

from the discussion; the mate's triumphant capture of the monster; the captain's effort to resume friendly relations, and the mate's haughty rebuff of the overtures.

—Being the yarn of Mr. Whitcomb, first mate of the Brig *Betsy Jane* (or the *Mosambique*), whaler, of Nantucket:

"Cap'n Simmons," says I, "she blows. Shall I lower?" "She may blow, Mr. Whitcomb, but I don't see fitten for to lower." Then the lookout he sings down, "She blows, an' she's a spouter!" "Cap'n Simmons," says I, "she blows an' she's a spouter. Shall I lower?" "She may blow, Mr. Whitcomb, an' she may be a spouter from hell to breakfast, but I don't see fitten to lower." "Cap'n Simmons," says I, "she blows, an' she's a spouter, an' she breaches—an' belches—an' sperm, at that!" "Mr. Whitcomb, I've already told you I didn't see fitten for to lower—I've already told you four times—I've already told you more'n sixteen times; but if so be's you see fitten for to lower, Mr. Whitcomb, you may lower, and be good goddamed to you, Mr. Whitcomb."

I lowers, an' when I come in seventy-five feet of her I says: "Hold hard, boys, for I'm hell with the long harpoon!" an' begod, I was! So I tows her along side, an' there's the Cap'n watching through his glass. So I comes on deck, and the Cap'n says, "Mr. Whitcomb, you're an officer an' a gentleman, an' I'm sorry as Hannah-be-damned that I said anything to raise your dander, and there's whisky waiting for you on the cabin table below, and seegars on the sideboard." An' I says, "Cap'n Simmons," I says, "You can keep your whisky, and you can stick your seegars in that whale's after-port. All I wants from you, from now till we drop anchor, is common seevility, an' goddam little of that."

In this present era I have heard men in the Maine woods and in the Southwestern cattle country inventing names for an adversary or suggesting where he could go, in terms which

made their object angry but made everyone else laugh. I have heard a taciturn old woodsman in Maine listen to a man for a few minutes and then retort briefly, "Yo're nawthin' but a helluva big claoud without any rain!" I have heard a cattleman in the Southwest, who had listened long enough to the talk of a tourist, compare him frankly to a crippled steer with the runs; and in much simpler terms refer to a lazy fellow cow hand as an obstruction clogging the digestive processes of modern progress. I have heard a clubman in New York, annoyed by the unresponsiveness of a heavy-set man in an easy chair, say sharply "Sam, stop just sitting there looking like a constipated toad!" And I heard one eminent citizen call his hook-nosed opponent "A lousy old ibis!"

So there is some basis of truth in those terms created by Mark Twain and O. Henry; their most spurious parts are the dash-dash-dashes and the blankety-blanks. But we may be sure these were not put there of the author's volition. They were dictated by the conventions of the Victorian Age. Mark Twain is more himself when, according to Major Pond, the lecture impresario, he called George W. Cable whose Puritanism annoyed him, "A Christ-besprinkled psalm-singing Presbyterian!"

So far as single descriptive epithets are concerned, we find them wherever our native dialects are preserved, and wherever cities develop their own vernacular. But most of these derive from one mother country or another. A Scotch hill-farm woman described an enemy as "Spleeny, hypoey, fitty!" and whatever it may have meant, the tone of voice labeled it profanity. "Cockeyed" was once nearly a fightin' word, and if

I have only scratched the surface of today's belief in magic. What percentage of our hundred and forty million do *you* guess still believe in it? Professor Bergen Evans, in his recent book *The Natural History of Nonsense*, lists many more primitive superstitions still widely cherished by "civilized" man. He notes that there are twenty-five thousand practicing astrologers in the United States today, with one hundred daily astrological columns in our newspapers, and fifteen monthly and two annual publications devoted to it. Millions of people, he says, believe in the magical power of certain numbers. As to belief in witches and witchcraft, fifty cases of witchcraft persecution were reported in this country in the ten years between 1926 and 1936. E. E. Gardner in her book *Folk-Lore from the Schoharie Hills* cites among many other evidences of a belief in magic at least sixty cases of witchcraft in rural New York State since 1912.

As for belief in the evil eye, and in the power of certain persons to project curses by a glance or a sign or a muttered word, we may find it in every state of the union, and hear of people sickened and cattle killed by such diabolical means. Sometimes it is called a hex and more often a jinx; and I am told that at "Jacobs' Beach" in Manhattan, where boxing promoters and hangers-on foregather, one "Evil-eye" Finkel makes a living putting the "whammy" on fighters.

Our children on both sides of the railroad track receive their knowledge of the black arts from their predecessors and pass it along to those who follow. They shout mystic syllables in their games to win a point or a marble, or first

place. They believe that a curse lurks in the crack of a sidewalk and step across it with a delicious dread. They have their incantations and their taboos.

Memories of my own childhood belief in magic are faint and fast disappearing; but the overhearing of chance words from small children at play may suddenly recall it. I knew, for instance, what would happen to a horsehair left in water for a certain length of time; I knew that a snake, however thoroughly crushed, would not die until sunset; I knew that if two children happened to say the same words at the same moment, it was advisable to perform at once a certain ritual and then remain silent until someone else had spoken.

In many of my games I knew certain incantations which would balk my opponent, or a sign marked in the air or on the ground which would affect his skill. And I knew of many little incidents in the daily routine which were sure to bring bad luck. Ancient taboos lurked about them, though I knew nothing of that.

In a British collection of childhood sketches entitled *Days of Discovery*, published about forty years ago, I came upon the story of a little boy and his littler sister who had both just received gifts which were treasures beyond value. The boy had a new pocketknife and his sister a new doll of white kid with a lovely porcelain head. Solemnly, and without any preliminary discussion, as though impelled by ancient ritual, they faced their ordeal. The boy stood with his back to the hedge, and flung his knife over his shoulder, so that it would land in a field of high grass. Then together the two started

their search. At last he found the knife and it was in very truth his possession. He had faced his ordeal and was now freed from the impending curse of its loss.

Then they returned to their home ground and built a small fire. In ceremonial fashion and with tears running down her cheeks the little girl flung her doll into the flames. Then both dashed for it, got it back slightly scorched, and she pressed it to her breast. It too had survived the ordeal and was now hers for keeps.

As I read that sketch a vague memory was aroused, which grew clearer as I read, of similar childhood beliefs of my own: that some cherished possession could not be wholly mine until it had faced trial and a curse had been removed.

In schoolbooks which I used more than half a century ago I wrote on the flyleaves curses to guard them. Where I learned them I do not know, but they were somehow passed along. I must have seen them in other books belonging to older boys.

If you steal this book you risk your life,
For the owner carries a big jackknife.
And if you keep this book you borrow,
May all your life be full of sorrow.

In an old-time collection of such flyleaf curses, there is a sequence happily illustrating their antiquity.

From a volume Aristotle, dated 1578:

This booke is one thing,
A halter is another;
He that steals the one
Must be sure of the other.

In a book dated 1693, some forgotten owner has written:

This booke is one thing,
And hemp is another;
Steale not the one
For fear of the other.
For if you steale this booke it is very true
A harder thing hereafter will ensue (to you).

In an eighteenth-century book religion enters in with definite threats:

Whosoever steals this book away
May think on that great judgment day
When Jesus Christ shall come and say
Where is that book you stole away?
Then you will say, I do not know,
And Christ will say, Go down below!

One is reminded of the inscription on Shakespeare's tomb:

Blest be the man that spares these stones,
And curst be he that moves my bones.

But in those flyleaf curses which I recall from my school boy days, I am sure that none was improvised at the moment. All were legacies from the past, and often phrased in some archaic fashion.

Civilization does not always move forward. Nowadays a farmer may curse a trespasser after he has crawled through the wire fence. In primitive times there was a better system: the curse came first and the trespass did not occur. A man might protect his land by a bit of thread, or a series of small markers with signs on them implying curses. The ancient

nerve or brain to ever even attempt to do anything himself. Well, nothing I ever did was done for Glory and I am not disappointed.

One notable thing I did during my mayoralty term was to put through the diagonal road from the end of Main Street to the four corners. That had been talked of for years by the Conrads, and everybody in fact, but nobody ever made a move to do anything. I took hold of it and in a few weeks had it accomplished.

Well, as Mayor I was succeeded by D. R. Feeler. He thought it would be popular to undo anything I had done and he proceeded along those lines. He let Woodland Park relapse into the primitive ugliness in which I had found it. The beautiful winding driveways, the many rustic bridges, the tepee poles I had erected over the two Kootenai Indian graves, the many trees I had had planted there, the lagoons I had had made, and many other things, were allowed to go to pot. Cattle and herds of sheep were turned in there. In fact, everything possible was done to ruin that park, when if it had been maintained at a few dollars per year it would now be the finest park of any city in Montana. Feeler started this destruction. His successors followed along in the same line.

While it is on my mind I wish to pay this last tribute to D. R. Feeler. He was the biggest all-round crook, the biggest liar and thief, the biggest sneak and snake in the grass and all a camouflage, the most contemptible human being I have ever known. I would not insult a cur by calling Feeler a cur. A cur may have at least one redeeming trait. Feeler had not even one. The only decent thing he ever did was to shoot himself, and for some reason or other his relatives did another meritorious thing when Feeler killed himself, and that was to take his carcass out of the state of Montana and back to Missouri to bury it. No decent person would want to live in a state where Feeler's carcass lay buried. I am glad that Montana was spared that disgrace. I can easily substantiate everything I have said about that faker. I haven't strong enough words to express my utter contempt for that dirty skunk, so I am forced to let him go with this brief tribute. If there isn't a hell, there should be one for just such as he, but I doubt if another ever existed so contemptible in all respects or so crooked as he, or so devoid of any decent traits of character.

I had long since become inured to censure and all the criticism and paid

functory *Gesangsverein* was, of course, on hand. Whether it was by accident or by design, the minute MP Müller entered the door, the chorus began to sing: "*Das Wandern ist des Müllers Lust*," "To wander is the joy of the Miller." The effects were devastating. Flushed with anger and embarrassment, the hapless Müller had to sit patiently through the many verses of the entire performance knowing that hundreds of laughing eyes were fixed upon him. The situation is, of course, similar to the others already mentioned. "*Das Wandern ist des Müllers Lust*," a Schubert composition, which has become a folksong of sorts, can in no way be classified as a satirical song. But given the context I have described, the satirical effect could hardly have been more potent.

The inferences which can be drawn from these observations have profound significance for students of folklore and literature alike. A text, be it a piece of popular tradition or a fixed work of literature, is not an immutable substance existing somehow separated from the society in which it is created and perceived. It has, in addition to its denotative meaning, a limitless range of potential connotative meanings. And these potential meanings are dependent upon the particular context in which they are performed and/or perceived. In the entire sequence of events which we call context, the text in and of itself, is only one element among many. The text may be the thing, but it is only one thing in a field containing thousands of equally significant things, all of which are doomed to remain unperceived when only the text and melody are neatly classified and filed away in archives.

University of California
Los Angeles, California

Sequential Parody Graffiti

Gregory J. Longenecker

In an unusual, yet very human way, I came upon the type of graffiti which forms the base of data presented in this essay. In the spring of 1974 I entered a mens' restroom on the University of California, Los Angeles campus to "relieve" myself. While sitting on a toilet I glanced at the graffiti on the stall walls and my eye was instantly drawn to a long list of graffiti which was sequentially numbered and which parodied movies. These parodies all used the word "beaver" as a substitute for some word in a movie's title. For example, the movie "How Green Was My Valley" had become "How green is my beaver." The pornographic flick "Deep Throat" had been rendered as "Deep Beaver." The fact that I could not recall ever having seen such a list (nor one so

I wish to thank D. K. Wilgus of UCLA for his suggestions and criticisms of an earlier form of this paper.

long) plus the humorous implications of the word substitution led me to remember the graffiti long after having read it.

