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## **Dolgan Children's Literature: History and Specific Features**

**Ksenia V. Reznikova\***

**and Yulia S. Zamaraeva**

*Siberian Federal University*

*79 Svobodny, Krasnoyarsk, 660041, Russia*

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*This article is devoted to the analysis of the narrative material and structure of Dolgan fairytales. The authors believe that northern folklore is not only a part of the authentic oral tradition of indigenous peoples, but also an important component in the ethnic identity formation. In this regard, the study of storylines will allow to understand the peculiarities of the northern culture of the Dolgan people, reveal the structure and arrangement of the world constructed in the fairytales.*

*Keywords: folklore of the northern peoples, Dolgan children's literature, Dolgan fairytales, worldview.*

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### **Introduction:**

#### **(Statement of the Problem, Relevance, Purpose, Objectives)**

The relevance of this research is manifested through the programme "Pedagogy of the North", which is being implemented in the modern pre-school and school leaning environment of the indigenous small numbered peoples of the North. The scientists of the programme believe that fairy folklore is an integral part of the ethnic system of upbringing and education, as fairytales are folklore heritage and should be preserved

with their native culture as a component of ethnic identity. However, the folklore of the northern peoples is still a little-known area, and in this regard there is a necessity to understand peculiarities and specific features of the genre of folk fairytale. The storylines of fifteen folk Dolgan fairytales ("The War Between the Partridges and the Pikes", "The Old Fisherman and the Raven", "The Meeting of Two Brothers", "About the Glorious Hero Khomus-Bogaty", "Where Different Peoples Came From", "How Jackdaws Appeared", "The Dawn", "The Young

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\* Corresponding author E-mail address: axu-ta@mail.ru

Tsar and the Daughter of a Peasant”, “The Raven and the Swan”, “The Enterprising Poor Man”, “Why the Fox is Red”, “The Legacy of the Shaman”, “Tsar Eksekiu”, “The Tale of the Tsar of Birds Eksekiu, Beauty Ogdo, Shepherd Toioo and Evil Stepmother Kyychyn” and “The Legend of the Hunter N’ukuu and His Brothers”) has been analyzed in the article. Their typology has been determined; by the means of analysis the arrangement of the world has been identified.

### Methods of Research

The study is based on the basic theses concerning the morphology of magic fairytales, exposed by V.Y. Propp (Propp, 2011). The theory and methodology of art by V.I. Zhukovsky and N.P. Koptseva (Zhukovsky, Koptseva, 2004), adapted for the verbal texts study served as a methodological basis as well. The key methods used in this article are narrative analysis and general scientific research methods.

### Survey of Scientific Literature on the Topic of the Article

Today, under conditions of globalization, scientists predict transformation of basic values of the ethnic cultures of indigenous peoples of the North and disappearance of the indigenous small numbered peoples. However, the results of the monitoring studies conducted by the Scientific Research Institute of National Schools of the Republic of Sakha (Yakutia)<sup>1</sup>, among Northern populations demonstrate a desire to know the language and preserve their unique culture, and there is “a manifestation of interest in reading the works of folklore in their native language” among children (Chekhorduna E.P., Ammosova V.V., Karpova N.P., 2013). In this connection, “Pedagogy of the North” the purpose of which is “introduction of the principles, tools and forms of the ethnic system of upbringing created under conditions of the traditional way of life of the indigenous

peoples of the North into the modern educational environment”<sup>2</sup> has become one of the priority areas since 2012. Chekhorduna E.P., Ammosova V.V. and Karpova N.P. write that “the value of the ethno-cultural education in children upbringing, taking into account the traditional knowledge of the peoples, lies in the fact that being a product of the spiritual development of the younger generation, they contain the basic basic national values” (Chekhorduna, Ammosova, Karpova, 2013).

The works by A.A. Popov (1935-1937), P. E. Efremov (1964-1989), I.S. Gurvich (1982), A.I. Savvinov (2005), V.G. Bogoliubsky (2008) and M.A. Kolesnik (2014) are devoted to the analysis of the *methodology of the folklore of the indigenous peoples of the North*. These studies are concentrated on the description of the results of the expeditions carried out in the territories of the northern people’s residence and allowed the scientists to collect an extensive material of songs, fairytales, folk takes, stories, etc. As a result, a series “Folklore Monuments of the Peoples of Siberia and the Far East” was published in 1980, and by the end of the 1990s, Dolgan folklore was compiled: “31 audio recordings with three fairytales, six legends, two algy, one heiro and eleven songs among them” (Kolesnik, 2014).

Comparative and historical study of the elements of *other ethnic components of the culture of Dolgan people* is represented in the article by P.N. Chuprin. The scholar believes that original stories, Yakut epics, Evenki tales, Russian fairy tales and Olenyok khosun legends were the sources for Dolgan folklore. “Borrowed folklore storylines were often altered by Dolgans in a new manner, reflecting the specific features of occupations, everyday life and customs of the Dolgan people. Borrowing of the storylines in the works of Dolgan narrative folklore was not done in the detailed manner, but taking into account the peculiarities of the northern way of life” (Chuprin, 2008).

In the article by K.M. Bugaeva “The Unique Population of Dolgani” the *description of the structure of representations of the people of the North* is given: “the world was composed of the lower, middle and upper worlds in which shaman traveled during the ritual. Shamanistic ritual (special shaman ritual actions, during which he communicates with the spirits) was intended to help to create Space from the existing Chaos. Shamans were the defenders of people from evil spirits and intermediaries between people and spirits. Until recently Dolgans were peoples without written language. Only in 1973 the basics of Dolgan written language were created and in 1984 the first “ABC Book” was published (Bugaeva, 2013). Due to this, in fact, negative circumstance Dolgan folklore has retained its uniqueness. Fairytales about animals, magic and household tales are the most common genre these days. The characters of fairytales are usually bear, wolf, fox, hare, snowy owl and different fish. They are endowed with the qualities inherent to people, with character and speech.

V.G. Beloliubskaya, among the languages of the indigenous peoples of the North of Siberia and the Far East, residing in the territory of the Russian Federation, refers the Dolgan language to the Turkic linguistic group, together with the neighboring Tofalar language (Beloliubskaya, 2014).

If we turn to the English-language sources, we will find that a relatively small number of studies are devoted to the study of life and culture of the Dolgans. And some of them are the studies of the specific features of the indigenous peoples' physiology (Tereshchenko, Smolnikova, 2016, et al.).

Peculiarities of the Dolgans' everyday life and traditional types of husbandry in the modern world are the topics of the researches by K.B. Klovov (Klovov, 1997), J.P. Ziker (Ziker, 2007; Ziker, 2006; Ziker, 2003), A.V. Kistova, N.N.

