S: the Ob’: Ivankino)

According to a legend, which apparently used to be performed as a song, *q.ī.* lived together with their people in a warm country near the stone mountains with flat peaks close to a big stretch of water. Trouble came to their land: “stones, fire and water stopped serving people, rose up against them”. The father (see *āmdj' qōη*) drew a circle around him, and divided it into five parts, and sent his sons in every direction, each with a part of his people; the two younger sons went together and separated only later. The exiled sons went to new lands and met long-faced, ferocious and brutal warriors. After fighting with them the exiles had very few followers left – “some tribes became totally extinct, some had only half their number left”.

Lit.: Kudryashova 2000: 228–229.

NAT

qōηat nē – “king’s daughter” (S: the Ob’: Ivankino)

q.n. lived with her father and five brothers (see *āmdj' qōη*, *qōηat ūlat*) in a warm country near the stone mountains with flat peaks close to a big stretch of water. Her father loved her very much and let her in on all his affairs. She was very wise and powerful.

Lit.: Kudryashova 2000: 228–229.

NAT

qopj – “hide (of an animal); skin (of a man or bird); bark; rind” (N)

The ancients thought that a man could acquire the characteristics of an animal or a bird through their hide or skin, and turn into the corresponding beast by putting it on. For instance, Jompa (q.v.) took the skin of the nestling of the buzzard, kneaded it, spread it and stuck it to his own back, and flew across the sea. Sometimes a person can turn into an animal other than the one whose hide has been used. For example, a shaman rose to the

sky to save a sick child and wrapped him up in a floor-covering of reindeer skin (*taqqaš*), and threw him onto the ground; the child dropped down in the form of a loon nestling (*māčipo/wāčipo*).

Lit.: Prokof'ev 1935: 106; Vark. 1.

AIK

qorqi – “bear” (N)

This is one of the most important beasts to the Selkups, and their most respected sacred animal. As with many other northern peoples, the bear may be the first ancestor, a totem (whence the surname Kargachev), a divinity and a *loz* (*lōsji*), the assistant of a shaman and a number of other hypostases.

Rites connected with the hunting and butchery of the bear demonstrate the notion of identity between bear and man, of the acceptance of the bear by man as a kindred being. This is proved in particular in the way the slain bear is skinned, which is considered to be an act done to a man and accompanied by an appeal: “Come on, let’s search for lice!” The same idea of kinship between bear and man is reflected in widespread euphemisms for the animal, such as “grandfather” or “old man”. Perhaps a reflection of the ancient ritual of bringing up the bear in a human family is a Selkup tale about a bear-cub being brought up by a hunter who has found it, and who later let it go back into the forest, having tied a bone plate to its paw so nobody would shoot it.

The bear is the host of the forest. One tale relates that the bear once ate what people had stored for themselves in storehouses (here, probably, just on boards or shelves) but forbade the chipmunk (see *šēpāk*) to do the same.

Frequently a *loz* (*lōsji*) or the devil (*jōwall/jawol*) appears as a bear: annoyed with the noise raised at night by children he appears in the house, having come out of the water, and eats the noisy children together with their mother. The tale is known in two variants: the bear takes action in one of the variants and the devil in the other. The door of the house of the water-spirit is watched by two half-stripped bears (*keš kīripil’ qorqi*), whom Jompa (q.v.) manages to pass by when he escapes from an underhill *loz*. The entrance to the Lower World and to the land of the dead is watched by the bear-mammoth (see *košar*); the house of the old woman, the mistress of the underground world, is guarded by two half-stripped bears with sabres. These were *lozes* (evil spirits) of the Lower World without heart or liver. Powerful shamans had an ability to turn into the bear.

The name of the bear is found in set phrases, for instance: *qorqi topir*, lit. “bear berry”, meaning “a big, red, inedible berry”; “bear’s excrement when the bear’s intestines are upset”, which happens when the bear eats too many cloudberries; “fat from the back of the slain bear”, which, unlike the fat from inside, is to be fried, not melted or drunk.

Lit.: Prokof'eva 1961: 58–59; Prokof'ev 1935: 108; Kazakevich 1999: 315; FmKu 2002.

AIK

qorqil’ mōtir – “Bear Hero” (N)

One of the heroes who accompanied the son of the tsar (*ōmtil’ qon ija*) when the latter asked the daughter of the Tsar of the Wind (*merqil’ ōmtil’ qon nāl’a*) to marry him and who died in the fight with the men of the Tsar of the Wind.

Lit.: Vark.Pr 5.

OAK

qossji – “sacrifice, offering (to guardian house spirit)” (S)

In the mid-nineteenth century a *q.* to an individual guardian spirit consisted of squirrel or stoat furs, beautiful ribbons and kerchiefs, strips of printed fabric and smooth woollen cloth, beaded necklaces and beads. All of these were put in the spirit’s basket. Only the unmarried could make the offering. Those already married asked their unmarried relatives to make the offering.

For the wood-spirit or water-spirit meat or fish was cooked in a cauldron during the hunting or fishing expedition. The spirit was invited to taste the food: “Wood-spirit, come to eat!” This *q.* could be made by anybody, even by married women. After the food has sat for some time the people could eat it. The bones in this case were not given to dogs but were hidden.

At the kin sacred place the sacrificial food in the cauldron, along with the salt, the bread, the knife and the spoon, was placed before the image of the spirit. Then the food could be eaten by the people, and the bones were put together and hidden.

Lit.: Castrén 1860: 295–296; Kim 1997; FmTu.

NAT

qossj – “sacrifice, offering; gift, payment to shaman or spirit” (N)

Up to the 1960s the Selkup people had a tradition of bringing offerings to special sacred storehouses, to the hunting areas, to the places where spirits were supposed to be. Every Selkup shaman had a sacrificial tree (*qossj' pō*) in his hut to make offerings at. Usually the offering were strips of fabric, kerchiefs, valuable furs, coins, ornaments or tobacco. Strips of fabric of certain colours were used more often. White symbolised the Upper World, and hence white strips were offered to God and the sky (*nom*). Black symbolised the earth and the spirits of the Lower World. The variegated and red strips were connected with the Middle World and spirit masters of various locations. The Selkups connected certain colours with certain types of trees: the Turukhan Selkups tied red strips to the birch and the spruce, and black strips to the larch and the pine tree. The Taz Selkups hung light-coloured strips on the birch and the larch, and dark strips on the cedar. The Ob' Selkups (Laskino) said that the shaman was to tie new ribbons to a sacred tree every month, and the ribbons had to be of three different colours (white, red or variegated, and black). It was forbidden to buy the ribbons or the strips in a shop, as they could have been taken from another person. If someone took the offering from the tree he would suffer.

Lit.: Prokof'eva 1969: 69; 1976: 115; Pelikh 1980: 17–27; Uraev 1994: 82.

AK-M

qossj' pō – “sacrificial tree”: see *qossj*.

qossjn metequ – “to sacrifice” (lit. “hang the offerings”) (S: the Tym)

A bloodless sacrifice to spirits. Strips of fabric of various colours were often used as an offering (see *qossj*).

Lit.: Uraev 1994: 82.

AK-M

qostiqo – “make a sacrifice; to sacrifice” (“shoot into the bear”) (N)

The verb *q.*, meaning “to make a sacrifice, to sacrifice (to the spirits)” in the Baikha subdialect (the village of Farkovo), is used as a euphemism to describe the hunt for the bear. Instead of saying “he shot into the bear (*lōsip čattij*)” they say “he sacrificed the bear (*lōsip qostij*)”.

Lit.: FmKa 1999, 2003.

OAK

qoštil/qossantil' tetti – “bad/sacrificial land” (N)

The places for kin sacrifice were so called. They were located in the almost impassable taiga, where the Selkup people constructed special storehouses. At the same time the word means the place where underground evil spirits live (whence *qoštil* “bad”), and where the shaman goes on his journey to save the stolen soul of a sick person. As the saving of the soul requires sacrifice (*qossj*) the place is also called “sacrificial”.

Lit.: Vark. 4.

AK-M, AIK

qowlə lōz: see *qawa lōsj*

qōmjlqo – “water insect” (water strider?) (N)

q. is an insect which the soul of a dead person sometimes turns into. The superstition exists not only among the Selkups but also among the Khanty, from whose language the word has been borrowed. The Khanty believed that the souls of the dead reside in the *qōmjlqo*. It was an attribute of a witch is to have this insect in the hair instead of lice.

Lit.: Vark. 4; Ocherki 1993.

AIK

qōsa – “perch” (N)

In one story the perch, caught and immediately dropped back into the river, helps the shaman (together with the ruff: see *niršā*) to dam up the river and flood the area with water, which kills all the people who have shot the shaman.

Lit.: Prokof'ev 1935.

q̄s̄s̄j – “callus” (N)

If a callus is taken from the foot and put into food, the consumer will weaken, and it will be easy to beat him. This was what the treacherous wife did when asked by a Nenets hero to weaken her husband, who had had more success in hunting: she scratched the callus off her foot, put it into the cauldron with food and served it to her husband, who grew seriously weak.

See also *qat̄j*.

Lit.: Vark. 3.

AIK

q̄s̄s̄j̄r̄ä – “nutcracker” (N)

Like some other birds and animals, the nutcracker is a totem bird among the Northern Selkups, and a patron of one of the moieties, which is called *q*. See *l̄imp̄j*, *seṅki*.

Lit.: Prokof'eva 1952.

AIK

q̄öt̄jrap̄ōq̄i – “trouble to come” / *koš̄iq̄ ēnta* – lit. “bad will come” (N)

Nowadays the Northern Selkups have many popular beliefs, the breach of which is thought to result in serious troubles (*q̄öt̄jrap̄ōq̄i*) and mishaps: it is forbidden to kill a spider or butterfly (the soul of a dead child turns into a butterfly); it will not do to step on one's own shadow (*t̄īka*) nor to play with it; it is not allowed to shake or to turn sleeves, otherwise one “will become an orphan”. To find field mice (*tama*) among clothes and belongings betokens a dead person in the house. If a small bird (*č̄īč̄īka*) flies into the house and sits close to some person, or if a squirrel (see *t̄äp̄äk*) comes close to the house, or if a raven (*k̄il̄ä*) caws too long, or a dog (*kanak*) buries the food given to her in the ground, or if a swan (*č̄īṅki*) is killed by mistake, then big trouble will come, and somebody will die. Something bad will happen to a person if somebody else or the person himself has a dream of the person among the dead (*lattar*): it signifies that “death is close by”. Also it is dangerous to look in the window at night – a dead person can abduct the gazer. A nest of a woodgrouse hen (*š̄üm̄äk*) or of a partridge (*kurpashka* – a borrowing from Russian) found in the forest has to be destroyed to avert future trouble. It is forbidden to touch the fire (*t̄ü*) with iron and to stab the knife into the ground. To avoid serious and minor misfortunes the Selkup people do not eat totem animals and birds (and the women, besides that, do not cut up certain types of fish).

Popular beliefs by no means always relate to serious trouble and disaster. Very often small mishaps are alluded to: for example, if a child touches lizards, warts will appear on his body. Destroying an ants' nest (*k̄j̄tan m̄ōt*) or killing a frog (*t̄ōmt̄ä*), according to modern beliefs, means heavy rain, which can even result in a flood. If a *č̄ōps̄j*, “stake, sharpened pole”, is struck without meat into the ground (*t̄ett̄j*), rain will start. It is forbidden to catch or to kill dragonflies (*k̄ēs̄j̄l' t̄j̄r̄ä*) otherwise there will be many gnats or mosquitoes. Though at present the Selkup people no longer know the myths connected with the prohibition against catching and killing dragonflies, in the 1920s the ancient tales still survived to explain the prohibition: one of them relates that the dragonfly was created by Icha, another says that the dragonfly is Icha himself. According to E. D. Prokof'eva the dragonfly also used to be called *neniqat t̄ēt̄ip̄j* “gnat shaman”.

Lit.: Prokof'eva 1976: 119; FmKu 2002.

AIK

qu – “stalk”: see *č̄ēl̄j̄t̄j̄l' qu*.

q̄ūgu – “to die” (S: the Chizhapka)

A dead person is laid on the floor and then in the coffin. The coffin is taken into the storehouse to prevent evil spirits coming into the house. When the deceased is to be buried the coffin is lowered into the grave together with personal items: the gun, the pipe, tobacco, tobacco-box, food and other items. In the old days when a Selkup died a puppet was made and dressed up in expensive clothes, dropped into a coffin and taken to the forest to be hung on a branch of a tree. The rites surrounding the death and the burial ceremony of a shaman (see *q̄ēt̄j̄l' qup*) and *jeretnik* (sorcerer; see *jereč̄i*) differ from those described here.

Lit.: Kim 1999: FmMa.

AK-M

qulil' sölqup – “mortal Selkup” (N)

The name for the lay people as opposed to shamans (see *qamitiril' qup*, *qētül' qup*, *sumpitül' qup*, *tētipi*).

Lit.: Prokof'eva 1981.

AK-M

qūn ol umdijit šöl'an – “man’s head with the beard down to the navel” (S: the Parabel’)

q.o.u.š. was kept on a gold plate in the furthest room of the twelve-room house of the Black Tsar (see *hāy āmdəl'qop*). The three daughters of the Black Tsar were forbidden to come into the room but they disobeyed. Having seen the living and moving head, the sisters were afraid and ran away. When the father realised that the daughters had broken his prohibition he became angry and banished them from his house. The sisters had to live in the bath-house. After nine months each of the daughters gave birth to a child (see *hāy āmdəl' qot nāgur nūčka*).

Lit.: Dul'zon 1966b: 129–130.

NAT

qup /qum – “man, male; human being” (pl. *qumit* “people, men”) (N)

A man is the main hero of the majority of the Selkup folklore sources. *q.* is in most cases a male (see *ira*). To denote a woman the word is used very rarely, and solely accompanied by explanations or in the plural form.

The Selkups distinguished between three ages, each of which, usually, corresponds to a certain social status: childhood and youth (before marriage), parenthood and old age. The difference is reflected in the lexicon: the three ages of a man are denoted by nouns – *īja* “child, boy, kid; son”, *ira* “man, male, husband; old man; independent hunter, head of the family” and *il'ča* “grandfather; old man”; and of a woman – *nätäk* “maiden, girl”, *ima* “woman, wife” and *imil'a* “grandmother; old woman”.

Lit.: Vark.; Vark.Pr; *Ocherki* 1993

OAK

qurak (S, the Kyonga) – “Qurak (a wood-spirit)”: see *mačül' lōz*.

qut – “spruce” (N)

The Northern Selkups consider the spruce to be a holy tree. Depictions of it often act as sacred symbols: sometimes it is drawn with roots and a cone at the top, at other times the tree is combined with another sacred symbol, that of the sun, at its crown, and a third variant has a wavy line below the spruce to symbolise the ground. The spruce is considered a man’s tree, whereas the birch is a woman’s. For this reason within three or four months of a baby’s birth a new cradle was made to replace the previous one made of birch. The new wooden cradle’s sides were made of spruce for a boy, and of birch for a girl.

Lit.: Prokof'ev 1961, FmKu 2002

AIK

qūt (the Ket'), *qādā* (the Ob') – “spruce” (S)

After the victory of Ichche (see *īčče*) over the man-eater Pūnegusse and his own sister a punishment followed: “Ichche impaled his sister on the eastern spruce, and Pūnegusse on the western spruce. If the west wind blows, let Pūnegusse reach out, but just fail, and if the east wind blows let the sister reach out, but fail”.

The spruce may function as a sacred tree (see *qossil' pō*) and is sometimes opposed to the (silver) fir tree (see *hul'yi*): the spruce is a woman’s tree, and (silver) fir tree a man’s.

Lit.: Gemuev 1984: 142.

NAT

qutjn – “shaman apron” (N)

After the beater (see *qapšit/qapšjn*) the apron is a necessary item for a young shaman to have when he starts his shamanic practice. The apron is made of *rovduga* (deer-skin without hair), fairly narrow and long, starting from the neck and broadening towards the bottom (like the traditional Tungus aprons). The lower part is cut like a cape and edged with a fringe of *rovduga* strips of wild-deer hide. The external side of the apron is of *rovduga*, the internal of fur. The apron is edged with a narrow strip of light wild-deer fur of *kamus* (skin from lower legs of a reindeer or elk). A trimming of bear’s fur is sewn onto it. A string is sewn to the top of the apron, with a

loop to encircle the neck, and laces are fastened to the bottom sides of the apron to tie round the back. Thus, the apron covers the chest and the stomach of the shaman.

The apron represents the chest of a bird. The image of a bird's chest bones is embroidered on the apron. In addition, on the external side of the apron, images of beasts and birds, the shaman's assistants, may sometimes be embroidered with reindeer's hair. Over them iron images of the assistant spirits of the shaman are fastened. The images vary with every shaman. In the middle of the apron a rhomboid is embroidered with reindeer's hair and a ring is fastened there, the *sumpiti'l' qumi'l' sīčj* "heart of the shaman".

The word *q.* is found only in the Taz-Turukhan dialectal area; it is unknown in the Tomsk Region among the Southern Selkups. On the Tym river the term *nōnži qabiji* (lit. "patch of the stomach") is used in the same meaning.

Lit.: Prokof'eva 1949; FmUr.

AK-M

quwterge: see *keji*.

qūtaptä/kütäptä – "dream" (N)

A dream (*ōhki*) may be ordinary or prophetic. Often, ordinary dreams, occurring repeatedly and seen by different people in similar forms, start to be understood as correlating to certain events and perceived as a sign of something about to happen. These dreams can be regarded as symbolic. The Selkups thought that dreaming of swimming in water forecasts rain. Dreaming of a living person among the dead was a foreboding that "misfortune will come (*qōtjrapōqi*): death is close".

The man who sees a dream cannot always interpret it (that is why many people had special books of dream interpretation; for example, in Russia books of dream interpretations go back as far as the fourteenth century). Usually it was a shaman who interpreted dreams among the Selkups. At the end of the nineteenth century N. P. Grigorovskii recorded among the Southern Selkups a word *sejdirnan* "clairvoyant". The seer not only interprets the dream but can also forecast the future, often speaking allegorically. In one of the sources from the 1940s an old Selkup saw a "hawk" (lit. "searcher for the geese") kill thirty geese. The shaman interpreted that as "one Selkup will kill thirty Nenets", which is exactly what happened.

Prophetic dreams foretell a person's life. They seem to be characteristic only of shamans, who receive the information through revelation as they sleep. The tale of Kängyrsylja (*kānjrsil'a/kenjrsil'a*; see *kānjrsa*), recorded by G. N. Prokof'ev in the 1920s, tells us about three brothers who decided, on the suggestion of their younger brother, that what they saw in their dreams would happen to them. The elder brother saw much flour, the middle brother saw gold piled up to his mouth and the younger, Kängyrsylja (perhaps a shaman), said: "(You two) will live so miserably that when I, it seems, come by seven-roofed boat up(stream), you, it seems, will approach me, begging for bran." This dream came true.

A message from the past to the future may be transmitted through a dream, as the Selkups believe even today: once in winter a woman dreamed of long-dead relatives, whom another young woman, an acquaintance of the dreamer, approached as if to take them something. In summer the young woman died all of a sudden. It is thought that if in a dream you see old people, already dead, give something to or take something from a younger person then they are calling that person to themselves and he or she would die.

Lit.: Vark. 3; Vark.Pr 4; FmKu 2002, 2003.

AIK

qwe – "birch tree" (S)

The Selkups considered the birch a tree of light, "a tree of life's beginning". Cradles are made of birch wood.

The Selkups used *q.* also as a sacrificial tree to convey people's requests to God (see *nom*). Sacrificial birches are found most often in the basin of the Vasyugan river, where the Khanty people and the Chumyl'kups lived. Also a sacrificial *q.* was found on the Ob' river where the Ivankino Selkups live. In all other areas of the Southern Selkups a pine tree is more often chosen as a sacrificial tree.

Lit.: Yakovlev 1989.

NAT

qwęččj – "town" (S)

The heroic texts often mention the town as a place where the tsar, his sons and his daughter live. Every hero wants to come to town to propose to a girl or steal one. The town is usually located "at the top" ("to the town at the top he went"), on the bank of a river (the source about the Kyonga hero (see *kōnget tū*) speaks of the Ob' river in particular). The ways to town are blocked by a backwater, which cannot be crossed ("on the seventh day

they came to the three mouths of the Qōdyska; they saw the backwater; it held them back, they rowed till they sweated, they wanted to get through”). The hero Qōt-Man-Puchcho (see *qēt man puččo*) guessed that they needed to drop money into the water on both sides of their boat, whereupon they managed to get through. The way to town is blocked also by fish (“near the town there are seven big fish”); one can pass through only by walking on their heads. Usually the town of the tsar is densely populated, a characteristic expressed by saying that above the town “smoke sits”, rising from the numerous houses of its citizens. When a hero comes into a town, there is usually a feast in the house of the tsar held by the tsar and his sons or by the tsar and heroes who have come before: “The tsar and his seven sons sit at the table and they drink. And they drink seven days through”; “to the town they have come. Everyone in the house is drunk”.

Having made a proposal to a girl or having stolen her, a hero usually has to run away from the town. Right beside the town the hero fights his first contest with his enemies, and continues to do so all the way home.

Besides the town of the tsar heroes usually have “their own” town, which they spare no efforts to protect and defend.

Lit.: Castrén 1860: 299–301; Castrén 1855; Katz 1979; Kostrov 1882: 6–9; Plotnikov 1901: 209, 211; 1947: 201; Dul’zon 1956: 185, 190; Pelikh 1972.

NAT

qweli – “Tungus people; Chud’ people” (S)

The name of an ancient and extinct people. For the Tym Selkups *q.* are people who lived on the Third Polto lake (see *pōl’to nāgur*). They fished and hunted for beavers. They lived in tents. Their village was destroyed by a hero who came to live nearby on the Pol’to river because they had caught and did not release his wife. Together with his brother he made iron arrows and killed all the *q.* Since that time “no people have lived there”.

The Selkups of the Ket’ river use the words *qweli*, *qwelunqup* to designate the Evenki (the Tungus) people. See also Chud’ people.

Lit.: Pelikh 1972: 333–334.

NAT

qwēl’l’ ōz – “fish spirit”: see *ūdijyul lōz*.

qwēžjijl’ tabe-k – “beautiful squirrel” (S: the Chizhapka, the Tym)

q.t. is a companion of the Forest Woman, a female wood-spirit (see *mačjn nejd*), “a dog of a wood-spirit” (see *mačijl’ lōz*). On its head (or neck) the squirrel has a beautiful ribbon, embroidered with beads. The squirrel can in no circumstances be shot at, otherwise *mačjn nejd* or *mačijl’ lōz* will become angry, then the hunter would never have success in hunting, animals will leave the forest and the shooter would become mad. A sacrificial offering is to be left at the place where the squirrel appeared, by tying strips of fabric to a tree, or leaving some money.

Lit.: Kim 1997: 190–191; Pelikh 1972: 333, 338.

NAT

r

rātij, rōtij – “shamanic canoe” (N)

The shaman travels by canoe (*vetka*) into other worlds. Today the word is hardly recognised by anybody and it is nearly out of usage. It can occasionally be found in the folklore texts of 1941 describing the shaman’s journeys.

Lit.: Vark. 45.

OAK

rūs – “Russian” (from Khanty) (N)

In folklore the Russians often live side by side with the Selkups and behave like the Selkups. For example, an old Russian man (*rūs ira*) appeals to the Selkup shaman to help and following his advice sends his daughter (*rūs irat näl’a*) to marry the son of the Selkup celestial deity (*nūn ij* “son of the sky / of God”); and the Russian priest *pachka* (from the Russian *batyushka*, father, the priest in the Orthodox church) may act as a judge in a shamanic contest. In the folklore sources the adjective *rūsijl’* “Russian” is often used as the synonym of something rich and beautiful: *rūsijl’ mōt* “the Russian house”, big and beautiful, “over half of the tundra” (the equivalent of palaces in the Russian tales).

Lit.: Vark.; Vark.Pr; FmKa.

OAK

S

sāču – “nettle, loz grass” (S: the Ob’: Staro-Sondorovo)

s. was used in the preparation of tow, from which nettle threads were made. It was thought to be evil. There is a Selkup saying: “Beat the *loz* together with the nettle.” In folklore sources the nettle is gathered by Pazhyne (the female man-eater) and the female wood-spirit (see *pažyne*, *mačjn nejd*). During the gathering of the nettle Pazhyne kills the wood-spirit, puts her on the sledge and covers her with bunches of nettles.

Lit.: Dul’zon 1966b: 145.

NAT

saltj – “stump”, *saltjn olj* – “trunk of the tree cut rather high” (lit. “head of the stump”) (N)

The stump, usually rotten, is a place where devilry dwells. Many tales tell of it: “Icha put the *parka* onto the stump, the stump stirred, the *loz* came out of it”; “Nätänka shoved the stump, the witch Tomnänka sprang out of it”; “the old-man *loz* sleeps on the top of the stump”; “the boy cast the *tomar* arrow into the middle of the stump, the frog witch (*tōmtä*) came out of it”.

They buried children in felled trunks, or at the foot of a stump, under a snag (*čoin olj*).

Lit.: Vark. 2, 4, 5, 7; *Ocherki*: 1993.

AIK

saqlj – “frying pan” (N)

The shaman performs his trips to the other world not only on the reindeer-drum (*nuḡal’ 5tä*) (see *5tä*, *nuḡa*), but also on a frying pan.

Lit.: Vark. 8.

AIK

saram – “family cult storehouse” (S: the Tym)

Every Selkup family on the Tym used to have its own storehouse. Usually they put offerings (i.e. gifts to the spirits) into it; they also stored there the *kwettargu* (q.v.), the wooden images of members of the family and of the spirits *qowlā lōz* (see *qawa lōsḡ*). The storehouses differed between those for women and for men. Men were forbidden to visit the storehouses for women, and vice versa. See also *pōrj*.

Lit.: Uraev 1994: 82.

AK-M

sāḡḡožē – “drake” (S: the Ket’)

The keeper of the egg which holds the life of the hero *čwēččjn qēdḡ* (q.v.), or one of the images of this keeper.

Lit.: Pelikh 1972: 345–347.