In the fall of 1974 I entered a restroom in another building on the UCLA campus and encountered, again, a graffiti list very much like the one already described. This, too, was a parody of movies in which the word "beaver" was substituted for some word in the title. The heading on this list (apparently, to judge from the handwriting, the fourth graffitist on the list) was, "Name Your Favorite Beaver Movie." This list contained 132 entries (the previous list had had a little over 200). The similarities of the two lists led me to actively seek out further evidence of this type of graffiti on the campus at Westwood and, eventually, other campuses across the United States.

Alan Dundes, in an article dealing with graffiti, discusses "the failure of American social scientists to study this kind of material."¹ According to Dundes, scholars have been perfectly willing to study other cultures or past societies but not that which presently surrounds them. As social scientists, they have failed to note and analyze their own culture. This sentiment is echoed in an essay by Stocker, Dutcher, Hargrove, and Cook. In their study, published in 1972,² they investigated graffiti located at three different universities and indicate that they experienced difficulty in being able to classify which graffiti might folkloristically be considered traditional "because of a lack of data on graffiti."³ Although much has been published since these two reports,⁴ a number of omissions concerning graffiti have continued to exist. In this study I initially encountered difficulty locating in the literature parallels to my materials. This was primarily due to the subject matter orientation of most writers on the subject of graffiti.

Dundes, for example, examines what he considers to be "latrinalia." He defines latrinalia as "traditional inscriptions" found on bathroom walls.⁵ Dundes qualifies this by stipulating that latrinalia is "traditional in both form and content."⁶ He divides latrinalia into five forms stating that they are not mutually exclusive. The five forms he describes are, "(1) advertisements or solicitations (2) requests or commands (3) directions (4) commentaries and (5) personal laments or introspective musings."⁷ As I will demonstrate in this paper, the type of graffiti in which I am interested is traditional in both form and content and is best associated with what Dundes calls commentary graffiti.

1. Alan Dundes, "Here I sit—A Study of American Latrinalia," *Kroeber Anthropological Society Papers*, 34 (1966): 92.

2. Terrance L. Stocker, et al., "Social Analyses of Graffiti," *Journal of American Folklore*, 85 (1972): 356-366.

3. *Ibid.*, 365.

4. An excellent bibliography on graffiti is contained in Sylvia Ann Grider, "Con Safos: Mexican-Americans, Names and Graffiti," *Journal of American Folklore*, 88 (1975): 132-142.

5. Dundes, 91.

6. *Ibid.*, 92.

7. *Ibid.*, 94.

Many other studies of graffiti are focused on the themes of the writing but one, by Sylvia Grider, is not. In a recent article she discusses the importance of the use of the Spanish term *con safos* in protecting the graffiti of adolescent Mexican-Americans. The term, or its abbreviation "c/s," is used to surround or otherwise set-off graffiti from neighboring writing.⁸ Grider's interest in the form as opposed to the content of the graffiti is obviously stimulated by the use of the *con safos* term. However, she has only a peripheral interest in the "artistic arrangement" which first led me into my study.

This overlooked type of graffiti I term sequential parody graffiti. Sequential parody graffiti (or s.p.g., for short) shows variation in thematic content but great consistency in arrangement, use of humorous parody (or punning or plays-on-words), presence of a play-element, and looseness of freedom within this structure. It seems likely that each of these features, when taken individually, are not distinguishable from other graffiti forms. It is when they are grouped together, as in s.p.g., that they become a unique graffiti form. It is possible that they may also be considered as latrinalia since virtually all my research and fieldwork indicates that s.p.g. is written on bathroom walls. Further investigation is necessary, however. My first example of s.p.g. is of the "beaver movie" type. In such lists, the word "beaver" is inserted where another word would appear in a movie title. Consider the following list recorded from a bathroom stall in UCLA's Research Library:

What was Your Favorite Beaver Movie?

1. Gone with the beaver
2. Blazing beavers
3. 2001, a space beaver
4. Paint your beaver
5. Beaver on the roof
6. They shoot beavers don't they?
7. Easy beaver
8. Beaver is my co-pilot
9. Deep beaver
10. By my beaver

This list represents only the first ten entries from a list of 187. The numbers used in the example were those used by the graffitists in the writing of their own graffiti. The use of a title, as on this list, is not at all rare in sequential parody and seems to operate as a suggestion or direction for the parodies (in this case, movies).

The typing of a s.p.g. list tends to more neatly arrange the contents than is found in reality, but bear in mind that the lists have been quite

8. See Grider, 140-142.

neatly arranged by the graffitists themselves. Notice that each entry is written beneath a previous one which assures the orderliness of the overall list. Many of the entries on this list are identifiable with the movie title they parody. "Gone with the beaver" is simply a parody of the 1930s film classic "Gone with the Wind." Mel Brooks' production "Blazing Saddles" has become "Blazing beavers." As easily understandable as the parodied movie is the humor element. The word beaver has long been a *double entendre* in the United States used to identify an animal and female genitalia. Thus, the word has a serious, non-humorous meaning as well as a disguised, erotic, or bawdy meaning. A movie title such as "Paint Your Wagon" (a movie musical centering around the American Western movement) becomes in parody a bawdy reference to painting a woman's vagina ("Paint your beaver"). These beaver parody lists were a popular graffiti form on the UCLA campus during my fieldwork and included the longest lists of s.p.g. that I recorded.

Another example of sequential parody graffiti I found in UCLA's Kerckhoff Hall (in which the offices and services of the student government are housed).

- (1) Reality is transparent
- (2) The university is opaque
- (3) The world is flat
- (4) The end is nigh
- (5) The beginning is dead
- (6) The big inning, yeal
- (7) Your meaning is clear
- (8) So have no fear
- (9) We have nothing to fear
- (10) Findley is here!
- (11) I'm only here for the beer⁹

This list differs in two significant ways from the beaver parody list. First, no title is used for the overall list. This list is closest to what Dundes would call a commentary.¹⁰ Secondly, this s.p.g. list begins with one form of humor and then shifts to another. As to the first point, the initial statement ("Reality is transparent") acts as the indicator for what is to be parodied. This statement may have been meant to be taken seriously or humorously, one cannot be sure without the writer's opinion. The second statement ("The university is opaque") seems to have been intended as a humorous response. The third entry confirms

9. Parentheses around the numbers are used to indicate that numerization was done by me for identification purposes and not by the graffitists.

10. Dundes, 94.

that the graffitists were forming this list as parodies of philosophical pronouncements. The fourth and fifth statements ("The end is nigh" and "The beginning is dead" respectively) underscore this parody intent. The list shifts in direction with the addition of the sixth statement. "The big inning, yea!" is a play-on-words of the immediately preceding statement. The following "Your meaning is clear" may have been an attempt to return to the original parody idea. If so, the attempt is a failure since the remaining statements make use of a play on the word "clear" for humorous effect. Notice that looseness in sequential parody graffiti structure allows a list beginning with philosophical parodies to shift direction and end with a play-on-words.

Another example from the UCLA campus (Bunche Hall, which houses a number of departmental offices) involves parodying through the use of paired oppositions within each statement.

- (1) Enslave the enemies of freedom
- (2) Fuck the enemies of sex
- (3) Hate the enemies of love
- (4) Impregnate the abortionists
- (5) Erase graffiti [sic]
- (6) Give justice to Nixon
- (7) Shoot the peaceniks
- (8) Hang the Commies and burn the Turks

As in the last example, this list has no title and begins with an initial statement which sets up the concept to be parodied and the nature of the parody form. "Enslave the enemies of freedom" becomes the basis for mock political slogans. Further, the statement's use of opposition within it indicates that these mock slogans should be self-contradictory. Thus, the statements contain such oppositions as, slavery vs. freedom, fucking vs. not fucking, hate vs. love, and pregnancy vs. abortion. It is interesting that the last statement contains no apparent self-contradiction, no oppositional elements, and no apparent humor. I checked on this list a few more times and found there were no more additions. It appears that statement number eight by ignoring or passing over parody and humor used in the previous statements had put a finish to the overall list.

I have also located sequential parody graffiti on the UCLA campus which matches such graffiti on other American campuses. Consider, for example, the following two s.p.g. lists, the one on the left from UCLA and the one on the right from the University of Boston:¹¹

11. Timothy Yu and Jonathan Jang, *The Thinking Man's Graffiti*, (Berkeley, 1975), 79. Other examples of s.p.g. exist in this work.

UCLA list

- (1) Flagellate my appendage
- (2) Whip my lizard
- (3) Sharpen my pencil
- (4) Captain Pissgum says bite my crank
- (5) Chew my chulambo
- (6) Charo my Cugat
- (7) Chastize my chitlins
- (8) Bite my unit
- (9) Lick my wizard
- (10) Eat my esphagus [sic]
- (11) Flog my dolphin
- (12) Devour my gall bladder please
- (13) Stroke my oar
- (14) Practice a few scales on my skin flute
- (15) Play a few chords on my sex organs
- (16) Ding my dong
- (17) Pillage my penis
- (18) Pound my picholo [sic] please
- (19) Peel my potato
- (20) Suck my mushroom
- (21) Grease my pole and butter my log
- (22) Goose my moose
- (23) Blow my whistle
- (24) Fire my cannon

University of Boston list

- (1) Rock my cock
- (2) Cookie my nookie
- (3) Roll my pole
- (4) Enjoy my toy
- (5) Thrill my drill
- (6) Rub my club
- (7) Tickle my pickle
- (8) Toot my root
- (9) Prod my rod
- (10) Lick my stick
- (11) Cream my beam
- (12) Eat my meat
- (13) Boogle my toggle
- (14) Drool on my tool
- (15) Stroke my poke
- (16) Lube my tube
- (17) Host my post
- (18) Ring my thing

Almost any of the entries on these two lists could be interchanged without necessary change to preceding or following entries. "Ding my dong" (UCLA list #16), for example, could take the place of "Lube my tube" (Boston list #16). Or, "Stroke my oar" (UCLA #13) could be interchanged with "Stroke my poke" (Boston #15). In both cases the flow of the lists would not be significantly altered or disturbed. Also, observe the characteristics of the next list recorded at Duke University.

- (1) MITCH MARRIED MARTHA. WHY?
- (2) to cool his tool
- (3) to rule his mule
- (4) to fool his jewel¹²

12. Mac E. Barrick, "The Growth of Graffiti," *Folklore Forum*, 7 (1974), 273.

These five entires are the beginning of a list of 33 items which Mac E. Barrick located in a Duke University toilet stall and may be considered sequential parody graffiti. I have not included the entire list but just enough to indicate the similarity in the content of s.p.g. lists thousands of miles apart. All three lists parody euphemisms for sexual intercourse and masturbation from the male's perspective. This material indicates the traditionality of some sequential parody graffiti. The use of euphemisms is itself traditional and I can recall having heard many of them. It seems that this written material is well-known in oral tradition and has been penned on toilet walls as sequential parody graffiti. Another oral humor tradition which I have found written as s.p.g. is author-title jokes.¹³ For example, this list contained entries such as "I. P. Daily" and "Seymour Butz."