Pimenova, K.V. Reznikova, N.N. Seredkina, Yu.S. Zamaraeva (Kistova, et al, 2015) and A. Ventsel (2006). J.P. Ziker refers to such characteristics of the Dolgan culture as shared use of food, the traditions of resources allocation, etc. A.V. Kistova, N.N. Pimenova, K.V. Reznikova, N.N. Seredkina and Yu.S. Zamaraeva in their work describe the differences of reindeer herding among the Dolgans and the Nenets, inhabiting Taimyr. A. Ventsel studies everyday life of hunting and reindeer herding communities of Anabar region of Yakutia. K.B. Klovov compares approaches to deer hunting and reindeer herding among the peoples of Taimyr: the Dolgans, the Nganasans, the Nenets and the Evenki.

S.N. Katyginskii refers to the study of the traditional Dolgan games (Katyginskii, 2015). N.P. Koptseva, V.I. Kirko, (Koptseva, Kirko, 2014), F. Siegl (Siegl, 2015) and Y.-S. Li (Li, 2009) study specific features of the Dolgan and other languages of the indigenous peoples of the North. N.P. Koptseva and V.I. Kirko refer to the process of identification and self-identification of the indigenous peoples of the North in the post-Soviet society, considering the problem through the prism of minority languages. N. Y. Borjon-Privé studies the Dolgan epics (Borjon-Privé, 2014).

The studies of the fairy tales of the indigenous peoples aimed at the study of North American folklore (Wolfart, 2015), South African folk tales for children (Jenkins, 2002), English and American fairytales about animals (Zueva, Kozyreva, 2015), etc., should also be mentioned.

## Discussion

### 1. Typology of Dolgan Fairytales

**Fairytales about animals** (“The War Between the Partridges and the Pikes”, “How Jackdaws Appeared”, “The Raven and the Swan” and “Why the Fox is Red”) relating to the period of the world formation are actually

theogonic myths. Such fairytales tell about how certain animals have acquired their modern look and explains the features of their territorial distribution. But, in addition to that, they also tell about the processes occurring in the human society. For example, fairytale “The War Between the Partridges and the Pikes” tells about the peoples migrations, determined by the changes in the living conditions in the previous places of residence; about how the indigenous people meet strangers and the need to follow the oaths of the old times: “In olden times an oath was taken: the Partridges should not occupy the land where the Pikes live, and the Pikes – the territory of the Partridges. If they remember this oath, they will not yield to us. So we will have to begin a war against them” (Legends and Myths of the North, 1985: 162). The social structure – the presence of the Leader, who respects the elders, “The Leader of the Partridges was the oldest one”, is described as well (Legends and Myths of the North, 1985: 162).

In the fairytale “How Jackdaws Appeared” the interaction of the upper world (the God), the middle world (the old man, the old woman and their son) and the world of animals (the talking shamans of hares and polar foxes performing shamanistic rituals) is represented. The storyline tells about the fraud and the punishment of the main character – the witty old man who wants to take possession of all the hares and polar foxes by inviting them, headed by their shamans, to cure him at his home. The old man is punished for his actions after his meeting with the God, who called him sinful and his action – the tale of the punishment as a warning to the future generations, and he turns the old man into a jackdaw that eats meat. Simultaneously, the causes for distinguishing marks’ appearance (rabbits’ black tops of the ears and foxes’ black tips of the tail) obtained by the shamans of animals at the

moment of the old man’s attack are illustrated in the fairytale.

Fairytale “The Raven and the Swan” gives the reasons for unfriendliness between the raven and the swan. On the day of the swan’s wedding when he ate blood stew, his nose, and then his legs became black. Afraid to become ugly the swan runs from the wedding with the daughter of the black raven. The storyline demonstrates the upper world with a clear division of the light and the black. The black is manifested through the word “soot” (dirt), “ugly” (the loss of his image), “blood stew” (tasting blood), “turned black” and “became black”. In addition, the collapse of misplaced hopes is demonstrated as well (“the Raven said that his daughter was beautiful, but she is very ugly).

In the fairytale “Why the Fox is Red” the middle world, in which people, animals and fire understand each other by the means of communication, can punish or help, to change the properties and qualities of each other, is demonstrated. The storyline of the fairytale tells about the punishment of the fox, which, by deceit, ate all the food in the girls’ boat, and then ran away and climbed a tall tree, to undergone tests by fire by the girls. It is interesting that the fire acts as the fairytale character that “felt sorry for the fox and did not climb high, however, made the fox small and red”<sup>3</sup>.

**Magic tales** (“The Roguish Fox”, “The Dawn” and “Where Different Peoples Came From”). Magic tale “The Roguish Fox” fully conforms to the morphology described by V.Y. Propp (Propp, 2011). Moreover, it is a fairytale “Puss in Boots”, transferred to the Dolgan realities with the fox, the Tsar of Thunder, Tsar Abaas, etc. This fairytale demonstrates the three-part structure of the world: the Upper world where the Tsar of Thunder lives with his daughter; the Middle world – the world of the peasant, his son, foxes and the golden city; the Lower world – the

world of Tsar Abaas. In general, “The Roguish Fox” is a demonstrative example of the fact that the Dolgan culture is a synthesis of Evenki, Yakut and Russian cultures (tundra peasants). Yakut influence in the “The Roguish Fox” is golomo, the traditional Yakut home; Evenki – chum; Russian – tsars, borrowing and origins of the fairytale happened through the Russian culture.

Fairytale “The Dawn” is about a celestial battle of the black and the light (fire-bellied) caterpillars, and its resolution with the help of the boy from Earth. A three-part storyline lies at the heart of the fairytale: 1) cheating of the poor old uncle by the rich nephews, 2) a tribute of the only son to many-legged caterpillar for the shabby chum’ heating, and 3) the battle of the black and the light caterpillars for the establishment of the eternal night or light on the Earth, killing of the black caterpillar by the boy – the son of the old man with the spear; the return of the boy to the Earth, gratitude from the fire-bellied caterpillar with reindeer and the promise to people about the change of the day, the light dawn and the night. The fairytale also demonstrates the three-part organization: the Upper world – the dwelling of the light caterpillar, there are “forests, mountains and swamps, as well as on the Earth”, the Middle world – the world of the rich and the poor people, the Lower world – the dwelling of the black caterpillar.