NAT

sāḡḡožet nābi – “egg of the drake” (S: the Ket’)

In the egg is hidden the life of the hero *čwēččjn qēdḡ*. *s.n.* was located in the tree (the oak) on the edge of the sea. The beaver (in another variant the otter) helped the hero *kḡbaj īde* to fell the tree. The drake had just enough time to fly off the tree but it did not manage to keep hold of the egg and it dropped down into the sea, where a pike seized it and brought it to the hero. *kḡbaj īde* ripped the pike up and got the egg out. By means of it he killed *čwēččjn qēdḡ*.

Lit.: Gemuev 1984: 145–147; Pelikh 1972: 345–347.

NAT

säq(i) – “black” (N)

Black is associated with the underworld. For example, items relating to the shaman's journeys there are black. Shamans used black reindeer (*ṣtā*), whose hair the shaman cut during the séance and shouted in the direction of the underworld, searching for the soul of the patient there. The dog may act as the helping spirit of the shaman in his journeys into the Lower World. The black dog (*sāqj kanak*), who sprang out of the fire in which an old magician had burnt himself, and who appeared out of his bones (*le*), came to the call of its master to help him.

Lit.: Vark. 2, 5, 8.

AIK

sāq kēsij' narapo – “steel (*lit.* ‘black iron’) *khorei* (steering-rod)” (N)

This was the attribute of the Selkup hero named Tōmtj-jechyk (see *tēmtj-ječyk*) (see also *sel'čj tīl' narapo*), which he found on the road at the very beginning of his travels. The hero carries *s.k.n.* in his hand and the steely stone beam (*sāq kēsij' pūl' tīnti*) on his shoulder. Yet Tōmtj-jechyk prefers hand-to-hand fighting: hence before every fight he puts *s.k.n.* and the steely stone pole on the ground.

Lit.: FmKa.

OAK

sāq kēsij' pūl' soq – “steely (*lit.* ‘black iron’) stone promontory” (N)

S.k.p.s. was situated at the fork in two rivers, where Jompa (q.v.), the hero of shamanic epic, landed on the bank after his strongest helping spirit, the seven-horned reindeer-buck *loz* (see *sel'čj ṣmtij' (lōsij') qorj*), had sunk the water-spirit (see *karräl' lōsij*) in the lower reaches of the river.

Lit.: Vark.Pr 1.

OAK

sāq kēsij' qaqlj – “steel (*lit.* ‘black iron’) sledge” (N)

The magic sledge, belonging to the daughter of the water-spirit (see *karräl' lōsij' näl'a*), by which she and the shaman Jompa (q.v.) escaped the pursuit of the water-spirit (see *karräl' lōsij*).

Lit.: Vark.Pr 1.

OAK

sāq kēsij' seļ' kor – “steel (*lit.* ‘black iron’) corpse coffin” (N)

This was made by Icha (see *ič'a*) and his one-legged brothers after their victory over the chief Mytyka. In the coffin Icha rises to the sky and meets his death from God (*nom*).

Lit.: Vark. 4, 65.

OAK

sāq kēsij' tīnti – “steel (*lit.* ‘black iron’) beam” (N)

This was the attribute of the Selkup hero named Tōmtj-jechyk (see *tēmtj-ječyk*). A variant is *sāq kēsij' pūl' tīnti* “steely stone beam”. The hero finds the beam (see *tīnti*) on the road at the very beginning of his travels around the world and carries it constantly on his shoulder; he has in his hand his other constant attribute – also found on the road – “steel (*lit.* ‘black iron’) *khorei* (steering-rod)” (see *sāq kēsij' narapo*). Usually before a fight the hero puts *s.k.t.* and the *khorei* on the ground, freeing his hands. Sometimes the final victory in the fight is achieved by raising the adversary and smashing him against the *s.k.t.* lying on the ground.

Lit.: FmKa.

OAK

sārqiṃpiṭil' sol'jt tja – *lit.* “Blocked Pipes Son” (N)

The nickname of the shaman Kängyrsylja (see *känjrsa*), given to him by the inhabitants of the Lower World during his shamanic journey.

Lit.: Vark.Pr.

OAK

sē – “coffin” (S: the Ob': Ivankino; the Ket')

The coffin was made of boards connected by “locks” to make the frame tight in the grave, and was also covered with boards.

Lit.: FmMa.

AK-M

sēgilaga – “ball (*lit.* ‘lump’) of thread” (S: the Ob’: Staro-Sondorovo; the Ket’: Ust’-Ozyornoe)

The ball of thread brings the hero to the house. In the sources the elder hero (the father, the mother) gives the ball of thread to the younger, instructing him: “Let the ball go, it will bring you home.”

Lit.: Gemuev 1984: 144; Dul’zon 1966b: 138.

NAT

sel’čij – “seven” (N)

For the Selkup people seven is a whole number, with a magic character and of primary value; it symbolises a complete period, a cycle. There are seven heavens, seven branches of the world tree, seven sacrificial trees near the sanctuary (see *sel’čij qossij’ pō*). Coming into the Upper or the Lower Worlds from the human world, the shaman needs to pass through seven narrows (*sel’čij tūčij*). Besides symbolising world harmony *s.* is also a symbol of infinity and of great number: a seven-fathom *khorei* (steering-rod) (*sel’čij tīl’ narapo*) is a very long *khorei*, a seven-roofed boat (*sel’čij pōrij’ alako*) is a very large boat, and so forth. A situation or episode occurs seven times in tales, for example, in that of the seven-headed *loz*, recorded by L. A. Varkovitskaya in 1941 from I. V. Bezrukikh, a maid breaks the ice with her fist, hitting it from one to seven times, and by means of her plait (see *pañiš*) pulls out, one after another, mammoths (*košar*) from one to seven years old, which had dropped into the ice-hole, and these then play a game of tugging her plait with *lozes* who come to her hut seven times. It is similarly characteristic of Selkup tales to have seven horses or cows in a herd, seven swans in a flock, seven nestlings, seven doors, seven *lozes* and even the old man and the *loz* have seven children each. The mythic and evil animals have seven heads, claws, horns: we find a seven-horned reindeer buck, a bitch with seven claws, a seven-headed *loz*, a seven-year-old mammoth. In the way of the *loz* chasing after a man “a seven-larch (i.e. with seven larches) island appeared”. The man climbed the tree and the *loz* felled it, which occurred seven times.

The numeral *nōssar* “thirty” is a synonym of *s.* in the meaning of “many” if it concerns troops or the stockstand.

Lit.: Vark. 2, 5, 7; *Ocherki* 1993.

AIK

sel’čij ōmtij’ (lōsij’) qorj – “seven-horned *loz* reindeer buck”; see *ukkir ōmtij’ (lōsij’) qorj*.

sel’čij pañiš ira – “Old Man with Seven Plaits” (N)

The name of a shaman, the hero of a shamanic legend, who wants to destroy his son-in-law and his kin, but is defeated in a violent fight with the elder brother of his son-in-law – the great shaman called Iron Horses’ Old Man (see *kēsij’ čuntij’ mji ira*). *s.p.i.* is envious and malicious, and he possesses a considerable shamanic power. After his defeat and reconciliation with the shaman *kēsij’ čuntij’ mji ira* he takes part in the resurrection of the brother of his son-in-law whom he had killed.

Lit.: Vark.Pr 7.

OAK

sel’čij tīl’ narapo – “seven-fathom *khorei* (steering-rod)”: see *sāq kēsij’ narapo*.

sēl’d’u tjuwse lō – “Loz with Seven Teeth” (S: the Ket’)

s.t.l. is a man-eater. He appeared in the land of Ichche (see *tēčē*) after Ichche had defeated the man-eater Pūnegusse (see *pūnegusse*) and established a happy rule over his people. *s.t.l.* started to demand that Ichche give him human flesh. For three years Ichche gave him stones instead of human flesh. *s.t.l.* discovered the deceit and applied to Christus (see *keristos*). Christus gave people and other flesh to *s.t.l.* to eat. After Ichche had gone to his rest *s.t.l.* and Christus started to rule the world. The Selkups opine that the unhappy times started then.

Lit.: Donner 1915.

NAT

sēl’žū qēt pāri – “peak with seven ascents” (S: the Ket’)

The mountain with seven terraces (“ascents”) that connects the earth and the Clear Land (see *nurbālbijl' čū*). The mountain is as high as the clouds. The strong horse of *kibaj īde* (see *kibaj īden kündi*) managed to jump to the Clear Land only on its third attempt.

Lit.: Gemuev 1984: 145, 146; Pelikh 1972: 345–347.

NAT

sēl'zu sünz'ij kwotm – “cave of seven interiors/caverns” (S: the Ket')

The prince (see *qōŋ*) who kept the *putur* ointment resided (“sat”) in *s.s.k.* The doors to every room of *s.s.k.* were stone. To pass in it was necessary to say the spell: “Any *loz* whatever, open the door.” The stones rose up, letting the hero in. In the seventh room the stones rose for only a brief moment and crushed Ichche. It took Ichche all his efforts to move the stones and he came back home injured. His wife (see *nēquwaj nitten*) cured him.

Lit.: Gemuev 1984: 140–142.

NAT

seminella sūrujdeŋ čopirijdej – “seeds of animals and berries” (S: the Ket')

Every spring “a pinch of seeds” is scattered by God through a hole in the sky (see *pürjpsinan olasi mündi*). In autumn it grows into the animals and the berries to serve as food for people.

Lit.: Gemuev 1984: 143–144; Voevodina 1980: 64–66.

NAT

seŋ' kor – “coffin” (N)

The coffin is not always used for its direct purpose. Thus Icha makes a steel coffin (*sāq kēsijl' seŋ' kor*) for himself to travel to the sky.

See also *pōl' kor*.

Lit.: Vark. 4, 65.

OAK

seŋkētj – “hawk” (N)

Allusively the Selkups call the hawk *tōko/šīpa pētsa* – lit. “sought for geese/ducks, geese-hunter”. In the folklore sources the hawk hunts not only for geese and ducks but also dashes the eagle down, though in the tale it was the old-man *loz* who turned into an eagle, whereas his daughter turned into a hawk to defend her husband, who had turned into a loon nestling. The daughter forced the eagle into a lake.

In the 1940s L. A. Varkovitskaya recorded a source which related that an old Selkup dreamed and saw “one hawk dash thirty geese down”. The dream turned out to be prophetic: one Selkup killed thirty Nenets, as had been foreseen by the shaman.

Lit.: Vark. 2, 3.

AIK

seŋki – “woodgrouse, capercaillie” (N)

The woodgrouse is a totem bird. There is a legend that during the war with the Nenets all the Selkups had been killed except for three heroes who found themselves surrounded by the foe. *līmpil' qup* (the man of the eagle kin) said that he could turn into an eagle (see *līmpj*) and fly off, the nutcracker-kin hero, *qōsjräl'-qup*, decided to turn into a nutcracker (see *qōsjrā*), and the third hero *seŋkil' qup* turned into a woodgrouse. In the morning they flew off: they came to the big town and turned into people again. They came back with the Russian troops and defeated the Nenets.

Icha, escaping the *loz*, pommels and stretches the skin of a woodgrouse, and gets into it and turns into the bird.

There is a legend about the woodgrouse, which is not a migrating bird, that explains the red rim around its eyes: the woodgrouse wanted very much to fly away in autumn with other birds to the south, but the birds did not take it as the feather in its wings had not changed by the time of the flight; the woodgrouse cried for so long that its eyelids became red with tears.

Lit.: Vark. 5; FmKu 2002.

AIK

serj – “white” (N)

The symbolism of colours in Selkup is divided mainly between two colours, white and black, which are in diametric opposition to each other as symbols of positive and negative. White animals are counted as holy, and associated with the heavens (the Upper World). The white reindeer (*ṣiä*) is the sacrificial reindeer. During the shamanic séance devoted to the search for the soul of a sick person, the shaman tied a white reindeer to a birch tree and tied pieces of white fabric onto the branches of the tree, then he cut the fur of the white reindeer and asked the Upper World if the patient’s soul was there. Then, having tied a piece of white fabric to the ear of the reindeer, they let it go free.

Getting to the sky is possible only on a white horse (*čuntj*). That was what I/Ij (see *i/ij*) did when he realised that his younger brother was a *loz* who ate people. The sudden insight came to him at the moment of seeing the white heads of his parents (*seritqo tarimpotij, ija kunj qonitij*; lit. “(their heads) furred with white, where did (you) find the son?”).

In one source a white kerchief (*qampj*) serves as an amulet, which the wife gives to her husband, who uses it as the flying carpet to fly to the Tsar of the Sun (*čēlit ṣmtij qok*). The white-necked sable (*serj tosanij s̄*) brings in luck and prosperity.

Yet the devil may ride white reindeer bucks, like *ṣqile* (q.v.) in a white *sokuŋ* (hide coat), who stole the wife from an old man.

Lit.: Vark.6; Vark.Pr 2, 5; *Očerki* 1993.

AIK

serj tosanij s̄ – “white-necked sable” (N)

The white-necked sable is the sign of the forest *loz* woman (see *mačij lōsij ima*) who marries the hunter and brings luck in hunting. They say that when the sable is being fried it jumps and trembles (*lapirqo*), and the Forest Woman shouts in the forest as she approaches the hunter. The verb *lapirqo* and its derivatives transfer the action to another object as a harbinger of something to happen; similarly, the verb *laŋkaŋqo* “to shout, to cry” emphasises the strangeness of the shout (“(She) shouted as if a wet birch tree were having its bark stripped”); both precede the appearance of the forest *loz* woman (see *mačij lōsij ima*).

Lit.: Vark.1.

AIK

sēssan – “storehouse” (S: the Ket’), *lōsij sēssan* – “spirits’ (*lozes*) storehouse” (N)

In every kin territory there is a holy storehouse located in the thick taiga. It looked like a small house on high poles. Various cult items were stored there: the images of the family ancestors, images of the shaman’s spirits and numerous offerings. Many images were female.

The Tym Selkups called by this name the storehouse (possibly only female) of the bear kin, near which they performed the kin prayers.

See also *saram, pōrij*.

Lit.: Prokof’eva 1952: 99; Uraev 1994.

AK-M

s̄ – “sable” (N)

Aetiological myths about animals tell how a sable (for the Southern tradition see *šr*) scratched the back of a chipmunk (see *šēpāk*) with its claws for intruding on the territory of the sable, where the chipmunk enjoyed the cedar nuts. Since that time the sable and the chipmunk do not live together. People in Selkup tales sometimes turn into a sable to escape from a *loz* chasing them: “The *loz* hunts me to eat. (I) stuck (my) skis and ski-poles (in the ground), and (my) bow into a clear place. Seven larches (see *tūmj*) sprang up. (I) turned into a sable. Up (above the larch) I ran.” The sable is a totem animal; the Selkups had a *tamga* depicting the sable.

Lit.: Vark. 7; FmKu 2002.

AIK

s̄čij (N); *hīž* (the Parabel’); *s̄žij* (the Ket’) – “heart; soul” (N, S)

The word *s̄* is used to denote the soul of a living person. According to the Selkups living on the Parabel’ river when a person is “excited” they say: *hīžem čōžənda* “the *s̄* aches”. The heart and the liver (*mīij*) of a defeated adversary are to be eaten to prevent him reviving. The inhabitants of the Lower World, as can be judged by the

two half-skinned bears who guarded the house of the old mistress of the underworld, do not have a heart or liver.

Lit.: Prokof'eva 1961; Vark. 4; Tuchkova 1996.

AK-M, AIK

sj'ca see *čičjka*.

sjyan – “Gipsy” (S: the Parabel’)

s. is a boastful and cowardly person whose behaviour accentuates the modesty and the courage of the main hero. Three times *s.* accepted the challenge to fight the multi-headed serpent and every time he hid in the tree for fear when the serpents emerged from the sea. The younger son of the Black Tsar (see *hāγ amdal'qop*) had to fight instead, and *s.* claimed his deeds for himself. After his attempt to marry the daughter of the tsar he was found out by her and executed by the tsar: he was “caught, laid on the salt board, beheaded and burnt in fire”.

Lit.: Dul'zon 1966b: 97–158.

NAT

sjrrij pāri – “snow-whirl” (S: the Ket’)

The arrival and the departure of supernatural beings is accompanied by *s.p.*: “She (the old woman) went outdoors. The girl followed her, looked – did not see, not even a trace, only the top of the snow.”

Lit.: Dul'zon 1966b: 118–122, 127–131.

NAT

sjtqj – “holy place in a hut” (N)

The *s.* was located in the hut opposite the entrance and behind the hearth; it is considered to be clean and holy. A shoulder basket with the images of the home protecting spirits would be kept there. The back (outside) part of the hut corresponding to *s.* was considered to be holy too. Strict prohibitions existed for most members of the family against crossing the *s.* or passing round the hut (passing by the *s.*). Women were forbidden to come into this part of the hut. The place was intended for the master of the house and for honorary guests. Only a very self-confident person could come into the hut and sit at the place; hence in the folklore sources if it is stated that someone coming into a hut does so, this is always important for the development of the tale. The dead were placed here (if the deceased was a relative). Shamans stored their amulets and costume here.

Lit.: Prokof'eva 1977: 69–70.

AK-M, OAK

sogra (Laskino), *sogur* (Ivankino) – “hummocky, swampy area in the flood plain of a river” (S)

Even recently locals stored their home spirits in birch-bark shoulder baskets in the heavy-going *s.* close to the Ivankino yurts. The children and the women were forbidden to go to the *s.* of the Ob' flood plain – the spirits could catch the soul of the unbidden guest who came to their territory and the person could lose their way in the *s.* The situation was called *lō imbat* “the spirit caught”, and the person was thought to go mad or lose his strength. A mound in the *s.* is the head of the Old Earth Woman (see *paja*).

Lit.: Kim 1997: 182

NAT

sōj (Ivankino), *hōj* (Laskino) – “river headwaters” (*lit.* “throat, pharynx”) (S)

The place where the hero was born. Usually the heroes (*ič'čē*, *kōnget tū* and others: see *mādur*) appeared and spent their childhood in the headwaters of some small river. His maturing is associated with his coming to the middle of the river. And usually his attempt to travel to the lower part of the river brings on his opponents, the lower heroes (see *takkəl' čweččjt mādurla*) or the man-eater Pūnegusse.

s. is a place connecting the real and the unreal worlds: if one finds the source of the river and crosses it the person may cross between the worlds. For example, if one has got lost in the *sogra*, he needs to step over the *s.* to wrench himself free from the *lozes* who had caught his soul and the way home would be found easily.

In the Northern Selkup tradition the word *sōj* “throat, neck” denotes not a river's headwaters, but the mouth of the river.

Lit.: Kim 1997: 182; Donner 1915; Pelikh 1972.

NAT

solak – “spoon” (N); *holak* (the Tym, the Chizhapka); *sollaj* (the Ket’) – “spoon; shamanic beater for drum” (N, S)

The Taz and the Tym Selkups used the word *qapšjūt/qapšjīn* to denote the shaman beater. The Selkups of the Southern dialectal group called the spoon and the beater by the same term. The beater is the first attribute a shaman gains. According to the information recorded from D. N. Chinina from the Voldzha yurts located on the Chizhapka when the shaman *qētijul’ qup* (see *qētij’ qup*) comes to perform a séance he brings the beater to make prophecies: if the beater falls with its face up it forebodes well (the patient will recover), if it falls with its back up it is bad.

See also *qapšjūt/qapšjīn*.

Lit.: FmMa.

AK-M

sōljūt – “gold” (S)

The man’s head with the beard down to the navel (see *qūn ol umdīdīt šōl’an*) lay on a gold plate. Every time the tsar sent his daughter and the cart (“the carriage”) to the many-headed serpents as a ransom the cart was filled with gold.

Lit.: Dul’zon 1966b: 97–158.

NAT

sombla sōqlat čū – “land of five promontories” (S: the Ob’: Ivankino)

According to legend *s.s.č.* was “groped together in different years piece by piece”. For the inhabitants of Ivankino this is the name of the land in which the ancient people had lived: the island which had five promontories and looked like “the palm with fingers spread apart”. The island was surrounded by the salt sea. Once hot weather settled and the desolate people damned the salt water. God became angry (see *nop najwatpa*) and the ground took fire from his wrath. The island split apart because of the fire. The cold sea water rushed into the split. Nearly all people died on the island, only those being saved who managed to climb to the top of the mountain. Then they moved to other lands by boat. *nom* took the souls of the dead people to himself, to the sky. “As stars, arranged so that they outline the contour of their island [the constellation of Orion], they look down on the earth.”

Lit.: Kudryashova 2000: 230.

NAT

soq (the Ket’), *soy* (Ivankino), *hoq* (Tyukhterevo) – “promontory, cape, cliff, hill, projection, island, elevation” (S)

The Selkups call by the term *s.* not only a part of a bank that protrudes into a pool or river, but any waterside place distinguished by its height and form, which is not flooded in spring. Such a place was often thought to be the dwelling place of spirits, of ancestor heroes, and was used as a place to worship the deities. For example at the promontory *pō pārge soq* “Wooden-Idol Promontory” (Ivankino) sacrifices were presented to *nom*; the promontory *qarre’ lōsi soq* “Lower (under the river bank) Loz Promontory” (the Ket’) was the place where the hero Urljuk lived in the past; at the promontory *lijmpi pitj hoq* “Eagle-Nest Promontory” (Isan lake near Narym) the eagle was worshipped.

Lit.: Plotnikov 1901: 153; Dul’zon 1956: 195; Yakovlev 1989.

NAT

soqsar – “Soqsar” (S: the Ob’: Ivankino)

s. ruled his people on the right bank of the Ob’ (between the lower and the upper mouths of the Ket’). He often fought with his neighbours from the left bank of the Ob’, but finally he managed to settle with them and to establish peace. Before his death he had chosen the place for his burial: on the island that was formed by the branches of the Pur’yanga tributary that flowed into the Ob’ and the Ket’. He ordered that he should be buried with his horse and a mound raised above his grave, and he forewarned: “He who takes the hat off me (i.e. destroys the hill) will start a big feud again.” The legend is associated with the hill at the Filyushkina crest near the Ivankino yurts, known to the locals as “the hat of the hero Soqsar”. And when in 1940 someone tried to excavate the hill (it seems they were looking for his sword) not a year had passed before the great war started. The Ivankino people are sure that “the hat” must not be taken off the hero.

Lit.: Tuchkova 2002c: 326.

soqqa – “bitch”: see *ukkiŋ qatij’ soqqa*.

sösi, šöšij – “spittle; saliva; human being (in shamanic language)” (N)

The following episode is found in a tale recorded by L. A. Varkovitskaya in 1941 on the Baikha: “The wife spat on the ground. The husband spat up. The door got locked from inside. They themselves had gone.” The soldiers who had been sent could open the door only with difficulty; they “came into the hut. Nothing inside. The hut is empty. Inside a man is speaking. On the floor a man is talking. Then (the soldier) wiped the spit off. Above a man is talking. The top spit (he) wiped off. Then nothing inside.” Varkovitskaya noted the colourful metamorphosis of spittle into speaking humans in her field book: the spittle is the sign, the attribute of a man.

In the sacral (shamanic) language *šöšij* means “a human being”: the shaman sees the shadow (*šöšij ilip*, lit. “human shadow-soul”) in the underground world, having gone after the soul of the dead person (in ordinary language the shadow of a human being is *qumjn ilip*).

There is a belief that if a tree is bent over a road and it cannot be bypassed, one should spit above and below it, after which one may pass below it. Otherwise the person will die: his life-soul (*ilsat/ilsa/ilsan*) will hang upon the tree and will stay there.

Lit.: Vark.2, 4; FmKu 2003.

AIK

sumpij’ kita – “shamanic sabre (?)” (N)

s.k. is the image of the knife at the front of the shaman’s hat. *s.k.* serves to cut the clouds on the path of the shaman’s ascent to the sky. Some hats have three knives: one at the forehead and two at the sides. The knife serves for the shaman to fight with the adverse spirits he meets on his way. The horns on the hat serve to fight with another shaman.

Lit.: Prokof’eva 1949.

AK-M

sumpij’ ükj – “shamanic hat” (N)

s.ü. is made of narrow iron strips (the frame and two arcs crossing at the top of the head). At the top of the arc the image of a reindeer with horns is fastened. It is believed that the shaman, putting the hat on, if not actually turning into the celestial reindeer at least acquires its nature. At the front of the hat is depicted the image of a knife *sumpij’ kita*. At the rear where the arc is fastened to the frame and at the free sides anthropomorphic figures are fastened. Not every shaman had an iron hat: it was supposed to be given to the shaman no earlier than during the seventh year of his shamanship. The hat is put on not at the beginning of the séance, but only when the shaman needs to penetrate into the Upper World without the assistance of his helping spirits.

Lit.: Prokof’eva 1949.

AK-M

sumpijo – “to perform a shamanic séance; to beat the drum; to sing; to whistle” (N); *sombirgu* – “to perform a shamanic séance, to tell fortunes” (the Ket’) (N, S)

The ceremony of *s.* was performed by the shaman *sumpijil’ qup* (q.v.) in “the light hut” (i.e. during daylight); it included singing by the shaman, beating the drum, dancing, fortune-telling and healing.

Lit.: Kim 1999.

AK-M

sumpijil’ qup (N), *sombiri qum* (the Ket’) – “shaman; sorcerer” (lit. “singing man”) (N, S)

The shaman *s.q.* served in the light hut (unlike the shaman *qamijirijil’ qup*) with the drum and the beater. He used the spirits to penetrate into the Lower (the underground) and the Upper (the celestial) Worlds to save the souls of the sick. He wore a special costume. Both men and women could be *s.q.* They could perform their service inside the hut or outside on the feast days. Children and women were not usually supposed to be present at the service. If it was necessary to perform the service because of the disease of a woman, they called for an old woman shaman. If a child was ill, the shaman interacted with the child’s father.

