

## ELEMENTS OF FOLK CULTURE IN WLADYSLAW REYMONT'S EPIC "THE PEASANTS": TO THE PROBLEM OF THE AUTHOR'S STYLE AND ITS UKRAINIAN TRANSLATION

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**Abstract.** The article analyses the folk elements of the Polish language in Władysław Reymont's epic "The Peasants", which was awarded the Nobel Prize in Literature for its closeness to Polish folk traditions. Attention is drawn to the peculiarities of translating these linguistic and stylistic features into Ukrainian and to the common Polish and Ukrainian folk sources that can be used in the process of book analysis. The aim of the study is to compare the folk elements of the novel "The Peasants" with their contemporary Polish and Ukrainian counterparts. The writer used his own experience in studying the central region of Poland, in particular the outskirts of the city of Łódź, where he lived both as a child and as an adult. The recorded texts of folk songs, proverbs, folk legends and customs, elements of current folk speech in the form of dialectal units are the basis of the author's individual style. The author of the text adheres to these features not only in the dialogues of the novel's characters, but also in numerous landscape descriptions, monologues and lyrical digressions. In such folk traditions as Christmas, Easter, weddings and engagements, christenings, harvesting and celebrations of its completion, winter parties, we can trace common features of Ukrainian and Polish culture which allows us to draw conclusions about the folk linguistic peculiarities of the Ukrainian-Polish borderland. In the classified material, a separate group consists of folk phraseology and comparisons that help to reveal the richness of the modern Polish and Ukrainian languages in view of their historical past. Parallels are drawn between these stylistic elements of the novel in order to identify the difficulties of translating the author's style from Polish into Ukrainian. The collected material will serve in the future as further research in the field of Polish-Ukrainian translation, systematisation of folk traditions and elements of the author's style of Władysław Reymont who received a world-class award due to these features. In order to preserve the common Slavic heritage, it is proposed to implement the results of the study among young people of school and university age.

**Keywords:** Nobel Prize, epic, translation, folk traditions, author's style, Ukrainian-Polish borderland.

### 1. INTRODUCTION

There is a need to preserve the national linguistic, literary and folklore characteristics of each nation against the backdrop of the current processes of globalization of the cultural heritage of European nations. We turned to Władysław Reymont's epic "The Peasants" given the affinity of these features of national identification of Polish and Ukrainian societies in which they are fully represented,

harmoniously combined and allow us to assert that they exist in the common Slavic space of the Ukrainian-Polish cultural borderland, which we sought to prove in this study.

The problems of nationality in Władysław Reymont's novel "The Peasants" have been studied by such scholars as Barbara Koc (Koc, 2000; Koc, 1986), Danuta Beńkowska (Beńkowska, 1985; Beńkowska, 2008), Józef Rurawski (Rurawski, 2000), Tomasz Jodełka-Bużeczki (Jodełka-Bużeczki, 1978), Stanisław Lichański (Lichański, 1986; Lichański, 1987), Dorota Kielak (Kielak, 2021), Grażyna Tomaszewska (Tomaszewska, 2002), etc. We've used their achievements in our work, but we believe that there has been no comprehensive study of the folk linguistic and stylistic elements of the novel "The Peasants" in view of the common Polish-Ukrainian contexts that fit into the concept of the cultural borderland. Władysław Reymont, had a deeply individual authorial style, belonged to the generation of Polish artists of the "Young Poland", and therefore it is necessary to take into account how these literary trends were reflected in his work.

## 2. MATERIALS AND METHODS

In order to achieve the goal set in the publication, the following methods were used: analysis and systematisation, elements of classification, interdisciplinary approach, contextual method and theoretical and literary interpretation of the collected linguistic elements. We partially referred to the biography of the writer who managed to present the folk traditions of the Polish central region on the basis of his own experience, personal records of folklore samples and linguistic elements. Władysław Reymont's novel is a fairly complete basis for folklore research that does not require additional ethnographic materials to establish the reliability of the results of the work. Instead we sought to preserve the character of a literary work, applying an interdisciplinary approach and therefore used the techniques of literary interpretation of folk sources.

