

A Dialect Dictionary of the Lublin Region

Volume 7.

Garments and Footwear. Spinning and Weaving

Volume 7 of *A Dialect Dictionary of the Lublin Region*, titled *Garments and Footwear. Spinning and Weaving*, contains 2030 entries with 30 illustrations and 42 linguistic maps. The thematically arranged entries describe country traditions, traditional men's and women's clothes, footwear, linen spinning and weaving and the devices used in the process. Each entry description is a special memory token associated with the regional place and time-bound tradition passed from one generation to the next.

The vocabulary of this volume reveals the specific character of Polish village as reflected in the ways of dressing; it draws the line between what pertains to work and what is connected with holiday celebration and entertainment. On the one hand, the activities accompanying linen spinning and weaving were part of everyday life and a matter of necessity; on the other hand, they were ascribed an aura of holiness. Being part of the rural way of life, a token of self-sufficiency in dressing habits as reflected in the rural rites and customs, these activities, apart from showing the creativity of the village inhabitants, offered a wide range of world interpreting possibilities. This can be seen in the case of both local and regional synonyms used to name a particular designatum, e.g. *bajówka*, *chustka bajowa*, *chustka pluszowa*, *derka*, *dereczka*, *nakrywka*, *narzutka*, *opinajka*, *opyjocha*, *plejsiówka*, *pleszówka*, *pluszówka*, *ternówka*, *welnianka*, *zawiązówka*, *zawiejocha*, *zawijka* 'duża chusta z wełny, przeważnie jednokolorowa, zakładana przez kobiety na ramiona i na głowę' ('a large, often single-colour, woollen scarf, put by women on the arms and head'); *cyganka*, *deska*, *deszczulka*, *kijaneczka*, *kiwadło*, *kiwajka*, *klapka*, *kolberka*, *kolbra*, *korba*, *korbeczka*, *łapka*, *łopateczka*, *naganiaczka*, *noga*, *parobek*, *pasterka*, *stopka*, *suczka*, *szajbka*, *szarpaczka*, *szarpak*, *śmiga*, *śmigło*, *wodzidło* 'deseczka łącząca pedał z kołem w kołowrotku' ('a plank connecting the pedal with the wheel in the spinning wheel'); *baranica*, *baszłyk*, *czapa*, *czapka*, *czapka barania*, *czapka barankowa*, *czapka karakułowa*, *czapka zimowa*, *czubatocha*, *karakuła*, *kołpak*, *kożuszana czapka*, *małachaj*, *małachajka* 'czapka futrzana na zimę' ('winter fur cap').

The lexical material describing the ways of dressing and the techniques of linen processing comes from spoken texts, structured according to the following culture-determined

pattern: all the designata have their name labels; they describe every day as well as holiday-related activities reflected in the skills and the linguistic sensitivities of the villagers. They contain practical knowledge pertaining to agriculture, linen processing, clothing and the shoe making process.

The folk clothing terms are numerous; they are diverse from both a linguistic and a geographic perspective. Generally, the clothing terms referring to the same designatum are associated with a particular semantic field and form, together with their synonyms, an onomasiological network; many names though are seen to belong to different semantic fields; they describe not only the various aspects of a given clothing item but also evoke a particular kind of association. For example, the name for ‘a warm barchan skirt worn by women during the day’ is motivated by the covering of the lower part of the body: (*spódnica*) and the material from which it is made (*baja, barchanka, spódnica barchanowa*); the name for a ‘device for taking boots off’ is motivated by its function (*rozzuwak, wyzuwacz, ściągawka*). Names can also be motivated by the shape of a thing, e.g. *stopka, ławka, łapki, kopyto*, or the (perceived) similarity to animals and reptiles, e.g. *pies, piesek, suka, suczka, koziołek, koziołki, żabka*. One can also observe a number of cases whereby one name is used for several designata which look alike or perform the same function, e.g. *burka*: (i) ‘okrycie wierzchnie z grubego, ciemnego sukna lub filcu, mające postać peleryny z kapturem, używane podczas podróży’ (‘an overwear made of thick dark cloth or felt having the form of a cape worn during the travel’); (ii) ‘duża chusta wełniana w kratę, z frędzlami, zakładana przez kobiety na ramiona i na głowę’ (‘a large checked woolen headscarf with fringes put by women over the head and shoulders’); (iii) ‘ciepła spódnica wełniana’ (‘warm woolen skirt’); (iv) ‘wełniany lub lniany fartuch do pasa’ (‘woolen or linen waist apron’); (v) ‘fartuch do pasa zakładany do pracy w polu i w gospodarstwie’ (‘work and farmhouse apron’); *suczka*: (i) ‘deseczka łącząca pedał z kołem w kołowrotku’ (‘a plank connecting the pedal with the wheel in the spinning wheel’); (ii) ‘urządzenie w kształcie deseczki z dziurkami używane do zatrzymywania nawoju w warsztacie tkackim’ (‘device in the form of a plank with wholes used to stop the loom’); (iii) ‘przyrząd do zdejmowania butów z cholewami’ (‘device for taking off boots’); *szczotka* to: (i) ‘obrębienie u dołu spódnicy, sukienki’ (‘a bottom hem of a dress or skirt’); (ii) ‘narzędzie służące do czesania lnu’ (‘a tool for combing flax’); (iii) ‘narzędzie do czesania wełny’ (‘a tool for combing wool’); (iv) ‘narzędzie służące do czyszczenia butów i ubrania’ (device used for cleaning clothes and shoes’).