The Selkups thought that the shamans *s.q.* were specially distinguished people, who received their gift as an inheritance from the grandfather. The ability of a child to become a shaman can be traced in his special

appearance and behaviour from a very early age. The child would be different from other children outwardly: he had a high forehead, a penetrating eye, and distinctive ringlets of hair at the top of his head. The future shaman preferred solitude, and in his youth came a period characterised by mental deviations like tumultuous dreams, hallucinations, mental depression, and so forth. The relatives appealed to an experienced shaman, who extended his protection to the young man: he fended off evil spirits, and found out whose spirits the chosen novice had inherited. The next stage was to equip the future shaman, which the relatives were to take care of, following a certain procedure. First they made the beater (*qapš'it/qapš'in*), after which the young shaman started to perform the service beating his left leg and trying his first songs. The second shaman attribute was the drum (*nuŋa*), at the reception of which the ceremony of animating the drum (see *iläptiqo*) was performed by an experienced shaman. The ceremony was a sort of ordination of the novice into his shamanship, his habituation to the road into the world of the spirits. The essence of the ceremony was to fix the identity between the reindeer and the shaman's drum in order to endow the drum with the main characteristics of a living reindeer – the drum becomes the means of transportation of the shaman into the world of the spirits. Later the shaman was to receive the breast collar (the shamanic apron) (*qut'in*), the *parka*, the *pimy* (hide boots), the hat (*sumpi'l' üki*) and the stick (*sumpi'l' türi*). Only experienced and powerful shamans could have the complete outfit.

According to the Taz Selkups the shamans *s.q.* had the gift of “seeing”, and during the service they could describe events which had taken place.

The Narym Selkup *s.q.* “beat the drum, writhed till exhausted, fell down with foam at the mouth”. The Ket' Selkup *s.q.* used the drum or the jew's-harp (see *p'ijki'r*) for their service.

The *s.q.* used the beater to tell fortunes. From the Tym Selkups it was recorded: “The *s.q.* circles around, like the sun (he) walks, the people sit aside. The sick person stands in the middle. The shaman tosses the beater of the drum up. If the beater falls with its face down the man will be ill. If the beater falls with the face up the man will recover”.

Lit.: Plotnikov 1901: 60; Prokof'ev 1930; Prokof'eva 1949; Irikov 1995; Kim 1999.

AK-M

sūrajna – “Surajna” (S: the Ob': Ivankino)

Surajna was a hunter, a young and handsome man. Once he got lost and found himself in the kingdom of the serpents (snakes) (*š'ü*). He leaned against a tree, sat down and fell asleep. When he woke up he saw a small young snake staring at him fixedly. She loved him and decided to bite him to keep him in the taiga for ever. But another snake, the old tsaritsa snake, saved the hunter and brought him back to the path of men.

Lit.: Kudryashova 2000: 227.

NAT

sūri'l'a – “devil” (*lit.* “bird”) (N)

The *s.* sometimes flies from beyond the sea as a small bird, and sometimes appears as the monster *š'qile* (q.v.).

AIK

sūrul' lōz – “beast spirit, spirit of the hunting” (S: the Tym)

The spirit helper of the hunt, who, if it is favourable, brings luck to hunters. Usually it appears when an animal is killed. It appears to hunters in the form of a person of the opposite sex (see *mač'in nejd*, *mač'il' qup*). First *s.l.* frightens the hunter and sends different animals to him: squirrels or the sables with golden, silver or silk chainlets appear (these are the dogs of *s.l.*), then the man seems to see dead people, and then the spirit itself appears. *s.l.* lives with the chosen hunter (man or woman) until the latter goes hunting. Only the common-law husband/wife can see the spirit.

Lit.: Uraev 1994: 76.

NAT, AK-M

š, ṣ̌, ṧ

šāyoja (the Parabel'), *sāyoja* (the Ket') – “cuckoo” (S)

The cuckoo is like a human by nature. Once she was a woman but her mother cursed her to be always without her own nest (see *awit qoška*). Since that time she has been wandering and bringing nestlings to strange nests. *š.* is also the synonym for a woman “on the spree”.

Lit.: FmPe.

NAT

šaj – “vitality; shamanic strength and power” (N)

Vitality, *š.*, settles in the newborn baby only after the navel has healed. The teething testifies that the vitality has increased.

The word *š.* belongs to the archaic vocabulary. The cultic meaning “shamanic strength” is out of use today. Apparently, Selkup has borrowed the word from the Turkic languages, cf. Teleut *sanaya*, Shor *sana* “spirit, soul, memory” (and the Turkic languages have borrowed it from Mongolian).

The word *šankitil'* “weak” means a man whose soul-shade (*tika*) has been stolen: the shaman goes to the land of the dead, trying to bring it back to earth to revive the patient.

Lit.: Kim 1999; Vark. 4.

AK-M, AIK

šāqala – “cuckoo” (N)

The Selkups believed that a cuckoo could not be killed because she is “the mother of all males and females”. According to E. D. Prokof'eva's evidence the cuckoo, sitting on the top of a sacred tree – it can be larch (*tümi*), birch (*qā*) or cedar (*titiik*) – guards the whole world.

Not only the Selkups, but also other Samoyeds have a number of legends about the transformation of the mother into a cuckoo: the mother, sewing clothes, asked her children to give her water. The children promised but as they were playing they didn't fulfil the request, which was repeated three times. The mother, taking offence and deciding to punish them, flew away, even though the children cried and asked her to return when they saw this. In some variants the mother took needles, a thimble and a shovel, that turned into a tail, wings and a beak accordingly and turning into a cuckoo flew away. This story and its variations are widely known in the Nenets, the Mansi, the Ket and other folklore traditions.

Some folk signs are connected with the cuckoo. If it thunders in spring and then a cuckoo sings, the harvest of berries and cones will be good; and if the cuckoo begins to sing before the first thunder, the summer will be hot and lean.

Lit.: Prokof'eva 1961: 61; Golovnyov 1995: 518–519; FmKu 2003.

AIK

šāqqiqo – “to make an overnight stop” (N)

The expression *tē matqāk šāqqinjlit'* “Overnight on me” refers to the father's order to his sons to overnight on his corpse (*lattar*) after his death. When the youngest son fulfils the order, various miracles happen to him: the son, when he woke up after he had spent the night on his father's corpse, saw that he was covered with a *parka*. When he kicked the *parka*, it became “mossy ground”. On the second night there appeared a magic horse with fire on his forehead and he also turns into “mossy ground” after the kick. The following day the tsar promised to marry his daughter to the man who would be able to get her ring and a needle-bed with a needle, that hung high above. With the help of the horse that relived from the ground the son fulfilled this condition and the tsar sent his daughter to her husband's hut. The daughter woke up in the morning and “she was dressed in such a *parka*, that it seemed fire was burning. There was solid gold in the middle of the hut.” “Then the tsar made the daughter's husband his assistant.” So the son was rewarded for obeying his father by means of magic.

Various evil may overnight on the handle of a knife. A *loz* usually overnights at the top of a snag, as well as the son of the old man who imitates and chases the *loz*. Snags and stumps (see *saltj* and *čoin oli*) are the usual places of habitation for various evil beings: the witch Tomnänka (see *tōmnänka*) emerges from the snag, as does the *loz* who robs Icha of his *parka*.

Lit.: Vark. 2, 5, 6.

AIK

šed nel'yp – “two women” (S: Tym)

Two brothers' wives stayed in the house together with their children (in another variant each woman stayed in her own house) while their husbands went hunting. One woman “had the fire burning all night and the little youngster bawling himself hoarse the whole time” (he was tied to the bed by his neck, she didn't calm him down, she teased him), while in the other woman's house everything was quiet and still. The *loz* Old Earth Man (in the Russian version also “Old Man from the Pit”) (see *čūt il'yt ara*) came to them and sat down at the threshold, but one of the women leapt out of the house and taking the child and an empty cauldron took the boat and rowed to the centre of the river (in another variant she asked the old man to let her out for a minute on the pretence of throwing the rotten wood out of an old crib, and she hid the child in her bosom). Old Earth Man first wrung the neck of the second woman who stayed in the house and her child, ate the body and hung the guts on the tree, then he started to pursue the fleeing woman. As he was chasing her he cried to her “Throw the child”. Then she threw the cauldron and it sank in the water. The *loz* started looking for it because he thought it was the child, and meanwhile the woman succeeded in reaching people. When the two brothers returned they saw the guts on the bushes and two heads, one of the woman and the other of the child, that had the “mouths stretched with sticks”. The woman's husband started to cry and Old Earth Man said to him: “Don't cry, I'll give you my daughter as a wife.” So he had to get his wife from a pit with a rope (see *čūt il'yt ara-t nē*).

Lit.: Pelikh 1972: 330–331, 339–340.

NAT

šēya paja: (Ob': Ivankino), *čāya paja*, *čwēčjnzjdi čāya paja*: (the Chaya) – “Old Black Woman, Old Earth Woman” (S)

š.p. is the grandmother (the mother) of the mythic brother and sister (see *īj aj nē*). They lived near the lake where the Tree up to the Sky (see *nūl qē'yt pō*) grew on an island and the old raven (see *kule*) flew. After the death of her parents *š.p.* helped all her grandchildren. She loved the boy more than the girl. Once she said to them that they would make rivers in the morning. The girl perceived that the brother would make the main rivers, and she would have to “make the springs”. She got up early in the morning and made everything by herself: the main rivers and the springs. When the brother realised this, he cried and blocked everything with twists and turns. That's why the local rivers wind so. *š.p.* told the children before her death not to offend the raven and not to touch the Tree up to the Sky. But the girl broke her word and mischief resulted. The story was recorded only in the Ob' region (Inkino, Ivankino, Igotkino).

In N. P. Grigorovskii's materials *čāya paja* is “an underground old woman, a little shabby old woman who knew all the treasures in the ground”.

See also *paja*.

Lit.: Kim 1997; Kudryashova 2000: 235; FmPe; Tuchkova 2002a; *Skazki zemli kolpashevskoi* 2000.

NAT

šekj – “flintstone” (N)

The symbol of fire. Together with a flint, and a hone for striking a fire (see *listalistan*) it is usually taken on a journey. It also functions as an amulet. The flintstone as well as a natural flint (*šekjt pū*) saves the hero from the devil: thrown in his way they turn into a mountain chain (*tōllaka*), blocking the way for the pursuer.

Lit.: Vark. 8.

AIK

šetigojgwet olij' šū – “twelve-headed serpent” (S: the Parabel')

The last rival of the Black Tsar's youngest grandson (see *hāy āmdəl'qop*, *hāy āmdəl' qot nāgur nūčka*). *š.o.š.* emerged in the centre of the sea as “a whole island”. The hero cut off six heads with one stroke, “the other heads started to hiss in such a way, that fire sparkled from them”. He cut off another three heads with the second stroke, and then another two. The twelfth head stung the hero in his right arm and then the hero with his left arm caught *š.o.š.* by its neck and he “cut little by little with his sabre” in his right arm. The last head was able to cry for mercy, having promised that it would never disturb people any more.

See also *nāgor olij' šū*.

Lit.: Dul'zon 1966b: 141–142.

NAT

šēpāk – “chipmunk” (N)

There are several tales explaining the origin of the stripes on the back of the chipmunk. According to one version, a chipmunk and a bear were once of the same size. The bear ate what the people were preparing for themselves and were storing in the storehouse. The chipmunk once said to the bear that he also wanted to eat what the bear ate. The bear became angry and grabbed the chipmunk by the scruff of his neck, so lines appeared on his fur. And the chipmunk became small after that. The bear reasoned that if they were both to eat what humans were storing in the storehouses, there would be no people left because there would not be enough food for them.

Another fabliau tells how a sable (*sī*) lived on a riverbank. He had a blackish hide, that sparkled like the sun, rapid eyes like beads and strong fast legs. A chipmunk made his home not far from the shore of the stream under the roots of a larch. He didn't sit still in one place but was constantly running around and was interested in everything. The sable hunted on his half and the chipmunk on his. They never robbed each other of anything. When the sable became bored he came to see what the chipmunk was doing and the chipmunk liked to look at the sable and admired his glistening hide. One winter a lot of cedar cones had germinated in the territory of the sable and the chipmunk couldn't help climbing a tree and eating some of the cedar nuts. The sable, returning from hunting, saw the chipmunk and started to chase him and grabbed him on his back right up by his head, so that the blood sprang out. The tracks from the claws of the sable on the back of the chipmunk are still visible even nowadays. Now the sable and the chipmunk never live near each other.

Lit.: FmKu.

AIK

ši – “foam” (N)

Foam, floating along the river, points to the recent passage of enemy forces on boats. The foam helped to identify where the enemy had passed, what the speed was and where one should make an ambush: “He looks at one curve of the river – water foam floats. Then he went and looked at the second curve – the foam floated again. He looked at the third curve – there was no foam. He sat down on shore and waited for the Nenets. He looked: the Nenets were approaching” (cf. also *ūt*, *purqī*).

One can often meet in Selkup folklore the expression: “There is foam in the corners of (your) mouth”: *ira tenta*, *ši 5ktjñ5nj tannenta* “the old man says that the foam emerges from the mouth”; this means that a man is cheating at the instigation of a fiend, which has apparently entered the man. In order to save the man from the fiend, an ornament was drawn at the corners of the mouth in the form of a branch. Such ornaments were made on babies' cribs and on tobacco pipes. If a man or another character tells a lie, a wrinkle in the corners of the mouth (*5kt topj' konirli*) or saliva (*ūli*) may also be mentioned.

Lit.: Vark.Pr 4; Vark. 6; *Ocherki* 1993; FmKu 1999.

AIK

šī – “sable” (S)

The Sable Hero (see *mādur šī*) in the form of a sable climbed down the “charred tree” and sneaked into a house where people were feasting. The hero hid behind the furnace and lay there for seven days before the tsar noticed him and ordered his sons to bring him before him. The tsar's sons tried to catch the hero with their hands but only the youngest son was able to “pull him up”. It was he whom the father ordered to bring his daughter to the Sable Hero and to make her sit on “his side” (which was to give her to him in marriage) (see *pajjat üččiga tibiññā*). After the wedding the hero and the young wife turn into sables and climb the “charred tree” and then they fly on an eagle (see *ljmpi*) to the source of the river, to the hero's homeland.

For the northern tradition see *sī*

Lit.: Castrén 1860: 299–301; Castrén 1855; Katz 1979.

NAT

šīmī – “ash, cinder” (N)

š. may, arguably, have been used as an apotropaic protection (O. K.). The shaman, named *ilkj' tetij' ira*, strewed ashes on the bosoms of the two daughters of an old Russian man when they were on their way to God's son, and ordered them to strew the ashes on their way: “You, go from here, strew ashes, go this way”. Yet this interpretation of *š.* raises doubts because the point of strewing ashes is not clear (A. K.). Ash may simply be intended to mark the path to follow: in the snow, the road sinks out of sight, and the cinders clearly mark its path.

The Selkups also knew the story of the origin of gnats (mosquitoes) (see *nēniqa*) from the ashes of a burnt old-man *loz*, or more rarely from the sparks (*qōnti*) of the fire on which the *loz* was burnt.

Lit.: Prokof'ev 1935: 103; Vark.Pr 1; *Ocherki* 1993.

AIK, OAK

šittj topjil' čuntj ira – “two-legged stallion” (N)

In a story recorded by L. A. Varkovitskaya from Ganya Mantakov in 1941 on the Lower Baikha a lonely old man asked the tsar's son to burn him on a fire and warned: when the flesh is eaten by the fire and the bones are blackened, a two-legged stallion will emerge from the fire, jump and start to serve the tsar's son. And that happened. The two-legged stallion arrived at each of the master's calls and saved him from a sorcerer (see *jereči*), for example kicking the sorcerer so he lost his tooth (it is in his tooth that a sorcerer's strength resides, and without the tooth he dies; the tooth kills someone when it enters their body); when the master died and was buried, “the two-legged stallion came and rapidly kicked the big stone . . . the dogs pulled the master out”; a wood-spirit pulled the sorcerer's tooth out of the master's body and the master revived.

Lit.: Vark. 2.

AIK

šōl' – “navel” (S: Ob'; Kargasok)

The Chumyl'kups previously had no navels. They lived a long life. Their children emerged from the spittle (see *wēl'qot*). When the first baby with a navel was born, the old men said: “Now the people will be fragile.”

Lit.: Pelikh 1972: 342.

NAT

šōŋ – “navel” (N)

The absence of the navel is a sign of the devil, whereas its presence characterises the man born of a woman. According to the evidence of G. I. Pelikh, the baby receives vitality (*šāŋ*) at birth through the navel and it abandons the man through the navel.

Lit.: Pelikh 1998: 77.

AIK

šōŋkūtjil' jawol/jōwal – “devil without a navel” (see also – *takkil' emiti*) (N)

According to a shamanic tale recorded by L. A. Varkovitskaya and told by the fourteen-year-old G. Mantakov in 1941 on the Lower Baikha, *š.j.* lives in the sky, eating the flesh of the dead. The shaman flies up for these people, trying to save them from death. In such cases *š.j.* says to God: “I'm the devil without a navel. What will I eat in order to live? I live by eating people's flesh.” Sometimes God allows him to kill a person. If the shaman were able to kill *š.j.*, people would not die so often.

Lit.: Vark. 1.

AIK

šōšj: see *sōsj*.

šū – “serpent, snake” (N)

Serpents once had horns on the head and lived on a hill. One man tied the horn of a serpent (*šmitj*) to a tree with a thread while the serpent was sleeping and on his way back he robbed the sleeping serpent of his horn. When the serpents knew of this, they started to pursue people on the roads. The man killed the serpent and hung it on a tree to dry it and prevent it reviving after the winter hibernation. So serpents became hornless. In Selkup tales (under Russian influence) the serpent robs the tsar of his daughter and fights with the hero who came to save her, trying to give him dead water (*qupjil' üt*) to drink. But he didn't notice that the barrels were displaced, drank the dead water himself and was defeated.

Seven serpents in the seven roots of the larch guard the entrance to the Lower World against evil spirits. The connection of serpents with the inhabitants of the Lower world is seen in the chain of metamorphoses that are connected with the *loz*: the flesh that the *loz* lives on turns itself into the devil; the man grabs it and throws it into a coffin where the flesh/devil turns into a serpent.

Lit.: Prokof'eva 1961: 62; Vark. 3, 8; FmKu 2002.

AIK

šümäk – “woodgrouse hen” (N)

The Selkups believe that if a huntsman finds the nest of the woodgrouse hen or the partridge it should be destroyed (“after you have found the nest of *š.*, you should tread down the nest”), otherwise some misfortune will occur (*qöjrapōqj*).

Lit.: FmKu 2002.

AIK

šūt tū – “land of serpents” (S: Ob’: Ivankino)

The hero Surajna lost his whereabouts in the forest and found himself in *š.t.* not far from the village of Inkino (the Ob’). The territory near the Kiyarovo yurts was also considered to be the serpents’ place.

Lit.: Kudryashova 2000: 227; Plotnikov 1901: 153.

NAT

t, t'

tabe-k – “squirrel” (S: the Ob’: Ivankino)

t. is the first to feel the coming of the spring, when the sun “rises to (its) feet”. It wags its red tail; it helps the sun to animate the water. “The connection from the sun and the moon to the earth goes through the squirrel” (see also *qwēžtjil’ tabe-k*).

Lit.: Kudryashova 2000: 236–237.

NAT

takkəl’ čwēččjt mādurla – “lower heroes” (lit. “heroes of the lower land”) (S: the Ob’: Laskino)

“The lower land” is located lower down the river from the home of the main hero. Usually in the heroic tales *t.č.m.* are the opponents of the main hero (see *qēt man puččo*, *kōnget tū*, *pigjnbalk*, *mādur šī*), whom he fights with to the death, usually over a woman who is either a relative to the lower hero (the sister), or his former wife, or his betrothed. For the wife of Qōt-Man-Puchcho (see *qēt man puččo*) the lower hero is “black and unhandsome” in comparison with Qōt-Man-Puchcho, “white and handsome”, but her brother sides with the lower hero; she has a bitter choice and she hesitates but chooses Qōt-Man-Puchcho. For the bride of the Kyonga hero (see *kōnget tū*) the warriors from the lower land are simply ugly – they eat lizards and snakes and they themselves are “the frogs’ stomach”! She helps the hero from the source of the Kyonga with all her effort just so as not to marry any of the lower warriors. For the wife of Pygynbalk (see *pigjnbalk*) they are “hers” as Pygynbalk has taken her from her former husband, who lived “at the lower reaches”, and she helps the hero from the lower land and his warriors (she did not raise the alarm, sewed up the chain mail of Pygynbalk, hid his sword and so forth). The wife of the Sable Hero (see *mādur šī*) flew off to the north, to the lower heroes, on her own eagle, and the hero had to sustain a number of bloody fights to bring her back.

Lit.: Castrén 1860: 299–301; Castrén 1855; Katz 1979; Plotnikov 1901: 213; Kostrov 1882: 6–9; Babushkin, Koshelev 1961: 21–24; Pelikh 1972: 319, 334, 338, 342.

NAT

takkjil’ emjtj – “northern spirit, *loz*” (lit. “lower (northern) mother”) (N)

This spirit lives in the north and eats human flesh (people’s souls). It does not have a navel (see *šōnkitjil’ jawol/jōwal*). In a tale recorded by L. A. Varkovitskaya, the shaman hero goes to the north to resuscitate the brother whom (or whose soul) *t.e.* has eaten while the shaman was absent. Having broken the wooden plate and the scoop of *t.e.* and thus having frightened her, the shaman not only resuscitated his brother but took the daughter of *t.e.* to marry. Yet when the shaman later moved to heaven *t.e.* came to God (see *nom*), demanding that the shaman (his soul) be given to her, because if she were deprived of the right to eat people, she would have nothing to eat.

Lit.: Vark. 9.

OAK

takkjil’ tetti / takkijl’ peläk – “north” (lit. “land downstream”) (N)

The cardinal points among the Selkups were marked according to local geographical features: so, the north for the Taz Selkups is “the land down the river current”, the south is “the land up the river current” (*nennäl’ tetti*, also *nül’ tetti* “the celestial land”); other names also occur (“the frosty” – “the warm side”; “the celestial night half” – “the sunny side” and so on). The south is also denoted as “the celestial under-the-sun side”. Sometimes, depending on the direction of the rivers’ flow *nül’ tetti / nül’ peläk* “celestial land/side” is regarded as the west and not the south and so forth.

The opposition north–south or (correspondingly) west–east defines the meaningful symbolism of the south/east as representing humanity, safety, welfare, whereas the north/west is something damned, dangerous, unreliable. In tales the reindeer meat that a man can eat is usually found on the eastern side of the hut in the storage place, whereas on the western side is found the human flesh that a *loz* eats. Similarly, the eagle feather that helps the hero to fight with the *loz* is found in the eastern half of the hut.

The cardinal points are often referred to in the descriptions of shamans' journeys. The shaman seeking the soul of a dead person follows the shamanic road (see *tētīpīl' wettj* / *tētīpīl' metj* – usually it is the water, the singing river) to the north, where the *loz* sea is located; on the western side of the sea the headless dead (see *olīkītjīl' qup*) lean against some sort of support.

Thus the north is associated with the Lower World, unlike the south, perceived as the Upper World.

Lit.: Vark. 4, 5; *Ocherki* 1993: 10–11.

AIK

tama – “mouse” (N)

The mouse belongs among the chthonic animals. Mice dwell under the grass mounds whence they emerge to the surface at the call of Icha (see *ičā*) and gnaw him to the bones, turning him into a skeleton, and then they give the flesh back to its owner after the tsar has been scared by the skeleton and has given his daughter to Icha to marry. Mice know a magic grass that has the ability to surmount obstacles and to cure any disease. One legend tells that a Selkup, who had got into the Lower World through a hole in the earth and who had broken his arms and his legs as he fell, found the grass, which was eaten by a mouse with broken legs and which cured it, so that he ate and recovered too.

Yet it is thought that the appearance of field mice (*tettjīl' tama*) and moles (*lattariīl' tama*, lit. “dead people's mouse”) in the house pointed to someone dying; if a mouse got into the clothes it forewarned of misfortune.

The mole, like the bear, the snake, the lizard and the frog, is the assistant of the shaman during his journey to the Lower World in search of a person's soul. All these animals dwell under the ground, where the fiery sea is, past which is the road to the surface of the earth. The skin of the mole is a detail found in the complete ritual shaman suit used for the séance: it is not by chance that the skin is stored among the shaman's items together with the shamanic staff, the beater and the idol (*pōrkā*); during the séance the skin of the mole is hung on the shaman's staff.

Lit.: Prokof'eva 1976: 125; Prokof'eva 1961: 60; *Ocherki* 1993, 9; Vark.Pr; FmKu.

AIK

tama – “Tama” (lit. “Mouse”) (N)

The nickname of the great Selkup shaman, David Kalin, who lived in the Taz-Turukhan tundra on the Khudosei river at the end of the nineteenth and the beginning of the twentieth centuries, and who became a legend while still alive. In the 1920s he was called the last great Selkup shaman. The people who knew him said that he could catch bullets shot at him; he cut or pricked himself with a knife or an arrow, or chopped himself with an axe without harm. Not only did the Selkups resort to him, but the Nenets and the Evenki also. The legends about Tama became the part of Selkup folklore.

Lit.: *Ocherki* 1993; Vark.Pr; FmKu 1998, 2002.

OAK

tanjīl' 5tāl' nōtj – “Summer Reindeer Runner” (N)

The name of the younger brother of the hero Palna, who was famous for his ability to easily catch wild reindeer during the hunt. He could also seize the enemy and catch a lance (*tāqā*) thrown at him and cast it back at the enemy, who did not expect such a prompt reaction. The properties of *t.5.n.* come out during the chase after the younger brother of the Garganeys (see *pakā*). In the tale about the three Garganey brothers, recorded twice (in 1941 and 1994), Palna and his brothers behave, to choose the words carefully, not very correctly: the brothers Garganey come to their house, and Palna and the brothers serve them and wait for the agreed signal to start the massacre. Having killed two brothers Palna and his brothers let the third free and it took the skill of *t.5.n.* and the help of Palna to catch him again and to finish the wretch off. Later *t.5.n.* married an Evenki woman and stayed to live with her relatives, who in due course did away with him.

Lit.: Vark.; FmKa.

OAK

tapolqo – “to shove, to kick” (N)

This verb denotes the action that leads to various transformations, for example of the mossy earth into a horse, and the horse into the mossy earth again; or clothes appear from under the ground and disappear back into it again. The bones (see *le*) of a dead person can be put on the toes and kicked and a living and younger person appears.

It is not only a human being that can kick something or somebody to cause transformations; mythic animals can do the same, but instead of the obvious metamorphoses something wondrous takes place. The two-legged stallion (see *šittj topil' čuntj ira*), who came to save its master, kicked the sorcerer (see *jereči*), whose tooth popped out (the sorcerer died without the tooth), and the stallion kicked the stone – the dogs dragged the master out from under the stone and then resuscitated him with the help of the hare.