Further investigation and research is required to more fully understand sequential parody graffiti. A few tentative interpretations, however, may be offered. Humor is often associated with disguised aggression. If this is true in s.p.g., we must ask at what the aggressiveness or anger is aimed. The popular beaver movie parody may be seen in this light as an indirect attack upon women. It is worthwhile to note that the use of the *double entendre* reduces women to mere sexual objects. This reduction and attack may represent a way of dealing with the current womens' right movement and the assertion of mens' rights and traditional role. In larger terms the themes of other sequential parody graffiti (parodying philosophical statements, political slogans, and the indulgence in sexual euphemisms) seem anti-authoritarian in their humor. The play element, too, is significant and may shed light on that hazy area between play and game about which researchers have written.¹⁴ Again, these are tentative statements which require further work. These brief remarks on sequential parody graffiti are meant to bring about recognition of the s.p.g. form, alternative ways of viewing graffiti, and contribute to overall graffiti research.

University of California
Los Angeles, California

Appendix

What was your favorite beaver movie?

- | | |
|-------------------------|-----------------------------------|
| 1. Gone with the beaver | 6. They shoot beavers don't they? |
| 2. Blazing beavers | 7. Easy beaver |
| 3. 2001, a space beaver | 8. Beaver is my co-pilot |
| 4. Paint your beaver | 9. Deep beaver |
| 5. Beaver on the roof | 10. By my beaver |

13. A recent article on this subject is Charles Clay Doyle, "Title-Author Jokes, Now and Long Ago," *Journal of American Folklore*, 86, (1973), 52-54.

14. See, for example, Robert A. Georges, "Recreations and Games," in Richard M. Dorson's *Folklore and Folklife: An Introduction*, (Chicago, 1972), 173-190.

11. Beaver and a woman
12. Leave it to beaver
13. Alice in beaverland
14. I was a teenage beaver!
15. I, a beaver
16. Mr. Smith goes to beaver
17. I am curious beaver
18. A streetcar named beaver
19. A beaver named desire
20. Cat on a hot-tin beaver
21. Save the beaver
22. A touch of beaver
23. A clockwork beaver
24. Five easy beavers
25. That's beaver
26. Behind the green beaver
27. Leave it to beaver
28. Midnight beaver
29. Beaverfinger
30. The man with the golden beaver
31. The great American beaver
32. On any beaver
33. Wild beaverberries
34. Beavertown
35. Sportin' beaver
36. World's greatest beaver
37. Beaver chase
38. Cindarella beaver (sic)
39. Beach blanket beaver
40. My wild Irish beaver
41. Beaver Cleaver
42. Bevy of beavers
43. Beavercity
44. On her beaver's secret service
45. On her majesty's secret beaver
46. The prime of Miss Jean Beaver
47. Beaver sings the blues
48. The big beaver
49. In the heat of the beaver
50. The way we beavered
51. Behind the green beaver
52. Young Mr. Beaver
53. The beavers of wrath
54. How green was my beaver
55. The beaver of Frankenstein
56. Rosemary's beaver
57. Jeremiah beaver
58. The Valachi beavers
59. Beaver's county
60. Dirty Mary, Crazy beaver
61. Live and let beaver
62. Dr. Jekyll & Mr. beaver
63. Easy beaver
64. The last beaver show
65. Gone with the beaver
66. Beaver vibrations
67. Five beaver stories
68. The beaver in winter
69. Alice in beaverland
70. Five easy beavers
71. A fistful of beavers
72. Thunderbeaver
73. The beavercist
74. The resurrection of beaver
75. Enter the beaver
76. Beaverfly
77. Westside beaver
78. For whom the beaver tolls
79. Dr. beaver
80. Gone in 60 beavers
81. The Maltese beaver
82. Cleave her beaver
83. The best of beavers
84. The life & times of Judge Roy beaver
85. Beaverball
86. Reflections in a golden beaver
87. Beaver throat
88. Behind the beaver door
89. The last beaver show
90. J.C. super beaver
91. The beaver who came in from the cold
92. The three beavers
93. Beaver's daughter
94. Planet of the beavers
95. The deep beaver
96. Last tango in beaverland
97. The beaver in Miss Jones
98. Turkish beaver delight
99. Last beaver on the left
100. California beaver split
101. The chainsaw beavers
102. A night at the beaver
103. Save the beaver
104. Soy lent beaver
105. White lightning beaver
106. The tall man with one black beaver
107. Kung Fu beaver
108. Magnum beaver
109. Zande's beaver

110. Funny beaver
 111. The owl & the pussybeaver
 112. Cheerleader beavers
 113. The lord of the beaver
 114. Dr. Zhivago beaver
 115. Planet of the beaver
 116. The god beaver
 117. Two brace the beaver
 118. Beavers are free
 119. The beaverist
 120. Grind beaver
 121. The longest beaver
 122. Guess who's coming to beaver
 123. Beaver soup on a fried beaver
 124. A beaver at the opera
 125. Never give a beaver an even break
 126. Paper beaver
 127. Beaver connection
 128. The great white beaver
 129. Beaver's palace
 130. The long goodbeaver
 131. Je beavers de Paradise
 132. El beaver (Beaver toro)
 133. Beavertown
 134. A hard beavers night
 135. Le grand beaver
 136. Rosemary's beaver
 137. Night of the living beaver
 138. Gone with the beaver
 139. From beaver to eternity
 140. The beaver in Miss Jones
 141. Deep beaver
 142. Deep throated beavers in bondage
 143. Andromeda beaver
 144. Beverasia (Walt Disney)
 145. The Helstrom beavers
 146. Beyond the beaver of the dolls
 147. Beaver messiah (savage beaver)
 148. The beavers of Levin
 149. The beaver and I
 150. Let's make a beaver
 151. Sanford and beaver
 152. A very natural beaver
 153. Daisy beaver
 154. The sound of beaver
 155. Alexander's ragtime beaver
 156. Lawrence of beaver
 157. Beaver of Arabia
 158. Day of the beavers
159. Seven beavers in May
 160. The beaver is dead
 161. Beaver street beat
 162. Beaver delight
 163. Scenes from beaver
 164. Last of the red hot beavers
 165. The last beaver show
 166. A hard day's beaver
 167. Sot in the beaver
 168. Under the yum yum beaver
 169. Ride the wild beaver
 170. Big Fauss and little beaver
 171. The jazz beaver
 172. Beaver country
 173. Death of a beaver
 174. A beaver in paradise
 175. To kill a beaver
 176. Downhill beaver
 177. The great beaver chase
 178. The crazy world of Julius beaver
 179. Beaver and Clyde
 180. Wedding and beaver
 181. A day at the beavers
 182. Animal beavers
 183. The goldbeaver
 184. The beaver of our discontent
 185. To sir with beaver
 186. The beaver patrol
 187. They kill beavers, don't they?
- II
- What high school did you go to?
 1. My Ly Hy
 2. LSD high
 3. Stay high
 4. Foot slave high
 5. Lick toe prep school
 6. Smell hot downtown foot high
 7. Fuck u
 8. Smell female toe high
 9. Cum high
 10. Hi-de high
 11. Hap hair pie high
 12. Lick toe
 13. Fingerbowl high
 14. Thrusting thigh high
 15. School of hard knocks
- III
- Pin-Ups
 1. Lazlo Toth
 2. Benny Profane
 3. Jose Mignolia

4. Tyrone Sloth Rot
 5. Jesus Christ
 6. Crazy Cat
 7. Juanita Banana
 8. Joe
 9. Ben Dover
 10. Buster Hymen
 11. Hugh E. Rection
 12. Phil Attio
 13. Pet Moss
 14. I P Daily
 15. Skip Deforplie
 16. H R Haldemann
 17. Ophelia Tits
 18. Ron Zoegler
 19. Ronald Reagan
 20. The Best
 21. Doit A. Genn
 22. Seymour Butz
 23. Suqueowt
 24. Phuqued O. Ver
 25. Graph E. Tee
 26. Itchy Fingers
 27. Noc R. Up
 28. Benny Finkelstein III
 29. Foot Shaves
 30. Ivan Jackinoff
 31. Seymour Butts
 32. I P Freely
 33. I M Available
 34. Phillip D. Cesspool
 35. Pat Boob
 36. Rusty A. Ass
 37. Mike Hunt
 38. Pat McGroin
 39. Dick Nixon
 40. Foot Slave
 41. Hugh Jardon
 42. Harry Pube
 43. Ibin Abuzed
 44. Jacqce Soff
 45. Pat McCock
 46. Pat Mawieny
 47. Pat Nixon O.N. hesweiny
 48. Dip Lomas
 49. Wet Cunts
 50. Foot Slave

IV

- (1) John Wayne is a closet queen
 (2) Ellery Queen is a closet john
 (3) Queen Elizabeth is a water closet

- (4) Victoria was a queen of the closet
 (5) Steve McQueen closets johnly
 (6) You are a closet queen
 (7) The queen of spades is a man
 (8) The johns in Queen Elizabeth II don't work

V

- (1) See me
 (2) Feel me
 (3) Blow me

(#'s 1 and 2 are the first words in a rock and roll song)

- (4) Suck me
 (5) Fuck me
 (6) Flog me
 (7) Log me
 (8) Blue Reed [a rock band] me

VI

WANTED: Unused graffiti, apply here upon

- (1) Simile at a Greek orthodox
 (2) Alliteration at an Anglican abode
 (3) Gesturize obscenely at a Protestant

VII

FREAKOUT IN

A MOONAGE DAYDREAM

- (1) freak out
 (2) far out
 (3) come out
 (4) fall out
 (5) get out
 (6) stay out
 (7) left out
 (8) out of it
 (9) brown out
 (10) AFO-all fucked out
 (11) stick out
 (12) eat out
 (13) back out
 (14) back out
 (15) not out
 (16) out out
 (17) gum out
 (18) cross out
 (19) move out

VIII

- John Henry Sucks!
 1. Queers

2. Dikes
3. Anything
4. Used Tampax

5. Cigarettes [sic]
6. Soap
7. My cock, in this stall twice a week

Book Reviews

[Please send all books for review to WILLIAM A. WILSON, Department of English, Brigham Young University, Provo, Utah.]

Rationale of the Dirty Joke: An Analysis of Sexual Humor, First Series.
By G. LEGMAN. (New York: Grove Press, Inc., 1968. Pp. 811. Subjects & Motifs. \$15.00).

Rationale of the Dirty Joke: An Analysis of Sexual Humor, Second Series. By G. LEGMAN. (New York: Breaking Point, Inc., 1975. Pp. 987. Subjects & Motifs. \$18.00).

"Under the mask of humor, our society allows infinite aggressions." So begins Gershon Legman's magnum opus *Rationale of the Dirty Joke*. Seventeen hundred and eighty-eight pages later, if we are still not fully convinced of this assertion, something is seriously wrong. But where lies the fault? With the reader or the *Rationale*?

Legman has set himself a four-fold task: (1) to present a significant and authentic corpus of orally transmitted sexual and scatological jokelore, (2) to organize this corpus into meaningful and useful categories, (3) to trace examples of currently popular jokes geographically and historically, and (4) to analyze this corpus of jokes "psychologically and socio-analytically." Legman takes significant strides in the first category, only to stumble in the second, tentatively regaining his momentum in the third, to fall flat on his face in the fourth. It is somewhat short of a pilgrim's progress.