Volume 7 is a sequel to the six volumes already published; it is based on similar principles and combines the methodological requirements of an intra- and interdialectal dictionary. The volume has a non-differential character. The entries have the same structure: the names of designata are alphabetically ordered; the cultural and customs-related contexts are provided by using the atlas-based techniques and iconography. The volume contains a section which restates the methodological assumptions and the editorial lay-out and provides a list of the sources and names of locations from which the material has been gathered.

The research area on which the Project is founded coincides with the administrative division of the Lublin region established before 1975, and re-established in 1999 (see Map 1). The material compiled is based on spoken texts of 633 oldest villagers of the Lublin region (cf. the list of place names) and comes from 2520 informers. Volume 7, just like the preceding volumes, is based primarily on the data collected by the author of the *Dictionary*. The corpus includes (1) tape-recorded fieldwork data; (2) continuous texts in written form (without sound-file documentation); (3) questionnaire-based lexis without contextual exemplification. Additional material comes from the dictionary files of *Atlas gwar polskich* (*Atlas of Polish Dialects*; entries without contexts), from *A Dictionary of Polish Dialects* (The Polish Publishing House–PAN), linguistic archives, partly from MA- and BA-papers and from other printed sources.

Each entry consists of the following elements:

1. the entry and its meaning given in the form of definition;
2. an illustration referred to by using references to the designatum, given at the end of the *Dictionary*. The digit which follows the referencing symbol stands for the illustration number;
3. contexts in which the word is used;
4. sources;
5. the geography of the word with a linguistic map, referred to by the referencing symbols given at the end of the *Dictionary*;
6. inflexional processes and the most frequent phonetic variants given in the Pronunciation section;
7. references to the synonyms (variants of names of a particular village) and heteronyms (name variants on a larger territory), using the symbol „por” (“cf.”).

Some illustrative examples are given below.

Barchanka ‘ciepła spódnica barchanowa, noszona przez kobiety na co dzień’ (*barchanka* ‘a warm barchan skirt worn by women during the day’).