For the Southern tradition see *tappo-lgu*.

Lit.: Vark. 2, 6; Prokof'ev 1935: 109.

AIK

tappo-lgu – “to kick”, and also *qēttalgu* “to throw (off)” (S: the Ket', the Parabel')

Kicking was a means of transformation. The youngest grandson of the Black Tsar (see *hāγ āmdal'qop*) “halted his horse, dismounted, took off the bridle from its head, kicked the horse: ‘You, turn into a snag!’ Everything became grown over with moss. He threw the bridle: ‘Turn into an osier-bed!’ He threw the saddle: ‘Turn into a birch tree!’ He threw the saddlecloth: Turn into a broom bush!” Ichche (see *īččē*) “kicked (his uncle) hither and thither, the uncle turned into a youngster”. *kjibaj īde* “kicked his horse – the horse turned into a mossy log”.

For the Northern tradition see *tapolqo*.

Lit.: Dul'zon 1966b: 97–158; Gemuev 1984: 149; Pelikh 1972: 345–347.

NAT

tapsa mergi – Tjapsa Mergy (lit. “club (spit) with wind”); or *lapsa mergi* – Ljapsa Mergy (S: the Ket')

The name of a legendary heroine, who guarded the lower reaches of the Ket' against the Ob' heroes; the personification of the disastrous hurricane. A big pine tree, which she wrested out with the roots and carried on her shoulders, served as her weapon. When she walked along the Ket' river she tumbled the trees down with the club. That was how the Selkups explained large strips of tumbled-down woodland in the Ket' area. Once she fought a hero whom she failed to defeat and had to flee. He caught up with her on a high promontory on the right bank of the Ket' and killed her. Then he pricked her with the hayfork, fried and ate her. Since that time the place has been called after her (the modern place is Tyapsa-Myarga, 20 km to the north of Belyi Yar village). After the death of the heroine troubles came to the people of the Ket' river as there was nobody else to defend them.

Lit.: Makariĭ 1891–1892: №21 (1891): 17; Pelikh 1972: 219–220.

NAT

tari āmdi qwelj, pekkjiri āmdi qwelj (the Ket'), *tarij' āmdil' qwel, pekkjirij āmdil' qwel* (the Ob': Laskino) – “Fish with Furry Horn, Fish with Mottled Horn” (S)

t.ā.q. is a huge being living in the sea (see *mōre*). The size and the strength of *t.ā.q.* were so great that it could lift the whole earth.

The cycle of tales about Ichche (see *īččē*), recorded by K. Donner, has an episode about Ichche releasing the claws of the bird Püne (see *püne*) from the back of *t.ā.q.* The bird Püne hunted for the fish and attacked from above and grabbed its back with its claws but it failed to take off with its catch. The fish dived below the surface of the water and Püne could not release its claws quickly enough. With great effort it managed to release the fish but its great claws remained stuck in the back of the fish. For three years the fish swam in the sea with the claws of Püne and its back started to rot. Only Ichche managed to release the claws and to save the fish.

Ichche was thinking for a long time of how to lure *t.ā.q.* from the depths of the sea and came up with the following plan. He made a musical instrument with strings and played it. His playing was so beautiful that all living beings understood it and various animals gathered around to listen to his playing: all the forest animals, and the fish living in water, and the birds flying in the air – all of them listened to the music of Ichche. Finally the giant fish swam in too, charmed by his play. Ichche, continuing his play, stepped onto the back of the fish and it swam into the open sea. During the journey the fish complained about the ache in its back from the claws of Püne. The fish asked Ichche to remove the claws, promising to give him its daughter to marry. Ichche drew a knife out and cut the claws out of its back. The puss shot out of the wound in such torrents that it covered the whole surface of the sea. Ichche drew the claws out and kept them to give to Püne. *t.ā.q.*, keeping its word, invited Ichche to enter its ear. Inside it there was a big room with a girl in it. Ichche took her with him and the fish brought them to the sea shore.

In traditional Selkup belief the image of the great fish, *t.ā.q.*, is close to the image of the mammoth-fish dwelling under the surface of the water and destroying the banks of the rivers (see *koža, kozari pičča*).

Lit.: Donner 1915; Korobeĭnikova 2001.

NAT

tāwakka – “young mouse” (S: the Ket’)

t. is the hero of a moral tale of how it is bad to laugh at the misfortunes of friends. *t.* needed to cross the river. The hazel grouse (see *pēkke*) made a bridge for him from heather. But the bridge broke and *t.* fell into the water. The hazel grouse laughed so much at *t.* that his “bubble burst” and he died. “The sun warmed the little mouse up, and it started to make a nest for itself. The little mouse still lives and gets by.”

Lit.: Dul’zon 1966b: 125–127.

NAT

tāwala – “mice” (S: the Ket’)

Mice looked for the bones of Ichche (see *īččē*) after the man-eater Pūnegusse (see *pūnegusse*) and the sister of Ichche, who lived with the man-eater, had consumed Ichche. The mice found the bones of Ichche under the dog’s bedding.

Lit.: Gemuev 1984: 142.

NAT

tawenda – “Tawenda” (S: the Ob’: Ivankino)

t. was very successful at hunting and was very proud of it. Once he decided to hunt for the elk alone. He hunted it to a deathly place. The elk wanted to jump over the place but failed. *t.* shot it but before it died the elk looked into the eyes of the hunter in such a way that everything became dark for him. No longer could *t.* hunt and he lost the ability to speak. This happened on the Ket’ at the location called Sivers (Russian *Sever*, the north).

Lit.: Kudryashova 2000: 231–232.

NAT

tāpāk – “squirrel” (N)

An animal which the shaman can turn into (see also *kuri*). During the performance of the séance two squirrel skins are hung on the shamanic idol (*pōrkā*).

Lit.: Vark.Pr.

AIK

tāqä – “halberd” (Russian *otkaz* or *palma*) (N)

A kind of halberd: a long (approximately 50–80 cm) heavy straight steel blade attached to a round shaft (1.2–1.5 m) like a spear. It could be used as an axe, a spear or (very often) as a machete.

tēlj – “Sun” (S: the Ob’: Ivankino)

The Sun and the Moon (see *are-t*) are heavenly brothers, the children of the earth and the sky. The parents love them both equally, but each loves only one (the mother, Earth, loves the Sun, and the father, Sky, loves the Moon); that is why they divide the children between themselves. That is why during the year the strength of the sun is not the same. The moon is strong in winter and the sun in summer.

Lit.: Kudryashova 2000: 236–237.

NAT

temña – “brother” (S: the Ob’: Ivankino; the Parabel’)

t. is a personage in the tale about “The Sister and the Brother” (*neñña aj temña*). The children stay alone after the death of the parents and *t.*, being younger, does not obey the sister and gets into a boat, and the wind takes him away into an unknown place. He is destined to roam about, to starve, and to sleep in a cedar, under which the spirits (see *lōsĭ*) play cards the whole night through for stakes. In the morning the boy hides his money in a pit. On the third night the spirits find the boy and eat his body, and leave his head on the tree, where it is found by a man sent by his sister to look for him. In the Parabel’ version *t.* does not come back from hunting as his sister has broken his instruction – to feed everybody who comes while he was absent: the squirrel, the chipmunk, the crane. The she-bear came and the sister, being frightened, instead of feeding it threw the hot ashes at its snout. *t.* left in the form of a snow-whirl and has not come back since. Usually the tale about the

sister and the brother ends up with the sister failing to find *t.* but managing to find a husband for herself; or else she finds her brother living with a family, a wife and two children. The wife of the brother turns out to have a burnt cheek; it was she who had come to the sister in the form of the she-bear.

Lit.: *Skazki narymskikh sel'kupov* 1996: 11–22, 109–119, 121–130, 178–185.

NAT

tɛnɪrpiqo – “to think; to be bored” (N)

When this verb is used to describe the thoughts of a shaman, it acquires an extra meaning “to conjure, to conceive something that is sure to happen”. This sort of mentally conceived idea often correlates with the expression “by his word”: “He thought: ‘If only the two *lozes* had napped a little, I would have passed by’. By his word (*ɛtjɪmɪntj*: see *ɛtj*) the *lozes* napped. Then he passed by.”

Lit.: Vark.Pr.

AIK

tɛlɪqo – “to steal” (N)

Theft is considered among the Selkups to be a deep sin, for which the thief has to pay his whole life through with terrible aches sent upon him by God until he dies. The ache soothes only after the thief (for example, the one who has stolen a fox from somebody else’s trap) has confessed his theft openly. After that the torment ends and death comes.

Lit.: FmKu 2002.

AIK

tɛmqup – “merchant” (N)

In folklore the merchant is below the tsar in the social hierachy (*ɔmtɪl' qok*). In the popular tale about Icha (see *ič'a*) a merchant is his rich and greedy antagonist. With the help of his grandmother (*imɪl'a*) Icha deceives the merchant, extorting his money and goods out of him and finally depriving him of his life. In the tale the tsar (see *ɔmtɪl' qok*) may also serve as the substitute for *t.*

Lit.: Vark.; FmKa 1999, 2002.

OAK

tɛmtj ječjɪk – “Tõmty-jechyk” (N)

Tõmty-jechyk is the hero of the epic legends recorded in 2002 on the Middle Taz. His deeds start with a long sleep: neither his father nor his mother can wake him up, and when finally he wakes he goes off on a journey immediately. As the tale progresses it becomes clear that he has had a prophetic dream and the dream called him to go to fight the Nenets (*qālik*) and the devils (*jɔwalljawol*). To start with he kills a number of Nenets and three demon brothers, who lived in a dugout house (*čūl' mɔt*) on the bank of the river. Continuing his trip *t.j.* meets his two sisters, a fawn, and a beautiful Khanty woman, killing seven old devil women on the way. All complain of the oppression from the Nenets people and accompany *t.j.*, who continues his journey to the mouth of the Taz, where he is due to have a decisive fight with the Nenets. On his way *t.j.* meets the heroes Hare-*Parka* Old Man and Palna (see *nomal' porqj, palna*), well-known in Northern Selkup folklore. These heroes of the older generation famous for their past deeds fighting with the Nenets forewarn *t.j.* about the danger and against thoughtless steps. *t.j.* advises the old heroes not to fear anything and reminds them of their old deeds and expresses his absolute certainty of his rightness and victory. Palna accompanies *t.j.* and they go to the north together to the big stockstand of the Nenets, near which they wage the battle. *t.j.* and Palna beat the Nenets, after which *t.j.* sets the enemy corpses as the line to distinguish between the Selkup and the Nenets lands and thus sets the border for the future. *t.j.* wins all his victories fighting with his bare hands, yet he holds the magic items he has found at the very beginning of his journey: a seven-fathom “black iron” (steel) *khorei* (steering-rod) (*selčj tɪl' narapo*; identical to *sāq kɛsɪl' narapo*) and steely stone beam (*sāq kɛsɪl' pül' tɪntj*). These are his constant attributes, which he has never parted with, he just puts them onto the ground every time he fight with an enemy. The brothers-in-arms of *t.j.* are the heroes *pünakɛsa* and *amnal' lōsɪl' qoptɪl' nüšj*. Together with the latter *t.j.* helps the hero *pünakɛsa* to get rid of the spells cast by an old witch, which had earlier turned him to stone.

Lit.: FmKa.

OAK

tɛnej – “Tõnej” (N)

The hero Tõnej of a legend recorded by L. A. Varkovitskaya in 1941 kills thirty people who he is hunting reindeer with, having earlier hidden their bows and skis in the snow. He leaves only two women alive, whom he marries, and goes to the lake with them and lives there by fishing and hunting. On the shore of the lake he makes a dugout house under the roots of a dry tree and makes the entrance right into the lake, which is why when he goes off fishing or hunting he does not leave any tracks. The people see Tõnej in the boat in the lake, they see his nets, but cannot understand where he suddenly disappears to without coming onto the bank. Tõnej gives birth to two sons. Finally the people find his dwelling by the smoke coming to the surface, and they break the dry tree, under which the dugout was made, and kill Tõnej and his sons as a punishment for the mass murder he has carried out.

The Selkup sources provide no motifs as to why Tõnej has killed the hunters. The Ket tale with the same plot and the same hero relates that Tõnej is an orphan, who has been taken by a rich man to be brought up, and who has worked up to the collar for the rich man. Finally he is tired of it and during the hunting he kills the followers of the rich man, including his sons, leaving only two women alive, whom he marries. The commentaries in the publication of the Russian translation of the Ket text made by E. A. Alekseenko mention that the underground dwelling with the entrance directly to the water and the birch-bark boat, which Tõnej used to fish from, are more characteristic of the Selkup and the Eastern Khanty cultural areas than of the Ket area. In other words the hero and the folklore tale about him are more probably of Selkup than of Ket origin.

Lit.: Vark. 67; Alekseenko 2001.

OAK

tētīpi – “shaman” (N)

The shaman *t.* was opposed to “the mortal people” (see *quljil’ söl’qap*), being the intermediary between the world of people and the world of spirits. The Selkups could use the word *t.* of any shaman of any sort and category (see *qamitjirjil’ qap*, *qētjil’ qap*, *sumpjtjil’ qap*), thus *t.* was the generic word to denote a shaman. The word *t.* had no particular functions assigned to it. It is possible that *t.* was earlier a shaman of the highest rank. Women could also be *t.*: *tētīpi imakota*.

After the Selkups were converted, the term *t.*, like its counterparts in the Southern dialects, started to be used to denote priests (the Parabel’: *čwēžəbə*; the Ket’: *čwēžibj* “priest”)

Lit.: Prokof’eva 1949; Hajdú 1963; Helimski 1983.

AK-M

tētīpil’ wetti – “shamanic road” (N)

The way between the worlds by which the shaman makes the trip to the underworld to save the soul of a dead person (see *ütjil’ sompil’ kj* “watery singing (shaman) river”).

Lit.: Vark. 4.

AIK

tettjn moqalij’ qossj pōrij’ lōsij’ mōt – “sanctuary on the promontory” (*lit.* “on the earth’s back, the sacrificial spirits’ dwelling”) (N)

The sanctuary on the promontory was made by the daughter of the water-spirit (see *karräl’ lōsij’ nāl’a*) in her honour.

Lit.: Prokof’ev 1935.

OAK

tettjn mōtir – “Earth Hero” (N)

Earth Hero in the heroic cycle helps the son of the tsar to woo the daughter of the Tsar of the Wind (*merqij’ ōmtjil’ qon nāl’a*). He is the strongest of the heroes. He is so strong that he can hold the fire boat (the steamer) with his hand when the son of the tsar has gone to the Tsar of the Wind. He is so heavy that he cannot sit in the fire boat and promises to the son of the tsar to come to his assistance as soon as is required.

Lit.: Vark.Pr 5, 8.

OAK

tika tīnyla tullaute – “shadow of the swan’s wing” (S: the Ob’: Ivankino)

t.t.t. has great strength. If the swans with black beak and black wing-edges (see *tīnyla sevj pužjise aj sevj tullat ūgjise*) rise to the sun and close it off with their wings, the rest of the birds will die. Not a ray of the sun would

pierce through the wings: otherwise the other birds would catch the ray and would defeat the swans because the swans die without the protection of the sun.

Lit.: Kudryashova 2000: 225–226.

NAT

tīčī – “narrows, narrow place (in water or on land)” (N)

Narrows are an essential obstacle which the shaman has to pass through on his travel to the other worlds. Usually there are seven narrows or isthmuses on his way. The word can be met with frequently in the shamanic sources. One text speaks of a shaman who has gone to the sky after the soul of a man. There he started to live with the daughter of God, and from there he once flew, having turned into a woodgrouse (*seŋki*), to “the seventh celestial isthmus”, which in the commentaries by L. A. Varkovitskaya was explained as “the opening in the clouds”, probably the seventh-layer sky. However, usually the word means the narrow place encountered by the shaman during his journeys by the underground river into the underworld. The red-legged and the red-clawed *lozes* lie in wait for the shaman in the narrows, and the shaman manages to pass them safely by.

Lit.: Vark. 4, 8.

AIK

tīka – “shadow, reflection” (N)

Only a living person has *ilil' tīka*, “living shadow” – the dead do not have it. E. D. Prokof'eva assumed the spirit of the departed is nothing other than his “living shadow”, which has left him at death. The word also corresponds with the notion of “the soul, the vital light effused by a person” (see *ilsa*). Hence the belief that it is forbidden to step on someone's shadow (if it is the shadow of an old person he or she may die), the children may not play with their own shadow (for example, they may not jump and look how their action is repeated by the shadow), especially at night: the child will not sleep or will get sick. In that case they say: *ilil' tīkantīsā iki sondīrāš: tatqāntī qošīk ėnta!* “Do not play with your own living shadow – it will be bad for you!” *tīkāmti iki čēl'čāti – qunnantī!* “Do not step onto your shadow – or you'll die!”

Lit.: Prokof'eva 1976: 120–121; FmKu.

AIK

tīmī – “tooth” (N)

A man can be killed with the help of a tooth of a sorcerer (see *jereči*). If a sorcerer is deprived of his tooth he will become harmless, though his tooth is still dangerous, and if it gets into the body of a man (for example, if a treacherous wife lays a knocked-out tooth she has picked up in the bed of her husband) the man will die.

Lit.: Vark. 2.

AIK

tīmīllaka – “jaw” (*lit.* “tooth heap”) (N)

The jaw of the beaver (*puti*), like the flintstone (*šeki*), the grindstone (*lista/listan*) and the firestone (*šekit pū*) and some other items, is an amulet that saves the hero at difficult moments. When the old-man *loz* has deceived the shaman Jompa (q.v.) and jammed his hand in the split trunk of a larch tree, the shaman gets the jaw of the beaver he has hidden after dinner out of his pocket and says the spell: “The beaver, they say, is the wood-eating animal. If it (the beaver) really is wise, let it break the tree!” With these words Jompa squeezes the jaw of the beaver into the crack in the larch and the tree falls apart, releasing his hand.

Lit.: Prokof'ev 1935: 105.

AIK

tīnti – “beam that separates the hearth from the rest of the dwelling space” (N)

The *t.* is an important element of the interior of the dugout house or the hut. In the tale about Puchika-Churyka (*pučika-čurjka*) *t.* betrays the hero, who has hidden behind it, to a *loz* since the hero has cut it with a knife, which was obviously unforgivable (possibly it is comparable to touching the fire with iron items).

Lit.: Vark. 40.

OAK

tīpsj – “comb” (N)

In tales the comb is given by a wife to her husband as an amulet for the road. When a *loz* chases after the hero, the hero drops the comb and a range of mountains grows in the way of the *loz* to hamper him catching the man.

Lit.: Vark. 8.

AIK

tīšša – “arrow with the head in the form of a two-pronged fork” (cf. *koma*) (N)

The arrow is not only the tool to hunt, to fight and to defend with, but the identification mark with which it is possible to find a murderer and to take vengeance on him. The word is also met with in the set phrase *noqqinjī al'čipjīl' tīšša*, lit. “from the sky fallen arrow”, to denote the belemnite, which the Selkups thought formed in the sand where the lightning struck. E. D. Prokof'eva mentions that *nūl' tīšša* (lit. “sky arrow”) denoted “lightning”. When a boy was born the rite of making the offering to the water (to the spirit of the water) was performed, which meant dropping a bow and *t.* into the water.

Lit.: Prokof'eva 1976: 108–109; Vark. 4, 7; FmKu 2002.

AIK

tītik – “shamanic hat” (N)

t. is a band of *rovduga* (hairless deer-skin) around the head, connected by the strip that runs into the plait (*pañjštī*) at the rear of the head. Probably *t.* was part of the ancient costume of a shaman. Later it was replaced by the iron hat, *sumpīl' ūkī*.

Lit.: Prokof'eva 1949, 1971.

AK-M

tīngla seŋi pužise aj seŋi tullat ūgise – “swans with black beak and black wing-edges” (S: the Ob': Ivankino)

These birds are invaders. They flew in from foreign lands and dwelled on the lakes. Because of them the local water birds (see *ūtīt sūrut*) started to die. The water birds decided to move the swans out. They sent the curlew and the *kinyarka* (horned grebe) (see *ūtīt patkul' nāb*) to gather all the birds to the fight. The first fight was won by the swans, who had risen to the sun and closed it with their wings. The shadow of the swan's wing (see *tīka tīngla tullaute*) is of great strength. All the birds which took part in the war died. Only the loon (see *nan*) survived. The birds left on the other lakes had gathered for the second fight. The swans lost the battle. They had gone and taken the warmth of the sun with them. “The winter came for a long time to the area and the birds, which had been living near the waters, went far off for the warmth.” Another version says that the birds did not settle any more on the lake which they had fought over. There is a lake without any birds near Charshino village close to Ivankino.

Lit.: Kudryashova 2000: 225–226; Korobeĭnikova, Kudryashova 2002.

NAT

tītik – “cedar” (N)

According to E. D. Prokof'eva, the cedar is the symbol of the world of the dead (coffins were made of cedar). Like the birch (*qā*) and the larch (*tūmī*), the cedar is considered a holy tree. During the shamanic healing séance, the shaman first finds out where the soul of the patient is – in the Upper World or the Lower. To look for the soul in the Lower world it was necessary to tie a piece of black fabric and a black reindeer to a cedar tree, whereupon the shaman called out, asking if the soul was in the underground world. The black reindeer was tied and knocked down, stepped over and let free. Having identified the location of the soul as being the Lower World, the shaman went off thither after it.

Lit.: Prokof'eva 1977: 70; Vark. 6.

AIK

to – “lake” (S)

According to the traditional notions of the Selkups the high lakes formed either from stones dropped by *nom* (q.v.) from the sky during the thunderstorm: “a piece split from the thunder”, or from heroes dying at the place: “the hero died and dropped down, at the site a lake formed”.

In the first case they thought that sometimes pieces shattered from the strikes of the celestial stone clouds, which *nom* rolled around during the thunderstorm. Where the pieces hit the ground lakes and swamps (see *nar*) formed. For example this was how Dividing Lake appeared on the Ket': “A piece split from the thunder and hit

the ground at the dividing place. Where it fell down the big lake formed . . . This is Dividing Lake . . . it flows into both the Ket' and the Yenisei."

In the second case they thought that some lakes were connected with events that took place in the mythic or the historic past, such as the Kvezeporgolto or Lake Third Polto (see *kwezi porjil' to, pólto nāgur*). Going by boat over such lakes people dropped tobacco and gunpowder to commemorate the past heroic events; and if a girl was born they dropped a plait made of grass (*pañiš*).

Besides connecting with heroic history and with the souls of the ancestors, a lake connects people with world of the spirits. Many lakes evoked an awed and the respectful attitude, as *lozes* were thought to dwell in them, and the water-spirit in particular (see *lōsj, ūdijjul lōz*), or in the vortices of the lakes there was thought to hide the mammoth, *koža* (q.v.). A dreadful silence reigned over the lakes; people tried not to boat on them, nor to speak about fishing in them, and not even to step on the ice on the lakes in winter (see *lōzij' to, kožarij' kj*).

Lit.: Sirelius 1983: 101 (and 2001: 153); Pelikh 1972: 319; Plotnikov 1901: 173, 211; Kim 1997: 173–174.

NAT

toguš nedek – lit. "Small Elk-Maiden" (S: the Parabel')

t.n. is a heroine, the bride of the Kyonga hero (see *kōnget tū*). When hunting, he met the maid in the shape of a small one-year-old elk: "Togush turned out to be not one of twins but simply the third one. Her breast is pointed and she runs very quickly." She lured the hero after her, appearing as animals and birds (a small elk, an eagle owl, a hawk), and disappearing again, and she drew him far from his native land. He regained his consciousness among the bogs and went after the sound of an axe where two maidens were chopping trees for wood. The one who worked with the axe was the girl who had lured him away. She was born on the same day as the Kyonga hero and knew that she was destined to marry him. She brought him to her native town (see *qweččij*), loaded her belongings into her sledge and suggested fleeing. On the flight they had to struggle with the lower heroes who chased them, as they had asked *t.n.* in marriage. The girl and her friend (perhaps a maidservant) had their chainmail on and they fought, saying to the Kyonga hero: "You have no chainmail; stay still. We will fight ourselves." They fought "with sabres, and lances, and killed all enemies". The groom had not taken part in the fight but was wounded with an arrow in his side. After the fight the girls in chainmail "cry and look for him, pick up the heads of the dead". When they had found him, "they each took the arrow by its end and drew it (in opposite directions) into halves; they cured the wound quickly and moved forward". Then they had to sustain one more pursuit, a fight, and a successful escape from the pursuers . . . on a "balloon"! After all their adventures they came to the upper reaches of the Kyonga river to the Kyonga hero's mother, who could not easily recognise him (the episode with the mother's milk occurs here: see *nep*).

Lit.: Pelikh 1972: 349–351.

NAT

tōn nop – "underground world" (lit. "that (the other) sky") (S: the Tym)

After someone dies their soul moves to *t.n.*

Lit.: Uraev 1994: 83.

AK-M

topj – "leg" (N)

There are many sources in which the centre of attention is various deviations from the regular two legs of a human being and the four of an animal. Thus, the tale of Icha speaks of his two one-legged brothers (*peläl' topjil' tīmñāij*), who could even run up the hill and fish. A hero of one of the tales is the boy whose leg was cut off by a witch and who was called legless (*topjkiijl'*). The boy survived just by chance, and was saved by a crow, which had brought him to her nest, out of which he later got into the river after the tree had been cut down, and he turned first into a pike, and then into a burbot, and underwent a number of further transformations, characteristic of a shaman (see *tētipj*).

Animals may have fewer legs in folklore than is natural. The two-legged stallion (see *šittj topjil' čuntj ira*), springing out of the fire at the moment when the flesh of the old man burning in the fire has become black, has clear human features. The two-legged stallion saved his master from the devil many times.

The noun *topj* is found in a set phrase, which is the address of a man who wants to get into a hut to see a girl, who sits with her legs stretched blocking the entrance: "*tat topjil moqinā itj!*" ("You, take your legs away!") – the girl does not want to remove her legs, so the man moves forward past the legs and sits near the girl. The phrase constitutes a proposal to marry.

Lit.: Vark.Pr 2.