## 3. ANALYSIS AND DISCUSSION

Hoping for an uncommon "elite" reader, representatives of modernist trends in writing resort to coded messages and hidden meanings as they see their way of writing as a feature of an intellectual writing, a kind of preprogrammed language game. As a result, readers' minds might have difficulties understanding implied meanings of inadequate perception of the described. One can see a conscious effort on the part of authors writing in a "new style" manner to obscure and hide the meaning of the text by means of making subtextual interpretations unclear. This way of text presentation ensures certain "mystification" of the meaning, opens up the possibility of non-standard reflection. Conscious alluding to historical events, figures of the past, other people's statements, and literary reminiscences, etc. in literary texts without providing a commentary or a hint at their source creates a subtext of understatement, code, and intrigue. The meaning of a reference system like that is hidden, for example, in the author's allusions to the names of famous people in an ironically ridiculous tone: *Можна було просто вимовляти вголос ці імена, ці поняття, ці назви — безумовно, в такий спосіб цілком реально досягти нірвани, чи бодай просвітлення <...>* (You could just say out loud these names, these concepts, these names — of course, in this way it is quite possible to achieve nirvana, or at least enlightenment ) <...> (Yu. Andrukhovych. "Perversion").

The folklore of Polish culture is primarily based on elements of rural life associated with the calendar cycle of agricultural work which was superimposed on the natural cycle of the seasons. In this regard, we have the following interpretation of folk traditions: *"Regardless of the term, culture has always been seen as a set of knowledge of the indigenous inhabitants of a village which was transmitted through participation in this culture"* (Kultura ludowa, 2014, p. 73).

Władysław Reymont did not consider folk sources to be remote in time because he lived among the rural population, knew their language not from someone else's translations, but was convinced of its folklore richness, kept a diary, recorded samples of folk art and current speech in writing, worked in local archives which greatly enriched his own competencies, which his contemporaries could doubt due to the lack of advanced education of the writer. However, the author of the epic *"The Peasants"* had much more than the capital's universities: his close connection with the rural environment raised him to the top of his art.

Rural sentiments related to the opportunity to learn in Reymont's interpretation have several vectors of development of this motif. Firstly, schooling is the basis of progress as one of the main figures, Roch, invites all village children without exception to attend the self-created village primary school. On the other hand, the villagers of Lipce rejected the proposal to establish a Russian school on Polish land at a general public meeting. Thirdly, and this is the main motive, the younger and even the older generation of villagers dream of escaping from the village, seeing distant worlds, learning something new. Therefore, we can say that the novel shows not only the beauty and depth of folk wisdom, but also the internal conflict of the people between their own and the alien, which will inevitably collide and oppose each other over time. Given this contradiction, the writer does not hide the difficulties of rural life, but at the same time points out that folk elements are valuable despite any obstacles and threats to evolutionary progress that each successive generation faces.

The peasants' words had a special poetry which is most pronounced in folk songs. For example, in the first volume of the novel (*"Autumn"*) such poetic examples are the songs that accompanied all stages of a village wedding. Thus, in one of the wedding texts, the writer recorded the phenomenon of folk song, which is a sign of Slavic identification in general:

*Wychodź, druhenko, wychodź, Kasieńko,  
Na wesele czas –  
Będą tam grały, będą śpiewały  
Skrzypiec i bas –  
A kto się nie naje, kto się nie napije...  
Pójdzie do dom wczas!  
Oj ta dana, dana, oj ta dana, da! (Reymont, 2000a, p. 143).*

As we can see, folk musical instruments were an additional attribute of the singing, to which the author of the novel also attached great importance. For example, the young boy Witek, who served in Boryna's family, had a natural ability to play the flute and violin, and other characters in the novel also use the tambourine.

The song texts contain both lyrical and shameful elements, especially when it came to the courtship of village boys for girls.

All of these songs feature folk parallelism, which is typical of both Polish and Ukrainian culture. Thus, in the song of the boys who bring the groom to the bride's house for the wedding, the voice of the

violin is mentioned when the girl asks her father for forgiveness before the wedding and the sound of the flute when she asks her mother for forgiveness. The same motifs can be traced in Ukrainian weddings.

*Rozgłaszaj, skrzypku, rozgłaszaj!*

*A ty, Jaguś, ojca, matkę przepraszaaj –*

*Rozgłaszaj, flecie, rozgłaszaj!*

*A ty, Jaguś, siostry, braci przepraszaaj!... (Reymont, 2000a, p. 144).*

The words "zrękowiny" and "zmówiny" may seem difficult or incomprehensible in the process of Ukrainian translation of Reymont's novel, but if we trace the equivalent of this custom in Poland it becomes clear that in translation this tradition is called "зачучини" ("engagement") and the modern version of this word in Poland is very similar – "zareczyny".