Barchanka to spódnica z grubego materiału (*Barchanka* is a skirt from thick cloth) (Gałęzów). *Barchanka to spódnica z barchanu takiego grubego* (*Barchanka* is a skirt from *barchan*, a thick one) (Maziarka). *Barchanka to ciepła spódnica na zime* (*Barchanka* is a warm skirt for winter time) (Kryłów). *Barchanka to dawna spódnica zimowa wełniana* (*Barchanka* is an old (name for) winter skirt) (Stanisławów). *Barchanka to tako jakby spódnica tylko pod spód spódnicy, tako franelowo albo z barchanu, kiedyś taku grubu franelę to nazywało barchan. To była tako jakby drugo spódnica pod spodym dla ciepła, jak tam kobita jechała na furze, na powietrzu była, zimno było, mróz to taku se zakładała barchanke* (*Barchanka* is just like a skirt, only a lower part (under-part) of a skirt, (made) from flannel or from *barchan*; in the past such thick flannel was called *barchan*. It was just like a skirt (put) under (a skirt) to keep warm; when a woman was travelling on a horse-drawn cart, when it was freezing, she put on a *barchanka*) (Annopol). *Barchanka to była spódnica, mocno marszczuno, w pasie zawiązywano na zawiązywanie, dosyć szeroko we trzy półek, który sie wkładało pod spódnice, zeby było ciepło. Bo kiedyś kobity starsze chodziły bez majtek, nikt majtek ni miał, tylko były te barchanki i w tych ciepłych barchankach chodziły. To był strój damski ta barchanka. Dej mi tam, jesce se barchanki nie wsadziłam* (*Barchanka* was a heavily pleated skirt, waist-tied wide skirt put under the skirt (for a woman) to keep warm. In the past old women walked around without underpants because they did not have any. This was a woman’s dress, this *barchanka*. I have not put on a *barchanka* yet) (Świeciechów). *Barchanka to spódnica, szeroka z fałdami. Nie mówili, że spódnica, tylko barchanka, marszczona w pasie. Taka nazwa, bo dzie tam kiedyś mówili o spódnicach* (*Barchanka* is a wide folded skirt. They didn’t call it *spódnica*, they called it *barchanka*, folded at waist. That’s what they called it; they never said *spódnica*) (Łukowa). *Powim jak to baby chudzili. Du codnia w zime to byli spódnice, barchanki nazywali sie* (I tell you how the women walked around. During the day, in winter time, there were skirts; they called them *barchanki*) (Żrebce). *Barchanka to gruba spódnica, któro kobiety zakładały czasem jedne na druge, pod wierzchnio barchanke szła jeszcze barchanka* (*Barchanka* is a thick fabric skirt worn by women, put on another skirt. They put a *barchanka* under another *barchanka*) (Abramów). *Barchanka to była ciepła na zime* (*Barchanka* was a warm (thing) for winter time) (Grabowiec). *Barchanka na zime z grubego towaru* (*Barchanka* (was made) from a thick cloth for winter time) (Janiszów). *Barchanka to więcy gruba spódnica* (*Barchanka* is more like a thick fabric skirt) (Hosznia Ordynacka). *Barchanka to spódnica na zime, grubszo tako*

(*Barchanka* is a skirt for winter time, [made of] thicker [fabric]) (Osmolice). *Barchanka to ciepła spódnica na zime, z grubszego matyriału* (*Barchanka* is a warm skirt for winter time [made of] thick fabric) (Siedliszcze gm. Dubienka). *Barchanka to babska spódnica* (*Barchanka* is a woman's dress) (Ostrów). *Barchanka to spódnica wykonana z wełny, noszona zwykle w zimie* (*Barchanka* is a woollen skirt, normally worn during winter time) (Chmielek). *Barchanka to spódnica z barchanu, bo byli jeszcze z płótna lnianego* (*Barchanka* is a *barchan* skirt; there were [also] linen ones) (Orłów Murowany). *Barchanka to spódnica z bawełny* (*Barchanka* is a cotton skirt) (Ratoszyn). *Barchanka to dawna spódnica lniana czy wełniana zimowa* (*Barchanka* was an old linen or woollen winter skirt) (Studzianki). *Barchanka to spódnica codzienna z grubego lnianego płótna* (*Barchanka* is a daily skirt [made of] thick linen fabric) (Liszno). *Kup mi tuwaru na barchanke, bo tyn barchan to był miastowy, swojego ni robili* (Please, buy me some cloth [to make] a *barchanka*, because *barchan* [was made] in town; they did not make it themselves) (Siennica Różana). *Barchanki szyły i baby w barchankach chodziły tak normalnie przy domu, bo innych spódnic musi nie było* (They sewed *barchanki* and women wore *barchanki* at home, because there were no skirts [around]) (Strzeszkowice Duże). *Baby w barchankach chodziły całe zime, a czasem i w lato* (Women wore *barchanki* during winter time and sometimes in summer time (Wierzbica, district of Kraśnik). *Barchanki. Kobity to mówiły barchanki, takie starsze, za mego to już nie, mówie spódnica, ale jeszcze te przede mno, to mówiły barchanki* (*Barchanki*. Women called [them] *barchanki*, older women, not me; I call it *spódnica*, but those who were before me called [them] *barchanki* (Janiszkowice). *Barchanki, jak to stare baby to mówiły, że barchanki [...]. No spódnica, barchanka [...]. Na pasku takim i trokami związane* (*Barchanki*, old women called [them]. Well, skirt, *barchanka* on a strap and tied with straps) (Stryjno Pierwsze). *Baby barchanki mieli takie długie prawie do zimi* (Women had long *barchanki*, [which reached] almost to the ground) (Worgule). *Barchanka to spódnica zwyczajna, nie jest z wełny, ale taka na co dzień do chodzenia* (*Barchanka* is a usual skirt; not made of wool, but is just worn daily) (Niezdów). *Barchanka to prosto spódnica* (*Barchanka* is just a skirt) (Czernięcin Główny). *Barchanka to inaczej spódnica* (Another name for *barchanka* is *spódnica*) (Krępiec). *Barchanka to spódnica, co baby na wsi mieli* (*Barchanka* is a skirt which women in the village had (Wólka Kańska). *Barchanka to dawna spódnica* (*Barchanka* is just [an old name for] *spódnica*) (Krzczonów).