AIK

torňan 5mtiľ' tōpi – “Edge of Calf Horns” (N)

This is the name of the hero of a shamanic legend, one of three shaman brothers. He accompanied his brother *amnal' lōsiľ' qoptiľ' nüšij* during his wooing of the daughter of the Old Man with Seven Plaits (*sel'čij paňiš' ira*). *T.o.t.* was killed by a shaman and was resuscitated only by the skill of his elder brother, the great shaman *kēsijľ' čuntiľ'mi ira* (“Iron Horses’ Old Man”).

Lit.: Vark.Pr 7.

OAK

t5llaka – “(mountain) chain” (N)

Selkup folklore explains the appearance of chains of mountains and peaks on the earth through the transformation of a comb (*tīpsij*), thrown by a fleeing hero in the path of a pursuing *loz*. In the same way the flintstone (*šekij*) and the firestone (*šekij pū*) save the hero from the devil, turning into an obstructive chain of mountains and hampering his way.

Lit.: Vark. 8.

AIK

t5mnäňka – “Tomnäńka” (frog witch) (*lit.* “(she-)frogling”, from *t5mtä* “frog” + two diminutive suffixes) (N)

The frog woman, the man-eating witch. Her usual dwelling is under the ground, under the roots of stumps (*saltij, čoin oli*), though often she lives with people and pretends to be an ordinary woman. Tomnäńka is the antithesis of Nätänka (see *nätäňka*) – the perfect woman in all senses. The characteristic features of Tomnäńka are the beetles, *q5mijlqo*, found in her hair instead of lice (see *untij*), her unclear articulation and her unusual, three-fingered hand (*n5qijr munij*). Tomnäńka is a skilful midwife: she helps a woman to give birth to a child but then steals it to give to the beings of the other world, the inhuman world. She is thievish in general: she always tries to steal clothes or skis or food from Nätänka. Her other characteristic feature is helplessness in the household: she cannot sew properly, or cook, and she tries to feed the guests and even her husband with dog dung (*kanat tüit*). Generally, the dung is presented in the description of Tomnäńka’s activity as if to emphasise her uncleanliness. When, breaking the prohibition of the old woman (see *ijinta kota*), she goes out of the hut where the coffers of fate are, she turns back and a pat of reindeer dung (*5tät tüitľ' laka*) flies in her face. A very important household item, the big wooden oblong dish (*amjrsa*), is often used by Tomnäńka, but not in its proper function: she makes skis of it for herself or sleighs in it. The household helplessness of Tomnäńka is accompanied by her foolishness and childishness. Constantly cheating others, she is also herself easily deceived. Tomnäńka breaks ethic norms the whole time, and in the tales she often pays with her own life and the life of her children.

Tomnäńka is not a unique personage. There are many frog witches. Tomnäńka, the mother, gives birth to Tomnäńka, the daughter. Despite all her foolishness Tomnäńka possesses magical, shamanic power (*qēti*): she can turn into a crow (*külä*) and fly and see what is going on in the vicinity (and being maimed as a crow she remains maimed as a woman), and like a shaman she can stab herself with a knife without harm, and she can tear off pieces of flesh from her body and use them as missiles, throwing them at her adversaries. A tale recorded in 1999 on the Turukhan tells how the pieces of Tomnäńka’s flesh, hitting the birch trees, turned into the black spots and knots (*pijirsa*) in the white trunks.

The word Tomnäńka may be used as a swear-word in reference to any neglectful woman. In the sources the functional substitutes of Tomnäńka can be *t5mtäka* “frog”, *t5mtäkal' ima* “frog woman”, *ima* “woman, wife”, *imakota* “old woman, wife”, *näla* “daughter”. Together with Nätänka (see *nätäňka*), her antithesis, Tomnäńka is represented in a whole series of didactic tales to demonstrate the two ways of behaviour for a woman: the approved and the despised.

For the Southern Selkup tradition see *čämže*.

Lit.: Vark. 8, 27, 36, 39, 74, 76, 78, 79; *Očerki* 1993; FmKa.

OAK

t5šsan – “neck, throat” (N)

According to the Northern Selkups, if the sorcerer (see *jereči*) has his neck cut with a sabre and then covered with the milk of the forest she-hare (see *nijma*), he will resuscitate. An animal with a white neck (for example, the white-necked sable: see *serj tosanijľ' sľ*) is supposed to bring luck in hunting.

Lit.: Vark. 1, 2.

AIK

tö – “birch bark” (N)

Birch bark is the favourite material of the Selkups, used to make the dwellings (the birch-bark huts, covered with *tiskas*, strips of specially treated birch bark), the dishes and other home utensils, and to make fire. The word is quite frequent in the folklore. The pit in which the malefactor *loz* Kurläka (q.v.) is later burnt is stuffed with birch bark; the old man *nomal' porqj* covers the floor of his dugout house with birch bark to burn it later with the Nenets feasting inside. Yet birch bark is also a protection, which helps to oppose the forces of the other world by creating a protective layer to fence the man off from his opponents. The property of the birch is represented in different folk tales. The Selkup hunter, the hero of the tale about the female wood-spirit (see *mač'ij' lösi' ima*), preparing to resist her spells, puts birch bark under his armpits and around his neck. This helps him not to laugh when the female wood-spirit tickles him and thus he manages to subdue her. The hero of another tale, Jompa (q.v.) wraps the joints of his legs and arms and the bow and the stern of his boat with birch bark prior to setting off to demolish the gravestones at the graveyard. The dead (*lattar*) spring out of the graves and try to grab Jompa but he dodges away and the dead are left with just the birch bark in their hands. Owing to the birch bark the dead also fail to grab Jompa's boat and he gets away from them. The grandmother sews a birch-bark *parka* (*töl' porqj*) for Icha (see *ič'a*) by means of which he manages to bring back his bear *parka*, stolen by a *loz* (*lösi*), and to kill the *loz*.

Lit.: Prokof'ev 1935; Vark. 6, 7, 15; FmKa.

OAK

tös – “outside soul of a man” (S: the Ket')

The word *t.* can be found only on the Ket' river. According to the informants the soul can be outside of a human being: *man tös'mj palžunj* “my soul walks around”. Clearly the word *t.* is a borrowing from the Turkic **töz* “shamanic spirit, which has lost its shaman and is waiting for a new shaman to spring from the shaman's kin”.

Lit.: Alatalo 1998; Kim 1999.

AK-M

töt – “otter” (S: the Ket')

The otter is the messenger of change. It got into the *morda* (fish trap) when the younger of two sisters (see *kojja*) went fishing. The girl beat the trap with a wand and the otter escaped. Immediately the wind started up and a new life began for the girl. The otter helped *kibaj ide* (see *erren kibaj i*) to drop from the tree in which the drake's egg lay (see *sānyožet nābi*).

Lit.: Dul'zon 1966b: 118–122, 127–131.

NAT

töw – “larch” (S: the Parabel')

The role of the larch as the means of connection between the sky and the earth is scarcely expressed among the Southern Selkups (though among the Nenets the larch is the main cult tree). The generalised data show that within the limits of Tomsk Region, within areas settled by Selkups, about fifty cult places have been identified; in the majority of them grew trees considered to be holy. Usually these are pines and cedars, rarely birches, and very rarely spruces and bird cherries. The larch has not been mentioned even once. Yet the larch tree was mentioned twice in this connection within the settlement areas of the Vasyugan Khanty (the Tukhemptorskoe II and the Srednevasyuganskoe cult sites). In the folklore sources too the larch is mentioned very rarely, for example: the bow and the skis of the Kyunginskiĭ hero were stored on the larch tree; the bear forced by the Tym shamaness to climb a larch tree could not climb down from it.

In the Northern Selkup tradition see *tümj*.

Lit.: Yakovlev 1989; Pelikh 1972.

NAT

tula – “copper” (S: the Ob': Ivankino)

“Copper plates with images (on them)” decorated the interior of the stone mountain where the tsar-lord (see *āmdij' qōñ*) lived. Copper has the characteristic of affording protection to people. A big plate of red copper or a big dish of copper (for example, a cauldron) “hears” the footsteps of someone coming (a stealthily approaching enemy) and starts to resonate quietly in measure with the footsteps, especially at night.

Lit.: Kudryashova 2000: 228–229.

NAT

tul'pa – “needle (of coniferous trees)” (N)

For the cold weather to come, the children and the young people burn the needles of evergreen trees in a small fire, whereas the old people, whose blood does not warm them up, get cold and angry: “You burn the needles for the frost, we do not need the frost.”

Lit.: FmKu 2002.

AIK

tumuńja – “Tumunja” (S: the Tym)

Tumunja is the name of one of the three heroes of the tale about the origin of the Chumyl'kup people. He came to a high promontory and met Garunja and Itoshka (see *garuńja*; *itoška*). Before the meeting he had not been aware of “where he has come from, or when he was born, or the sun, or the light”. They all together had to fight with the old man with a long beard from the Lower World. Then all three of them started to live with his daughter. The Chumyl'kup people originated from them.

Lit.: Pelikh 1972: 329–330; 1981: 113–114

NAT

tujus – “Evenki”; see also *pompak* (N)

Though the Selkups have intensive contacts with the Evenki people and Evenki–Selkup marriages quite often take place in the contact areas, the Evenki appear in the folk tales primarily in those borrowed from the Ket people, first of all in legends about the hero Palna (q.v.) – the Ket hero Balna – and also in everyday tales. An Evenki was one of the participants in the miraculous hunting of the elk (see *pāqqi*), which brought the hunters to the sky and turned them into stars. The Evenki, like the Selkups and unlike the Nenets, preferred to eat meat boiled and not raw.

Lit.: Vark. 23, 31; FmKa.

OAK

tutiqo – “to chew”, also *čattiqo* – “to fling away”, *sōsiqo* – “to spit” (N)

If one puts a gold ring (*munkēsī*) into the mouth, and chews it and flings it away, or spits it out, various wonders take place, such as have been conceived by the owner of the ring: a copper cauldron, a seven-roofed boat, a gold hut and other things appear. The process has two phases: the ring is to be chewed and flung away, or chewed and spat out.

Lit.: Vark. 5; Vark.Pr 4; Prokof'eva 1985: 134; Prokof'ev 1935: 109.

AIK

tü – “fire” (N)

Fire is a mediator between man and the sacred worlds. The Selkups thought fire to be alive, as the fire “grows, multiplies, feeds and dies”. Fire can be celestial and earthly. The earthly fire can be managed, once various prohibitions and rituals are taken care of: the fire cannot be beaten with iron, or extinguished with water; it needs to be nourished and served with what the man eats himself. If the rules are broken the fire leaves the perpetrator. For the fire to start again a sacrifice will be needed, for example (in the folklore) a child, from whose heart the fire will ignite. At the same time, fire has the characteristic of igniting itself: “(The man) came in (to the hut). Then the fire smoked. (The man) sat down.”

Fire is personified as a woman (see *tün amba*). This is represented in the tale of the Mistress of the Fire, recorded by E. D. Prokof'eva in 1927 at Yanov Stan village in Turukhan District from the Agichevs, Savva and Nikolaï, and published only in Russian.

Fire may serve as the identification mark of somebody or something: a *loz* (*lōsī*) can be identified by the fire in the mouth of its horse, and a hero identifies his wife by the small fire, twinkling in the right plait of one of seven girls. The smoke of the fire rising from the ground forebodes the appearance of an old man who possesses magic powers and who helps the hero of the tale. The rattle of the burning litter thrown into the fire by the female wood-spirit (see *mačijl' lōsil' ima*) transfers information otherwise available only to the evil forest beings. The fire was told to speak with all birds' voices.

Fire offers a rich array of motifs: the witch *loz* can be killed only with the help of fire – as she burns, the *loz* says that after her death the people will die; if a *loz* is cut into pieces the flesh will grow together again and

revive, unless it is burnt with fire. Gnats come out of the sparks of the fire in which the *loz* is burnt and out of the ashes. Judging by the fire and by what burns in it and how, it is possible to identify who will be resuscitated from the ashes of the burnt old man (who had the sacred knowledge) after his spells. If the fire has patterns (*nekj̄r*), “a patterned bitch” (*nekj̄r soqqa*) will spring out; when the flesh of the old man blackens in the fire, a two-legged stallion (see *šittj̄ topj̄l' čuntj̄ ira*) will spring out, and when “the fire eats up the blackened bones of the old man”, a black male dog (*sāq kana ira*) will run out. All the animals which come out of the fire help the man to fight a sorcerer (see *jereči*). In one tale L. A. Varkovitskaya recorded an expression “to inhale, to take fire into the mouth” (*kešq̄lqo, šaktj̄ tū šηkečiqo*), in which fire symbolises the strength received from God.

Lightning is supposed to be fire made in the sky by God. The people appeal to God with the gentle petition to diminish the fire.

Lit.: Prokof'eva 1985: 134–136; Vark. 1, 2, 7; Vark.Pr; Prokof'eva 1985: 134–136; *Očerki* 1993.

AIK

tū – “fire, bonfire” (S)

t. was regarded by the Selkups as a living organism. *tū* is the flame of the fire, its “body”. The sparks, *tūj̄ saj*, are “the eyes of the fire”. Firewood, *tūj̄ apsoṭ*, is “food of the fire”. The modern Selkups still remember very well that *t.* in the house needs to be nourished “for good health”, “to satisfy the fire woman” (see *tūn amba*). *t.* eats everything that people eat. It can be fed “either with bread and salt, or with fish and meat – it eats everything”.

t. in the hearth is the source of warmth and light in the Selkup house. The home *t.* is a peaceful thing that organises the family life, the social environment. The Southern Selkup folklore mentions no tales where the destructive nature of *t.* is reflected. The exceptions are sources from the Shyoshkup area in which fire and water express the will of God (see *nom*), who punishes people for misbehaviour (see *nop najwatpa*).

In general the Selkup folklore and world-view clearly express the ability of fire to act as a portal to other worlds and spaces, primarily the world of the dead. At night, in the forest, “the other half” of *t.*, the counterpart to that found in the hero's place, is open for the access of the *lozes* (see *lōsj̄*) and the dead. To escape from their pursuit the hero has to jump over the bonfire and to struggle with his staff or staff-trivet. *t.* is capable of telling the will of the spirits: an even, calm burning is for the good, a smoky splutter means beware of something bad. An obvious sign of disaster is the sudden burning away of *t.* (“the fire started to spit, smoked and burnt away”). *t.* is the only thing which reacts to the stealthy appearance of a dead soul among the living. Attentive people are sure to hear, to see, to feel the signs made by *t.*

The burning away of *t.* in the hearth, in Selkup tales, is the symbol of the end: for example the near end of life, as when *t.*, left by the hero in the hearth, burned to a small cinder, which his parents tried to save to stop it burning away: “The father and the mother prod the cinder in the fire and tell one another: Do not extinguish the fire, it has been seen by my son, do not extinguish . . .” (see *erren kibaj ī*); in a story it is a sign of the end of the narration: “The fire burnt away, the rain wetted it.”

t. of the hearth was used by the Selkups as a means of communication. If clean chippings are ignited in the stove for the clear smoke to rise from the chimney, and if one calls to someone who has gone far away, or to an inconstant lover, by speaking into the smoke at the mouth of the stove then the person is sure to come back soon. In the same way the cow or the horse lost in the forest may be called, and a message for the other world may be sent to a dead person not to appear in dreams any more.

Lit.: Kostrov 1882: 42; Kudryashova 2000; Pelikh 1972; Gemuev 1984: 112.

NAT

tūj̄ šū – “fire serpent” (S: the Ket')

Serpents are of great size and they writhe in the bogs. They can turn into a man or may “take” a man. Usually *t.š.* first twists round like a whirligig, then a tall white human being appears.

Lit.: Pelikh 1972: 325.

NAT

tūmj̄ – “larch” (N)

The larch (like the birch and the cedar) is the holy tree of the phratries of the eagle (*limpi*) and the nutcracker (*qōsj̄rā*). Besides the three trees named above the phratries have other holy trees too, totalling seven for each. There are many legends connected with the larch. It is thought that lightning strikes the thick larch trees with cavities especially often, as they serve as portals for *lozes* (*lōsj̄*) to emerge at the surface from the underground world, which is why God (*nom*) strikes them. At the same time the larch is used as a shelter from the *loz*: the

hero hides in it from the pursuit of a *loz*, including in that larch tree which appears in the place of a bow (see *jnti*) and ski poles stuck in a clear place.

The main function of the larch is to act as a channel of communication not only between this world and the underworld, but also between the earth and the sky. The larch, as the sacrificial tree (*qossil' pō*), often serves as the ladder for the shaman climbing to the sky to save a human soul. Cuckoos sit in the branches of the larch – the holy birds, the patronesses of births, and “in the seven roots of the tree the seven snakes (*šū*) guard the road to the Lower World against the evil spirits”. There is an omen: if the larch tree used to make the cradle for a new-born baby breaks and does not bend, the child will die.

For the Southern Selkup tradition see *tōw*.

Lit.: Prokof'ev 1935: 101–109; *Ocherki* 1993; Prokof'eva 1961: 62; Vark. 7; Vark.Pr.

AIK

tūn amba – “Fire Mother” (the Tym), *tūka pal'čil' imil'a* – “fire flame grandmother (old woman)” (the Taz) (N, S)

Selkup folklore indicates that the spirit of fire, its personified image, is represented by the image of a woman, *t.a.* No mortal can look into her eyes and remain alive. Under her gaze everything turns to cinders and ashes.

When the fire had been ignited by friction, with the help of the hand drill, *purj*, they took litter, left on the banks after the spring flood had gone. It was considered to be “clean” as it had been brought by the river from its upper reaches. With the fire were connected many norms and prohibitions of behaviour. The fire was fed with the food that the people ate themselves and it was guarded from offence: it was forbidden to spit in the fire, or to throw fish bones and debris, swept out of the hut, or to burn grass insoles. It was not permitted to turn the fire or to prick it with sharp tools for fear of wounding the mistress of the fire. Women's shoes and other “unclean” items were not allowed to be dried over the fire. It was not permitted to offend the fire with words for fear of irritating its mistress. She punished severely any irreverent attitude towards her: she could, for example, take the child of the woman who had sworn at the fire when her child got burnt a little. And, conversely, every mother, the mistress of the hut, tried to make an agreement with *t.a.* to look after the child while the mother was absent. Thus *t.a.* kept the fire and oversaw the careful and respectful attitude of the Selkups to it: “The Mistress of the fire said: ‘You, the Ostyaks, do not chop the fire with an axe, keep (it), live like the Ostyaks should.’”

Lit.: Prokof'eva 1977; *Skazki narymskikh sel'kupov* 1996: 40–43.

AK-M

tūsaj por – “firebrand” (N)

The shaman tries to kill with his fist the elk (*pāqqi*) he has caught instead of the fish in the ice-hole. When he has brought the elk home, his wife (the daughter of the Sun) says: “Why have you brought a living animal?” and she kills the elk, hitting it with a firebrand.

Lit.: Vark. 8.

AIK

tūse sagəžimbidi'l pō – “charred tree” (S)

This is the tree on the mountain near the dwelling of the tsar who has given his daughter to the Sable Hero (see *mādur šī*) to marry.

Lit.: Castrén 1860: 299–301; Castrén 1855; Katz 1979.

NAT

tūšī – “lizard” (N)

The tradition of the Selkups, as of many other Siberian peoples, includes lizards and frogs (*tomtä*) among the vermin and chthonic animals like mice (*tama*). In the tale of Tomnäka (see *tōmnäḡka*) and Nätänka (see *nätäḡka*) Tomnäka (the frog witch), torn in two by two galloping horses, said: “Let me rush (into) the nest with the children of the lizard.” Lizards, like frogs, have magic powers. Thus, with their help Jompa (q.v.) stretched his canoe instantly. The Selkups believe that if a lizard runs into the house misfortune will follow (*qōtirapōḡi*). Children are not allowed to take a lizard into their hands – warts will grow.

Lit.: Vark. 4; Prokof'ev 1935: 105; FmKu 2002.

AIK

tūt – “dung” (especially of a dog, *kanat tūt*, or of a *loz*) (N)

Dung is a symbol of uncleanness. The eschatological motifs, as can be judged by the tales of other Uralic peoples, are ancient features in Selkup folklore. The witch serves dog dung instead of food to somebody else's husband, trying to split him from his wife; the witch Tomnänka (q.v.) offers dog dung to a *loz* to eat, who, however, refuses that sort of food.

In the popular texts, the heroes are often swallowed by animals or by a *loz*. In the tale of Puchika-Churyka (see *pučika čurjka*) the boy is swallowed by a *loz*, but Puchika-Churyka manages to get out safely, ripping the belly of the *loz* with a knife, though covered with *loz* dung.

The tale about three brothers tells how every night an old man came to the fire, and the old man had “hide and head together – just ice and dung, dung and ice”. The old man gave magic stones (*piū*) to the youngest of the brothers, who had washed the dirt from the old man, and the stones finally made the brother rich.

Lit.: Vark. 3, 4; *Očerki* 1993.

AIK

u, ū

ukkir olij' lōsī – “one-headed *loz*” (N)

There can be *lozes* with two, three, four, five, six and seven heads. In a tale recorded from I. V. Bezrukikh by L. A. Varkovitskaya in 1941 at Ust'-Baikha village, a girl, dropping her plait (see *paŋiś*) into the water, catches a one-headed (then subsequently a two, three, four, five and six-headed) calf of the mammoth (see *košar*) and takes it to her hut. On the seventh occasion a one-headed *loz* comes into the hut, with whom she plays tug-of-war with the plait of hair and whom she beats. Over the next days there appear two-, three-, four-, five-, six- and seven-headed *lozes*, whom she also beats.

Lit.: Vark. 7; Prokof'ev 1935: 101–109.

AIK

ukkir qatij' soqqa – “bitch with one claw” (N)

The bitch may also have two, three, four, five, six or seven claws. These are helping spirits of the shaman in his travels. With their help (especially with the help of the bitch with seven claws, which bays and bites the *loz*'s heel) the shaman is able to pass by the next narrow place, where the *lozes* were waiting for him.

Lit.: Prokof'ev 1935: 108–109.

AIK

ukkir ōmtij' (lōsij') qorj – “one-horned *loz* reindeer buck” (N)

A *loz* may have up to seven horns. This is a helping spirit of the shaman during his journey to the Lower the Upper World. He helps the shaman to pass the seven narrows safely. Usually the one-horned *loz* reindeer buck does not succeed in holding up the *loz* which is chasing the shaman, nor do the other reindeer with up to seven horns. The seven-horned *loz* reindeer buck (*sel'čij' ōmtij' (lōsij') qorj*) gored the *loz* with its horns, and took the water-spirit away and drowned it.

Lit.: Prokof'ev 1935: 109.

AIK

ukkir ōmtij' sūrip – “one-horned animal” (N)

u.ō.s. is yoked onto a steel sledge, his horn scratches the lower cover (the inner side of the hide) of the sky and from the two sides of his mouth fire flares.

Lit.: Prokof'ev 1935: 108.

AIK

ukkir saji' lōsī – “one-eyed *loz*” (N)

The one-eyed *loz* plays cards with a boy for flicks on the forehead and other parts of the body; there is only one eye in his forehead. With the help of the blacksmith (*čōttirij' qup*), who had made the iron face for the boy and other parts of the body, the *loz* was beaten.

Lit.: Vark. 1.

AIK

ūkol' qūla – “ancestors, ancient people” (S: Ob': Kargasok)

Earlier people were strong and healthy, they were “strong heroes”. All their bodies were hard and shiny. They ate nothing, they just sniffed the smell of meals and filled themselves with it. They had no navel. Their children appeared from the spittle (see *wēlqoi*). Then they started to live with the “earth” women. There appeared people with navels – they were modern people. Only the nails on hands and feet are inherited from the ancient people.

The next generation of people will be even weaker. “They will be weak. Seven men will be needed to carry one straw.”

Lit.: Pelikh 1972: 342.

NAT

ūkotjil qweč – “ancient town” (S: Ob’: Ivankino)

In the memories of the Ivankino Shyoshkups, their ancestors had an ancient town, “Then the water came. The water went away, the soil came. After the soil the water came again. When it went away everything was covered by the silt. That’s all. Now, what one can find in the silt . . .”

Lit.: Tuchkova 2002c.

NAT

ulyo – “Ice” (S: the Chizhapka)

Ice is the hero of a legend about the origin of reindeer. An old man wanted to drink from an ice-hole. *u.* caught him by his beard. The old man promised to give him his elder daughter, but *u.* refused to take her. Then the old man promised the younger one. *u.* released the old man. *u.* carried the girl along the river, and she asked loudly where it was carrying her. People who came along advised her to ask further on. Only the tenth man answered that *u.* was carrying her to a bad place and advised her to escape from *u.* without looking back (a usual rule when moving into other worlds). She did so. The girl escaped from *u.* onto a high river bank and saw an old woman all covered in fur living there. The Old Earth Woman (see *paja*) told the girl to kill her, to cut her fur and to throw it into the bog, and to put her liver (*mīlji*) “onto the other side of the fire” opposite to her (a sacred place in the Selkup tent). The girl did as the old woman told her. The fur of the old woman turned into reindeer and the old woman (*paja-lžiga*) reappeared from the liver. They started to live together.

Lit.: FmMa.

AK-M

unž (the Parabel’), *unžu* (the Ket’) – “louse” (S)

The louse often appears in everyday stories of the Selkups. The bog mound (see *narjil ol*) was the head of the earth, and people came out of it “like lice from hair”. People, as well as small animals, also came from the “hair” – the moss and the grass – of the Old Earth Woman (see *paja*). Similarly, the lice in people’s hair were regarded as the rightful inhabitants of the head, its offspring, whereas various other bugs were embodiments of the souls (hearts) of dead people and should exist in the other world. Consequently, the presence of lice on the hero’s head tells of his belonging to the real world of people.

Lice invisibly connect a man with his relatives. To know from a distance if a relative is alive, the person leaving on a journey has to take a louse from his hair, to tie it up with his hair and to hang it up before departing. While the louse moves, the person is alive. The following comparison shows that lice may reflect a person’s state: “He might have been very frightened and his lice should be dead.”

To look for lice (see *unžu pēylgu*) also represents having a good time in both stories and in life, a way to give some pleasure to another person.

See also *unžu pēylgu*. For the Northern Selkup tradition see *untj*.

Lit.: Pelikh 1972; Dul’zon 1966a; FmTu.

NAT

unžu pēylgu – “to look for lice” (S: the Ket’, the Ob’)

A token of trust, a way to please somebody. Usually, a being from another world asks a heroine to look for lice in its hair. In gratitude, it later performs some hard task magically (see *ara:t neňna*).