Another type of autumn cycle of lyrics was love songs, which logically arose from the period of matchmaking and marriage. For example, Reymont depicted a shepherdess who, in early autumn, was still singing while driving her pigs out to pasture in good weather:

*Aj, nie chodź kiele woza,*

*Aj nie trzymaj się osi,*

*Aj, nie daj chłopu gęby,*

*Aj, choć cię pięknie prosi (Reymont, 2000a, p. 19).*

Such repetitions, anaphors and negating forms in the texts of folk songs were important artistic means from which song parallelism grew.

In this folk song system, it is necessary to distinguish the love lyrics of the spring cycle, which contained elements of eroticism, as evidenced, for example, by the song dialogue between a girl and a boy or a polylogue between girls and boys.

Folk phraseology included in the text of W. Reymont's novel, mostly contain the negative particle "nie", as well as comparisons that significantly overlap with Ukrainian phraseological turns (hereinafter in the text, the Ukrainian translation suggestion is our own):

Table 1

<i>In Polish version</i>	<i>In Ukrainian translation</i>
"nikt się w pole wyprowadzić nie dał" (Reymont, 2000b; z. 108);	"ніхто не дався звестися на манівці";
"nie święci garnki lepią" (Reymont, 2000d; p. 81)	„не святі горшки ліплять”;
«Głową muru nie przebiję» " (Reymont, 2000d; p. 92);	"головою муру не проб'єш";
"Nie kupuję kota w worku" " (Reymont, 2000d; p. 92);	"не купляю kota в мішку";
"musiało i tak być, jako chciał, a nie, to fora ze dwora" (Reymont, 2000b; p. 175);	"все мало бути по його, а ні, то геть з двору";
"nie rozpuszczajcie ozorów" (Reymont, 2000c; p. 132);	"не розпускайте язиків" ("не чешіть язиків", "не меліть дурниць");
«póki nie będzie czarno po białym» (Reymont, 2000d; p. 46).	"поки не буде чорним по білому" ("поки це не ляже на папір").

Often, the author's phraseology, derived from folk art, contains an element of proverbs, which also completely coincides with the Ukrainian way of mastering the folk word in literature: "szukaj wiatru w

*polu*" (Reymont, 2000c; p. 119) – "шукай вiмпа в полі"; "trafił swój na swego" (Reymont, 2000b; p. 72) – "свій свого знайшов" ("яке їхало, таке й здибало"); "jarzmo codziennego trudu w kark się wpijało" (Reymont, 2000c; p. 133) – "ярмо щоденної праці гнуло його додолу"; "raz kozie śmierć" (Reymont, 2000a; p. 154) – "раз козі смерть"; "dawno miałem oko na niego" (Reymont, 2000d; p. 130) – "я давно мав його на оці" ("кинути на когось око" – like, which has a slightly different context) etc.

As we can see, most of the phraseological units in "The Peasants" are translated by a Ukrainian proverbial equivalent that is either identical or very close to the original. Therefore, the idea arises that some of them have zero transformation as translation calques. However, in the case of folk linguistic units in the Polish and Ukrainian environment, the phenomenon of calquing either occurred much earlier than the novel was written and it is impossible to trace in which language it first appeared or both languages are so close that they have long had almost identical versions of phraseology, proverbs, similes and folk song texts, riddles, proverbs, dialectisms.

Similar to the classification of the phraseological units used in the novel is the author's division of comparisons into common Polish and local (regional) ones. It is worth noting that individual comparative constructions of the author's own origin are present only in landscape descriptions but we will not find them in the dialogues of the book's characters.