Sources: PM, AMWL, KAGP, SGM, MG.

Geography: the southern-, mid- and the north-eastern part of the Lublin region (see Map 5).

Gen. sg. *barchanki*; Gen. pl. *barchanków*; pronunciation: *barxanka*.

Cf. *baja*, *spódnica*, *spódnica barchanowa*.

Berdo ‘grzebień do przybijania wątku w warsztacie tkackim’ (*berdo* ‘a comb on a loom by which weft is beaten up’) (see Illustration 26).

Berdo to grzebieniowata drabina o drobnych szczeblach, służąca do przybijania wątku (*Berdo is a comb-like ladder with small steps, used to beat up the weft*) (Lipnica). *Grzebień w warsztacie tkackim, podobny do drabki, służący do przybijania wątku to berdo* (The comb in a loom looking like a small ladder serving to beat up the weft; this is *berdo* (Jabłoń). *Przez te naczelnice, jak tu nastąpiło się na te podnóżki, to czółenkiem tym się to tak się otworzyło, tym czółenkiem się przerzucało z jednej strony na drugo. I tu trach, było berdo tako, no to berdo tak nazywali, to była taka deska z takimi [...], tak jak w grzebieniu. I to właśnie tym berdem się dobijało* (And when you stepped on these pedals, the shuttle went from one side to the other. And then wham! This was *berdo*, that was a plank with [...], just like a comb. And with this *berdo* they beat [it] up). (Uhrusk). *Berdo do służyło do przybijania wątku* (*Berdo was used to beat up the weft*) (Jablęczna). *Berdo to taki grzebień w krośnach* (*Berdo is like a comb in a loom*) (Kosztoły). *W tych nabilkach jest berdo, o prosze bardzo, zakłada się to, i to służy do tego, że jeżeli przeciągamy dajmy na to jakiś tam czy, czy materiał, czy co, żebyśmy mogli tym mocno przy..., przybić, przystuknąć, żeby ta materia była dość gęsta i zbita. [...]. To jest, to się wszystko robi tak samo, tylko że później to trzeba te niteczki liczyć ile się nasnuło, bo te nitki pójdą w berdo. [...] te berdo, gdzie tego, gdzie się przybija te, gdzie się przybija to tkanine. I te niteczki później idą w te berdo. I trzeba tych niteczek tyle nasnuć, naliczyć, ile jest trostek w tym berdzie, ile jest w tym berdzie tych oczek, one muszą się pokrywać. O. To znaczy to tak, to tak wygląda ta robota* (Kożanówka). *I płocha, o berdo po naszymu się nazywało* (In this warping frame, is a reed. Just look! You mount it. And it is used when you spread a cloth in order to beat it hard so that the cloth is dense [...] You do this in exactly the same way, but you have to count the number of threads you have spun, because these threads will go into the *berdo*, the *berdo* where you beat up the cloth. And you have to spin as many threads as there are slits, as there are meshes; they have to coincide. This is what it all looks like) (Rusiły). *Na te warsztaty nawijają berda i tupiero już naczynają robić* (They put *berda* on these looms and they started to work) (Matiaszówka). *Żeby do tkania, to musi być przy tym trzy kobiety, jedna trzyma za te nici, bo to długi kawałek jest, jak to kiedyś mówili, trzy, cztery huby. Druga trzyma już narzucone te berdo, a jedna kręci* (In order to weave, there have to be three women: one holds the threads, because they are long (as they once used to say: three, four *huby*-long), another woman keeps the *berdo* [with the threads], and the third one, is