Undoubtedly, Legman has performed an important service in amassing a great body of obscene jokelore in two readily available volumes. Of course, few of the jokes are rendered in the exact words in which they were told. Only the essence of the jokes (printed in italic type) are presented. Legman's abbreviations of the oral jokes are art forms in their own right (try writing a compact version of one of your favorite oral narrative jokes), and although they cannot serve as the basis for a discussion of joke style, they may often suffice for a consideration of the elements of content, theme, and structure. Frequently, however, Legman attempts to reinforce his analyses by emphasizing seemingly neutral words and phrases in the joke texts (usually accomplished by the insertion of bracketed *nota bene*s and exclamation marks). It then becomes questionable as to whether these allusive lexical items were introduced in the original rendition or the subsequent redaction.

of a room where people are using obscenities is *topór vešát' móžno* ("one can hang the hatchet [in here]"). This expression is also used to describe a room where the air is saturated with hydrogen sulfide – flatulence.

III. Building a Vocabulary

To include a thorough listing of Russian obscenities is an undertaking well beyond the scope of this survey. However, with a basic dirty half-dozen, plus related terms and expressions, the reader of Russian should feel reasonably well-equipped to begin reading Solzhenitsyn or similar obscenity-bearing literature with comfort. In Russian, many obscenities are associated with the words listed here: ass (*žópa*), cock (*xuj*), cunt (*pizdá*), farting (*perděž*), fuck (*ebát*), and shit (*govnó*). As Razvratnikov indicated in his article (*Maledicta* III/2), there may be alternative translations of certain terms and expressions.

A. ASS - Žópa

kurdjúk "ass": fanny

podsráčnik "under the ass": commode, shit-pot

sráka "ass", "asshole"

u negó mórda i sráka odinákovy "He's got a face (snout) just like his ass."

so sráka pesók sýpletsja "Sand is trickling out of his asshole." This expression is used to refer to a very old man.

tolstozádyj "fat ass"

xalúj : ass-kisser

xitrožópyj "clever ass": smart-ass; intelligent one

zad "rear-end": ass

zádnicá "rear-end": ass

žópa "ass"

bez mýla v žópu lezt' "To crawl into one's asshole without soap": to brown-nose

u negó, čto žópa, čto róža, odnó i to že "He's got an ass and a face that look the same." Cf. U.S. "Got a match?" – "Yeah, your face and my ass!"

žópa s rúčkoj "ass with a handle": said of a clumsy oaf

žópnik : sodomite, homosexual

žopolíz "ass-licker": brown-noser

žópočnik "ass-licker": ass-kisser; homosexual

B. FARTING - Perděž

As the Eskimo has several ways to refer to snow, depending upon its consistency, so does the Russian for referring to "breaking wind", flatulence, or farting.

bzdet' "to fart without making noise"

bzdjúxa "fart" (a person) : a weak, helpless person

bzdun (same as *bzdjúxa* except less emphatic)

nabzdet' "to stink", "to foul the air": to bullshit someone

perdet' "to stink", "to fart with noise": to bullshit someone

perděž "the act of passing gas (farting)": to bullshit

pěrdnut' "to fart with noise"

Kto pěrdnul? "Who farted?"

perdún "farther", "one who farts": 'you old fart' (endearing)

razbzdét' "to fart violently with noise"

razbzdét'sja : to shit one's pants while farting

C. SHIT - Govnó

der'mó "dung", "manure": shit

drist "diarrhea", "the shits": the GI's, the squirts

dristát' "to have the shits": to chicken out, be afraid to do something

dristún "one with the shits": cowardly person, a chicken

govnó "shit"

gověnyj "shitty", "shit" (adj.)

govnjányj "shitty", "shit" (adj.)

govnját' "to shit": to fuck something up

govnjúk "shithead"

govnočíst "cleaner of shit": shithouse attendant, janitor

káka "poo-poo", "doo-doo": children's word for feces

kal "dung": shit

kizják "dried horseshit"

navóz "dung", "manure": shit

obosrát' / *obsírát'* "to shit all over something/someone": to bawl someone out; to slander

pomět "dung", "excrement", "rubbish"

ponós "dysentery": the shits

sraně "act of shitting"

srát'(sja) "to defecate": to shit

zsrát'(sja) "to make shitty": to fuck up

D. COCK/PRICK - Xuj

eldá / eldák "prick"

ělda "prick" (a form used in prison camps)

člen "member": dick, prick, cock

kljap "stick": cock, prick

kožanyj remén' "leather strap": cock (used in prison camps)

mudó (singular) male genital; cf. *mudé*, plural *múdi*. *Mudé* (from *mudě*, Church Slavonic *мѹдѣ*) was originally the dual and the form in *-i* was a generalization of the soft dual ending as in *óči* "eyes" and *úši* "ears" (singular *óko*, *úxo* respectively). The term *mudí* can refer to male genitalia as a collective. *Mudák* is a noun referring to a person. Drummond and Perkins give 'shitass; turd; simpleton; fool.'

naxújnik "rubber, prophylactic"

poc "cock", 'penis.' Cf. Yiddish *potz*.

šiška "cock" (used in prison camps)

ud Old Slavic "penis"

xer Slavonic name for the letter *x* (*xuj*): dick, cock

xer sobáčij "dog's prick": a mild form of *xuj sobáčij* "dog's prick": You rotten prick!

xer moržóvyj "walrus cock": a weak person

xer močěnyj "wet cock": hot, horny, sexually excited

xer zamšělyj "moss-covered cock": one who does not fornicate often; also, a person who is an asshole

xer petúšinyj play on the word *pětúx* "rooster, cock": cock fighting

xeróvina "cock": bullshit; confusion

xuék / xuěk "small cock"

xuesós "cock-sucker"; denotes 'beggar' in prison camps

xuěvina "cockery": rubbish, a bunch of shit, bullshit

xuěza "cockery": rubbish, a bunch of shit, bullshit

xuěž "small cock"

xuj "cock", "prick"

pososát' "to suck." Pososí (moj) xuj! "Suck my cock!"

Idí na xuj! "Go to (the) cock!": Go to hell!

Pošel na xuj! Same as *Idí na xuj!*

Pápa ljúbit čaj gorjáčij, a máma ljúbit xuj stojáčij: "Papa loves hot tea, but mama loves a hot (standing) cock."

Ne suj (sun') xuj v čaj! This expression is a take-off on the name of the ancient Chinese philosopher Sun' Hui Chai. It is said by a father to his son in a rural home prior to sonny's leaving for "the big city." Literally, "Don't stick your prick in the tea!" Meaning, 'Keep out of trouble! Don't do anything stupid!'

Razmáx rublěvyj, a udár xuěvyj: "Ruble size, but prickish execution": 'Great joke... poor delivery' or 'Good intention... poor execution.'

Popútnogo xujá v sráku! "An incidental/passing cock in the ass!": 'parting words'

xujnjá "cockery": bullshit; fouled-up/screwed-up mess

xujnjá-mujnjá (xuěvina délo): shitty business; fucked-up

xújšče "big cock"

zalúpa "prick" (used in prison camps)

E. CUNT - Pizdá

célka "membrane": cherry; virgin

fíga "fig": cunt

kúna "female sex organ." Used mainly in folklore literature.

mandá "female genitalia"

.mandavóška bugs, lice or "crabs" in the female pubic hair

mandét' / mandít' : to bullshit. From *mandá*.

mátka anatomical word for "uterus", "womb"

opizdénét' : to go off on a tangent

opizdenělyj adjectival form of *opizdénét'* "gone off on a tangent"

peredók "female sexual organ"

slabá na peredók : an easy lay. From *slábo* "weak": weak-willed

pizdá "cunt"

pizdá vonjúčaja "smelly cunt"

pizdá mókraja "wet cunt": hot, horny

pizděnka diminutive of *pizdá*

pizdorvánec "cunt ripper": cunt chaser, fucker

pizdún / pizdjúk : a male pussy, a weakling

síkel' : clitoris

F. FUCK - Ebát'

- bljad' "whore": 'fucking'; 'bloody'
 blud "fornication": 'bloody'; mentally ill
 ebán'e "fucking"
 ebannyj/ebánnij v rot! "Get fucked in the mouth!": Get fucked!
 ebannyj "fucked"(adj.)
 ebanút' "to fuck"
 ěbar' "fucker"
 ebát' "to fuck"
 ebát' rákom "to fuck in a bent-over position." From *rak* "crayfish"
 ebát'sja "to fuck", "to fuck oneself"
 et'/etí older forms of the verb *ebát'*
 ebatórija play on the word *laboratorija* "laboratory": fucking difficult work
 ebéc "fucker"
 eběnoj "fucked"
 ebí tvojú mat'! "Go fuck your mother!"
 ěb tvojú mat' "— fucked your mother": [I or a dog] fucked your mother. Used very often in obscene speech.
 eblívyj adjective meaning "liking to fuck"
 ěblja "fucking"
 ebí koróvu! "(Go) fuck a cow!": Get lost! Note the contrasting sense of comradery in the phrase *Bud' zdoróv, ebí koróvu... teljáta búdet, nikogdá ne zabúdeš'*: "Be healthy, fuck a cow... there'll be a calf, (but) you'll never forget."
 Said generally among friends as a toast or when one sneezes.
 ebún "fucker"
 eldáčit' : to fuck. From *eldák* "prick"
 jadrěnaja mild form of *ėbanaja*
 jadrí tvojú mat'! "Screw your mother!"
 mozgoebát' "to brainfuck": to bullshit
 týkat' "to use the familiar second person singular *ty*." Compare to the German *duzen* "to use the *du* form": to fuck, 'to get chummy'
 zaěba "fucking": exhausting; annoying pain-in-the-ass

IV. Double Entendre

In Russian, as in English, there exist many words which have double entendre and euphemistic meaning which are employed so as to "water down" the concentrated strength of a literal obscenity in conformance to the guidelines of polite society. Such forms are used to de-emphasize an innocent invective between friends or to elude the stroke of the censor's pen while still bearing the intended meaning. In jest, one friend might say to another, *Tvoju mat' zá nogu!* "Your mother by the leg!" This approximates the English, "Go screw your mother!" or "Hey, buddy, up yours!" Because the creation and usage of double entendre is a highly prolific and boundless art, it would be impossible to present a thorough cross-section of examples of contemporary Russian double entendre. What may be the "in" word to disguise *pizdá* ("cunt") in a certain age group in Leningrad may not exist at all in Moscow. Nevertheless, there are many words with standard dictionary meanings which, when used in a certain context, assume derogatory, indecent meanings, thereby adding again to the richness of the language. Examples:

- akúla "shark": a person with rapacious tendencies
 al'fóns "Alphonso": pimp
 balalájka "balalaika", a stringed instrument
 igrát' na balalájke "to play on the balalaika" is a play on words to mean *igrát' na volosjánke* "to play in the public area"
 cáca (pronounced *tsá-tsa*) "toy, plaything": cock, prick
 davát' "to give": to fuck, to put out
 dyrá "hole": cunt
 dyrá mēda "honey hole": cunt
 fíga "fig": cunt
 galóši "galoshes, rubbers": rubbers, prophylactics
 ispól'zovat' "to use; employ": to fuck
 jajcó "egg" (pl. *jájca*): testicles, balls
 slónu jájca káčat' "to swing an elephant's balls": to do nothing, to fuck off