The comparative structures of the novel are dominated by the following connecting elements: "jak", "jako", "kiej", "nikiej", "jakby", most of which testify to the ancient origin of folk sayings. We trace the semantic parallels between Polish and Ukrainian comparisons on the basis of the following examples:

Table 2

<i>In Polish version</i>	<i>In Ukrainian translation</i>
"dziewczyny kaj oparzone latały między chałupami" (Reymont, 2000c; p. 120);	"дівчата як опшпарені бігали поміж хатами";
"tzy ważne pocięły po zblakłych policzkach kieby te paciorki lśniące rozerwanego różańca" (Reymont, 2000c; p. 35);	"важкі сльози потекли по зблідлих щоках, наче ті сяйливі намистинки розірваної вервички";
"puszy kiej ten indor" (Reymont, 2000d; p. 38);	"надимається, як той індик";
"flet zaś przegwizdywał i wabił kiej ten kos na zwieszę" (Reymont, 2000b; p. 102);	"а флейта присвистувала і притягувала, наче той дрізд навесні";
"a czasy ciężkie, jak z kamienia" (Reymont, 2000a; p. 68);	"а часи важкі, мов з каміння";
"jako ta ziemia święta taka była Jagusina dusza – jako ta ziemia!" (Reymont, 2000a; p. 88);	"як та свята земля була Ягусина душа, як та земля!";
"tak cicho, jakby kto makiem posiał" (Reymont, 2000b; p. 88);	"так тихо, наче хто маком висіяв";
"jakby mu pokrzyw nakładli za pazuchę" (Reymont, 2000b; p. 178);	"наче йому кропиви напхали за пазуху";
"kiej te sroki na deszcz krzyczą i krzyczą" (Reymont, 2000c; p. 195);	"кричать і кричать, як ті сороки на дощ";
"blady był kiej ściana" (Reymont, 2000b; p. 104);	"був білий, як стіна";
"zły był jak pies" (Reymont, 2000d; p. 81);	"був злий, як собака".

The tendency to use down-to-earth language, vernacular, and sometimes even rudeness is noticeable in these comparisons. This linguistic tendency is generally characteristic of the works of the writers of

"Young Poland". At the same time, as we have already noted, comparative structures in descriptions of nature are actually the author's own, full of poetry.

The picture of rural life in early XX century Poland is complemented by greetings based on Christian morality. A typical greeting throughout the country was "Niech będzie pochwalony Jezus Chrystus", the Ukrainian equivalent of which is still preserved in the villages of the Lviv region. These were the greetings in the village of Lipce: "*przechodziły pochwalając Boga*" (Reymont, 2000c; p. 37), "*Roch stanął w drzwiach z pochwaleniem*" (Reymont, 2000a; p. 97) etc.

Religious songs that were performed during important holidays and accompanied the life of peasants throughout the year also acquired the attribute of nationality in the Polish countryside. Such texts include "*Kiedy ranne wstają zorze*", "*Kto się w opiekę oddał Najwyższemu*", "*Wszystkie nasze dzienne sprawy*" and others.

Pagan influences can be traced in the description of the death of a peasant who says goodbye to his land which he loves above all else, in a spiritual way. The soul also says goodbye to its home and family, and then waits to meet heaven. This description shows the close links between Christian and pagan traditions, which have merged into a complex of rural beliefs. Therefore, the characters of the novel are not surprised to learn about a woman accused of witchcraft.

Folk definitions of time, used by Władysław Reymont in his work, form a separate group. For example, instead of 15 minutes, Lipce villagers used the term "*pacierz*", which includes the three main prayers of a Christian and approximately lasts for that many minutes. Instead of specific dates, they also used the names of religious holidays closely related to folk beliefs and weather predictions. The names of the saints in the novel are used to mark the days when the harvest was over, the first frosts began or the gardens began to bloom in spring.

The most numerous group in Reymont's text is made up of folk proverbs which are both well-known and rare. The analysis of this material has revealed that almost every one of these expressions has its counterpart in Ukrainian folk culture, so there is no need to translate it in a descriptive way or with the help of any significant transformations.

In this group of folk sayings, one special place is occupied by the description of hard rural labour and poverty. This thesis is confirmed by the category of poor characters who did not have proper food and living conditions, and some of them had to go to work or beg for alms. The proverbs on this topic are emotionally charged, sometimes rhyming, and frequently used. They are the basis for the novel's storylines, in which different categories of villagers are clearly divided into groups - from the rural nobility to the poorest people. A separate category is made up of "lords" - local landowners, but even among them there is a noticeable division into "bad" and "good". An intermediate category is represented by priests, who are responsible for the moral life of the village, but are also prone to profit. However, the proverbs do not condemn the clergy in view of the sincere piety of the villagers.