spinning) (Janówka). *Krośna, był ten walek, tu tak był na dole, dzie sie płótno nawija. Tam walek u góry był, dzie sie usnowe nawija. I tupiero jak my byli małe, toż oni to ruzplączo i każo dla dzieci wsiadać, żeby ciałnij nawinąć na ten nawój. Tupiero nawino na ten nawój. To tam co na płótno to jeszcze jest taki kolek wstawiony. Przez to przechodzi płótno aż do tego wałka pud spodem. I sie już tupiero tam sobie dupasuje stolek, czy co, i siedzi. I tupiero już, jak już oni usnują, to berdo nazywali. Stalowe było i jakiś inne, i niczanki. Teraz nawlika sie przez te niczanki, i jedna nawleka w niczanki, a druga w berdo. Nawleka i tupiero jak skończy, to i taki zakładają prątek i purubione sznurki. To takie sznurki nazywają zatykacze. To je na początek i na koniec, jak już trza durabiać. Nazywali zatykacze. I tupiero te sznurki, już jak oni pasują, i tupiero już, jak już te berdo wstawio takie te. I w środek sie wstawialo, jedna na dole, i druga. I tupiero te berdo wciskają, w to żeb pasowało i tupiero zarzuca nić* (In the loom, there was a roller on which they wound the linen. There was a roller on top where the warp and weft were wound. When we were young, they untangled it and asked the kids to sit on it to wind it tight. There is also a dowel through which the linen passed until it reached the roller down below. And when the dowel was placed, it was sitting well. And when the warp and weft were made, they called it a *berdo*. It was made of steel or something. And then you have heddles. One thread passes through the heddle and another through the reed. It is spun and only afterwards threads were spun. Those threads were called fillers. And when the threads were well placed, then the reed was mounted. And when they squeeze-pushed the *berdo* so that it was well-fitted, then the thread was spun) (Dobryń).

Sources: PM, KAGP, PI, CWP, MG.

Geography: north eastern and mid-east part of the Lublin region (see Map 33).

Gen. sg. *berda*; Gen. pl. *berdów*; pronunciation: *berdo*.

Cf. *blat, grzebień, płocha, półtorak*.

Kacapka I ‘czapka zimowa zapinana pod brodą’ (*kacapka I* ‘winter cap with chin strap’)

Kiedys jeszcze kacapki byly, takie czapki grube i zapinane pod brode (Some time ago one wore *kacapki*, heavy caps with chin straps) (Wólka Abramowska). *W zimie w kacapkach zapiętych pod brode chodziły dzieci* (During winter time you could see kids in *kacapki* with chin straps) (Korytków Duży).

Sources: PM.

Geography: the Biłgoraj area.

Gen. sg. *kacapki*; Gen. pl. *kacapków*; pronunciation: *kacapka*.

Kacapka II ‘chustka wiązana na głowie w formie czapki’ (*kacapka II* ‘head scarf in the form of cap’)

Kacapka to jak chustka wiązana z przodu na czole głowy (*Kacapka* is just like a tied head scarf) (Skowieszyn). *Kacapka to chustka wiązana na głowie tak na czapke* (*Kacapka* is a head scarf tied to look like a cap) (Polichna). *Kacapka to zawiązana na głowie tak jak czapka* (*Kacapka* is tied [on one’s head] just like a cap) (Wierzbica, district of Kraśnik).

Sources: PM.

Geography: the western part of the Lublin region.

Gen. sg. *kacapki*; Gen. pl. *kacapków*; pronunciation: *kacapka*.

Cf. *chusta wiązana*, *chustka z dupką*, *czeppek*, *czepiec*, *dupka*, *prypyczok*, *siatka*, *sitko*.

Kacapka III ‘kolorowa chusta w kwiaty z cienkiej wełny, z frędzlami lub bez frędzli, noszona od święta’ (*kacapka III* ‘colorful headscarf made from thin wool with or without fringes’) (see Illustration 10).