The storyline of the fairytale “Where Different Peoples Came From” tells about the genesis of different peoples (Dolgans, Yakuts, Tungus and Samoyeds) as a consequence of a dispute about the division of the killed eagle’s feathers for arrows at the time of migration from the country of harsh winters to a warm country. Preparation of their arrows for hunting for food was the reason for the dispute. This moment changes the previous form of people’s dwelling: leaving their chums, in the search of a warm country they “go together, holding on

to each other, looking for the road”, and at the time of wrangling they exclaim “you gave me few feathers. Now I will not speak your language!” The story also tells about the migration of birds (geese, swans and other birds), to whom a small bird – the teal told about a warm country based on the story of a man from the tribe. The behavior of the man from the tribe, who told the people about the place where the warm country was, but stayed in the same place, making himself a warm fur coat and turning into the northern bird harrier, is interesting.

**Heroic fairytales** (“The Old Fisherman and the Raven”, “Tsar Eksekiu”, “The Tale of the Tsar of Birds Eksekiu, Beauty Ogdo, Shepherd Toioo and Evil Stepmother Kyychyn”, “The Legend of the Hunter N’ukuu and His Brothers”, “The Shaman’s Heritage”, “The Meeting of Two Brothers”, “About the Glorious Hero Khomus-Bogatyry”). These are fairytales about bogatyrs. “The Old Fisherman and the Raven” begins as a traditional magic tale: the character gets into trouble, from which he is rescued by the wonderful assistant. But this assistant turned out to be a bewitched bogatyr with a great past, at the end of the fairytale the hero-old man becomes a bogatyr who lived to his grandson-bogatyr. In the heroic tales, as well as in the magic ones, and in the fairytales about animals, there is a confrontation turning into a conflict or war. But unlike other types of fairytales, in the heroic ones, the confrontation takes place not between different species of animals or people, but between the Upper and Lower worlds (Iutiurgen-bogatyr and the evil spirit Eksekiu). At that, this confrontation is resolved only with the help of the bogatyrs from the Middle world (the grandson-bogatyr of the old fisherman).

Heroic fairytales can be intertwined with the fairytales about animals, and “Tsar Eksekiu” can be an example. The story begins with the typical fairytale about animals – about mice and little

birds, but most of the fairytale is devoted to the story about heroes. This demonstrates a strong correlation of all that exists, even seemingly minor animals and the leaders of the Upper world.

Fairytale “The Meeting of Two Brothers” tells the story of the meeting of brothers, the sons of the almighty bogatyr Erse, who were separated for half a century. Three-part structure of the fairytale is manifested by: a) a lonely living of the family couple (“the wild man” and his wife), and Kybyl-kihi’ eleven-year search for other people away from home; b) the long-awaited meeting and brothers recognizing each other, miraculous carrying of Kybyl-kihi to his former home for his wife on the winged horse; c) return to the father’s house, peaceful and long reign the sons of the famous bogatyr Erse. Three forms of life can be clearly traced in the storyline: “loneliness” (confirmed by the words: wild, age-old forests, one man, the top of one hill, a thousand versts, boring, a long way and a long journey); “kinship and equality” (heard human voices, felt the smell of dwelling, saw the rays of sun, a beautiful house on the high bank of the river, expensive things, playing children, divided everything equally, has found happiness, joy); “peaceful community of people on the Earth” (peace, freedom, satiety, dignity, the glory of ancestors). The principles of life as the values that must be followed are given in the fairytale: refusal of loneliness, preservation of family and kinship with the relatives; compulsory execution of the covenant of ancestors; the principle of peaceful co-existence; preservation of traditional activities and the memory of the glorious past of their people as a therapy for the younger generation.

Fairytale “About the Glorious Hero Khomus-Bogatyr” is a heroic tale and it tells the story of three generations of invincible bogatyrs: the father – bogatyr Baigal-uol, his son – Khomus-lugu and his grandson. The key line is confrontation of bogatyr-son and huge

Abakhy (deuce), who was encountered in 32-year struggle in Abakhy’s huge house and much later near bogatyr Khomus-lugu’s house. There is a description of the miraculous qualities of the bogatyrs: Khomus-lugu’ vital force (had been fighting with the beast for almost 30 years), one-time transformation from the boy into the adult bogatyr-son Khomus during the battle with Abakhy. The storyline shows the Lower world where three brothers live: the eldest Abakhy with eight heads, bright fire bursts from each of his heads, his younger and middle brothers. It is the world of death, filled with impenetrable darkness, the houses with thick smoke out of the chimneys and boiling pots inside the houses.

**Household fairytales** (novelistic or social: “The Young Tsar and the Daughter of a Peasant” and “The Enterprising Poor Man”): mainly represents the Middle world, where an ordinary man (a farmer or a laborer) is the main character. The storylines are focused on showing cunning and dexterity of the protagonist in relation to the actions of those who have power (the tsar or bai). For example, in the fairytale “The Young Tsar and the Daughter of a Peasant” the arrangement of the earthly society is demonstrated: everyday life and behavior of the representatives of a poor (the old man, his wife and daughter) and a wealthy family (the young tsar and the daughter of the old man as his wife). The fairytale tells about the old man – laborer, his quick-witted daughter and the young tsar who organized four tests for the first two characters. Two themes are traced in the characters’ actions: the path from poverty to wealth with the help of intelligence and wit and gender roles in the society (male and female behavior in the society and family). Both themes are accompanied by such important concepts as help in a difficult situation as the value of kinship relationships and obligatory remuneration for making smart decisions (life, the deer’s calf and wealth).

Fairytales “The Enterprising Poor Man” is about the ability to use good luck for one’s benefit and improve the financial situation. The small fairytales tell the story of how a poor man-laborer, having agreed on the conditions of lucrative work with the well-known Bai, failed to perform even the first task, and afterwards brought a white hungry bear to the rich home. The Bai and his wife were scared to death and gave the poor man everything he asked for. The ability to turn a chore into his own wealth and independence becomes a valuable quality in the poor man’s behavior.

## 2. World Structure Represented in Dolgan Fairytales

The three-part structure of the world is represented in Dolgan fairytales, to be exact – the three worlds: the Upper, the Middle and the Lower worlds. The Middle world is the world of people, the Upper and the Lower worlds are the worlds of the creatures of other, magical nature that are determined according to their relations to man as kind (the Upper world) and evil (the Lower world). Most of the actions taking place in Dolgan tales

take place in the territory of the Middle world, but sometimes the characters have to go to the other worlds and meet their inhabitants. Next, the structure of each of the worlds will be considered (Tables 1-17).

**Geographical features** (Table 1). There is almost no description of geographical features of the Upper world and the road to it in Dolgan fairytales. Indirectly, it is clear that it is possible to get into it by the sky. For example, in the fairytales “The Dawn” is said that the light giant caterpillar carried the boy from the Earthly to the edge of the sky. It is known more about the Lower world – you can get there by the ground, it has black lake and a black hill (which is the chum of the Lord of the Lower world), the country of death is separated from the rest of the world by the river. There is also a description of the Lower world in a fairytales “About the Glorious Hero Khomus-Bogatyr”: the character finds himself in a dark forest, where three deuces live in big houses with big boiling pots. There is a detailed description of the Middle world in the fairytales.