The following proverbs belong to this group in Reymont's novel:

Table 3

<i>Polish proverb</i>	<i>its meaning</i>
" <i>Czekaj tatka latka, jak kobyłę wilcy zjedzą</i> " (Reymont, 2000d, p. 124);	The poor man will only wait for the next misfortune.
" <i>Chleb daje rogi, a głód nogi</i> " (Reymont, 2000b, p. 123);	While the rich live in luxury, the poor travel the world for bread.

"Koszula nie rządzi, kiej brzuch błądzi" (Reymont, 2000b, p. 39);	Where there is hunger, there is no shirt.
"Biednemu zawsze wiatr w oczy" (Reymont, 2000a, p. 17);	Poor people are never lucky.
"Chto boryje, ten się z butów zzuje" (Reymont, 2000a, p. 57);	Debt leads a person to complete poverty.
"Kto nie ma grosza, nie umacza i nosa" (Reymont, 2000b, p. 20);	The poor have nothing to eat.
"Komu głód kuma, temu torba matka" (Reymont, 2000d, p. 40);	Poverty often leads to begging.
"Pan z panem zna się, a chłopu zaś" (Reymont, 2000d, p. 128).	The rich don't invite the poor into their company.
"Wszędzie psi boso chodzą, wszędzie biednemu wiatry w kłębki wieje" (Reymont, 2000b, p. 23).	Everywhere the dog is barefoot, and the poor man is miserable.

There are many ways to translate these folk expressions: from calques to descriptive methods or synonymic substitution. It depends on the style of the translator which of these methods he or she chooses, as each of the options is a justified transformation in the translation process.

Less attention in the proverbs offered by Władysław Reymont is paid to marital fidelity and age equality between men and women, although this is the situation that forms the basis of the novel's plot. Perhaps the writer distributed the folk sources in this way because inequality in Polish families was not a widespread phenomenon. All of Jagna's friends found a spouse of the same or approximately the same age, and only she agreed to marry an old man, which was the cause of her tragedy.

This is also the fate of women depicted in folk songs:

*Da żebyś ja wiedziała,  
Da że pójdziesz za wdowca,  
Da uwitałabym ci wieniec,  
Da z samego jałowca!* (Reymont, 2000a, p. 154).

We can also trace humorous motifs in the author's proverbs, especially when it comes to drinking and women's talkativeness: "*Kogo woda zbawi, to zbawi, a gorzałka każdego na nogi postawi*" (Reymont, 2000a, p. 166); "*Kieby nie grzech, toby człowiek dawno zdechl*" (Reymont, 2000d, p. 70); "*Chłop robotny i żona pyskata, to wezmą choćby i pół świata*" (Reymont, 2000a, p. 167). These jokes are mostly heard during winter evenings, when peasants were not busy with agricultural work, but could spin and manage their households, gathering together in someone's house. These meetings were primarily attended by young people. Married women spun yarn and older villagers passed on folk wisdom to the younger generations, just as the older generations had once passed it on to them. Ukrainian readers know these traditions from their own national culture, but it is a real discovery to learn about an identical folk tradition in a Polish village described by Władysław Reymont.

In Polish rural life, poetry is intertwined with prose and the naturalism of life. This conglomerate contains many natural things such as death, illness, dirt, and stench. Therefore, against the backdrop of folk parties, the writer depicted the whole circle of life with its joys and trials, devoid of decorations: "*Lipce żyły zwykłym, codziennym życiem: a to chrzciny wyprawiali u Wachników; zrekowiny odbywały się u Kłębów, choć i bez muzyki, ale zabawiali się, jak na adwent przystało; to znowu zmarło się komuś, bodaj że temu Bartkowi, którego to po kopaniach zięciaszek tak pobił, że chyrlał, kwękał, aż się przeniósł do Abramka na piwo, (...)*"

*to insze jeszcze sprawy szły*" (Reymont, 2000b, p. 46). The expression "to go to Abraham for a beer" in the sense of "to die" has the character of the author's stylistic device which only resembles folk wisdom in its external features.

Folk legends and riddles, as well as a description of rural entertainment for young people which included folk poems and chants, were a real highlight of the evening meetings of the villagers.

It should be emphasised that this type of legend was of an individual nature: *"The folk language style of the inmates was exemplified in the Lipce extended legend of Jesus Christ and the dog Burek, whom the Saviour saved from human injustice. The words of Jesus in the form of a dialogue reflect the conversational manner of the locals, so that the Lord God was also counted as 'his own'"* (Baj, Sterenczuk-Bohdanowa, 2024, p. 6).