- júbočnik** "skirt": cunt chaser, petticoat dangler. From *júbka* "skirt"
- kišká** "large intestine": big cock, large penis
- kljap** "stick": cock, prick
- klubníka** "strawberry; strawberry patch": Peeping Tom. In pre-Revolutionary days, *klubníka* was used to denote a whorehouse, "a house full of ripe berries." Now used obliquely to mean 'Peeping Tom' or 'fruit'
- kolbasá** "sausage": penis
- kot** "cat": pimp
- kozá** "goat": promiscuous female
- najárvat'** "to strum": to jerk off, masturbate
- násmork** "head cold": gonorrhea
- navódčik** "gun layer" (military): pimp
- otžarít'** "to roast": to fuck
- potaskúxa** "stroller; street walker": prostitute
- prezervatív** "preservative": rubber, condom
- suxój** "dry." **Ebat' v suxúju** "to fuck (it) dry": to ejaculate without intercourse; to masturbate
- suxostój** "dry, dead standing tree": hard-on, erection
- svódnik** "procurer": male pimp
- svodnjá** "procuress": female pimp
- tudá-sjudá** "there-here", "thither-hither": mutual oral sex. 69
- tri búkvi** "three letters": cock, i.e. *xuj*
- Idí na tri búkvi!** "Go to the three letters!": Go to hell!
- upotreblját'** "to use": to fuck
- útka** "duck": a whore
- útka stréljanaja** "a shot-at duck?": an experienced whore
- zapuzýrit'** "to bubble up, effervesce": to introduce the penis into the vagina
- zavedénie** "establishment": whorehouse

V. What's in a Name?

In Russian, there is a wealth of humorous surnames such as *Krivoúsov* ("hook-nose"), *Svinoúxov* ("pig's ears"), and *Uzkoglásov* ("slant eyes"). Few, if any, however, are formed by pure obscenities. Such is the case for given names, although,

devoid of obscenities, they can be used sardonically if certain stresses or endings are affixed. The suffix *-ka* is familiar but often derogatory. For example, *Ninka* (Nina) in the sentence *On menjá k Nínke peremétnulsja* ("He left me for [that slut] Nina") implies that Nina is some sort of debauchee. The suffixes *-úška* and *-júška* are also derogatory. The familiar form for the given name *Véra* is *Véruška*. But if the stress is placed on the *-ú-*, familiarity becomes somewhat less endearing: *Verúška* (the slut). A sometimes derogatory suffix on given names is *-úra* or *-júra*. The given name *Vásja* with this suffix becomes *Vasjúra*,¹⁴ which is not really hypocoristical (a pet name).

There are several contrived names used not in an invective sense but for amusement or euphemism among friends. The names *Ván'ka Perdún* ("Johnny Farty") and *Stáryj Perdún* ("[You] ol' Fart") are used among close friends or student groups as a term of approval or as a nickname.

The use of the names *Dún'ka Kulákova* ("Dun'ka Fist"), *Mán'ka Pjastóčkina* ("Man'ka Palm") and *Marija Ladón'* ("Mary Palm") refer in jest to masturbation. Old men are called *Stáryj Xren* ("Old Horseradish"), *Stáryj Syč* ("Old Owl"), and *Stáryj Xryč* ("Old Grumbler") to imply "old prick."

VI. Ethnic Slurs

The Russian language is rich in terms employed contemptuously in reference to particular ethnic groups. Although such words are considered pejorative in nature, most are not based on pure obscenities or "dirty words." There are a few exceptions to this, such as the ethnic slurs describing a Kazakhstan native—*eldáš*—which is a derivative of *eldák* ("prick", "cock"). Some epithets are used to describe collectively more than one ethnic group. For example, *čučmex* might be an Uzbek, a Turkoman, or a Tadzhik native. To call a person a member of an inferior race, regardless of ethnic background, the word *úntermenš* (borrowed from the German *Untermensch* "sub-human") is used. Although most ethnic slurs in Russian stem from double meaning without association to an obscenity, us-

age of such terms qualifies them as being pejorative or insulting.

Ábram "Abraham": Jew

Albión "Albion (England)": Brit; British

Aráp "Arab": Blackie, Blackamoor; Negro; thief

Armjáška "Armenian." The ending *-áška* denotes pejoration

Axmétka "Tatar." From the typical Moslem proper name
Axmet (Ahmed)

bab "old woman": Tatar

Búl'ba "potato", 'potato eater': White Russian. From the Polish *bulba*

Cygán "gypsy": Hungarian; Romanian

černomázyj "black grease": black man, Negro

černozádnij "black ass": Soviet Turkic Nationalities such as
Tadzhiks, Uzbeks, Azerbaijanis, and Turkomen

černožopye "black asses": Soviet Turkic Nationalities

čópornyje synov'já "proper sons", 'prim-and-proper boys':
British

čučmex Soviet Turkic Nationalities. Probably of Turkic origin (cf. root *çüç-*). Compare the Russian *čučelo* "scarecrow" with Kazan Tatar *čüčü* "be frightened, shake" (*Taranči čüčü*). It is interesting to note that a shift of stress gives *čuča* 'cunt' (dialectal), cognate with Slovenian *cuca*.

čuxnjá / čuxónec Nationalities of Finnish or Baltic origin such as Estonians, Karelians, Mordvinians. From *Čud'* (name of a Finnic tribe)

Èfióp "Ethiopian": stupid person

eldáš "prick", "cock": Kazakhstan native or other Central Asian peoples

fašíst "fascist": German

fazán "pheasant": Chinese. Because pre-Mao Chinese wore very colorful plumage in formal dress, they were called "pheasants" by the Russians much in the way that some present-day Germans call Americans *Papagei* "parrot" for their clothing mixtures and color combinations.

fól'ksdojč German. From German *Volksdeutscher*, a person of German origin who lived outside Austria and the German empire of 1937.

frícy "Fritz": German, 'Kraut.' From first name *Fritz* "Fred"
Galičánin "Galician": Western Ukrainians (usually belonging to the Uniat Church)

grečkosěj Ukrainian. From *gréčka* "buckwheat"

Jánki "Yankee": American

Japóški Japanese. Exhibits derogatory play on the adjective *japonskij* "Japanese"

kacáp Great Russian. Used by Ukrainians to mock the Great Russians ("goats"). From *ka-* and *cap* "goat." Ukrainian, from Romanian *țap* "goat." There are many pastoral terms of Romanian origin due to the nomadic life of Romanian-speaking shepherds. The term has its origins in the Ukrainian ridicule of Russian beards, as the Ukrainians had the custom of shaving.

kacó Georgian word for "man" used by the Russians to mean a Georgian

kagál "kahal" (a meeting of Jewish elders on general affairs of Jews): a noisy assembly

kapitalíst "capitalist": Westerner; American

Kitaěza "Chinaman": Chinese

kosoglázye "squint-eyed", "cross-eyed": Oriental; Chinese

lápotník "one who wears bast sandals": White Russian

ljagúšatník "frog": Frenchman

ljak "Pole": Polish. From *polják* 'Polack.' Also *ljax*, variant Polish pronunciation.

makáka "monkey": Japanese

makarónnik "macaroni-man", 'spaghetti bender': Italian

makarónščik same as *makarónnik*

Mamalýžnik Romanian. From Romanian word *mămăligă* 'corn meal mush,' the Romanian national dish

malšýk "homosexual": Armenian

maloróss "Little Russian": Ukrainian

Moskál' Ukrainian word for "Muscovite": Great Russian

mýtar "worry-wart": Jew

nacmén "a National": member of the Soviet National minorities

parxátyj "mangey, scabby": Jew

- próšem pána** (Polish) "Excuse me, sir": 'Polack', Polish
psja krev (a Polish curse) "dog's blood": 'Polack', Polish
rusák Great Russian. Derived from *Rus'*, the old name for
 Russia and the often pejorative suffix *-ak*
samoódy Soviet Minorities in the far north, West Siberia and
 the northern Russian coastal areas. From Finnic *Sāme-*
āenā "Lapland"
Šmul Jew. From the Jewish name
tumánnjy albión "foggy Albion (England)": British
túrek (túrki nekřeščěnye) "unchristened Turks": Moslems
úntermenš "subhuman": a person of an inferior race. From
 German *Untermensch*
urús pejorative use of *rus* for "Russian"
uzkoglázye "slant-eyes": Chinese
Votják a city in the Udmurtskaja ASSR; refers to national mi-
 norities in the northern USSR
xódja "walking": Chinese. In Russia, before the Great Octo-
 ber Revolution (1917), most street vendors seen *walking*
 about selling their wares were Chinese
xoxól "topnot", characteristic of the Cossacks: Ukrainian
xuj gollánskjij "Dutch prick": used invectively to curse anyone
žaboéd "froeater": Frenchman
želtokóžie "yellow-skin": Chinese
žid Jew. From Judaeus (Jud)
žópočnik "ass-man", "ass-fucker", "queer": Caucasian; Ar-
 menian
zver' "wild beast, animal": Asiatic nationalities

VII. Common Exclamations

- Bud' ty proklját!** "Damn you!"
Čort voz'mí! "May the devil take (you/me)!" : Damn it!
Ex, ty...! "Hey, you...!", "Why, you...!" *Ex* is made with a
 guttural spitting sound followed by a cussword or simply
 the implication of a cussword
Ex, ty, stáryj syč/xryč/xren! "Hey, you old owl/grumbler/
 horseradish!": swearing at an old man to imply 'Why, you
 old prick, you!'

- Idí k čórtu!** "Go to the devil!": Go to hell!
Idí ná xuj! "Go to the cock!": Go to hell!
Idí v žópu! "Go to the ass!": Go to hell!
Idí v pizdú! "Go to the cunt!": Go to hell!
Jadrěna voš! "Fucked lice!" Exclamation of lust; cf. U.S. ut-
 terance "I'm so fuckin' horny!"
Jadrěna mat'! "Fucked mother!"
Kúkiš' "fist." An offensive gesture commonly known as "The
 Fig." It is made by placing the thumb between the fore-
 and midfinger *or* mid- and ringfinger.
Pososí mne! "Suck me!"
Xer tebě v rot! "A cock in your mouth!": Get fucked!

NOTES ON TRANSLITERATION AND PRONUNCIATION

Numerous standardized schemes exist for transliterating Cyril-
 lic characters into the Latin alphabet. Outside of specialized
 fields, there is no totally satisfactory system that accommo-
 dates the needs of many diverse readers. The correct pronuncia-
 tion of Russian is too complex to be rendered accurately by one
 single transliteration scheme. Because the system used in this
 article is that which is used by Slavic linguists, a few pronuncia-
 tion tips are listed here for the benefit of readers with no
 knowledge of Russian: **e** = ye (*yet*), **è** = eh (*echo*), **ë** = yo
 (*coyote*), **ž** = zh (*Zhivago*), **x** = kh (*loch*), **c** = ts (*mats*), **č** = ch
 (*chip*), **š** = sh (*ship*), **šč** = shch (*fresh cheese*), **y** = i (as in *it*,
 but pronounced in the back of the mouth), **ja** = ya (*yacht*), **ju**
 = yu (*yule*), ' = softens the preceding consonant, " hardens it.
-ego/-ogo are normally pronounced *-yevo/-ovo*. Unaccented
o is pronounced *a* [a] immediately before the stress, elsewhere
 unaccented **o** and **a** are pronounced *uh* [ə], e.g. **govnó** = *gav-nó*,
fíga = *fí-guh*.

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pUBLICATIONS

Unless otherwise noted, all books are hardbound and typeset. The list prices given may not reflect the current (higher) prices. Most titles are not available in bookstores. We will try to supply any book at list price, plus \$1.00 for postage and packing, and 50 cents postage for each additional book. Orders are accepted from and for our members only. Except for books priced at \$20 or higher, we cannot accept any library orders. Allow up to four months for transatlantic shipments.