Table 1. Geographical features in Dolgan fairytales

	Upper world	Middle world	Lower world
Geographical features		The river (The War Between the Partridges and the Pikes), (The Old Fisherman and the Raven), (The Meeting of Two Brothers); tundra (The War Between the Partridges and the Pikes); the bank of the Khatanga river, tundra, green water gap near the beautiful lake (The Tale of the Tsar of Birds Eksekiu, Beauty Ogdo, Shepherd Toioo and Evil Stepmother Kyychyn); tundra (The Legend of the Hunter N’ukuu and His Brothers); the bank of the Kotui river, tundra, polar desert, the bald mountain, two springs (The Legacy of the Shaman), Mossy laida (The Dawn), rivers: the Malarga – initial, the Dulilga – middle, the Kumkelge – the last one (Why the Fox is Red)	The country of death with the river in front of it (Tsar Eksekiu); black lake, black mountain-chum (The Legend of the Hunter N’ukuu and His Brothers)

There are bodies of water (rivers – the Khatanga, the Kotui etc., lakes and springs) and highlands (bald mountain) in it. In the Middle world tundra is mentioned most often.

**Plants** (Table 2). There is absolutely no vegetation in the Upper and Lower worlds. The Middle world, on the contrary, is rich in it. Grass, bushes and trees grow here. Wild flowers, snowdrops, Siberian globeflower, blueberry, purple willow, Labrador tea, willow and larch are among them.

**Animals** (Table 3). Mainly animals with wonderful properties inhabit the Upper world, for example, those laying coins; animals of extraordinary kind – the horse with eight wings and the gold-maned winged horse; or animals that are rare in the northern lands – a cat or a chicken. When it comes to the usual cows or horses, their incredible amount – gazillion, thousands is mentioned. Thus, it is possible to define the following characteristics of the animals living in

Table 2. Plants in Dolgan fairytales

	Upper world	Middle world	Lower world
Plants		Purple willow, wild yellow flowers (The Roguish Fox); willows, Labrador tea, blueberry, grass (The War Between the Partridges and the Pikes); berries (The Old Fisherman and the Raven); grass, willow, blueberry (Tsar Eksekiu); snowdrops, Siberian globeflowers, cloudberry, blueberry, purple willow, larch (The Tale of the Tsar of Birds Eksekiu, Beauty Ogdo, Shepherd Toioo and Evil Stepmother Kyychyn); purple willow, tree, grass-blade (The Legacy of the Shaman); high tree (Why the Fox is Red).	

Table 3. Animals in Dolgan fairytales

	Upper world	Middle world	Lower world
Animals	Cows; the cat that lays golden coins; the chicken that lays golden coins; horse, gazillion of horses and cows from the box, the golden horse with eight wings (Tsar Eksekiu); the gold-maned winged horse (The Meeting of Two Brothers)	Partridges, pikes (The War Between the Partridges and the Pikes); forest animals (The Roguish Fox); cow, fish, raven (The Old Fisherman and the Raven); little bird, mouse, snake, wolf, bear, horses (Tsar Eksekiu); reindeer, female reindeer, ermine, sable, fox, eagles, swans, crane, loons, seagulls, buzzard, lemming (The Tale of the Tsar of Birds Eksekiu, Beauty Ogdo, Shepherd Toioo and Evil Stepmother Kyychyn); lemmings, reindeer, polar foxes, geese, fish (The Legacy of the Shaman); geese and other different birds, a small bird teal; bird harrier (Where Different Peoples Came From); polar foxes, hares, jackdaws (How Jackdaws Appeared); a lot of reindeers (The Dawn); Poroz – gelding domestic reindeer, the reindeer's calf (The Young Tsar and the Daughter of a Peasant); raven, Swan (The Raven and the Swan); bear, polar bear (The Enterprising Poor Man); fox (Why the Fox is Red).	The herd of grey, as a short winter day in tundra, reindeers with the eyes of fire; the herd of black reindeer (The Legend of the Hunter); hornless wild reindeer (Tsar Eksekiu)



the Upper world: *extraordinary kind, wonderful properties, rarity and an incredible amount.*

Mainly reindeer, but different from the reindeer of the Middle world live in the Lower world: these are black or gray reindeer with eyes of fire or hornless reindeer.

Animals of the Middle world are the most diverse. These are birds (partridges, raven, geese, swans, cranes, loons, seagulls, buzzards, jackdaws, teal and harrier), fish (pike), livestock (reindeers, cows and horses), rodents (mice and lemmings), reptiles (snake), wild animals (wolf, bear and fox) and fur-bearing animals (ermine, polar foxes, sables and hares). As a rule, mice and their kind lemmings are endowed with negative characteristics in Dolgan fairytales. Birds are shown confronting them. Thus, the shaman turns into lemming escaping from the tsar of birds; lemmings are blamed for the disappearance of things; the mouse behaves unfairly towards the little bird, etc. The tsar and their leader come to the rescue of the characters in trouble. Birds, though present in the Middle world, freely fly to the Upper world; Tsar of Birds Eksekiu and his family live in the Upper world.

**Colours** (Table 4). The Upper world in the Dolgans' representations is connected with white colour – these are White spirits of the Upper world. Black colour dominates in the Lower world: these are the reindeer and the chum of the

Lord of the Lower World, Black Lake, the black fisherman, etc. There is no dominant color in the Middle world, there are white (reindeer's skins that are of special honor) and black (the hair of one of the characters), grey (the colour of a short winter day in the tundra), green (green creek valley; the presence of green colour also indicates of the variety of plants described in fairytales). That is, the Middle world in relation to colour is a mixture of the Upper and Lower worlds and a variety of colours.

**Metals** (Table 5). Two metals are widely spread in the Upper world: gold and silver. The city, ship, house, box, horse and coins can be golden; clothes, scarf, chest, house and coins can be silver. The only metal that presents in the lower world is iron; these are the iron house and the iron pot. A mixture of metals takes place in the Middle world: the inhabitants of the Upper world give silver and golden things to the characters, goods made of iron fall into the hands of the people of the Middle world. Thus, the shaman left a piece of metal as a legacy to his son, and it looked like "the spring sun – kheiro". It is not indicated in the fairytale how the shaman got it, it is even possible to think that it came from the Upper world, as indicated by its shape (the sun) and the magical properties (the owner is loved by everyone). But over time, it turns out that only at the first glance, the iron sun brings happiness, but in fact

Таблица 4. Colours in Dolgan fairytales

	Upper world	Middle world	Lower world
Colours	White Spirits of the Upper world (The Legacy of the Shaman); the Light caterpillar (The Dawn).	Parka made of the skins of white reindeer; the green creek valley near the beautiful lake (The Tale of the Tsar of Birds Eksekiu, Beauty Ogdo, Shepherd Toioo and Evil Stepmother Kyychyn).	Grey as a short winter day in the tundra colour of the hair of the Lord of the Lower world's reindeer, the black chum of the Lord of the Lower world; black reindeer; black as a raven man seats near Black lake and catches fish, black long hair (The Legend of the Hunter N'ukuu and His Brothers); the Black caterpillar (The Dawn).