Some of the riddles had a shameful content, but Reymont, as a representative of a new generation of writers, reproduced these folk sources in detail, which caused a scandal among his contemporaries. For him, texts with erotic content became an additional attribute of folk art.

The following folk riddles were offered to the readers by Reymont, who had previously collected them during his stay in Lipce: *"Przez ciała, przez duszy, a pod pieryną się ruszy (Chleb)"*, *"Gonią się goście po lipowym moście (Przetak i groch)"*, *"W koszuli się na świat rodzi, a po świecie nago chodzi (Ser)"*, *"Lipowe drzewo wesóło śpiwa, a koń na baranie ogonem kiwa (Skrzypce)"*, *"Bez nóg, bez rąk, bez głowy i brzucha, a kaj się obróci, wszędy se dmucha (Wiater)"* (Reymont, 2000b, p. 144-145). As you can see, the guesses cover the phenomena of nature and human life, reflecting the creative nature of the peasant despite the fact that he spends most of the year working hard.

After Christmas folk festivities took place: young boys 'drove a bear' played by one of the young men, and the text of the introduction to this theatrical performance echoed the pagan blessing of fertility of the land, prosperity of the owners, and a happy fate for the daughter of the family where the performance was shown. *"Niedźwiedniki my z kraju dalekiego, zza morza szerokiego, z lasu wielgachnego! gdzie ludzie do góry nogami chodzą, gdzie płoty kielbasami grodzą, a ogniem się chłodzą; gdzie garnki do słońca przystawiają, świnie po wodach pływają i deszcze gorzałką padają; niedźwiedzia my srogięgo wodzim i po świecie chodzim! Powiedzieli nam ludzie, że w tej wsi są gospodarze bogacze, gospodynie użyczliwe, a dzieuchy piękne, tośmy przyszli z kraju dalekiego, zza dunaju szerokiego, by nas opatrzyli, grzecznie przyjęli i na drogę co dali. Amen"* (Reymont, 2000b, p. 135). To reveal the folk humour in this fragment, we will use its individual images, which are opposed to each other: people cool themselves with fire, fence their houses with sausage, and walk upside down.

After Easter the young people went to their fellow villagers earning their living by performing a theatrical story about a rooster, which was also accompanied by fun and games. For this purpose, Witek made a rooster as a wooden moving structure. The description of "walking with a rooster" on Easter is a real folklore find that has survived to this day thanks to Władysław Reymont. The writer describes how Witek played the violin in front of the priest's house, and the boys sang this folk song:

*Przyszliśmy tu po dyngusie! Zaspiewamy o Jezusie,  
O Jezusie, o Maryje –  
Dajcie nam co, gospodynie!...* (Reymont, 2000c, p. 99).

Dyngus is watering each other on the second day of Easter (Watering Monday), which symbolised health and fertility. It is this tradition that is mentioned in the ritual song and is still practiced today within the Ukrainian-Polish borderland.



Almost all of the songs of the spring cycle proposed by the writer have an erotic context, coinciding with the awakening of nature after the winter sleep:

- 1) *Powiedziałeś, że mnie weźmiesz,  
Skoro żytko, jarzę żęzniesz;  
A tyś zeżon i owiesiek –  
Teraz szczekasz kieby piesek –  
Oj dana, da dana!...* (Reymont, 2000c, p. 188);
- 2) *Deszczyk rosi, zrosi me, zrosi me –  
Moja Maryś, nocuj me, nocuj me –!* (Reymont, 2000c, p. 193);
- 3) *Nie boję się wilk, choćby było kilka!...  
Nie boję się chłopu, choćby było kopa!...* (Reymont, 2000c, p. 193).

In all of these songs, the rural calendar cycle is manifested in a folk parallelism - the connection between humans and nature. These images are harvesting (ripe grain), renewal of the earth after rain (filling the earth with water) and the dangerous power of the wild animal world (rescue from wolves).

As we can see the symbolism of Polish folk songs is very similar to the Ukrainian folk system of creating song and poetic images. The same parallels can be traced in Ukrainian culture. They are inscribed in the cycle of human life - birth, maturation, death and subsequent rebirth.