Pazhyne (the female man-eater) (see *pažjne*) enjoys the trust of the female wood-spirit (see *mačjn nejd*) and while having a good time, looking for lice, kills her by jabbing a straw into her ear.

Lit.: Dul’zon 1966b: 127, 129, 145.

NAT

untj – “louse” (N). Also *untjirqo*, *untjnirqo* “to look for lice”.

Besides the literal meaning, when a woman looked for lice in a man’s hair it was considered to be a sign of intimate relations between them. The word is used in this sense of a Nenets woman who betrayed and killed her Selkup husband: Anchikalima “is looking for lice on the head of the warlord (*mütjt olqum*, lit. ‘chief of the troops’)”. In a tale about two brothers it is told how a woman, urged on by the foe, sewed up her husband’s *parka*. Her husband could not put his *parka* on and was killed. The wife went away with the enemies, but the brother of her slain husband found her and saw how “the woman is looking for lice in her husband’s hair. Her husband’s iron *parka* is lying above” (the massacre of the traitress in such cases comes immediately and it is cruel: the woman is impaled with a broiling rack and roasted). The interpretation of the act of looking for lice as

evidence of intimate relations remains to this day in Selkup tales, and it is also noted by N. M. Tereshchenko in Nenets folklore.

For the Southern Selkup tradition see *unž*, *unžu pēyilgu*.

Lit.: Vark. 3; Vark. 6; FmKu 2002; Tereshchenko 1990: 119.

AIK

urja – “Urja” (S: the Parabel’)

The hero from the Ur’ya river (the left tributary of the Parabel’). He fought with his neighbours to protect his land. The Soispaevs (a Selkup family) cherish the memory of him.

Lit.: Tuchkova 1996: 71.

NAT

urlūk – “Urljuk” (S: the Ket’)

Urljuk was a warrior from the Upper Ket’, who lived in the place called *qarre lōsi soq*, “Lower (under river bank) Loz Promontory” (a real place with such a name exists 1 km south-east from the Urlyukov yurts). He could turn into a duck; the name Urljuk possibly means *lit.* “strong beak”. He protected his lands and people from invasions by other tribes, and also from the Russian Cossacks. He was invulnerable, as at a crucial moment he could turn into a duck and fly home. His son disclosed his father’s secret to the invaders and the duck-hero was shot. In another version, the son killed his father himself, shooting him from his bow, at the request of the Russians. The tribesmen did not forgive the treacherous son and massacred him by drowning him in the river. From the hero Urljuk the Urlyukovs (a Selkup family) trace their line.

Lit.: Dul’zon 1956.

NAT

ü, ǖ

üččuga šül' ämdil' qōḡ nē aj mendel' šül' qōḡjt paja – “young serpent tsarevna and old serpent tsaritsa” (S: the Ob': Ivankino)

A young snake fell in love with the hunter Surajna, who had ended up in the kingdom of snakes, and decided to bite him, to have him stay there for ever. But the old serpent tsaritsa saw into the youngster's motives. It quickly leapt between the young snake and the hunter, and then it forced the young snake away from the hunter and proceeded onwards, looking back at the hunter. He followed it and came out on the path back to people.

Lit.: Kudryashova 2000: 227.

NAT

üdjyul lōz (the Tym), *ütjil lō* (the Parabel') – “spirit of the water people” (S)

A supernatural being in Selkup myths, who is able to take on human appearance. He lives in water or nearby in a booth made of fish-skin and scales, and he has dominion over the fish, so fishermen assuage him with offerings. The Tym Selkups usually offer the fish from the first catch to the water-spirit: they put some fish-soup into a separate cup and call upon him. During the “meal” they try to talk to him, asking him to give more fish, explaining that they have to feed their families. Usually he is kind to a fisherman and works with him, but sometimes he frightens the man: he can “lead” the man near the water for a long time, leading him astray, yet later he releases him. People bring pieces of cloth as a sacrifice to the spirit, tying them near the fishing places, or throwing money in while boating. For bad offerings he can punish the fisherman by not giving him fish or even by taking his soul.

He rarely appears to people. Though people can communicate with him nearly every time they fish, yet they can see him very rarely. Sometimes he emerges out of the water and cries slowly: “Heey, heeey!” If a fisherman stays overnight near his booth, he will not let the fisherman sleep; he will bark like a dog or call out to come with him. If the fisherman obeys and follows him, he may disappear for ever.

Sometimes at night men played cards for money with him on a river bank. The water-spirit's money is white, and he puts it in a hat. A man should take a rooster with him to frighten the water-spirit in the morning with its cry. In that case the water-spirit will run away and leave the man with all the money.

The same functions are performed by *qwelil' ōz* “fish spirit”.

Lit.: Uraev 1994: 75–76.

NAT, AK-M

üdjtpō – “poplar” (S: the Parabel', the Ob': Ivankino)

On the Parabel' river the poplar is considered to be “a duplicitous tree”, as “eventually, it regenerates” and “the poplar brings diseases”; this is not the case in Ivankino on the Ob' river, where the poplar, as well as the cedar, are considered to be “the heroes' trees”. “The more these trees die, the more people die on the earth.”

Lit.: Tuchkova 2002c.

NAT

ükaška – “lucky one”: see *ükj* (N)

ükkj – “cap” (S): see *öy*

ükj – “cap” (N)

The expression *ükjsä čēljmpa* “(he) was born in a cap (*lit.* ‘as a cap’)” (i.e. he was born happy, lucky). The word *ükaška* “a lucky one” (<*ükj* “cap”+ suffix *-aška*) has the same meaning (= Russian *v rubashke rodilsya* “born in a shirt”).

The word denotes the halo – the optical phenomenon in the shape of white or iridescent circles near the sun and the moon, appearing as a result of refraction and reflection of the light rays in the ice crystals in the upper layers of the atmosphere. According to the vivid Selkup expression “the sun put on a cap and mittens” (see *nopi*). G. N. Prokof'ev made a drawing of it: “a circle around the sun and two false suns on each side”.

Lit.: Vark.Pr; FmKu 2002

AIK

ül lōsijl' ēti – “water *loz* encampment” (N)

The *loz* encampment in the Lower World is located towards the north. The shaman skirts seven *loz* encampments on his watery route.

Lit.: Vark. 4.

AIK

üt – “water” (N)

Water is one of the primary elements of the universe. It is also a border between worlds (the middle or terrestrial world and the lower, underground world); this is why evil spirits (*lōsi*) can live in it. On the other hand it provides food for people.

The combination of these two characteristics, destructive and nourishing, illustrates that water can be life-giving (*ilinti'l üt*) and dead (*qupi'l üt*). The hero of one tale defeats the serpent (*šū*) which has taken away the tsar's daughter by drinking life-giving water through a trick (having exchanged two barrels). The serpent drinks the dead water instead, as a result of which it grows weak and is defeated.

The condition of water in a river (e.g. if the water is lapping) may tell about enemies approaching by boat.

Water is one of the main routes by which a shaman travels in search of a sick person's soul (see *ütijl' sompi'l kj*, lit. “watery singing river”).

Lit.: Vark. 3; *Ocherki* 1993.

AIK

ütijl' sompi'l kj – “watery singing river” (N)

This is the road of a shaman (see *tētipil' wetti*), by which he travels during his séance. In 1941 at Baikha L. A. Varkovitskaya recorded the text of a séance from S. P. Kusamin, which narrates the journey of the shaman into the underground world. *ü.s.k.* runs in the eastern side of the Lower World, and it skirts seven *loz* encampments (see *ül lōsijl' ēti*), located in the north. By this river the shaman arrives in the land of the dead, trying to return to earth the shadow (the soul) stolen from a human being and to resuscitate it.

Lit.: Vark. 4.

AIK

ütjt patkul' nāb – “horned grebe (*Podiceps auritus*)” (S: the Ob: Ivankino)

Together with the curlew *ü.p.ñ.* gathered the birds for the battle with the swans with black beak and black wing-edges (see *t'ingla seyi pužise aj seyi tullat ügise*). *ü.p.ñ.* was in such a hurry that it got stuck between mounds, its head being caught by roots. While it was pulling its head out, its legs got injured. So, its legs and eyes remained red for ever and some red feathers appeared on its wounded head.

Lit.: Kudryashova 2000: 225–226.

NAT

ütjt sūrut – “water birds” (S: the Ob': Ivankino)

ü.s. are “local birds” that fought with the swans with black beak and black wing-edges (see *t'ingla seyi pužise aj seyi tullat ügise*), which flew in from foreign lands.

Lit.: Kudryashova 2000: 225–226.

NAT

ütqi'l' nēyum – “water woman” (S: the Ket')

One can see *ütqi'l' nēyum* in summer in the morning on a riverbank. Usually she sits quietly by the water and her long plaits lie on the ground. If she sees people, she plunges into the water.

Lit.: Pelikh 1972: 327.

NAT

üttj wetti – “rainbow” (lit. “spring road”) (N)

This name for the rainbow derives from the spring custom “to wave with a bucket at the rainbow to prevent high water in summer”. In other words, a rainbow in spring forecast high water, which should have been prevented by the custom mentioned (see also *nūn taḥkī*).

The shaman during the séance used to go to the sky up the stairs, where the celestial winged beasts or birds (*nūn tūsīmīl' sūrīp*) went together with him. The shaman came by the stairs up to the rainbow, which opened to him, he passed to the sky and the rainbow closed behind him again. According to another version, the rainbow is a bridge connecting the earth and the sky, on which the clouds are located. On one of the clouds is the bow of I/Ij (see *īntī, ī/īj, īja*). The shadow of the bow is perceived from the earth as the rainbow.

Lit.: Prokof'eva 1961: 58; 1976: 108; FmKu 2002.

AIK

W

waršijl' olijl' paja karajit pärijt – “Shaggy Old Woman atop a Snag” (S: the Parabel’)

In Russian *w.o.p.k.p.* is called Baba-Yaga. By a ruse (see *čēnžij aj čapte*) she subdues a strong hero who has overcome multi-headed serpents (see *hāj āmdəl' qot nāgur nūčka*): “His head she gripped, between her legs she shoved it, with serpent lash she whipped his back and belly”, “with serpent gaff she hooked him and in her snag she carried him to her dwelling”. Three daughters of *w.o.p.k.p.* threw the hero into a pit, where he slept the whole summer through (“the summer has passed, geese-swans have talked – so long has he slept”). His elder brother rescued him from captivity. He saw that in the end of an iron arrow the brother’s flesh “dangles loosely, soon it drops” (see *waž tesset pärijn*). Soon he found the place where the hero, his younger brother, was being kept and he took him out of the pit. Then the brothers killed *w.o.p.k.p.* and her daughters, and came back to their wives.

Lit.: Dul’zon 1966b: 147–151.

NAT

wattij nōkolal' – “smooth road” (S: the Parabel’)

A magic “road of destiny” in tales. No traces can ever be seen of it. Three grandsons of the Black Tsar (see *hāj āmdəl' qot nāgur nūčka*) came along it to the crossroads. The first road had the sign “A good girl you will get” (the eldest brother went by this way). The second road had the sign “With a good girl you will sleep” (the middle brother chose that one). The third road had the sign “Go to die” (this way fell to the lot of the youngest brother).

Lit.: Dul’zon 1966b: 131.

NAT

waž tesset pärijn – “flesh on the tip of an arrow” (S: the Parabel’)

A means to transfer information over a distance: a hero prior to going on a far and dangerous trip “cut a piece of flesh from his leg and stuck it on the end of an arrow”. This became a sign for his brothers: “When my flesh comes off the end of the arrow, then this means I have died”.

Lit.: Dul’zon 1966b: 100, 131

NAT

wēl'qot – “spittle” (S: the Ob’: Kargasok)

The ancestors of people, the heroes, appeared from spittle (see *mādur*). They did not have a navel (see *šōl'*), and they reproduced themselves by spitting on a plate at night, and a child “appeared” on it.

Lit.: Pelikh 1972: 342.

NAT

wečij/mečij – “meat, flesh” (N)

In tales and legends is found a plot about the celestial God, master of the inhabitants of the Middle World (see *nom*), and the wicked devil (see *jōwall/jawol*), master of the subterranean world; they agreed that some people after their death would become food for devils, whereas the souls of other dead people would be taken by God to the Upper World. Shamans might try to save souls by resuscitating the dead. In one tale, recorded by G. N. Prokof'ev in the 1920s, this agreement looks like a decision of the devil: “From now on when a person is born, now God will take a person with their soul upwards, now I will take half of the people downwards.” Under the agreement the dead might be given as food to the inhabitants of the subterranean world, the “devil with no navel” (*šōnkitijl' jawol/jōwal*) and the “northern spirit” (*takkijl' emiti*), who eat the flesh of dead humans: “As I eat, what will I live on? Eating a person’s flesh I live”. Evil spirits of a different sort, who even sometimes help people, eat people’s flesh, which is to be stored in a storehouse to the left (western) side from the entrance to the hut (*pilijl' peläk, pil' nūl' peläk*), whereas reindeer meat, food for people, is to be stored in the storehouse in its eastern side (*čēlijt qetijl' peläk*).

Flesh has features of a living being: it can get into a cauldron by itself and boil. Flesh can adhere to the body: I/Ij/Icha (q.v.), hero of the Selkup folklore, feeds a huge bird, which he flies on while fleeing from a *loz*, with bits of flesh he cuts from his thigh (*päli*). When the bird decides to drop him I/Ij demands the consumed part of his leg be given back to him, which the bird does. The flesh immediately adhered to his leg. The flesh of the *loz* was the same: when people chopped the *loz* up “pieces of flesh, food, started to adhere”. The *loz* could be annihilated only with fire: “Chopped up. Killed. Burned with fire. Birds appeared from pieces of hazel-grouse (*pekä*).”

Meat which the *loz* eats (for example the flesh of a garganey, *pakä*), can act for the devil; it fights with a man to eat him and finally transforms into the devil itself. In another source it is told that a man fought with a piece of teal meat, until it finally transformed into the devil; the man grabbed him and threw him into a coffin – “the meat transformed into a snake (*šū*)”.

The colour of flesh makes it possible to distinguish between live and dead humans. Tomnäńka, who stole a child from Nätänka (see *tšmnäńka, nätäńka*), brought him into the “encampment of the deceased” (*lattar(ĵl' ētj)*), asking for him to be accepted, but the inhabitants of the encampment of the deceased told her that they did not need a “red-flesh man’s child” (*ńärqj mečĵl' qumĵt ĵja*): the dead buried in the graveyard did not accept a living child, whom they recognised by the colour of his body (his blood: see *kem*) that distinguished him from the dead.

There is an idiom with the word *wečĵj/mečĵj*: *tep wečĵmj amkuššak esjmpa* “he became frantic” (*lit.* “he (became) as if (he) ate meat”).

Lit.: Vark. 1, 4, 5, 7, 8; Vark.Pr 2; *Očerki* 1993; FmKu 2002.

AIK

wentj/mentj – “face; muzzle, snout (of an animal)” (N)

The word can be used not only in its direct meanings: the face of a human being or muzzle of an animal is regarded in the tradition as a sort of screen or mirror, in which somebody or something is reflected. For example in a tale of Tomnäńka and Nätänka (see *tšmnäńka, nätäńka*), recorded in the 1940s, Nätänka, whose child has been stolen, tells the dog who was left with her instead of the stolen boy: “Through your muzzle a human face shows (*qäqĵl'impigo*)”.

There is an idiom *kanat mentjšä moqĵnä tüsań* “having got nothing for one’s pain” (*lit.* “with the dog’s muzzle (he) came back”) and an invective expression *kanat mentj* “the dog’s brat” (*lit.* “the dog’s muzzle”).

Lit.: Vark. 3, 4; FmKu 1998.

AIK

werqj keĵj – “main soul” (*lit.* “greater soul”) (N)

w.k. is a principal soul (or the main part of the inner vital stamina) of a person (see *keĵj*). It is located in a human body in the heart area or in the forehead and “rules” all other souls.

Lit.: Kim 1997.

AK-M

wettj/metj – “track (of a person or animal); road, way; journey, trip, travel” (N)

Tracks that alternate from human to animal ones are the attribute of a *loz*. In the source about Icha (q.v.): “(He) looks: an animal footprint (*sürĵn wettj*). Icha bent over, he just looked there: a human footprint (*qumĵn wettj*) . . . In the sledge (he) sat, and the *loz* (he) chased.”

Besides encompassing the sense of an actual road as a strip of land which is suitable to walk along by making footprints on it, the word may be used (usually in songs of shamans) to describe the journey of a shaman to supernatural worlds (the lower and upper) to save a soul. The travel of a shaman (of his soul to be exact) together with spirit helpers is called a “shaman road” (*tĕĵĵpĵl' wettj*). It may go through water (*ütĵl' sompĵl' kĵ*), through air, along the earth. The main part of a shaman’s song usually depicts the journey. Different birds, animals and objects, for example a frying-pan (*saqlĵ*), are mentioned; sometimes a shaman may transform himself into fish, birds and so forth.

The word *wettj* is a key word in certain set phrases, denoting the Milky Way: *qĵšqäl' wettj* (*lit.* “starry way”); *nün ĵjan wettj* (*lit.* “footprint of God’s son”); *ĵ wettj* (*lit.* “way/footprint of I/Ij”), *ĵn tolčĵl' wettj* (*lit.* “ski track of I/Ij”); there is a mythological legend to explain origin of the phrases (see *ĵĵ*).

In the Selkup language there are also names for the rainbow such as *ńärqj wettj(ĵa)* and *ütj wettj* (*lit.* “red path” and “spring road/trace”).

Lit.: *Očerki* 1993; Vark. 1, 4; FmKu 2002.

AIK

weryj tibiññāt pajja – “wife of an elder brother” (S: the Ket’)

A heroine of a folklore moral legend: *w.t.p.* treated badly the younger brother of her husband: “The wife served better pieces of meat for her husband and herself, whereas for the husband’s younger brother she just served poor pellicle and dry rump. The brother was fed close to the stove, where they cooked, “they themselves ate on another side”. Finally the elder brother could not stand it any more; he served his brother’s plate to his wife, and her plate to his brother. “This is what he did – this is the way it should be!”

See also *qāmača*.

Lit.: Gemuev 1984: 145.

NAT

wjri’ hajgdi’l ära – “evil eyeless old man” (S: the Chizhapka)

An evil wizard, a man-eater. A character from a tale about *kitka* (q.v.), an allegorical name for Pönege (see *pōnege*).

Lit.: FmMa.

AK-M

Z

zolutandari puččo – “golden beaver” (S: the Chaya)

The hero *kĭbaj ĭde* (see *erren kĭbaj ĭ*) went to catch beavers in *kotetses* (a kind of trap made of poles, mostly for fish). “The first beaver (he) hooks, strikes with the butt, the beaver lies open, (and) having taken it (he) puts it in the sledge, so (he) fills the sledge.” Then *kĭbaj ĭde* breaks the father’s prohibition against killing the last beaver who was called *z.p.* “There was enough room to put in the last beaver and he thought: ‘I should kill the last one and that will do’” – and he kills it, after which various adventures begin. In the middle of the way home, confused by sounds of axes from all sides, the hero loses the ski-track and through a whirlwind falls into another world.

Lit.: Grigorovskii 1879: 37–42

NAT

zubrek – “Zubrek” (S: the Ket’)

The hero, *z.* by name, is a fabulous forefather of the Zubrekov family. He is numbered among heroes though there is no information about his war deeds. *z.* was rich and had seven wives. He was buried with an iron box full of gold. “He who dug for it knows that the box first clinks and then sinks deeper in the ground.” According to legend the grave of *z.* is located close to the old Ostyak graveyard near the Zubrekov Yurts.

Lit.: Dul’zon 1956: 189–190

NAT

APPENDIX 1

SOUTHERN SELKUP TEXTS

1. *The Girl and the Ice*

This text was recorded by N. P. Maksimova in 1983 at Kargasok village, Tomsk Region, from D. N. Chinina (born in 1915 at Vol'dzha yurts on the Chizhapka river) (FmMa, 1983). The text was prepared for publication by A. V. Baïdak.

nade·k i ulyo

1. *ara·kat kįndį kare·tõmba, aramo·m mēgu tõmba.* 2. *aramo·m mēmbad, aramo·utā üdįm üdįgu laqqa·tamba.* 3. *ulyo umdoundā oralbat, taņ aha üdįnżįt.* 4. *umdād qandād'imba ulýond.* 5. *ara·čēnča – mažek taņ üdįš, man tēka nēm mellage.* 6. *tab taņ aha üdįnżįt.* 7. *ara·üčega nēmd megu tanat'amba.* 8. *ulyo, mažek taņ üdįš, man üčega nēm tēka mellage.* 9. *našaqqit ulyo tabįp taņ üdįmbad.* 10. *ulyo ara·n nēp qβennįmbad, kunda·ktį qβennįmbad.* 11. *qup kįt pāroyit nįnga.* 12. *na nade·k parka – ku mažek tādįrad?* 13. *qup tabįn čēnča – man aha tanβap, nānneyit qūt βarga·dįt, tabįdįn hōýond'āš.* 14. *nānneyit aj mādāl'ika āmda.* 15. *nade·k aj parka.* 16. *qūt tabįn čēnča – tēka nānneyit kadalladā.* 17. *tētāmžel qup tabįn čēnča – nānne qβenāš, nānneyit tēka kadalladā.* 18. *kōnįmžel qup tabįn čēnča – ulyo šįndį qošqadāl mįnd tādįrad.* 19. *nade·k tabįnnan kuralžānža, tab ulýonan kuralba, tab künįmba, kįt pāronđ kuralba.* 20. *ulyo tabįp qβerit – tōš mēka.* 21. *ulyo tabįm ālajēšpat – čβesse manžād'ākāš.* 22. *tab čβesse aha mannįmba.* 23. *kōnįmžel qup tabįm oýolalžāmbad – kįt pāronđ kuža·qqit enne·čanžālāndā, čβesse įgį manžād'ākāš.* 24. *nade·k konne·kuralba.* 25. *konne·ųit ukkįr paja·βargįmand.* 26. *na paja·tarhul eppįmba.* 27. *nade·k paja·n tõmba.* 28. *paja·tabįn čēnča – mažek qettaš!* 29. *tat mat tarm tak pōžād, nāronđį čāčād!* 30. *man mįdom tū to blekand one·ņže pireýānd pēndā.* 31. *nade·k tabįp qwatpat.* 32. *tab nidik mēmbat, qanduk paja·qūralžāmbad.* 33. *onž qonnāmba.* 34. *qarįn enne·βašamba.* 35. *na tar āstetko ēd'āmbadįt.* 36. *mįđ paja·lžigatko ēd'āmba.* 37. *tabey nįndį βarga·llįmbay.*

The Girl and the Ice

1. An old man came to the river in winter to make an ice-hole. 2. (He) made the ice-hole, (he) began to drink water from the ice-hole. 3. The ice grabbed him by the beard and does not let him go. 4. (His) beard froze to the ice. 5. The old man says: "Let me go, I shall give (my) daughter to you." 6. It (the ice) does not let him go. 7. The old man made up his mind to give away (his) younger daughter. 8. "Ice, let me go, I shall give you (my) younger daughter." 9. Then the ice let him go. 10. The ice carries the old man's daughter away, (it) carries her far away. 11. A man stands on the riverbank. 12. The girl cries out: "Where is it taking me?" 13. The man replies: "I do not know. People live further ahead; ask them." 14. Further ahead stands a little peasants' hut. 15. The girl cries out again. 16. The people say to her: "There, further ahead, (they) will tell you." 17. The fourth man said to her: "Travel onward! Further on (they) will tell you." 18. The tenth man said to her: "The ice is taking you to a bad place." 19. The girl wants to run away from it (from the ice), (she) started to run, (she) ran away, up on to the riverbank. 20. The ice calls to her: "Come to me." 21. The ice tries to trick her, "Look back, take a look behind you!" 22. She did not look behind her. 23. The tenth man had instructed her: "When you get yourself up onto the riverbank, do not look round." 24. The girl ran to the mountain. 25. On the mountain an old woman lives. 26. This old woman is all covered in hair. 27. The girl approached the old woman. 28. The old woman says to her: "Kill me. 29. You trim my hair and throw it into the swamp. 30. Put my liver on the side of the fire opposite to yourself." 31. The girl killed her. 32. She did just as the old woman asked. 33. (She) herself lay down to sleep. 34. In the morning (she) awoke. 35. The hair had turned into a reindeer. 36. The liver had turned into an old woman. 37. They both started to live there together.