Table 5. Metals in Dolgan fairytales

	Upper world	Middle world	Lower world
Metals	The golden city, the golden ship (The Roguish Fox); the silver clothes, the silver scarf, the silver chest (The Old Fisherman and the Raven); the silver house, the silver coins laid by the cat, the golden house, the golden box, the golden chicken laying the golden coins, the golden horse, the golden box, the golden house (Tsar Eksekiu); the golden mane horse of the bogatyr (About the Glorious Hero Khomus-Bogatyr).	The shaman's copper kettle; the small piece of iron that looks like the spring sun – kheiro (The Legacy of the Shaman)	The iron house, the iron pot (Tsar Eksekiu)

Table 6. Numbers in Dolgan fairytales

	Upper world	Middle world	Lower world
Numbers	3 cows, 3 years since the brother's disappearance, 3 sisters, lived 3 weeks, 3 hornless wild reindeer, 3 days of feast, the golden horse with eight wings (Tsar Eksekiu)	5 wood boards, 5 plummet-stones, 2 fish every day, there was no fish for 3 days, 3 fish (The Old Fisherman and the Raven); 3 years, 3 days, 8 horses (Tsar Eksekiu); 3 brothers (The Legend of the Hunter N'ukuu and His Brothers); 2 springs, 3 things in the legacy, 2 waters, 2 geese (The Legacy of the Shaman); 1 man, 1 hill, 1 year, 11 years, 3 arrows, 3 years, 1000 verst, the herd of 1000 species (The Meeting of Two Brothers); whistled 3 times with the bogatyr whistle, 3 arrows, 3 roads (About the Glorious Hero Khomus-Bogatyr); 3 brothers (The Dawn); 3 measures (The Young Tsar and the Daughter of a Peasant); 3 years, eat 3 times a day (The Enterprising Poor Man), 3 rivers (Why the Fox is Red).	8 people, the iron pot with 9 hoops (Tsar Eksekiu); walks around the hill 3 times and it turns into the chum (The Legend of the Hunter N'ukuu and His Brothers)

it entails bad luck and the character hides it in the tundra. Therefore, it is possible to assume that the decoration is made in the Lower world, but its shape is like the things from the Upper world. There are also metal alloys in the Middle world, for example, copper. And what is important, the shaman introduced copper kettle as well, leaving it as a legacy to his son. It was the shaman who connected the worlds together, fusing them and can own things from different worlds.

**Numbers** (Table 6). Number three is used more often than others in relation to the Upper world, this is the number of cows and reindeer the characters meet, the number of years that have passed since the disappearance of his brother, the number of sisters the brother has, the number of days the feast lasts and the number of weeks the

guests stay. Figure eight was used only once – the golden horse with eight wings. Numbers eight and nine are used in the Lower world, but number three in it is used as well: when the character walks around the hill three times, muttering a spell as the hill turns into the chum and opens. In the Middle world number one accompanies the theme of loneliness (one man with his wife, one high hill, one year and eleven years), and number three is most often associated with the theme of bogatyrs (three arrows, whistled three times and three roads).

**Social and political organization** (Table 7). There are tsars in the Upper world – the Tsar of Thunder, queens and the Lord of the Upper world. The Upper world is also populated with the White spirits, the spirit of Earth and fire.

Table 7. Social and Political Organization in Dolgan fairytales

	Upper world	Middle world	Lower world
Social and Political Organization	The Tsar of Thunder (The Roguish Fox); the spirit of earth and fire; three queens and their younger brother (The Old Fisherman and the Raven); the sisters, the mother, Tsar Eksekiu' wife (Tsar Eksekiu); the Lord of the Upper world; white spirits of the Upper world (The Legacy of the Shaman); the hares' shaman and the polar foxes' shaman (How Jackdaws Appeared).	The leader of partridges, the leader of pikes (The War Between the Partridges and the Pikes); chiefs over people (the Meeting of Two Brothers); the Young Tsar (The Young Tsar and the Daughter of a Peasant), Bai (The Enterprising Poor Man).	Tsar Abaasy (The Roguish Fox); Ad-bogaty (Tsar Eksekiu); the Lord of the Lower world Amin Kresta (The Legend of the Hunter N'ukuu and His Brothers)

Table 8. Social Norms and Values in Dolgan fairytales

	Upper world	Middle world	Lower world
Social norms and values	God's punishment for the sinful act (How Jackdaws Appeared).	Wealth, but it is useless if there is no loved ones; family (The Tale of the Tsar of Birds Eksekiu, Beauty Ogdo, Shepherd Toioo and Evil Stepmother Kyychyn, The Young Tsar and the Daughter of a Peasant); wealth, marriage (The Roguish Fox, The Young Tsar and the Daughter of a Peasant, The Enterprising Poor Man); cannot break the word (Tsar Eksekiu); the old oaths (The War Between the Partridges and the Pikes); cannot violate customs (The Legend of the Hunter N'ukuu and His Brothers); refuse loneliness, saving family and kinship with the loved ones; necessity to follow the covenant of the ancestors (The Meeting of Two Brothers); sacrifice (The Dawn).	To hit with the axe anyone who will meet on the way; do not drink or eat anything (The Legend of the Hunter N'ukuu and His Brothers); conscious choice to overcome obstacle: "The bogaty sees that the road is divided into three roads, and there is an inscription: "If you go straight you will come to the sun, if you go to the left you will find happiness, if you go to the right you will find your death." Without a moment's hesitation our bogaty turns to the right" (About the Glorious Hero Khomus-Bogaty).

There is a hierarchy of inhabitants in the Lower world. The top of it is the Lord of the Lower world Amin Kresta or Tsar Abaasy. The main roles in the Lower world are given to the outstanding heroes (such as Ad-bogaty) big abaasy that govern small abaasys. There are no tsars in the Middle world (the young tsar is mentioned only in one fairytale), but there are leaders (the leader of partridges, the leader of pikes), princes and chiefs over people.