Births in this cycle are best symbolised not only by the baptismal ritual, which is described in detail in the book, but above all by Christmas, which is depicted in the winter volume of the epic.

Among the most important folk traditions of this holiday are the waiting for the first star in the sky, which begins Vigilia, the preparation of twelve meatless dishes (fasting is also the beginning and waiting), a white tablecloth on the table as a symbol of purity and innocence, hay under the tablecloth as a symbol of Jesus' birth in a stable, the ability of animals to speak with human voices during this period, and one free seat during dinner when the audience is waiting for an unexpected guest to arrive. All the verbal creativity of the winter cycle of rural (folk) life is described in the circle of this symbolism.

The symbol of rebirth was the Easter period, which is shown in the book as a rich table with treats that villagers set up in the yard of the family of Boryna, a wealthy and kind host (Reymont, 2000c, p. 80). The main component of this table was an egg, a symbol of the infinity of life.

The key folk custom of Holy Saturday before Easter was the funeral of "żur" (rye bread sourdough) and herring. This was how the peasants said goodbye to Lent. In the morning, the boys would go "*chować żur i grzebać śledzia jako tych najgorszych trapieli przez Wielki Post*" (Reymont, 2000c, p. 79). Older or married men did not participate in this rite. Young people in this folk rite carried a herring carved from wood and a clay pot with "żur" stolen from a household. This tradition did not exist in some other Polish regions, nor in Ukrainian folk culture. The burial of sadness and hardships in this custom has a deep symbolic meaning.

The writer conveyed the deep naturalism of life in his detailed depictions of death. Thus, the long process of departure from earthly life to eternity is shown by the image of the old man Boryna. He hears the voice of his land and goes to sow it symbolically in the spring, where he dies. Another naturalistic image is the death of the servant Kuba, who cut off his leg because he had no money to treat gangrene after being wounded while hunting. Kuba's suffering is particularly striking in the parallel depiction of his masters' wedding. Because he did not have time to confess before his death, the villagers believed that Kuba's soul had not found rest and was therefore constantly wandering the world.

The days of remembrance of the dead in the life cycle of the people fell in early November, which in the liturgical calendar were designated as All Saints' Day (1 November) and All Souls' Day (2 November). These days were popularly called "Zaduszki" or "Dzień Zaduszny" (Reymont, 2000a, p. 115). The peasants believed: *"A i Pan Jezus sam chodzi se dzisiaj po świecie i liczy, gospodarz kochany, co mu tu jeszcze dusz zostało, aż se wybierze wszystkie, wybierze..."* (Reymont, 2000a, p. 121). In this period, people were more willing to give alms with the thought of the dead in mind, and *"gdzieniegdzie, starym zwyczajem świętym, gospodynie wystawiały na przyźby wieczerzy..."*, as well as paganly asking the souls of the dead for food (Reymont, 2000a, p. 121). The same tradition of treating the dead was held at the cemetery on the Sunday after Easter. These are the days of remembrance of the dead that traditionally exist in Ukraine to this day, so it can be argued that the cycles of human and natural life within the culture of the Ukrainian-Polish borderland coincide.

The peasants' annual cycle culminated in a pilgrimage to Czestochowa in late summer. This tradition has survived to this day (Reymont, 2000d, p. 182). Antek's wife Hanka also went on such a pious journey, asking for everyone's forgiveness before she left. The author conveys the religious enthusiasm and spiritual fascination of the pilgrims in the following dialogue of the book:

*"- Do Częstochowskiej ochfiarowałam się na Anielską;*

*- Organiścina pono idzie i powiadała, co sam proboszcz poprowadzi kompanię!*

*- A dyć to człowiek jakby szedł do nieba, tak mu jest w tej drodze lekko i dobrze. A co się napatrzy świata, a co się nasłucha, co się namodli! Jenó parę niedziel, a widzi się człowiekowi, jakoby na całe roki zbyt się bieda turbacji. Jakby się potem na nowo narodził!"* (Reymont, 2000d, p. 70).