1. BOOKS

Abel, Ernest L., and Barbara E. Buckley. *The Handwriting on the Wall: Toward a Sociology and Psychology of Graffiti*. Contributions in Sociology, 27. Westport, Conn. & London: Greenwood Press, 1977. 156 pp., \$14.50. — Chapters on Freud, The Anal Brag, Language, Aggressively Sexual Graffiti, Humor, Female Graffiti, Urban Graffiti. Bibliography.

Adams, Robert M. *Bad Mouth: Fugitive Papers on the Dark Side*. Berkeley, Los Angeles & London: University of California Press, 1977. 138 pp., \$7.95. — Gentlemanly essays by a UCLA professor of English. Chapters on Invective and Insult, Political Lying, Dirty Stuff, Ideas of Ugly, etc.

Adrienne [Penner]. *Der Gimmick: Gesprochenes Deutsch*. New York: W.W. Norton, 1977. 162 pp., \$7.95; \$4.95 (paper). London: Hutchinson, 1977. — Parallel editions in Spanish: *El Gimmick: Español Hablado*, 1977, and French: *Le Gimmick: Français Parlé*, 1977. The German and Spanish versions are adaptations from the French original, published by Flammarion (Paris, 1971). Intended to equip the advanced student and businessman with colloquialisms of these languages, these textbooks put together by the "linguist" Adrienne Penner (a Brooklynite expatriate in Paris) should be used by highly qualified language teachers only who don't mind getting stomach cramps caused by this sort of disorganized mish-mash full of misprints. Adrienne and her female helpers don't know what they are talking about; their insensitivity to language is felt most painfully in the section *Words and Expressions 'Not to Say'* (60-100 sexual,

excretory, insulting and other "offensive" words and expressions). Style levels and degrees of tabooeness are not indicated. This deficiency is true of all editions, illustrated here by quoting from the German version: *Stinkler*, *Arsblock* [sic], *Arsch mit Obren* and *Dreckschwein* allegedly are equivalents of "bastard"; as equivalents of "cock" one finds *Ständer* ("hard-on"), *Glied* ("member") and *Glücksbringer* ("mascot, bringer of good luck"). "To play with oneself" and "to jerk off" are listed separately; "to jerk off" allegedly is *kommen* ("to come, to ejaculate") and *spritzen lassen* ("to [let] squirt"). It's important for students to have a passive knowledge of common vulgarisms, but these books are plain *Kacke*.

Aman, Reinhold. *Bayrisch-österreichisches Schimpfwörterbuch: Lexikon der Schimpfwörter; Psychologisch-sprachliche Einführung in das Schimpfen; die bayrisch-österreichische Sprache*. München: Süddeutscher Verlag, 1973. 2nd ed. 1975. 206 pp., DM 25,00. — This dictionary lists 2,500 deprecatory nouns and adjectives known throughout the Bavarian-speaking regions of Bavaria and Austria. The entries are written in a modified IPA system developed for this unwritten language. German equivalent, definitions, etymology, explanations, and usage examples are given. The introductory essays on psychological and linguistic matters, and on the problems of writing an unwritten language, are presented in a style understandable to the non-specialist.

Aylwin, Bob. *A Load of Cockney Cobblers: London's Rhyming Slang Interpreted*. London: Cassell & Collier Macmillan, 1973. 86 pp., £0.95 (paper). — A good, uncensored, popular introduction to this special language of the London East-Sider. Essays are interspersed with glossaries, both general and specific (drinking, body parts, vulgarity, etc.). Also, a reverse 500-word English-Cockney vocabulary and a list of abbreviated forms are provided.

Bäuml, Betty J., and Franz H. Bäuml. *A Dictionary of Gestures*. Metuchen, N.J.: Scarecrow Press, 1975. 249 pp., typescript, \$11.00. — This work describes culturally transmitted gestures from throughout the world, and from all epochs. Alphabetically organized by body parts involved in making the specific gesture (e.g. Eye, Forehead; Eye, Hand, Head; Eye, Hand, Mouth). Each gesture is followed by its significance (e.g. Affection, Anger, Contempt, Effeminacy), and a description of the gesture, with citation and reference. Among the gestures of specific interest to us, listed in the Index of Significances, are Anger (many), Antipathy, Arrogance, Avarice, Boredom, Condemnation, Contempt (many), Copulation, Cuckoldry, Curse, Disgust, Effeminacy, Foolishness, Homosexuality, Ignorance, Insult (many), Prostitute, Stupidity, Threat, and Verbosity.

Bernstein, Ignaz. *Jüdische Sprichwörter und Redensarten*. Hildesheim & New York: Olms, 1969. Ca. 770 pp., DM 88,00. — Reprint, with an Intro-

duction and Bibliography by Hans Peter Althaus, of the 1908 Warschau edition. Some 4,000 Yiddish proverbs and sayings, in the original, plus a Germanized transliteration. No translations. Slavic words and cultural matters are explained. This monumental work (now cannibalized piece by piece, here and abroad) also has an 84-page Glossary, and the rare appendix "Erotica und Rustica" (Warschau, 1908) of 227 bawdy proverbs used by Weltman & Zuckerman.

Borneman, Ernest. *Sex im Volksmund: Der obszöne Wortschatz der Deutschen*. Reinbek: Rowohlt, 1971. 640 pp., DM 120,00. Also available in two paperbacks (rororo 6852 and 6853), ca. DM 12,60. — This monumental collection of some 50,000 entries of sexual and related terms was collected single-handedly by the author in 10 years of field work with prostitutes, pimps and other denizens of the German underworld, and by reading some 500 dictionaries and special glossaries. The material is divided into three parts: a Dictionary, a Thesaurus, and a very detailed Index. Much of this special language is unknown to the average speaker of German. The precise differentiations, imagery and creativity are amazing. A goldmine of information for linguistic, psychological, and sociological studies. There are some 250 designations for "female breasts", about 600 terms for "vagina", and about 860 designations for "penis."

----- . *Unsere Kinder im Spiegel ihrer Lieder, Reime, Verse und Rätsel*. Studien zur Befreiung des Kindes, 1. Olten & Freiburg: Walter-Verlag, 1973. 413 pp., DM 54,00.

----- . *Die Umwelt des Kindes im Spiegel seiner 'verbotenen' Lieder, Reime, Verse und Rätsel*. Studien, 2. 1974. 386 pp., DM 54,00.

----- . *Die Welt der Erwachsenen in den 'verbotenen' Reimen deutschsprachiger Stadtkinder*. Studien, 3. 1976. 207 pp., DM 56,00. — The final volume (4) of this series is in preparation for 1979/80. The present three volumes are the largest collection of obscene, scatological and other "forbidden" songs, verses, rhymes, riddles, graffiti, etc. known to many children from throughout Germany and Austria. The material was collected by Dr. Borneman between 1960 and 1971, again alone and without any support. The songs and verses are in the standard language and in dialects, organized by topics and age groups. These "Studies for the liberation of the Child" are accompanied by many psychological interpretations and comments by this leading scholar.

----- . *Die Urszene: Eine Selbstanalyse*. Frankfurt/Main: S. Fischer, 1977. 415 pp., DM 34,00. — This self-analysis—basically an autobiography—is grouped into archetypal events in the author's childhood which have influenced his entire adult life. Many excursions into politics, medicine, women's rights & superiority, etc. The chapter on language, "Die Sprache," pages 311-38, contains a discussion and short analysis of metaphorical terms for genitals.

Byrne, Josefa Heifetz. *Mrs. Byrne's Dictionary of Unusual, Obscure, and Preposterous Words*. Secaucus, N.J.: The Citadel Press, 1974. 242 pp., \$12.50; \$5.95 (paper). — A goldmine for erudite terms of abuse and other insulting nouns and adjectives.

Carbajo, Antonio. *Cuban Slang / Tesouro de Cubanismos: A Selection of the Most Colorful Cuban Expressions Interpreted in English*. Miami Springs, Fla.: Language Research Press, 1968. 48 pp., \$1.25 (paper). — Bilingual lists of related material, e.g. Exclamations, Insanity, Insults, In a Bad Mood, Personality, etc. Deprecatory nouns and adjectives throughout this booklet. Followed by a Spanish-English Glossary, also containing insulting terms. The non-native speaker should have been given *literal* translations—unfortunately not provided—in addition to the equivalents; for example, to gloss *cantó el manicero, guardó el carro, se rompió*, and *estiró la pata* simply as "he kicked the bucket" is not enough. This shortcoming is true of almost all popular works of this nature, but can be remedied very easily.

----- . *Picardía Cubana: Cuentos, chistes, adivinanzas, refranes y poesías picarescas del folklore cubano*. Language Research Press [P.O. Box 546, Miami Springs, FL 33166], 1969. 36 pp., \$0.85 (paper). — Short tales, jokes, riddles, rhymes, graffiti, and the like, much of which is bawdy or obscene.

Clark, Leta W. *Women, Women, Women: Quips, Quotes, and Commentary*. New York & London: Drake Publishers, 1977. 192 pp., \$4.95 (paper). — The best of womanhood (regular, lesbian & ultra-feminist) on everything (women, working, money, politics, religion, marriage, etc.), much of it aggressive, especially the section on men. Most insecure women will eat it up; some men will chuckle; others will hate it. Maledictologists analyze it with scientific detachment. If such pearls as "A woman without a man is like a fish without a bicycle" (by Florynce Kennedy and/or Gloria Steinem) get you down, you can pep up by looking at the photograph of the *neato* Indian actress Madhur Jaffrey.

Colombo, John Robert. *Colombo's Little Book of Canadian Proverbs, Graffiti, Limericks & Other Vital Matters*. Edmonton, Alta.: Hurtig, 1975. 143 pp., \$8.95; \$3.95 (paper). — The old problem, What is Canadian?, is encountered throughout this useful and charming book. Is it really Canadian, or adapted from Britain, Continental Europe, or the U.S.A.? Monogenetic and transmitted, or polygenesis at work? The equivalent of the very first "Canadian" proverb, page 8, "Three moves are as bad as a fire," was known to me when I was an 8-year-old barefooted Bavarian peasant boy who knew nothing of the existence of Canada, or the English language, for that matter: *Dreimal umgezogen ist einmal abgebrannt*. The clean "Canadian" limericks contain Canadian place-names. Some of the

graffiti are genuinely Canadian, or adapted for Canadian consumption: *Publish or Prairies*, or *The U.S. wants our water - Flush twice*. Almost all graffiti are of the "universal" type, merely found on Canadian territory; e.g. *Jesus Saves / But Moses Invests* was found on a garage door in Inuvik, Northwest Territories, in 1974, but was recorded by Allen Walker Read as early as 1965 in New York City. Comparative graffitologists will find such transmittals intriguing; incidentally, this is a graffito which cannot be adapted into German, as "to save" in this sense is *retten*, not *sparen*.