2. *The Mistress of the Fire*

This text was recorded by N. P. Maksimova in 1983 at Kargasok village, Tomsk Region, from D. N. Chinina (born in 1915 at Vol'dzha yurts on the Chizhapka river) (FmMa, 1983). The text was prepared for publication by A. V. Baïdak.

tūn amba

1. *mī üčega ēhaut.* 2. *tū čabamba, ambaut mīγəniṭ čēnča – tūm igi φēd'imbad, tūn amba mīγəniṭ nájballa, mī tedomij abıldə.* 3. *ūgon ṭr ēha.* 4. *qun bargimbadiṭ tēta qoreyṭ.* 5. *ukkijr kodeyṭi βeš tebel'qūt mađo'nda qwešsadiṭ, nel'qūt el'manindise qorenda qalimbadiṭ.* 6. *tabijn nidik nāgur ṭ'el bargimbadiṭ.* 7. *ukkijr nel'qup pōp tadjmbad, onže el'mattə tūžmond omnjmba.* 8. *il'ikamdj nēβrešpat.* 9. *tūthaj paktjmba, ücedelikat kīlond al'čamba, el'madel'ikap tūthaj ambad.* 10. *el'madel'ika čūrjłamba.* 11. *ambad enne βašēd'amba, tūn qwēdamba:* 12. *qajp tan mēšpand? mat šjnde pōhe afđjmbak.* 13. *tat man el'manmi čādal.* 14. *ṭekka pōm aha mellebe, mat šjnde pad'allage, üsse qamžəllage, mat šjnde qaptəllage.* 15. *tab el'madij čoyonda čáčambad, tūp ped'ə pačalešpat.* 16. *tab üsse qamžəmbad tūp, tū qaptəd'amba.* 17. *qoreyṭ labayaṭ ēd'amba, tašša.* 18. *taššəgumba, el'madel'ika taššutə uruk čūra.* 19. *ambayəndj tanəyəndj paktəljmba, tūp čādigu laqatta.* 20. *ukkijr tūthaj naj aha qaljmba.* 21. *il'ikadi čūra.* 22. *ambadi tanə'imba – mat kuralglage tonanadij qorend tūtko, tūp čādjlage.* 23. *tab kuralba tonanadij qorend.* 24. *tab mādap nōmbad, tabjđjnnan tū qaptəd'amba.* 25. *tab qorend šērba, tū öromba.* 26. *tabjṭ tūp čādigu čēžalbadjṭ.* 27. *tab ārijk qorenda kuralba tūtko.* 28. *mādap nōmbad, tū qaptəmba.* 29. *tab nāgurumžel qorend kuralba tūtko.* 30. *mādam nōl'čambad, tū el'le qaptəd'amba.* 31. *na'eyjñ nānneyṭ qore ada.* 32. *tab na'et mannjmba, tū čabjmba.* 33. *na qoreyṭ βarga tabjṭ erandj ambad.* 34. *tab na'et kuralba, mādap nōl'čambad.* 35. *tū nájbatpa, qašqad malβaškβatpa, el'le qaptəd'amba.* 36. *na paja tabjñ qβēdəmbəlljmba:* 37. *tanān qaj na'eyjñ ugulžeyjñ ēd'amba?* 38. *tat šērnanđ, tū el'le qaptəd'a.* 39. *tat tūndj qβēđjmbjmand?* 40. *tat tūndj qajpkōj mēmñjmand?* 41. *tat βjrijñ ejand, tangaljñ.* 42. *tat – čāmžəβond.* 43. *na nelqup onže pīreyənd paja:p qoreyənda qβerjmbad.* 44. *tabey tōmbay, el'madel'ika čūra, uruk qandəd'amba.* 45. *paja tūp čādigu laqattjmba.* 46. *tabjñnan tū aha ṭabəñža.* 47. *paja pūlhajoyənd nīl'əd'amba, el'le manžəd'amba.* 48. *tab mannjmba: na'eyṭ paja āmnjñđ, tabjñnan qobodj tū čabjmba.* 49. *tūn amba čēnča – tat tūm aha čādəle.* 50. *tan indəgay mažek nájalžəya.* 51. *tab mat hajo:m üsse qamžəyṭ.* 52. *tab mat βando:m ped'ə pad'assjṭ.* 53. *tab qajto tangəđjł nādjṭ mēhad?* 54. *paja uruṭ nájbatpa indəgayənd.* 55. *kundə māđjrbə paja – mīγəniṭ tū mejəš!* 56. *tabjñ tūn amba ēžalba – man našaqjṭ tūp tjγənda mellebe, kužajñ na nelqup ṭmdj mēkka melde.* 57. *mat tabjṭ sīd'e:unda tūm mēllage.* 58. *ücedel'ikan ambad uruk čūrəljmba.* 59. *paja tabjñ čēnča – tatčad kudjñnannaj ṭānga tū.* 60. *qanduk mī ellaluhe?* 61. *ṭl med!* 62. *ambad ṭmdj membəđ.* 63. *tūn ambad ēwalba č ṭ čūmīl'qublṭ!* 64. *čūmīl'zare βargad!* 65. *ped'ə tūm igi pačalešpad, tūm ačad, nādjrad!* 66. *tūn amba pōn mōlap mūnonda hakumbad, tū čabjmba, uruk čabjmba.* 67. *tūn ambad na ücedel'ikahe tūyñ örrəd'amba.* 68. *paja tabjñ ēžalba – tat ṭndə sīd'ənda tūp čādal.* 69. *mī čūmīl'qummjṭ nidik mēkkaut.* 70. *tūndj mī aha mittəmbaut kβēhe, aha pačalgaut.* 71. *mat mātqjñ βargak, šogorm ēja.* 72. *mat hēl'd' pōp pažəkəp, šjβ pōne βeš qadolbap, tūhe tak čūballebe.* 73. *hēl'd' pōp pēllage šogort, nārjy taβarhe qāj'lebe, našaqjṭ čād'lebe.* 74. *tūn ambad olomđ qāj'lebe, tū igi čaričēja.* 75. *man nidik kažna pōt mēkkap.*

The Mistress of the Fire

1. We were small. 2. The fire burns, mother says to us: “Do not spit into the fire, the Mistress of the Fire will be offended at us, (she) will burn our things.” 3. It was a long time ago. 4. People lived in four *chums* (skin-tents). 5. Once, all the men went out into the taiga, the women stayed behind in the tents with the children. 6. They lived like that for three days. 7. One woman brought firewood, (she) sat herself near the fire with (her) baby. 8. (She) feeds (her) son. 9. A spark flew onto the baby's chest, (it) burnt the baby. 10. The baby began to cry. 11. The mother jumped up, (she) scolded the fire: 12. “What are you doing? I am feeding you with firewood 13. You have burnt my baby. 14. (I) shall not give you any firewood, I shall slash at you, (I) shall pour water, I shall extinguish you.” 15. She threw the baby into the cradle, (she) slashes at the fire with an axe. 16. She flooded the fire with water, the fire went out. 17. In the tent it became dark, cold. 18. It became cold, the baby cried loudly because of the cold. 19. The mother came to her senses (*lit.* “of the mother, it leapt into her mind”), (she) began to kindle the fire. 20. Not even one tiny spark remained. 21. Her little son cries 22. The mother thought: “I'll run to the neighbouring tent for fire, (I) shall kindle the fire.” 23. She ran to the neighbouring tent 24. She opened the door, their fire went out. 25. She went into the tent, the fire went out (*lit.* “died”). 26. They are not able to kindle the fire. 27. She ran to another tent for fire. 28. (She) opened the door, the fire went out. 29. She ran to a third tent for fire. 30. (She) opened the door, the fire went out. 31. Ahead a tent can be seen. 32. She looked over there, the fire is burning. 33. In that tent lives her mother-in-law. 34. She ran, opened the door. 35. The fire became angry, smoke started, the fire went out. 36. The woman began to scold her. 37. “What has happened there in your house? 38. You came in, the fire went out. 39. Have you scolded the fire? 40. Have you done something to the fire? 41. You are wicked, you have no brains. 42. You are a frog.” 43. That woman calls the old woman to her house. 44. They came in, the boy is crying, badly frozen. 45. The old woman began to kindle the fire.

46. Her fire does not light. 47. The old woman got down on (her) knees, (she) looked down. 48. She looked: there an old woman sits, her skin burns with the fire. 49. The Mistress of the Fire speaks: “You will not kindle the fire. 50. Your daughter-in-law made me angry. 51. She flooded my eyes with water. 52. She slashed my face with an axe. 53. For what reason did she, the stupid (girl), do this? 54. The woman was extremely angry with her daughter-in-law. 55. For a long time the woman begged: “Give us fire.” 56. The Mistress of the Fire answered her: “I shall give fire when that woman gives me her son. 57. I shall give fire from out of his heart.” 58. The mother of the boy wept loudly. 59. The old woman speaks to her: “Because of you, no one has any fire. 60. How shall (we) live? 61. Give up your son!” 62. The mother gave her son. 63. The Mistress of the Fire said: “You are Chumyl’kup (people). 64. Live according to the Chumyl’kup ways. 65. Do not slash the fire with an axe, take care of the fire, love it.” 66. The Mistress of the Fire touched a twig with her finger, the fire burned, (it) burned strongly. 67. The Mistress of the Fire (together) with the boy disappeared in the fire. 68. The old woman said to her (the woman): “She has kindled the fire with the heart of your son”. 69. We, the Ostyaks, do (things) like this. 70. We do not touch the fire with iron, (we) do not slash at it. 71. I live in a house, there is a little stove. 72. I shall chop seven logs, rake out the ashes, sweep up with a wing. 73. I shall lay seven logs in the stove, cover them with a red rag, then light it. 74. I shall cover the head of the Mistress of the fire, so that there should be no (risk of) fire (damage). 75. I do this every year.

NORTHERN SELKUP TEXTS

3. *The Storehouse (Labaz)*

This text was recorded by O. A. Kazakevich on 27 August 2002 at Ratta village, Krasnosel’kupskiĭ District, Yamalo-Nenets Autonomous Okrug, from Rodion Sergeevich Kubolev (age 37, born in Ratta, native language: the Upper Taz local variant of the Selkup language); the deciphering was undertaken with the help of the narrator. The tale explains the appearance of the prohibition against staying for a night among the old things in the storehouses, located in the taiga; the owners of the storehouses might be dead and they can drag anyone who decides to use their belongings into the world of the dead. Russian expressions inserted into the Selkup text are indicated with underlining. The text was prepared for publication by O. A. Kazakevich.

kor

1. *ukōn il’impōqī šitti čopāqī. 2. sūrija qenpōqī. 3. sūrišpōqī, niñi eto, sūrišpōqī, niñi lipkimōtpa. 4. niñi qondirebōtī šitti korip, korijap eto, nu eto, labazy, korijap. 5. niñi ukkur tīna merqī, merqī čopa tomñiti . . . 6. a tūm ačaltimpōtī, niñi kīpa čopa tomñiti – mat qellā labastī qonnejntak niñdi taqašjn tītōtjn, istaqaj utajmī tep qaj ējaš. 7. merqī čopa tomñit – jkī qenās. 8. niñdi, eto, isečārij miqūt utaj aša il’jkōt, aša šāqqikōt, tūt qanqūt qondāsīk. 9. a kīpa čopa, eto, čānga üngildiptātī. 10. niñi tomñiti – man luchshe pōtpil’ a qonnejndak, miqūt korqūt. 11. niñi qarīt, qarīt merqī čopatī šittejmpa, niñi etot, qarīñij pit, pūn tomñiti, nu, kor-to tettičaqjn ēja, niñi tomñiti, lañgīñhatī – kīpā innā šittejīk. 12. tep tomñit – ukottaltī, mat, eto, tī šittejilāñ, man onāk koččēm taqqilāk i tī tūndak tī. 13. tem niñgimōttejilā, mī, muntīk taqqilpat tetejmūtī, tōtqilejmpa moqīnā. 14. pūt tūmpōt, na korip, koččēj orsā tūmpōt, niñi korim innā čōtimpōt. 15. korīt, korīt kussat tū amptātī niñdi eto, niñdi, eto mī, niñdi ista qumīt čarūtīt čūrōtīt, lañgīñhōtīt, kutjn inajan čūrōtīt korqintī. 16. korqjn nōtj aš šāqqōtjn. 17. I tak vot eto, legenda, kak govoritšya, nel’zya nochevat’ tam, gde veschi, vot eto, labazy-to. 18. V obschem, nočuī vot eto v lesu, a v labazakh nel’zya. 19. U nas ved’ do sikh por prinjato: v labazakh nel’zya. 20. Vse.*

The Storehouse

1. In far off times there lived two brothers. 2. (They) went to hunt. 3. (They) hunt, then, that is, (they) hunt, then it got dark. 4. Then (they) saw two storehouses, little storehouses, that is, well that is, storehouses, little storehouses. 5. Then one, this, the older, the older brother speaks . . . 6. And (they) lit the fire, then the younger brother speaks: “I shall go to the storehouses, (I) shall be sleeping there – bits of bedding are hanging, all sorts of things, there is everything that you might want”. 7. The older brother speaks: “Don’t go! 8. There, that is, amongst the old things people do not live, (they) do not spend the night there; sleep by the campfire!” 9. But the younger brother, that is, (he) didn’t listen. 10. Then (he) says: “I should be better sleeping in the warm, in the store house”. 11. Then in the morning, in the morning his older brother woke up, then this one, early in the morning, then (he) says, well, that storehouse is close by, then (he) says, (he) shouts: “Younger one! Wake up!” 12. He says: “Wait! I, that is, I’m waking up now, I’ll just gather myself together and I’ll come there straight away!” 13. He took fright, that is, (he) collected everything, (he) went home on skis. 14. Then (they) came, (and as for) that storehouse, a great many people came, then (they) set fire to the

storehouse. 15. (And) of the granary, for the duration of the burning of the granary, from out of there, that is, from out of there, that is, all sorts of human voices weep, some cry out, children weep from inside that storehouse. 16. In the storehouse no longer will people stop for the night. 17. And so there it is, the legend, so it is said, that one should not spend the night there, where the things are, that is, those storehouses. 18. As a general rule, spend the night, let's say, that is, in the forest, but in the storehouses, no, one must not. 19. And among us, you know, right up until now, (this is the) custom: to be in the storehouses is not allowed. 20. (That is) all.

4. The Shaman's Road

The text of “The Shaman's Road” was recorded by L. A. Varkovitskaya (the disciple of G. N. Prokof'ev) from Semen Petrovich Kusamin (27 July 1941 at Baikha village, Turukhan District, Krasnoyarskiĭ Kraĭ, according to the present administrative division), 30 km from Farkovo (Vark. 4: 82–87). Kusamin was a shaman, the son of a great shaman famous throughout the Taz tundra. The text, which relays the events of the séance, tells of the journey of the shaman, surrounded by the spirits, under the ground and into the sky: the shaman sets off for the underworld to look for the soul of a patient, then, having found it, he goes to the sky by means of his reindeer-drum (the instrument is conceived as being an animal) and comes back to the ground to his encampment, leaving his helping spirits on the way.

The record of the text, made by L. A. Varkovitskaya by hand, has an interlinear translation, possibly made with the help of the narrator. The rendering into English below follows Varkovitskaya's interpretation, with a few obvious mistakes corrected; there are some inconsistencies in Varkovitskaya's interpretation, notably the interpretation of present tenses as past, and forms of the latensive (or, according to G. N. Prokof'ev, narrative) mood as suppositive (leading to the addition of “as if” etc.). Sometimes possible variants of the translation, made either by L. A. Varkovitskaya, or by the original publishers, were given in brackets.

The Finno-Ugric transcription is used here for the words as they were recorded by L. A. Varkovitskaya, who tried to reflect the variants in pronunciation of one and the same informant (which may be of value to linguists).

The text was prepared for publication by A. I. Kuznetsova and O. A. Kazakevich.

tetiþil' metti

1. *karrä illä sumpiqolamna.* 2. *kossantiþ' (koštii') tettonþi paišqolamna.* 3. *surimüti¹karrä ilä (karilä) kuritqolamnõþti.* 4. *nini takki mennimpina.* 5. *surimüti, qäl' tettonþi tuličentimüti?* 6. *kossintiþ' tettonþi kuritqolamna.* 7. *nini karrä ütiþ' tettonþi, mattontþi čiqiltiqolamna.* 8. *nini takki mennimpina.* 9. *takkij ütiþ' tiči ħanti tičalimpa.* 10. *niþ tulišqolamnina.* 11. *čäþ mennimpõþti, ħarqi topiþ' suriþ õmtõþti.* 12. *na miþ kunnä²leþ ponatqo, suriþ' leþ ponatqo, ponamülä takki teqqeiþa.* 13. *ola radiþ³čipi karnimõnna.* 14. *tintena ħarqi topiþ' suriþ čäþ kelčõþti – qäl' esintþi massanija qenneiþa?* 15. *nini takki mennimpina.* 16. *takki čelimpina.* 17. *lattariþ leþ tontþi čilimpinta.* 18. *niþ tulusqolamna.* 19. *niþ tulišqolamnina.* 20. *kutiþ' tetþi qompalimentina.* 21. *nini takki mennimpina.* 22. *takkij tap čelimpinta.* 23. *ül losiþ' eþi čelimpinta.* 24. *nini takki omnentina üþ losiþ' oliþqo.* 25. *nini takki mennimpina.* 26. *tumpiþiþ' selči eþi čelimpinta.* 27. *nini takki mennimpina.* 28. *ül losiþ' čontiši čelimpinta.* 29. *nini čelintetiþ' peläkti ütiþ' sompiþ' ki passēþinta (pačalimpa).* 30. *piþ numiþ' peleþ čontišiþ peläqit muntokti oliķitiþ' qumiþ letalimþintina.* 31. *tamä qäl' tettonþi mitičiþak?* 32. *ütiþ kuritiþ' suriþ čelintetiþ' peleþ ütiþ pelemiþ kurinõþti.* 33. *nini takki mennimpina.* 34. *mēti kunimpitiþ' ütiþ tiči čelimpinta.* 35. *nini takki šešin ilip telentitiþ' ütiþ tiči čelimpinta.* 36. *sañkitiþ' ħetiþ (qup).* 37. *nini takki šešin ilsanqo⁴lañkiškumpa.* 38. *nini qossip takki lañkiþtikumpati.* 39. *nini čelintetiþ' pelekti mennimpina.* 40. *losiþ' tetþi oriþpinta.* 41. *nini pačalimpa ütiþ' sompiþ' ki.* 42. *nimiþ koraltiqolamna.* 43. *üssimiþ' selči eþi čelintetiþ' pelemiþ koraltintina.* 44. *nini konnä mennimpina.* 45. *ütiþ' sompiþ' ki.* 46. *nini konnä čelimpina.* 47. *seriš solik qompišēmpa.* 48. *moqām ilit qompišēmpa.* 49. *nimti õmtaqi šiþti ħanniþ' amäsiquāþi šiþ' piþiþ.* 50. *nini konnä mennimpina.* 51. *ħaräl' qor šiþti čelimpina.* 52. *nimti čelimpina.* 53. *ütiþ' qeliþ tarä õmniþtiþ' kotpasin oliþ.* 54. *nimti saričimpa nuþal' ätä.* 55. *nini ħannä nuþal' ätäþ*

¹ The word occurs in the text twice (see also sentence 5): its initial spelling was *surim mēti*, and in sentence 3 *metti* – with the first vowel unclear, and later corrected in both cases to *surimüti* and translated in sentence 3 as “his lozes, his beasts”, and in 5 as – “birds (beasts)”.

² Varkovitskaya translates the word *kunnä (kunä)* as черт, i.e. *loz*. Grammatically it is “dark place”. Varkovitskaya's interpretation, given with a big question mark, is (rendered into English) “By that *loz*'s wastes of bones, wastes of birds, when (he had) had enough (of it), into the north (he) passed”.

³ In the shamanic language *radiþ* means “canoe” (the Selkup *antiþ*).

⁴ The soul-shadow of a human being has various names: *ilsat, ilsan*, and G.N. Prokof'ev also uses just *il'* (which should probably have a non-palatalised *l – il*). The shaman, who had come down into the underground world, called to the north to find out if the stolen soul had been there.

taršaltikumpat. 56. numj süññontj laqaltikumpa. 57. jnnämjt numjt tottjntil' mettomjt keškolimōtkumpa. 58. ūtjil' ėe lymtetjil' pelemjt tusjmiil' surjt kutjip taloltikumpatj. 59. topip lōptal'jikumpatj. 60. kutjil' kenata, pitjil' kenata illa kuptjigolamna (kukjigolamna). 61. kuljil'⁶ tūs süññil' mōttj süññontj kukjigolamnija. 62. merqj kutjil' surjip jnnätjil' tūt purqontj kukjigolamna. 63. totjptentj šaqjt qašičeqolamna. 64. surjt tari kuntj jnkjil'jimpōtjt. 65. kuljil' tū süññil' ėtontj qašēja. 66. merqj kutjil' surjip tūt purqjt tōqtj qašičēja. 67. kipjil'a surjt na merqj kutjil' surjt kutjil' jltj qašičēja. 68. ūssimjil' surjip ūtjil' ėeljntätjil' peläl' ėtjt qannontj qašičiqolamnija. 69. ūssimjil' surjt tumpjil' sel'ėi ėtj totjptentj šaqjt qašičēntija. 70. tari kutjip šqlaltjimpatj. 71. tari ėāp unkjil'jimpa: numj merkj ėtalpjnta. 72. tūntj purqj qol' tinoljtq orjimpja. 73. tūntj sai nelmaljmpa qōt tūtqo. 74. merqj kutjil' surjip na tūt purqjt taktj qašičēja. 75. ūssimjil' surjt totjptentj kuntj qašičēleja. 76. tari kuntj oqaljmpa. 77. kuljil' tū süññil' mōttj süññontj qašičalēja. 78. tūs štimjil' poltentjil' surjt qašičēja. 79. muntjil'.

The Shaman's Road

1. Downhill, downwards (he) began to perform the shaman rites. 2. (He) started to go down towards the sacrificial land. 3. His beasts set off downwards. 4. Then (he) looked to the north (*lit.* “downstream”). 5. “Birds, to what sort of land are we coming?” 6. (He) stepped out towards the sacrificial land. 7. Then downhill towards the water land towards the precipice (he) stepped. 8. Then (he) looked down. 9. In the north a narrow stretch of water tapers (*lit.* “joins together”) 10. (He) began to walk in that direction. 11. (They) only looked – the red-legged beasts sit. 12. Having sated this *loz* with discarded bones, with the discarded bones of birds, (he) proceeded downwards. 13. As if the stern of the boat had caught (on something). 14. These red-legged *lozes* had only just come to again: “What sort of (swear word = wood-spirit), who has passed through?” 15. Then (he) looked to the north. 16. Down, down the stream of the river, (something) shines. 17. On the lake with the bones of the dead (it) shines. 18. (He) began to walk in that direction. 19. (He) began to walk in that direction. 20. “As if someone's land steams.” 21. Then (he) looked to the north. 22. Down below this shines. 23. The water *loz*'s encampment shines. 24. Then (he) settles downwards (as) the water *loz*'s cloud (*lit.* “head”). 25. Then (he) looked to the north. 26. Exactly seven encampments shine 27. Then (he) looked to the north. 28. The water *loz*'s sea shines. 29. Then towards the eastern half the watery shamanic (*lit.* “singing”) river opened. 30. On the night-sky half of the sea headless people are set up, leaning against everything. 31. “Is this the sort of land (I) have come to?” 32. The *lozes* moving the water move through the eastern half of the water. 33. Then (he) looked to the north. 34. A waterfall shines. 35. Then downwards, downstream (is) the shadow of a stolen man (and) an isthmus of water shines. 36. A weak man. 37. Then to the north (he) calls out for the sake of the soul for the man. 38. Then (he) calls down the sacrifice. 39. Then (he) looked to the eastern half. 40. The *loz*'s land rose up. 41. Then the watery shamanic (*lit.* “singing”) river opened (*lit.* “was cleaved”). 42. (He) began to skirt round it. 43. (He) went around the seven watery encampments by the eastern half. 44. Then (he) looked upwards. 45. The watery singing river. 46. Then up above (it) shines. 47. The isthmus of the marsh appeared. 48. A hole with water in the boggy marsh emerged. 49. There sat two loon females, throats coloured. 50. Then (he) looked upwards. 51. The tussock of the tundra shines. 52. There (it) shines 53. Like a fashioned fish – the sitting apex (*lit.* “head”) of the hillock. 54. There (he) tied the deer-drum (*lit.* “the drum-deer”) 55. Then further on (he) untied the deer-drum. 56. (He) went into the inside of the cloud. 57. Through the top of the cloud (he) walks around along the travelled road. 58. Along the western half the wing of a feathered beast soars. 59. (It) let down (its) legs. 60. (Its) wings (*lit.* “pertaining to its wings”) move, the breast of the bird (*lit.* “pertaining to the breast, the throat of the bird”) moves; (he) began to descend downwards. 61. Into the inside of his house with the simple fire inside (he) began to descend. 62. The great winged beast began to descend towards the smoke. 63. During the time of (his) wandering (he) began to pause. 64. The *lozes* (spirit-helpers; *lit.* “beasts”) for a long time still listen. 65. In the encampment with (its) simple fire (he) stopped. 66. The great winged beast stayed behind the smoke of the fire. 67. A small *loz* stayed under the wings of this large-winged beast. 68. The water beast on the bank of the western (according to L. A. Varkovitskaya – the eastern) half of the encampment began to pause. 69. The water beasts exactly at the time of the progress (by the shaman) through the seven encampments stayed (behind). 70. For the time being, still the wings (*lit.* “wing”) soar. 71. For the time being, (he) only listens: the wind of the sky moans. 72. The smoke of his fire (as) a thunder cloud rose up. 73. The eye of the fire shines (as) the fire of lightning. 74. (He) left the big feathery bird behind the smoke of this fire. 75. The water beasts during the time of (his) wandering remained (somewhere) 76. Still for a long time (he) listened. 77. (He) stayed inside the tent with (its) simple fire. 78. The beasts swallowing the ash of the fire remained. 79. (That is) all.

⁵ Most probably the intensifying-affirmative particle *ket* ‘indeed/in fact/you know’ (such particles tend to be omitted in English) is meant here.

⁶ *kuljil'* means “layperson, non-shaman”.

APPENDIX 2

THE ARCHIVE OF L. A. VARKOVITSKAYA

Notebooks 1–11 are from 1941; notebooks 10–11 and the notepad are rewritten by Varkovitskaya from the texts of G. N. Prokof'ev. The archive is stored within the personal archive of Ariadna I. Kuznetsova.

Notebook 1

- (1) Сельчи олыль лосыль чаптă. “The Tale of the Seven-Headed *Loz*” (the end). I. V. Bezrukikh. p. 1.
- (2) Кору лакаль мѳтыр. “Sand Piece Hero” I. V. Bezrukikh. 15.08.41. pp. 2–4.
- (3) Қаллыль чаптă. “The Nenets’s Tale”. I. V. Bezrukikh. pp. 5–8.
- (4) Қон мытыкаль чаптă (ичакечикат нѳқыр тимньасыт). “The Tale about Kon Mytyka (Ichakechika’s Three Brothers)”. I. V. Bezrukikh. 15.08.41. pp. 9–13.
- (5) Солоталь унт ира. “The Golden-Bearded Old Man”. Ganya Mantakov. 17.08.42. pp. 15–30.
- (6) Мачиль лосыль ималь чаптă. “The Tale of the Forest *Loz*’s Wife”. Ganya Mantakov. 24.08.41. pp. 31–34.
- (7) Курләкыль чаптă. “The Tale of Kurläka”. Ganya Mantakov. 24.08.41. pp. 35–45.
- (8) Илынта қолтал имакоталь чаптă. “The Tale of Ilynta Old Woman Koltal”. Ganya Mantakov. 24.08.41. pp. 38–45.
- (9) Тәтыпыль чаптă. “The Shaman’s Tale”. Ganya Mantakov. 25.08.41. pp. 46–56.
- (10) Нѳқыр тимньасыққы ай ѳмтыль қот нәлә. “Three Brothers and the Tsar’s Daughter”. Ganya Mantakov. 25.08.41. pp. 57–77.
- (11) Ыңаначаль чаптă. “The Tale of Ynganyche”. Ganya Mantakov. 25.08.41. pp. 78–89.