According to Reymont, the people's fascination with oral verbal creativity was an attempt to overcome the fear of death and preserve their identity on a spiritual level, so the writer wrote about it as follows: *"Jako ten ślepy kamień pod wodą głęboką żyjesz, człowieku... W ciemnicy, człowieku, orzesz żywota rolę i płacz zasiewasz, ten trud, ten ból... I w błocie tarzasz gwiazdną duszę, człowieku, w błocie..."* (Reymont, 2000b, p. 140). He was worried about his people, worried about their troubles, tried to find in their depths not only naturalism, which united them with the land and nature, but also a beautiful spiritual beginning, primarily manifested in the folk word and song. We see in this the genius of Władysław Reymont as a writer and his humanism as a man – a citizen of his country and the world.

It can be argued that in this way the writer made a significant contribution to the preservation of not only Polish but also Ukrainian folk culture, which must be preserved, studied and passed on to future generations. In his four volumes of the epic "The Peasants" the writer used the folk word to depict the unbroken circle of life in which every person is inscribed.

#### 4. CONCLUSIONS

The results of the research indicate that the main source of the author's speech in the novel "The Peasants" was folk linguistic and stylistic elements, primarily found in comparative structures, phraseological turns, proverbs and sayings, songs, riddles, forms of politeness, in particular in greetings, etc. The writer used the dialectal variant of the Polish language of the early twentieth century, but some of its elements date back to much older times, as they were passed down from generation to generation.

These linguistic units are divided into commonly used ones which were most often identical to the Ukrainian ones, as seen in the text of the translations and local or authorial individual ones which reflected the writer's worldview and writing style.

This is the case with the system of folk proverbs and their adapted versions, comparisons, phraseology, riddles, etc. This list can be continued, as the layers of folk wisdom presented in Reymont's epic are very deep.

The main artistic means of conveying human thinking in the word is folk parallelism which encompasses a system of folk symbols that describe the cycle of human life, harmoniously inscribed in the cycle of nature which is shown in the novel through the change of seasons. The forms that reproduce this symbolism are religious holidays, folk theatre performances, songs, riddles, legends, etc.

In perspective, each of these groups of folk sources should be compared in detail with Ukrainian examples of verbal creativity, going beyond the Ukrainian translation of Władysław Reymont's novel and our own interpretation of the analysed fragments and expressions.

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Бай Олена, Сухарева Світлана. Елементи народної культури в епопеї Владислава Реймонта "Селяни": до проблеми авторського стилю і його українського перекладу. *Журнал Прикарпатського університету імені Василя Стефаника. Філологія*, **11** (2024), 124–135.

У статті проаналізовано народні елементи польської мови в епопеї Владислава Реймонта "Селяни", яка була нагороджена Нобелівською премією в галузі літератури з огляду на близькість із польськими народними традиціями. Звернено увагу на особливості перекладу цих мовно-стилістичних особливостей на українську мову та спільні польські та українські народні джерела, на які можна опиратися у процесі аналізу книги. Мета дослідження – порівняти народні елементи роману «Селяни» з їх сучасними польськими та українськими відповідниками. Письменник використав власний досвід із вивчення центрального регіону Польщі, зокрема околиць міста Лодзь, де йому довелося проживати як у дитинстві, так і в дорослому віці. Зафіксовані тексти народних пісень, прислів'їв, народних легенд та звичаїв, елементи поточного народного мовлення у вигляді діалектних одиниць покладено в основу індивідуального авторського стилю. Автор тексту дотримується цих особливостей не лише в діалогах персонажів роману, а й у чисельних пейзажних описах, монологів, ліричних відступах. У таких народних традиціях, як Різдво, Великдень, весілля та заручини, хрестини, збір врожаю та святкування його завершення, зимові вечорниці, простежуємо спільні риси української та польської культури, що дає нам можливість зробити висновки про народні мовні особливості українсько-польського пограниччя. У класифікованому матеріалі окрему групу складають народні фразеологізми та порівняння, які допомагають розкрити багатство сучасної польської та української мови з огляду на їхнє історичне минуле. Проведено паралелі поміж цими стилістичними елементами роману з метою визначення труднощів перекладу авторського стилю з польської на українську мову. Зібраний матеріал у майбутньому слугуватиме подальшим науковим дослідженням в області польсько-українського перекладу, систематизації народних традицій та елементів авторського стилю Владислава Реймонта, який завдяки цим особливостям отримав відзнаку світового рівня. З метою збереження спільної слов'янської спадщини результати дослідження пропонується втілювати у середовищі молоді шкільного та студентського віку.

**Ключові слова:** Нобелівська премія, епопея, народні традиції, авторський стиль, українсько-польське пограниччя.