Dundes, Alan, and Carl R. Pagter. *Work Hard and You Shall Be Rewarded*. Bloomington & London: Indiana University Press, 1978. 223 pp., \$3.95 (paper). Paperback reprint of the hardcover edition published in 1975 by the American Folklore Society (Memoir Series, 62) as *Urban Folklore from the Paperwork Empire*, \$8.95. — A tremendously interesting and funny collection of the humorous and obscene and vicious material commonly passed around the office or shop, run off on the copying machine. Rather than presenting the original material as circulated (see Orr & Preston), folklorist Dundes and attorney Pagter present the material typeset, with extensive, informative commentaries. Some of the 95 items are familiar, but the majority should be new, and now are available in book form, not likely to become lost among one's papers. Among the bawdy and hostile material are: A Letter from an Irish Relative, Ratshit Coffee, The Twelve Days of Christmas, Types of Men/Women One Meets in the Toilet, Application Forms for the NAACP and Mafia, The Polish Pistol, The Italian Artillery, and cartoons — A number of copies of the original hardbound edition are still available; order these *hardbound* copies directly from Prof. Alan Dundes (Anthropology Dept., University of California, Berkeley, CA 94720). Single copies: \$8.00 postpaid; orders of 5 copies or more: \$6.00 each postpaid.

Édouard, Robert. *Dictionnaire des injures, Précédé d'un petit traité d'injurologie*. Paris: Tchou, 1967. 612 pp., 44 F (paper). — A superb and impressive work on terms of abuse and insults in French, with an extensive Introduction. Part I, a Treatise on Injurology, deals with historical matters, graffiti, gestures, pathology, and the like (some 300 pages); Part II lists related terms and provenances, with a detailed taxonomy; and Part III is the Dictionary proper, an alphabetical listing with meanings, etymology, usage, idioms, etc. Except for a shorter out-of-print Italian work, this Dictionary has no equal in any language.

Ernst, Tom, and Evan Smith (eds.). *Lingua Franca: An Anthology of Linguistic Humor*. Bloomington: Indiana University Linguistics Club [310 Lindley Hall; ZIP 47401], 1978. 86 pp., typescript, \$3.65 (paper). — 40 contributions, spoofing linguistic schools, methods, analyses, sub-disciplines & gods. Training in linguistics necessary to appreciate this collection inspired by *Studies Out in Left Field* (see Zwicky). Quality of

wit ranges from ho-hum to superb. (On direct orders from IU, add postage of \$1.05 for USA, or \$1.30 for abroad.)

Feinberg, Leonard. *The Secret of Humor*. Amsterdam: Rodopi, 1978. 205 pp., typescript, 40 Gulden (paper). Distributed by Humanities Press, 171 First Ave., Atlantic Highlands, N.J., 07716. \$17.00 (paper). — The full version, summarized in Dr. Feinberg's article featured in this issue.

Feinsilver, Lillian Mermin. *The Taste of Yiddish*. New York & London: Thomas Yoseloff, 1970. 437 pp., \$10.00. — In addition to being a very good introduction to Yiddish culture, this work contains much information on verbal aggression in Yiddish. All Yiddish material is transliterated, and translated into English. Maledicta-related material is found throughout, but see especially Imprecations, 36-37, 205-209; Vulgarity, 60-63; Annoyance and Argument, 78-90; Characterization and Description, 90-129; Endearment (with suffixes), 139-144; Passing Judgment, 212-223; Tribalism (with intra-Jewish insults), 277-289; The Yiddish is Showing, 296-353; and How Well They Go Together, 354-372.

Flegon, Alec. *ЗА ПРЕДЕЛАМИ РУССКИХ СЛОВАРЕЙ*. London: Flegon Press, 1973. 416 pp., \$25.00 / £10.00. — *Za predelami russkikh slovarej*, "Beyond the Russian Dictionary," lists many thousands of words and expressions—excerpted from the works of Russian and Soviet writers, and from elsewhere—rarely or not found in any Russian dictionary. All in Russian. Words and expressions based on "fuck", pages 98-103.

Flynn, Charles P. *Insult and Society: Patterns of Comparative Interaction*. Port Washington, N.Y.: Kennikat Press, 1976. 131 pp., \$9.95. — Chapters on Cultural Differences in Insult Behavior; Variations in Response; Social Stratification; Deviancy; Legal Systems; Socialization through Insult; Educational Uses of Insult, etc. Much of the worldwide material used by this sociologist is taken from the *Human Relations Area Files*.

Fortini's *NoVices Tales*. Translated by John Del Torto. San Francisco: Candent Press [1639 17th Ave., ZIP 94122], 1978. 212 pp., typescript, \$5.00 (paper; postpaid; order directly from Candent). — Eleven of Pietro Fortini's 16th-century Italian short stories (bawdy to hard-core), with an Introduction on wordplay by psychologist Torto.

Henderson, Jeffrey. *The Maculate Muse: Obscene Language in Attic Comedy*. New Haven & London: Yale University Press, 1975. 251 pp., \$15.00. — A great work on ancient Greek terminology of sexual organs, intercourse, scatology and homosexuality, classified by metaphors.

Historia naturalis Vaporum [ex humano corpore effluentium] als Naturgeschichte der Fürze. 1869. Reprint: Vaduz: Hanspeter Gassner, 1976. 48 pp., DM 9,80. — A study and classification of farts, including etymological notes, and a Fart Alphabet. In German. Medico-scholarly wit.

Jackson, Bruce. "Get Your Ass in the Water and Swim Like Me": Narrative Poetry from Black Oral Tradition. Cambridge, Mass.: Harvard University Press, 1974. 245 pp., \$12.50. — An extraordinary collection of black American folk poetry (*toasts*) collected by the author from lower-class black males (inmates of county jails, streetcorner gangs). Many of the *toasts* are obscene, violent or misogynic. A unique introduction to the world of the black pimp and whore, badman and trickster, freak and poolshooter. The commentaries by Jackson provide much information. A small record accompanies the book; a long-playing record of some of the material is available from Rounder Records, 186 Willow Ave., Somerville, MA 02144.

Jiménez, Armando. *Nueva Picardía Mexicana*. Mexico, D.F.: Editores Mexicanos Unidos, 10th ed. 1975. 305 pp., paper. — More Mexican Spanish bawdy, graffiti, obscene riddles, etc.

----- *Picardía Mexicana*. Mexico, D.F.: Ed. Mexicanos Unidos, 55th ed. 1975. 271 pp., paper. — The best of unexpurgated Mexican Spanish bawdy stories, jokes, graffiti, riddles, cartoons, etc.

----- *Primicias Letreros, dibujos y grafitos groseros de la Picardía Mexicana*. Mexico, D.F.: Editorial Posada, 1975. 159 pp., paper. — Sexual and scatological graffiti, illustrated.

----- *Tumbaburro de la Picardía Mexicana: Diccionario de términos vulgares*. Mexico, D.F.: Editorial Diana, 1977. 265 pp., paper. — Terms of abuse, sexual, scatological and other offensive words and expressions.

----- *Vocabulario Prohibido de la Picardía Mexicana*. Mexico, D.F.: Ed. Posada, 1976. 159 pp., paper. — Many abusive and offensive terms of body parts, professions, homosexuals, as well as activities (to urinate, defecate, copulate, etc.).

Klenz, Heinrich. *Schelten-Wörterbuch: Die Berufs-, besonders Handwerkerschelten und Verwandtes*. Strassburg: Trübner, 1910. Reprint: Leipzig: Zentralantiquariat der DDR, 1977. 159 pp., M 41. — The first major collection in German of ironic and abusive terms for professions. Each of the alphabetically arranged professions is followed by one or more terms, often dozens, usually deprecatory.

Krack [Pseud.]. *Tabu Spanish of Mexico: Words Your Teacher Never Taught You*. San Diego, Cal.: Valcour & Krueger [P.O. Box 2429; ZIP 92112], 1976. 90 pp., typescript, \$1.95 (paper). — A good, popular glossary of Spanish terms, with English equivalents. Important sections: Anatomy and Bodily Functions; Physical Characteristics; Personality Traits; Sex and Deviation; Prostitution. A few gestures are described in "Manual Slang." Terms of abuse throughout this work.

Kryptádia: Recueil de documents pour servir à l'étude des traditions populaires. Heilbronn & Paris, 1883-1911. Reprint: Darmstadt: Bläschke, 1970. 12 volumes of each 400 pp., DM 695,00. — Bawdy folklore from Europe, in many languages. The stories, tales, glossaries, etc. are presented in the original language, plus a translation, usually into French; some translated into German. — *Contents* available upon request. At the current exchange rate, the list price is \$386.00. Allow up to 3 months for shipment. Prepayment required, as individually imported from Austria. Inquire about current cost before ordering. Maledicta members and libraries receive a 15% discount off the list price (DM or dollar-equivalent).

Küpper, Heinz. *ABC-Komiker bis Zwitschergemüse: Das Bundessoldaten-deutsch*. Beiheft 3 N.F. zur *Muttersprache*. Wiesbaden: Verlag für deutsche Sprache, 1978. 253 pp., DM 24,80. — Like Eric Partridge, Heinz Küpper is an untiring compiler of dictionaries, which include his multi-volume *Wörterbuch der deutschen Umgangssprache*, a dictionary of the jargon used by school children (*Schülerdeutsch*), and *Am A... der Welt*, in which he collected the language used by German soldiers in the Second World War. — The dictionary under review deals with the jargon used by the present West German army. Some 30,000 soldiers (army, navy, air force) participated in Dr. Küpper's work, supplying some 7,300 words and expressions. The entries are defined, explained, dated where possible, and provided with sources. The language of this "peace-time army" shows marked differences from the glossaries compiled from the men fighting in WW I and WW II, reflecting the absence of battle, imprisonment, injuries and death. Many deprecatory and ironic terms about everything connected with this job reveal a strong antimilitary sentiment. Superiors get the worst verbal treatment. Many of the terms used by these soldiers also are found in civilian colloquial language, and a good many date back to the 19th century or earlier. Anglicisms abound. About 250 compounds are formed with *NATO*, most of which are quite unimaginative; e.g. *NATO-Ballon* "NATO-balloon" is a 'condom.' Older terms include *Neger-Pimmel* "Negro-dick": blood sausage, and *einen Aal pellen* "to peel an eel": to masturbate, both of which have been around since the 1900s. In addition to many terms of abuse, there are many metaphors and hyperbolic comparisons; where we say, "it stinks like a French whorehouse," the soldiers expand the comparison to *Hier stinkt es wie in einem siebenstöckigen siamesischen Männerpuff*, "It stinks in this place like in a seven-story Siamese men's bordello."

Laporte, Dominique. *Histoire de la merde (Prologue)*. Paris: Christian Bourgois Éditeur, 1978. 119 pp., F 40 (paper). — A fine study of the history of shit in France.

Legman, Gershon. *The New Limerick: 2750 Unpublished Examples American and British*. New York: Crown, 1977. 729 pp., \$15.95. — A con-

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tinuation of his earlier collection, *The Limerick*, with the same categories, notes and variants, bibliography, etc.

----- . No Laughing Matter: Rationale of the Dirty Joke. Second Series. Wharton, N.J.: Breaking Point [P.O. Box 328; ZIP 07885], 1975. 992 pp., \$18.00. — Of particular interest are chapters 14, "Dysphemism & Insults," and 15, "Scatology," with many examples and bibliographical leads. The \$18.00-edition (postpaid) is a sewn quality edition; a cheaper edition is available through Crown alias Publishers Central Bureau, also sold in most large bookstores and chains, for about \$7.00.

Matisoff, James A. Blessings, Curses, Hopes, and Fears: Psycho-Ostensive Expressions in Yiddish. Philadelphia: ISHI [Institute for the Study of Human Issues], 1979. 128 pp., typescript, \$11.50 / £6.25. — This is the full-length treatment of the material summarized in *Maledicta* I/1, pages 31-39, and originally scheduled to be published by Maledicta Press.