**Social norms and values** (Table 8). Social norms are described in relation to the Middle world. It is important to honor the oath, the

covenant of the ancestors that is considered to be above everything, even above family ties. The character from the Middle world, getting into the Lower world, stops following the previous norms, in fact, he has to show the behavior uncharacteristic of him, for example, to hit with the axe anyone who will meet on the way, or consciously choose the way of death to demonstrate his courage. The Upper world is mentioned only once, when the God says to the old man about the sin he has committed and punishes him for cheating the shamans of animals. Ancestral customs (to bypass the holy places sunwards, do not throw an axe through

the shaman's chum, etc.) that cannot be violated are important in the Middle world. An important value of the inhabitants of the Middle worlds' life is wealth. But it is useless if there is no family and the loved ones, "why do people need the birds' help, if there are love and harmony in their homes?"; "gave birth to many children and were happy". Social norms and values of the Middle world are reflected in the proverbs, used by the characters, "one goose egg can become rotten everywhere" and "good fellow does not die one death".

**Military clashes** (Table 9). The clashes usually follow forced migration (primarily, due to the lack of resources) or injustice that can be solved only with the help of the battle. Wars radically change the world order: configuration and settlement of the inhabitants of the Middle world change, tsars of the Upper and Lower worlds destroy each other, etc.

**Occupations** (Table 10). In the Upper world professional affiliation of its inhabitants is not specified. There are workers in the Lower world – the fishermen and shepherds of the Lord of the Lower world reindeer. The range of occupations is particularly extensive in relation to the Middle world. These are the peasant, the fisherman, the collector, the merchant, the shepherd, the hunter and the laborer. Quite often the shaman – the man who cures, does magic and talks to the spirits is mentioned in the fairytales. Shamanism cannot be taught as a profession, special qualities are needed: "I wanted to give you my shamanism but I am afraid, it will not work. You are too kind and simple man" (Legends and Tales of the Polar Night, 1994: 81).

**Women qualities** (Table 11). Women's occupations are hardly mentioned in Dolgan tales. But women's characteristics and their qualities

Table 9. Military clashes in Dolgan fairytales

	Upper world	Middle world	Lower world
Military clashes	The Upper world with the Lower world (The Old Fisherman and the Raven, The Dawn).	Because of food, territories (The War Between the Partridges and the Pikes)	The son killed Ad-bogaty and big abassys (Tsar Eksekiu); Bogatyр Khomus-lugy killed huge Abakhy (deuce) and his two brothers (About the Glorious Hero Khomus-Bogatyр).

Table 10. Occupations in Dolgan fairytales

	Upper world	Middle world	Lower world
Occupations		The peasant (The Roguish Fox, The Young Tsar and the Daughter of a Peasant); the fisherman, gathering (The Old Fisherman and the Raven); the wealthy merchant (Tsar Eksekiu); housekeeping – wood for keeping fire at home, weaved nets and did different work in prince's cattle camp; reindeer shepherds, the shaman (The Tale of the Tsar of Birds Eksekiu, Beauty Ogdo, Shepherd Toioo and Evil Stepmother Kyychyn); the hunters, the shaman (The Legend of the Hunter N'ukuu and His Brothers); the shaman, the hunter, fishing, the shamans do magic, cure, talk to the spirits, nomadise on the sleds of reindeer (The Legacy of the Shaman), the shepherds (the Dawn); the laborer (The Enterprising Poor Man).	The reindeer herder of the Lord of the Lower world, the fisherman (About the Glorious Hero Khomus-Bogatyр)

are constantly described. First of all, it is beauty. But the woman gets public approval not for her beauty, but for tenderness, compassion, kindness, help and modesty.

**Family relationships** (Table 12). There are no descriptions of family relationships in case of the Lower world. In the Upper world there are relationships of the father and the daughter, three sisters and the brother. In the Middle world family relationships are more diverse: the father and the son, spouses, the father and the daughter, three brothers and the sister, three brothers, two brothers, the nephews and the uncle.

**Dwellings** (Table 13). Dwellings in the Upper world are rich and large, these are towns-houses.

People of the Middle world mostly live in chums (warm chums and ground chums-golomo) that form the camp. Dwellings in the Lower world are diverse: the chum of the Lord of the Lower world (the hill, dark inside, the walls are decorated with stones), the iron house, the house without doors, wooden houses in the country of death.

**Implements** (Table 14). Implements are described by reference to the everyday life of the people of the Middle world. These are boats, nets, sledges, kettles, traps and arcane-maut that indicate Dolgan occupations – fishing, hunting and reindeer herding. There is mentioning of household utensils: heating stove, bucket and potakui.

Table 11. Women Qualities in Dolgan fairytales

	Upper world	Middle world	Lower world
Women qualities		Beautiful, but with the proud and desolate look; the beautiful daughter; youth, beautiful as the spring sun-kheiro; the girl felt pity for everyone, was gentle with everyone, Kyychan was not kind, never helped anyone, kindness, modesty (The Tale of the Tsar of Birds Eksekiu, Beauty Ogdo, Shepherd Toioo and Evil Stepmother Kyychyn); the beautiful sister (The Legend of the Hunter N'ukuu and His Brothers); stubborn and capricious beauty (The Legacy of the Shaman); has been waiting for her husband in her house at the high hill for 32 years (The Meeting of Two Brothers); combination of qualities: the smart daughter, wife- queen making all decisions for her husband and the simple mistress (The Young Tsar and the Daughter of a Peasant)	

Table 12. Family relationships in Dolgan fairytales

	Upper world	Middle world	Lower world
Family relationships	The father and the daughter (The Roguish Fox); three sisters and the younger brother, younger sister is better than the elder sisters (The Old Fisherman and the Raven); three sisters, the brother, the daughter (Tsar Eksekiu)	The father and the son; spouses (The Roguish Fox); spouses (The Old Fisherman and the Raven); spouses, the son (Tsar Eksekiu); the daughter, the second wife (The Tale of the Tsar of Birds Eksekiu, Beauty Ogdo, Shepherd Toioo and Evil Stepmother Kyychyn); three brothers and the sister (The Legend of the Hunter N'ukuu and His Brothers); the father and the son, spouses (The Legacy of the Shaman); two brothers, the husband and the wife, the family (The Meeting of Two Brothers); three generations of bogatyr (About the Glorious Hero Khomus-Bogatyr); the nephews and the uncle (the Dawn).	