Kacapka to mała wełniana chustka na głowe, we kwiaty (*Kacapka* is a woolen flower head scarf) (Siennica Różana). *Kacapka to duża chustka w kwiaty, wiązana w tyle* (*Kacapka* is a large flower head scarf tied at the back) (Czołki). *To so już nowsze kacapki, bo to kacapy przywozili. Takie prążkowane byli, to takie starsze* (These are new *kacapki*, because *kacapy* [Russians-derog.] used to bring them here. Those old ones were in stripes) (Uhrusk). *Kacapka to chustka na głowe w kwiaty* (*Kacapka* is a flower head scarf) (Ochoża). *Kacapka to czerwona chustka wełniana w kwiaty. Tako kacapka kiedyś to dużo kusztowała, bo lona była wyłniana* (*Kacapka* is a read head scarf with flowers. Such a *kacapka* cost a lot those days because it was made of wool) (Sól).

Sources: PM, KAGP, MG.

Geography: south-east and mid-east part of the Lublin region.

Gen. sg. *kacapki*; Gen. pl. *kacapków*; pronunciation: *kacapka*.

Cf. *bajówka*, *chustka*, *szalanowa chustka*, *szalanówka*, *szalinówka*, *tarnówka*.

The entries in Volume 7 of *A Dialect Dictionary of the Lublin Region*, just as those in volumes 1–6, have orthographic representations, conforming to Poland-wide standardized forms. Also the contexts provided have standardized, uniform half-phonetic representations, exhibiting phonetic, morphological and syntactic properties of the dialects of the Lublin region.

Illustrations, maps and various labels are an important part of the Dictionary. The map plays a key role in the visual geographic specification. It allows to make a fuller use of the

geographic information, but also helps establish the localization of a particular word embedded in the dialectal specificity of the region. It enables the reader to better understand the spatial localization of the name and the scope of its occurrence involving different types of bundling (compact, insular, scattered, sporadic, uneven, central, and peripheral bundling); it also sheds light on the lexical relationships between neighbouring areas. Each information reflects the content associated with the nature of the designatum and its name; it informs the reader about the place of the name among the synonyms and heteronyms of the designatum and its either expansive or recessive character. The illustration helps to identify the designatum for the reader to fully appreciate the latter's visual characteristic.

The dictionary labels do not constitute a separate part of the entry; they evoke dialect-associated contexts and are used in accordance with the lexicographic methodology applied. This idea of a label – to identify the context in which a particular expression is used – is meant to document the linguistic awareness of contemporary villagers, who, by associating the name with its designatum, bring forth the images of the past.

The Volume *Garments and Footwear. Spinning and Weaving* offers a type of documentation, which, in the spirit of the 2003 UNESCO Convention and owing to the Project Leader's long-term study of the national culture heritage, is meant to protect the non-material cultural legacy of the region. In the face of the changes the Polish dialects are currently undergoing, this form of documentation is becoming a cultural necessity; it is a challenge for the present as well as for future generations. The documentation reflects the complexity and cultural diversity of the dialects spoken in the Lublin region which reside in the lexis and in the cross-dialectal phenomena of the Mazovian, Little Poland, Poland-wide and borderlands areas. The interpretation of the dialectal-ethnolinguistic material allows not only for a multifaceted characterization of the designatum's to be made, but also makes it possible to establish the designatum's place in the village cultural, beliefs- and customs-related structure of the Lublin region, with the latter bridging not only East and West, but also the European Union and Eastern Europe.

Although Volume 7 of *A Dialect Dictionary of the Lublin Region* is a scholarly work, it is also expected to serve practical purposes. It is not only a form of preserving and strengthening the cultural and linguistic heritage of the Lublin region which resides in dialectal forms, but, first and foremost, an important instrument in creating a „regional brand”, in promoting the Lublin region. Underlying this endeavour is the assumption that the *Dictionary* should be accessible to a wide readership: it is aimed at linguists and non-linguists alike, at regional artists, propagators and educators of regional culture who foster the idea of

“little motherlands.” Finally, the *Dictionary* is intended for secondary school students who wish to acquaint themselves with the cultural and linguistic heritage of their own region.

Translated by Henryk Kardela