Notebook 2

- (12) Руш ираль чаптă. “The Tale of the Old Russian Man”. Ganya Mantakov. 25.08.41. pp. 1–25.
- (13) Шитты топыль чўнт ираль чаптă. “The Tale of the Two-legged Stallion”. Ganya Mantakov. 25.08.41. pp. 26–43.
- (14) Сельчи иран ийаль чаптă. “The Tale of the Old Man’s Seven Sons”. Ganya Mantakov. 26.08.41. pp. 44–49.
- (15) Ичакечика ай имылымыльа. “Ichakechika and the Grandmother”. Ganya Mantakov. 26.08.41. pp. 50–52.
- (16) Қамыгырпѳтыт. “They perform a séance in the dark hut”. Ganya Mantakov. 27.08.41. pp. 53–54.
- (17) Саманьчат мәтты сәр. “The Scout’s Road Clear Place”. Ganya Mantakov. 27.08.41. pp. 55–56.
- (18) Қоттă олыт чопсыты. “The Corpse with the Head on its Back”. Ganya Mantakov. 27.08.41. p. 57.
- (19) Ньарқ унт ира. “The Red-Bearded Old Man”. Ganya Mantakov. Pp. 58–61.
- (20) Какса ай пулыкытыль тимньаты. “Kaksa and his Kneeless Brother”. Ganya Mantakov. 27.08.41. pp. 62–66.
- (21) Нумыт канак. “God’s Dog”. Ganya Mantakov. 26.08.41. pp. 67–68.
- (22) Амналь туңгус. “The Hungry Tungus”. Ganya Mantakov. 26.08.41. pp. 69–72.

Notebook 3

- (23) Пеққы. “The Elk”. V. N. Bezrukikh. pp. 1–2.
- (24) Лос ира ай ичакечикаль чаптă. Karsamina Dusya. p. 3. (There is no text, only the title with the note by L. A. Varkovitskaya – “About the Earth”).
- (25) Пальна. “Palna”. V. N. Bezrukikh. pp. 4–6.
- (26) Қаллыль мўты чаптă (30 мѳтыр). “The Tale of the Nenets War (Thirty Heroes)”. S. P. Kusamin. pp. 7–13.
- (27) Тѳмнеңка ай нәтеңка. “The Frog and the Girl”. S. P. Kusamin. pp. 14–24.
- (28) Ньомаль пѳрқы ира. “The Old Man in Hare *Parka*”. Karsamina Dusya. pp. 25–26.
- (29) Пальна ираль чаптă. “The Tale of Old Man Palna”. Pasha Chekurmin. 28.06.41. p. 28.
- (30) Иль чаптă. “The Tale of I”. Pasha Chekurmin. pp. 29–37.
- (31) Тѳтыпыль чаптă. “The Shaman’s Tale”. S. P. Kusamin. pp. 39–43.
- (32) Оққыр сѳль қумыль ираль чаптă. “The Tale of an Old Selkup Man”. S. P. Kusamin. pp. 44–49. (Translated by E. M. Kusamina).
- (33) Пўне кәс ираль чаптă. “The Tale of Pūnekes”. S. P. Kusamin. pp. 50–55. (Translated by E. M. Kusamina).
- (34) Сѳль қумыль мўтыль чаптă. “The Tale of the Selkup War”. S. P. Kusamin. pp. 56–66. (Translated by E. M. Kusamina).
- (35) Анчикалималы чаптă. “The Tale of Anchikalima”. S. P. Kusamin. pp. 67–75.
- (36) Лос ираль чаптă. “The Tale of the Old Man *Loz*”. S. P. Kusamin. pp. 76–87.

Notebook 4

- (37) Нильчик оқыт шѳльқуп илымпа. “How the Selkups used to live”. S. P. Kusamin. 13.07.41. pp. 1–25.
- (38) Мўты илымпыңа. “It was like a war”. Ganya Mantakov. 24.08.41. pp. 26–30.

- (39) Төмненка ай Нәтенка. “The Maid and the Frog”. Ganya Mantakov. 14.07.41. pp. 31–48.
 (40) Пучика-Чурыкаль чаптә. “The Tale of Puchika-Churyka”. Ganya Mantakov. 14.08.41. pp. 49–55.
 (41) Имачиль чаптә. Ишечарәт имачиль ұры. “The Wedding Tale. The Ancient Wedding Art”. S. P. Kusamin. 15.08.41. pp. 56–63.
 (42) Кар ирәль чаптә. “The Tale of Old Man Kar”. S. P. Kusamin. 15.06.41. pp. 64–71.
 (43) Пальналь чаптә. “The Tale of Palna”. S. P. Kusamin. 16.07.41. pp. 72–78.
 (44) Пальна қәнтәк кумпа. “How Palna died”. S. P. Kusamin. pp. 79–81.
 (45) Тәтыпыль мәтты. “The Shaman’s Road”. S. P. Kusamin. 27.07.41. pp. 82–87.

Notebook 5

- (46) Лос ира ай Ичакечика. “The Old Man *Loz* and Ichakechika”. Ganya Mantakov. 09.07.41. pp. 1–6.
 (47) Иль чаптә. “The Tale of I”. Ganya Mantakov. pp. 7–18.
 (48) Оккыр ира ай нәқыр ийаты. “An Old Man and Three Sons”. Ganya Mantakov. 10.07.41. pp. 19–33.
 (49) Имылымыльаль чаптә. “The Grandmother’s Tale”. S. P. Kusamin. pp. 34–49.
 (50) Лосыль толь чаптә (оккыр қәллелъ чаптә). “The Tale of the *Loz*’s Lake (A Nenets Tale)”. S. P. Kusamin. pp. 50–54.
 (51) Йеречиль чаптә. “The Tale of the Sorcerer”. S. P. Kusamin. pp. 55–63.
 (52) Өмтыль қоль чаптә. “The Tale of the Tsar”. S. P. Kusamin. pp. 64–75.
 (53) Йеречиль чаптә. № 2. “The Tale of the Sorcerer”. Ganya Mantakov. 28.08.41. pp. 76–77.

Notebook 6

- (54) Пакәль нәқыр тимнәсыт чаптә. “The Tale of the Three Brothers Garganey”. S. P. Kusamin. 17.08.41. pp. 1–7.
 (55) Рушшиль чаптә. “The Russian Tale” [title by L. A. Varkovitskaya]. S. P. Kusamin (the second). 18.07.41. pp. 8–15.
 (56) Ичакечика ай имылымыльа. “Ichakechika and the Grandmother”. S. P. Kusamin (the second). 18.07.41. pp. 16–21.
 (57) Шиттәқы ильмпәқы. “There lived two people”. A. D. Dibikova. 23.07.41. pp. 22–26.
 (58) Имачиль ұры. “The Wedding Art”. A. D. Dibikova. 23.07.41. pp. 27–28.
 (59) Лосыль толь чаптә. “The Tale of *Loz* Lake”. M. S. Kusamin. pp. 29–30.
 (60) Мұтыль чаптә. Ситты тимнәсықәқы чаптә. “War Tale. A Tale about Two Brothers”. M. S. Kusamin. pp. 31–34.
 (61) Төтыполь чаптә. “The Shaman’s Tale”. M. S. Kusamin. pp. 35–45.
 (62) Төтыпыль чаптә. “The Shaman’s Tale”. M. S. Kusamin. pp. 46–48.
 (63) “How people lived”. Purulkin Old Man. pp. 49–51.
 (64) Тәтыполь чаптә. “The Shaman’s Tale”. S. P. Kusamin. pp. 52–55.
 (65) Ичакечика ай имылымыльа. “Ichakechika and the Grandmother”. Ganya Mantakov. pp. 56–62.

Notebook 7

- (66) Мұтыль чаптә (насары куп). “The Tale of the War” (thirty people). S. P. Kusamin. 07.08.41. pp. 5–8.
 (67) Тәней. “Tenei”. S. P. Kusamin. 07.08.41. pp. 9–11.
 (68) Without title. S. P. Kusamin. 07.08.41. pp. 12–17.
 (69) Кандарашкаль чаптә. “The Tale of Karandashka”. S. P. Kusamin (the first). 08.08.41. pp. 18–23.
 (70) Шитты Тәтыпыль чаптә. “The Competition of the Shamans (A Tale of Two Shamans)”. S. P. Kusamin. 08.08.41. pp. 24–26.
 (71) Мұтыль чаптә. “The Tale of the War” (the old woman palped the tree). S. P. Kusamin. 08.08.41. pp. 28–30.
 (72) Мұтыль чаптә. “The Tale of the War”. I. V. Bezrukikh. 09.08.41. pp. 31–38.
 (73) Тот кум ирәль чаптә. “The Tale of Old Man *Sotnik* (Centurion)”. I. V. Bezrukikh. 10.08.41. pp. 39–46.
 (74) Тамтекалималь чаптә. “The Tale of Tamtekalima”. T. P. Kusamina. 10.08.41. pp. 47–48.
 (75) Сөтенкаль чаптә. “The Tale of the Bird”. I. V. Bezrukikh. 10.08.41. pp. 49–52.
 (76) Тамтекалималь чаптә. “The Tale of Tamtekalima”. T. P. Kusamina. 11.08.41. pp. 53–54.
 (77) Латтарыль киньчилъ чаптә. “The Tale of the *Zapor*”. I. V. Bezrukikh. 11.08.41. p. 55.
 (78) Шитты нәтенкаль чаптә. “The Tale of Two Maids”. I. V. Bezrukikh. 11.08.41. pp. 56–59.
 (79) Төмненкаль чаптә. “The Tale of Tomnänka”. I. V. Bezrukikh. 12.08.41. pp. 60–61.
 (80) Иль чаптә (тәп нимты И еңаны). “The Tale of I”. I. V. Bezrukikh. 12.08.41. pp. 62–67.
 (81) Олыкытыль кумыль чаптә. “The Tale of the Headless Man”. I. V. Bezrukikh. 14.08.41. pp. 68–70.
 (82) Пайколусаль чаптә. “The Tale of Paja-Kolusa”. I. V. Bezrukikh. 14.08.41. pp. 71–77.
 (83) Кәсылъ ынтыль чаптә. “The Tale of the Iron Bow”. I. V. Bezrukikh. 14.08.41. pp. 78–81.
 (84) Сельчи олыль лосыль чаптә. “The Tale of the Seven-Headed *Loz*”. I. V. Bezrukikh. 15.08.41. pp. 82–88.

Notebook 8

(The records were made from both ends of the notebook. From one end the pages were numbered by L. A. Varkovitskaya; no numbering from the other end is present. A few texts were rejected by L. A. Varkovitskaya.)

- (85) Without title. pp. 1–11.
 (86) Without title. F. Ya. Dibikova. Back side (pp. 3–4).
 (87) Without title. F. Ya. Dibikova. Back side (p. 4).
 (88) Поққы. Сегъ “The Net”. F. Ya. Dibikova. Back side (pp. 4–6).

- (89) A fragment of a tale without title. F. Ya. Dibikova. Back side (p. 7).
 (90) Without title. N. F. Kusamin. Back side (pp. 10–18).
 (91) A fragment of a tale about a two-legged stallion. N. F. Kusamin. Back side (pp. 19–20, 22).
 (92) A fragment of a tale about a boy and a *loz*. Back side (p. 21).

Notebook 9

- (93) Чичикәт Ира. “Old Man Chichikat”. N. E. Kusamina. pp. 1–2.
 (94) An everyday story (the picking of berries). N. E. Kusamina. p. 3.

Notebook 10

- (1) Тыссийа чаптә (the continuation). “The Tale about Tyssiya. The Continuation”. pp. 1–9.

Notebook 11

- (no page numbering)
 (2) Амналь лозыль қоптыт нұсы. “The Lean Buck’s Master”.
 (3) Чельт өмтәль қок. “The Sun Tsar”. (Same as text 5 from the Notepad, pp. 21–33).
 (4) Шитты ирақумосәқәқы илымпәқы. “There lived a husband and his wife”.
 (5) Ньарқын ийа. “The Willow Son”.

Notepad

- (1) Text 1. Ылқыль тәттыль ира. “The Old Lower Earth Man”. Single Sheets: 1–8.
 (2) Text 2. Куләт чөшильөтәт шұныль лакап вәчейөлымбытыль чаптә. “The Tale of the Raven (Crow), Raising the Back of the Fat Reindeer”, pp. 1–8.
 (3) Text 3. Айаль чаптә. “The Tale of Aia”, pp. 9–10.
 (4) Text 4. Кәңырселья. “Kängyrsejja”, pp. 11–20.
 (5) Text 5. Чельт өмдәль қок. Солнца царь “The Tsar of the Sun”, pp. 21–33. (It is the same as the text from Notebook 11, pp. 16–27.)
 “The Journal-Book of G. N. Prokof’ev, 1925–1926” (the extracts from the journal-book of G. N. Prokof’ev). The Turukhan Selkups. Yanov Stan. When he was the Director of the national school. 1925–1926.

ABBREVIATIONS

AIK – Ariadna Ivanovna Kuznetsova

AK-M – Aleksandra Arkad'evna Kim-Maloni

ArchLYaNS – Arkhiv Laboratorii Yazykov Narodov Sibiri (The archive of the Laboratory of the Languages of the Peoples of Siberia at Tomsk State Pedagogical University)

Fm – Field material

FmDu – Field material of A. P. Dul'zon

FmKa – Field material of O. A. Kazakevich

FmKu – Field material of A. I. Kuznetsova

FmMa – Field material of N. P. Maksimova

FmPe – Field material of G. I. Pelikh

FmTu – Field material of N. A. Tuchkova

FmUr – Field material of R. A. Uraev

lit. – literally

Lit. – Literature and Sources

N – the Northern Selkup dialectal area

NAT – Natalya Anatol'evna Tuchkova

OAK – Ol'ga Anatol'evna Kazakevich

q.v. – quod vide, i.e. see this (in cross-references)

S – the Southern Selkup dialectal area

Vark. – The archive of L. A. Varkovitskaya: see Appendix 2.

Vark.Pr – Тексты Г. Н. Прокофьева в архиве Л. А. Варковицкой (The texts of G. N. Prokof'ev in the archive of L. A. Varkovitskaya): see Appendix 2.

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INDEX

The Index of the present volume has more than 600 terms and includes two parts – the Selkup–English and the English–Selkup glossaries. Apart from individual words, predominantly nouns (including names), set phrases are also glossed; when necessary, verbs are indicated by (v). The entries indicate dialect: N and S indicate Northern and Southern, and then the exact locations of the material are indicated – the river and, after a colon, the place, for example: the Ob’: Ivankino. If another river and a place name are specified additionally, these are separated by a semicolon, for example: the Ob’: Staro-Sondorovo; the Ket’: Maksimkin Yar. If the place name is not specified, and the rivers are numbered only to specify the location of the material, the names of the rivers are detached from each other by commas, for example: the Tym, the Parabel’.

Different meanings of words are separated by semicolons (e.g. “smoke; fumes”); commas mark off explanatory variants (such as “mother of the father, grandmother”). Additional explanations (if any) are given in parentheses, e.g. “jew’s-harp (a musical instrument)”. Cross-references (indicated by “see also”) offer various opportunities for broadening the scope of enquiry, and the glossary in general presents a window onto both the linguistic (including dialectal) and noetic world of the Selkups.

A. I. Kuznetsova

Selkup–English Glossary and Index

- aba* – (S) “elder sister” 102
agumən – (S) “Agumen” (the name of an epic hero) 102
aha awēšpatit – (S) “food prohibitions” 106
aja – (N) “Aja” 107
āklāŋ – (S) “mouth of a river; mouth” 102; see also (N) “mouth (and hole; beak; river mouth)” 227
al’čuga/al’žuga – (S: the Chaya) “mother of the father, grandmother” 102
al’duga – (S: the Ob’: Ivankino) “mother of the father, grandmother; aunt” 102
āmdjil’ qōk nē – (S: the Tym) “daughter of the king (tsar)-lord” 102
āmdjil’ qōŋ – (S: the Ob’: Ivankino) “tsar-lord” 103
amjrkija – (N) “Almighty; older in age; the greater” 104
amnal’ lōsijl’ qoptj – (N) “lean buck” 103
amnal’ lōsijl’ qoptjil’ nūšj – (N) “Master of the Lean Buck”
āŋgaj – (S: the Ket’) “bridle” 104
āŋya – (S) “the river armllet near Maksimkin Yar”; see *āŋyu i qēt* 104
āŋyu i qēt – (S: the Ket’: Maksimkin Yar) “Anga and Ket” (the rivers)’ 104
apstjgo – (N) “to feed” 104
aqlalta – (N) “home idol” 102
ara – (N) “autumn” 106
ara: paja:sjg – (S: the Ob’: Ivankino; the Parabel’) “old man and old woman” 106
ara:t neŋna – (S: the Ob’: Staro-Sondorovo) “sister of the husband (sister-in-law)” 106
are:t – (S: the Ob’: Ivankino) “Moon” 106
awə – (S: the Parabel’) “mother” 102
awit’ qoška – (S: the Ob’: Ivankino) “mother’s curse” 102
ažuka – (S: the Parabel’) “mother of the father, grandmother; aunt” 102
ča: see *čijki*
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čāmže – (S: the Parabel’) “frog” 313
čēnžj aj čapte – (S: the Parabel’) “stories and tales” 314
čūmbjineze qwery – (S: the Chaya) “wolf and bear” 309
čunžeka – (S: the Parabel’) “sparrow, bird” 313
čūt pūž – (S: the Ob’: Laskino) “inside of the earth, the middle of the earth” 309–310
čwēč – (S: the Parabel’) “land, firm ground; place where people live; world, earth space” 304
čarij – (N) “voice, sound” 304
čēyij olj pajja – (S: the Ket’) “white-headed old woman” 277
čēlj – (S: the Tym), *řēlj* – (S: the Ob’: Ivankino) “sun” 305
čēljn nē – (S: the Parabel’) “daughter of the Sun” 311
čēljil’/čēljintj ōmtjil’ qok – (N) “Tsar of the Sun” 305
čēljitjil’ qu – (N) “sunbeam”, *lit.* “sun stalk” 306
čewijl’ muge – (S: the Parabel’) “bird cherry” 311
či – (N) “cauldron” 306

- čičjka* – (N) “bird” 307
čīnk – (N) “swan” 307
čīŋki – (N) “swan” 307
čīntj – (N) “bow string” 306
čīng – (S: the Ob’; the Kyonga) “swan” 306
čoin olj – (N) “snag, a bumpy stump with roots on the surface” 307–308
čojā – (N) “magic bird” 308
čorj – (N) “blood” (shamanic language) 308
čōttirjil’ qup – (N) “blacksmith” 308 *čōttirjil’ qumjt*
čū – (S: the Parabel’, the Ket’) “ground, soil, clay” 312
čūyjl’ lōz – (S: the Tym) “ground (underground) spirit” 308
čūl’ karamo – (S: the Chizhapka) “ground dugout (*karamo*)”: see *karamo*; *mādurjt karamo* 144, 193
čūlūqum – (S: the Chaya) “Chulyman” 309
čūmjl’qūla – (S: the Tym; the Ob’: Kargasok; the Parabel’) “Chumyl’kups, the Chumyl’kup people” 312
čūmjl’qūt – (S: the Tym; the Ob’: Kargasok; the Parabel’) “Chumyl’kups, the Chumyl’kup people” 312
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čumbolt – (S: the Tym) “priest”, *lit.* “long head” 309
čūn nē – (S: the Parabel’) “daughter of the Earth” 312
čuntj – (N) “horse” 309
čūt jlyjt ara- – (S: the Tym, the Ket’) “Old Earth Man” 310, also *lōz ara-*
čūt jlyjt ara-t nē – (S: the Tym, the Ket’) “daughter of Old Earth Man” (old man from the pit) 310–311
čūt jlyjt qōral’ qeč – (S: the Tym) “underground mountain pit” 311
čūn jl – (S) “underground space”, *lit.* “bottom of the earth (ground)” 288
čwē – (S: the Parabel’) “pine” 311
čwēččjŋ qēdjt – (S: the Ket’) “Earth Master” 304
čwēččjŋ qēdjt neňhala – (S: the Ket’) “sisters of Earth Master” 305
čwēččj/čwēččj – (S: the Ob’: Laskino; the Ket’) “land, firm ground; place where people live; world, earth space”; see also
čwēččjzjdi čāya paja 304, 305
čwēččjzjdi čāya paja – (S: the Chizhapka) “Old Black Woman, Old Earth Woman”; see also *čāya paja* 305, 317
ella – (S: the Chizhapka) “soul”: see *ilsat/ilsa/ilsan* 119
ere-t – (S: the Tym) “Moon” 106
erren kibaj ī – (S: the Chaya) “youngest son of the Old Man” 326
ējt – (N) “encampment” 327
ējtj – (N) “word; speech; news, message” 114
garuňja – (S) “Garunja”; see *qaruňja* 114
haj narj – (S: the Parabel’) “rowan”, *lit.* “red eye” 302
hāy āmdəl’ qot nāgur nūčka – (S: the Parabel’) “three grandsons of the Black Tsar” 302
hāy āmdəl’ qop – (S: the Parabel’) “Black Tsar” 302
hīzj – (S: the Parabel’) “heart; soul” 265
hōj – (S: the Ob’: Laskino) “riverhead”, *lit.* “throat, pharynx” 265
holak – (S: the Tym, the Chizhapka, the Parabel’) “spoon, dipper; shamanic beater for drum” 302
hoq – (S: the Parabel’) “promontory, hill, projection, island, elevation” 265
īlj – (N) “I/lj; son” 116–117
iča – (N) “Icha” 134–135
īčče – (S) “Ichche” (the Ket’) 127–134
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īččen nāgur qāsij poŋŋj – (S: the Ket’) “Orion (the constellation)”, *lit.* “the net of Ichche with three (fishing) floats” 134
īččen tissela – (S: the Ket’) “arrows of Ichche” 134
īde – (S: the Ob’: Ivankino) “Ide” 127
īden nāgur qāzj poq – (S: Middle Ob’) “Orion (the constellation)”: see *īččen nāgur qāsij poŋŋj* 134
ij aj nē – (S: the Ob’: Ivankino, Inkino, Tegolovo) “son and daughter” 117
ija – (N) “son, boy, lad, unmarried young man” 135
ilāptjgo – (N) “to animate” 118
iljil’ iljil’ – (N) “alive, vital” 119
iljinta kota – (N) “Living Old Woman” 119
ilsat/ilsa/ilsan – (N: the Taz, Turukhan) “soul/life” 119–120
ilzja – (S: the Ket’) “grandfather” 119
ilčā – (N) “grandfather (any male relative older than the parents: grandfather, great-grandfather, father-in-law, the elder brother of the father, of the mother, or of the husband); bear (*euphemism*)”; it is also used as a proper noun 120
ilčā totta – (N) “thunder” 120
ima – (N) “woman, wife” 120–123
imjla – (N) “grandmother” 123

- imj'imi'la* – (N) “grandmother” 123
imja – (S: the Chuzik) “grandmother” 123
immija – (S: the Ket’) “grandmother” 123
in tol'čil' wettj – (N) “Milky Way” 124
inne pahrij' kündj – (S) “upward-jumping horse” 124
ira – (N) “man, male, husband; old man” 124–125
iraj t'ing – (S: the Ob’: Ivankino) “Old-Man Swan” 125
irätj – (N) “moon; month” 126
irätj čěliti qontjrkunč'itil' näl'a – (N) “daughter seeing neither the moon nor the sun” 126
iriskaljariska – (S: the Ket’) “Iriska/Jariska” 127
irre – (S: the Ket’) “Old Man” 127
it'a – (S: the Chaya) “Itja” 127
itoška – (S: the Tym) “Itoshka” 134
izyrqul – (S: the Chaya) “Izyrqul (the Chaya man)” 117
iz'e – (S: the Chizhapka) “spider”, (the Ob’: Laskino; the Chuzik: Pudino, Gorely' Yar) “Idzhe” 117
iz'ekasa – (S: the Tym; the Ob’: Laskino) “Spider” 117
iljinta kota – (N) “Living Old Woman” 322
iljinta qolta' imakota – (N) “lower (underground) great river old woman” 322
illäl' pöl' kor – (N) “lower coffin” 140
innäl' pöl' kor – (N) “upper coffin” 140
ilkjil' tettjil' ira – (N) “Lower-Land Old Man” 322
iltj – (N) “heel”
intäl' – (N) “nose” 323
intäl' kitjil' keč'a – (N) “noseless companion”, *lit.* “noseless nephew” 323
intj – (N) “bow” (weapon) 324
izyrqul – (S: the Chaya) “Yzyrqul (the Chaya man)” 322
jereč'i – (N) “sorcerer, heretic” 138
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Siberian Dialect and Other Russian Terms

- argish* – train of reindeer sledges
balbera – the Ob' poplar
cherdak – a type of fishing trap
cherkan – snare trap for small animals
chirki – light leather shoes
ilimka – boat made of wooden boards, with cabin above (eastern Siberian)
kalach – round bun with a hole in the centre
kamus – skin from lower legs of reindeer or elk
karamo – a frame-type self-supporting pyramid-structure dwelling sunk into the ground
khoreĭ – a rod to steer the sledge with reindeer
kinyarka – horned grebe (*Podiceps auritus*)
kopalukha – a woodgrouse hen
kyrnyazhka – a coat of hides, used when hunting
labaz – a storehouse, raised on posts
malitsa – reindeer-hide shirt with hair inwards
mizgir' – spider
oblasok – dugout boat (word used in Tomsk region)
parka – fur coat (with fur outwards)
pimy – boots of reindeer hide or a sort of woollen shoes
rovduga – reindeer-skin without hair
rozhen – stake, sharpened pole
sarga – thin splint or thin, long roots or twigs to make various utensils
sokuĭ – a closed coat of reindeer hide, fur outward, with a sewn-on hood
soroga – Siberian roach
tamga – a sacred representation, in wood or other material, of the totem (tree, beast) of the kin
tomar – a kind of arrow with a blunt cone-like head
vetka – dugout boat (word used on the Taz and Yeniseĭ)
yukola – filleted fish, opened up, sun-burnt and lightly smoked
zapor – fish trap made of poles stretched across a river