Table 13. Dwellings in Dolgan fairytales

	Upper world	Middle world	Lower world
Dwellings	The towns-house (The Old Fisherman and the Raven)	Ground chums-golomo (The Roguish Fox); the big and gloomy chum (The Tale of the Tsar of Birds Eksekiu, Beauty Ogdo, Shepherd Toioo and Evil Stepmother Kyychyn); chum (The Legend of the Hunter N'ukuu and His Brothers); chum, nomadic camps (The Legacy of the Shaman); the beautiful house at the high bank of the river (The Meeting of Two Brothers), chums (Where Different Peoples Came From), warm chums (How Jackdaws Appeared), ground chum-golomo (The Dawn).	The house without doors, the iron house, wooden houses over the river (Tsar Eksekiu); black chum of the Lord of the Lower world; dark inside the chum, but it is very big, the walls are decorated with different coloured stones, hearth (The Legend of the Hunter N'ukuu and His Brothers)

Table 14. Implements in Dolgan fairytales

	Upper world	Middle world	Lower world
Implements		The boat, the net (The Old Fisherman and the Raven); the copper kettle, the sledges (The Legacy of the Shaman); arcane-maut (Tsar Eksekiu); the heating stove, the bucket (The Young Tsar and the Daughter of a Peasant), potakui – the bag used for food (Why the Fox is Red).	

Table 15. Weapon in Dolgan fairytales

	Upper world	Middle world	Lower world
Weapon	Bow (Tsar Eksekiu)	Bows, arrows (Tsar Eksekiu), (The War Between the Partridges and the Pikes); axe-hiugan, bows, arrows (The Legend of the Hunter N'ukuu and His Brothers); bows, arrows, traps (The Legacy of the Shaman); Bogatyr's bows and arrows (About the Glorious Hero Khomus-Bogatyr); Bow as the weapon, "for arrows to hit their targets people attached eagle's feathers to their lower ends" (Where Different Peoples Came From).	

Table 16. Food and drinks in Dolgan fairytales

	Upper world	Middle world	Lower world
Food and drinks		Game for food (Where Different Peoples Came From), venison: intestines, guts, lungs, etc. (The Dawn), flour and oat flour (The Young Tsar and the Daughter of a Peasant), meat, flour (The Enterprising Poor Man), lard, dried meat (Why the Fox is Red).	Meat for the pot, bread, tea (The Legend of the Hunter N'ukuu and His Brothers); abassys drink wine and saami drink вином (Tsar Eksekiu)

Table 17. Clothes in Dolgan fairytales

	Upper world	Middle world	Lower world
Clothes		Beautiful parka made of white reindeer skins; festal parka edged with ermine and sable fur (The Tale of the Tsar of Birds Eksekiu, Beauty Ogdo, Shepherd Toioo and Evil Stepmother Kyychyn); parka made of reindeer skins (The Legacy of the Shaman); beautiful clothes (The Meeting of Two Brothers), warm clothes – fur coat (Where Different Peoples Came From), torbasa – leather footwear (The Young Tsar and the Daughter of a Peasant).	

**Weapon** (Table 15). The weapon (bows, arrows and axes-hiugans) are mainly owned by the inhabitants of the Middle world. This can be explained by the fact that the creatures of the Upper and the Lower worlds have magical powers, and these qualities eliminate the need for weapon.

**Food and drinks** (Table 16). Food (meat, bread) and drinks (tea, wine) are described in Dolgan fairytales only when a character comes to the Lower world, and both of them are the means of communion – the character should not try them if he intends to return to the Middle world.

**Clothes** (Table 17). The description of clothes is important only in relation to the inhabitants of the Middle world. Basically, the characters of the fairytales wear parkas, both everyday parkas made of reindeer skins and the festal ones – made of the skins of white reindeer, edged with valuable fur. There is a description of warm clothes – fur coat and leather footwear – torbasa.

### 3. Illustrations for Dolgan fairytales

Brief remarks concerning specific features of illustrations for Dolgan fairytales concern three publications: “Legends and Myths of the North”, “Fairytales of Siberian Folks” and “Legends and Tales of the Polar Night”. Black and white illustration for the fairy tale “Tsar Eksekiu” (Fig. 1) in the book “Legends and Myths of the North” was made by the illustrator V. Petrov. Its characteristics are narration (the main events of the fairytale are consistently presented at the lower level) and almost complete absence of

ethnic peculiarities. The fact that this graphic picture depicts the North is indicated by the absence of trees and the presence of chums. But chum is the type of dwelling that is widely spread among a number of the northern ethnic groups, it is not purely Dolgan.

Color illustrations by A.M. Gusarov to the fairytale “The Old Fisherman and the Raven” (Fig. 2) in the book “Fairytales of Siberian Folks” have Dolgan ethnic characteristics, manifested both in the facial features and clothes of the depicted characters. Men and women wear festive parkas edged with fur and decorated with beaded geometric ornament.

The group of illustrators: E. Petrova, R. Ramazanov and E. Puzikova made color illustrations for the book “Legends and Tales of the Polar Night”; D. Petrov was the art director and T. Ataev was the art editor. Dolgan ethnic specificity is the most widely manifested in the illustrations for the fairytales of this book. These are facial features of the characters, their clothes, occupations and features of everyday life. So, if we talk about the features of everyday life, reindeer, sleds, dogs, pots, hatchets, etc. are illustrated. The Dolgan shaman in his usual clothes is depicted on the pages of this book (Fig. 3). Traditional Dolgan costume, both women and man with the greatest accuracy is depicted in the “Legends and Tales of the Polar Night”. Thus, men are shown wearing unbuttoned parkas with hoods and high fur boots (Fig. 4); women wearing unbuttoned parks and high fur boots, with scarves on their heads

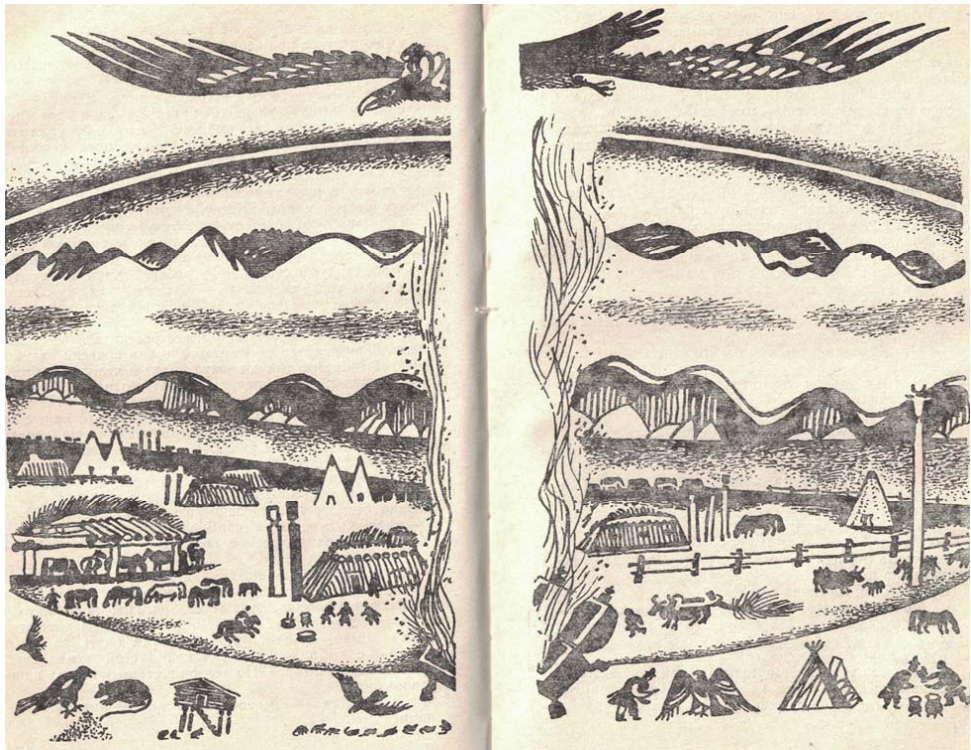


Fig. 1. "Tsar Eksekiu", V. Petrov



Fig. 2. "The Old Fisherman and the Raven", A.M. Gusarov



(Fig. 5). All the Dolgan costumes are decorated with geometric ornament and beads.

This difference in illustrations can be explained by several reasons. Firstly, it is the

place of the fairytales publication. “Legends and Myths of the North”, not characterized by the ethnic specificity of illustrations were published in Moscow; “Fairytales of Siberian



Fig. 3. “The Legend of the Hunter N’ukuu and His Brothers”, the group of authors



Fig. 4. “The Legend of the Hunter N’ukuu and His Brothers”, the group of authors



Fig. 5. “The legacy of the Shaman”, the group of authors

Folks” were published in Leningrad that is distinguished by its strong schools in studying the indigenous northern ethnic groups. “Legends and Tales of the Polar Night” were published in Dudinka, in the capital of Taimyr – Dolgan-Nenets district, directly in the territory of the Dolgans residence. Secondly, the growth of ethnic specificity in illustrations can be associated with a change in attitude to it over time. Thus, in the USSR (“Legends and Myths of the North” published in 1985), the authorities were focused on the blurring of the ethnic characteristics of the northern peoples, and for this purpose, for example, boarding schools were created. In the 1990s the rise of ethnic consciousness started and found its expression, among other things, in the illustrations for the northern fairytales.

### Conclusion

At present Dolgan folklore is still little poorly studied, there are practically no

researches devoted to it. In this article the authors have made a number of key conclusions represented below.

Dolgan tales can be divided into four basic types. These are fairytales about animals, magic, heroic and everyday life tales. Some fairytales combine the properties of different types of fairytales.

The universe, according to the Dolgan representations manifested in the fairytales, consists of three parts: the Upper, the Middle and the Lower worlds. At that, it is easier for people of the Middle world to get to the Lower world; people can walk or ride to it. The Middle world in some of its manifestations is an inversion of the Upper world (three brothers and a sister in the Middle world, three sisters and a brother in the Upper world). As a rule, confrontation of the Upper and the Lower worlds is represented or mentioned in the fairytales, and this confrontation can only be resolved with the participation of the bogatyrs from the Middle world.

The Upper world and the way to it are poorly described in the fairytales, it is easier for the inhabitants of the Middle world to get to the Lower world. The Middle world is abundant with plants that are completely absent in the other two worlds. There are a lot of animals in the Middle world, while there are only reindeer, but different from the usual ones, in the Lower world; there are wonderful animal species with magic properties, rare animals, or vice versa, the incredible amount of them in the Upper world. Mice (and lemmings) are endowed with the negative characteristics in the Middle world, and birds – with positive. Birds represent the Upper world, mice – the Lower world.

The Upper world in the fairytales is associated with white colour, the Lower world with black colour and the Middle world is a mixture of black and white, but there are other colours in it, such as green.

Metals of the Upper world are gold and silver and the Lower world – iron. All these metals present in the Middle world, but they are added by the alloys, such as copper. That is, the Middle world combines the qualities of the Upper

world and the Lower world. Number three is associated with the Upper world, and its magic power extends even to the Lower world.

The Upper world is governed by Tsars, as well as Lower world. There are no tsars in the Middle world, tribal structure of the society is important here, the heads are the leaders. The most important values for Dolgans are family and wealth.

Dolgan ethnic group appeared rather late due to the mixture of the three peoples – Yakuts, Evenks and Russians (the tundra peasants). The mixture of these peoples' traditions is represented in the Dolgan fairytales at the level of storylines, described everyday life, etc.

Dolgans are the patriarchal ethnic group and the main characters of the fairytales are men. They are the active basis. The most valued women's quality is beauty, though kindness, modesty, compassion, etc. are of no little importance.

The illustrations for the Dolgan fairytales, if consider the books chronologically, can be characterized by the growth of ethnic specificity, and this fact can be associated both with the time and spatial factors.

<sup>1</sup> The favorite genres of the modern school children are: fairytales (48%), comics (67, 6%) and adventures (45,5%).

<sup>2</sup> Federal State Budgetary Scientific Institution "Scientific Research Institute of National Schools of the Republic of Sakha (Yakutia)", available at: <http://insch.ru/pedagogika-severa>

<sup>3</sup> Dolgan fairytales : // [http://www.hobobo.ru/catalog/narodnye\\_skazki\\_byliny\\_skazaniya/dolganskije-skazki](http://www.hobobo.ru/catalog/narodnye_skazki_byliny_skazaniya/dolganskije-skazki)

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*gosudarstvennogo pedagogicheskogo universiteta. Rossiskii gosudarstvennyi pedagogicheskii universitet im. A.I. Gertsena (Sankt-Peterburg) [Izvestia: Herzen University Journal of Humanities & Science]*, 7, 221-224.

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## **Долганская детская литература: история и специфика**

**К.В. Резникова, Ю.С. Замаева**  
*Сибирский федеральный университет*  
*Россия, 660041, Красноярск, пр. Свободный, 79*

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*Статья посвящена анализу сюжетного материала и структуры долганских сказок. Авторы считают, что северный фольклор является не только частью самобытного устного творчества коренных народов, но и важной составляющей в формировании этнической идентичности. В связи с этим изучение сюжетов позволит понять особенности северной культуры долганского народа, выявить структуру и устройство сконструированного в сказках мира.*

*Ключевые слова: фольклор северных народов, долганская детская литература, долганские сказки, картина мира.*

*Работа выполнена в связи с проектом «Создание корпуса текстов для детей на родных языках (эвенкийский, ненецкий, нганасанский, долганский) как способ сохранения уникального культурного наследия коренных малочисленных народов Красноярского края», поддержанным Красноярским краевым фондом науки.*

*Научная специальность: 24.00.01 – теория и история культуры.*

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