McKillroy, John [Pseud.]. Von deutschen Bedürfnissen: Inschriften und Graffiti deutscher Bedürfnisanstalten. Gräfelfing: Wissenschaftliche Verlagsanstalt zur Pflege deutschen Sinngutes, 1969. 74 pp., DM 3,80 (paper). — This out-of-print collection of German graffiti collected in Munich and Vienna by Malte Olschewski and Hans Georg Behr is valuable for comparative graffitologists to study the transmittal of certain graffiti into other languages and cultures. Many familiar US graffiti are found either in English or in a German version; others are strictly German, commenting on local politicians and other local concerns.

Mejsner, Ernst. EinHundertDrey=undreyßig Gotteslästerliche, gottlose, schändliche und schädliche, auch unanständige und theils falsche teutsche Sprüche=Wörter..., samt derselbigen Schrift- und rechtmäßigen Wiederlegung. Jena: Bielcke, 1705. Reprint: Leipzig: Zentralantiquariat der DDR, 1976. 144 pp., M 30. — A quaint work, listing and discussing 133 blasphemous, anti-clerical, and other "awful, indecent" German proverbs recorded around 1700. Clerical refutation.

de Mille, Richard. Two Qualms & a Quirk. Capra Chapbook Series, 7. Santa Barbara, Cal.: Capra Press, 1973. 33 pp., \$2.50 (paper). — Three bawdy short stories, "The Royal Banquet," "The Ultimate Prosthesis" and "The Transuxors." An 8-page *Skeleton Key* to "The Transuxors" (on bawdy terms and anagrams used) is available for 50 cents. For more information, write R. de Mille, 960 Lilac Drive, Santa Barbara, CA 93108.

Müller, Karl-Ludwig. Übertragener Gebrauch von Ethnika in der Romania: Eine vergleichende Untersuchung unter Berücksichtigung der englischen und deutschen Sprache. Meisenheim am Glan: Anton Hain, 1973. 445 pp., typescript, DM 46,50 (paper). — The most complete and very valuable collection of (mainly negative) traits of character, conduct, in-

tellectual and physical shortcomings ascribed to 76 nationalities, tribes, and ethnic groups, by peoples of Romance cultures. The material is drawn from dictionaries, lexica, studies, literature, proverbs, etc. The alphabetical listing of nouns, adjectives and verbs, most of which are deprecatory, pp. 419-444, refers to the entries in the main section of this work, showing which groups are ascribed which negative traits. Many citations of sources, in the original language or dialect. A superb research tool serving as an inspiration for similar research in other cultures.

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arranged assortment of many hundreds of American clichés, including a dozen "offensive" ones (e.g. *find 'em, feel 'em, fuck 'em, and forget 'em; shit, shower, shave, and shampoo; shit or get off the pot*). Illustrated and organized into categories, this listing reads like a novel, as it were. An invaluable key to American culture.

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----- *Dictionary of Catch Phrases: British and American, from the Sixteenth Century to the Present Day*. Briarcliff Manor, N.Y.: Stein & Day / Scarborough House, 1977. 278 pp., \$17.95. — A great amount of Maledicta-related material throughout, from insults to sexual and scatological matters.

----- *Shakespeare's Bawdy: A Literary and Psychological Essay and a Comprehensive Glossary*. New York: Dutton, revised ed. 1969. 223 pp., ca. \$2.00 (paper). — The standard guide to sexual and other "offensive" allusions in Shakespeare's works. The modern reader does not know what s/he is missing, as the meaning of many words has changed over the centuries (*abhorson* "son from a whore", *beifer* "loose woman", "harlot", *horn-mad* "passionately angry at having been cuckolded" or *three-inch fool* "a short-penis'd man."

Persson-Mirea, Victor. *Svenska Skällsord: En praktisk handbok*. Uppsala: Bokfenix, 1974. 64 pp., typescript, paper. — A simple alphabetical glossary of about 1,000 Swedish insults (nouns and adjectives), with short definitions.

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Power, Patrick C. *The Book of Irish Curses*. Cork: Mercier Press, 1974. 96 pp., 90 p. (paper). American edition: Springfield, Ill.: Templegate, 1975. \$2.95 (paper). — Essays on the fearsome cursing and curses by the Irish, with many examples, in Gaelic and an English translation.

Proscuitto, Gerardo [Pseud.]. *The Handbook of Italian Swearing*. San José, Cal.: Garlic and Onion Press [P.O. Box 24830; ZIP 95154], 1975. 28 pp., \$2.00 (paper). — Several dozen terms of abuse, as used in the Italian section ("Goose Town") of San José, 1930-1950s. The spelling of the Sicilian and Calabrian terms is "as the author heard it." Terms (with English translations and pronunciation) are repeated up to five times per page, for pedagogical purposes. Some gestures. A very simple booklet by an amateur, but better than nothing at all. At least a dozen of such meager amateurish "handbooks" exist in various languages; on the one hand one is driven to violently cursing such stuff; on the other hand one is mildly grateful that *something* is available.

Raeithel, Gert. *Lach, wenn du kannst: Der aggressive Witz von und über Amerikas Minderheiten*. München: Kindler, 1972. 192 pp., DM 19,80. — A German-language collection of mostly American jokes about, and told by, a dozen American minorities. With introductory essays by this leading scholar of stereotypes and American Studies (*Amerikanistik*).

Randolph, Vance. *Pissing in the Snow and Other Ozark Folktales*. With an Introduction by Rayna Green and Annotations by Frank Hoffmann. Urbana: University of Illinois Press, 1976. 153 pp., \$7.95. Also: New York: Avon Books, 1977, \$1.95 (paper). — Mr. Randolph is the greatest living private scholar of Ozark folklore who should be known for his entire work, not just for this collection. But as much of his work is in manuscript form only (Library of Congress, and elsewhere), we are happy to see that some of the best of American folklore is finally available in print. These 101 stories are among the bawdiest and funniest of such folktales, collected by the Great Master himself decades ago, and retold as he heard them. Comparative folklorists will be surprised to find equivalents of these Ozark tales in other cultures; "Pissing in the Snow" was familiar to me as a youngster, told as a *Graf Bobby* joke (a dim-witted Austrian count), in Bavaria, 1950s. — This unexpurgated collection should appeal to everyone but the pathological prude.

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Reynolds, Robert. *Magic Symbols: A Photographic Study on Graffiti*. Portland, Ore.: Graphic Arts Center Publ. Co., 1975. Approx. 100 pp.,

\$6.95 (paper). — A collection of color photographs of graffiti in the broadest sense: inscriptions and markings on various surfaces. Not offensive; no (dirty) words: just a beautiful work of art. The hardcover edition is out-of-print; the few remaining copies of the softcover edition can be ordered for \$7.45 postpaid from the publisher (2000 N.W. Wilson; 97209).

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THE LIST

I. Body Parts

Xúj *Prick*Naxújnik *Rubber*Pososí xuj! *Suck (my) cock!*Xuesós *Cocksucker*. Used to mean "idiot."Xuj na kolēsax! *Prick on wheels!* An abusive vocative.Xuj moržóvyj! *Walrus-prick!* An abusive vocative for a dirty old man.Xuj tebe v glaz / rot! *A prick in your eye / mouth!* Note dative pronoun and accusative of motion.

Xuë-moë! An exclamation. Cf. Eng. "Fuck-a-duck!"

Ploxómu xúju i volósiki mešájut. *Even the short hairs get in the way of a bad prick.* Cf. Eng. "The poor workman blames his tools."(!)Xúem grúši okoláčivaju. *I'm whacking pears with my prick.* Used to mean "I'm not doing a fucking thing" or "I'm doing something useless."Sto xúev v žópu — ne tésno? *A hundred pricks up the ass — isn't it a bit tight?* : "Aren't you overdoing it?"Jajcó (nom. pl. *jájca*, gen. pl. *jaíc*) *Balls*. Lit. 'eggs'; cf. also Eng. "nuts."Emú tol'ko slónu jájca kačat'. *All he's good for is swinging an elephant's balls.* Cf. Eng. "He's only fit for shoveling shit." *Idí!* 'Go!' can be substituted for *emú tol'ko* to give the expression a meaning like "Fuck off!"Pizdá *Cunt*Pizdënka *Pussy*Pizdostrádanie *Horniness*Idí v pizdú! *Go up a cunt!* : "Fuck off!"Pizdá vonjúčaja! *Stinking cunt!* An abusive vocative.Pizdá mókraja *Wet / juicy cunt* : "hot, horny."Pizdá s ušámi *A cunt with ears* : something ridiculous.K pizdé rukáv *A sleeve for a cunt* : something unnecessary; cf. "Coals to Newcastle."Mandavóška *Crab louse*. From *mandá* 'cunt' and *voš'* 'louse.'Tít'ka *Tit*Žópa *Ass*Žopolíz *Ass-licker*Žóp(oč)nik *Buttfucker*Idí v žópu! *Go up my ass!* Used to mean "Kiss my ass!"

II. Bodily Functions

1. Excretory

(Na)bzdét' (3 pl. *bzdjat*) *To fart silently*. Cf. S(ilent) B(ut) D(eadly).Perdét' (3 pl. *perdját*; pf. *pěrdnut*) *To fart with a noise*On ljápnul, kak v lúžu pěrdnul. *He blurted it out as if he'd farted in a puddle.* Used to mean "He stuck his foot in his mouth." Note that the *d* in *pěrdnul* is not pronounced.(Na)srát' (3 pl. *srut/serút/sérjut*) *To shit*Srányj *Shitty*Sráka *Asshole* : "shitchute." No longer common except in the expression *Pocelúj menjá v sráku!* "Kiss my ass!"Čto ja v boršč nasrál, čto li? *What did I do, shit in the soup or something?* Used when someone is extremely angry at the speaker.Govno *Shit*Govennyj *Shitty, full of shit*Govnjuk' *Shithead*On nastojáščee govno. *He's a real shit.*Èto stoprocéntnoe govno. *That's 100% shit.*Svoë govno ne vonjáet. *He thinks his shit doesn't stink.* Used of critical people unaware of their own faults.On (inženér) kak iz govna púlja. *He's an (engineer) like a bullet made of shit.* Used of anyone who is bad at his/her job, the appropriate profession being inserted where there are parentheses.Govno sobáč'e *Dog shit*. Used in a public statement by N. S. Khrushchev; it can be an abusive vocative as well as a descriptive term.(Po)scát' (3 pl. *scat*; the letters *sc* are pronounced *ss*) *To piss*Prótiv vétra ne sci. *Don't piss into the wind.*Scat' ja na negó xotél. *Piss on him.* Lit. 'I would piss on

him.' Note that in both these expressions the key word may be spelled with a double *ss*, viz. *ssy* and *ssat*'.

Písat' (3 pl. *písajut*) *To pee*. This verb is especially useful in demonstrating the importance of stress and conjugation, since those are the only two factors differentiating this verb from *pisát'* (3 pl. *píšut*) 'write.'

Núžnik *Can, crapper*. Cf. *núžnyj* 'necessary.'

Pipí; Káka *Wee-wee* and *doo-doo (poo-poo)*, respectively. While not, strictly speaking, obscene, they do serve as the functional equivalent in nursery language. *Pipí* appears to have been borrowed from French.

2. Sexual

Dróčit' (3 pl. *dróčát*) *To jack off*

Dróčila An epicoenal noun; when masc., it means "a jack-off"; when fem., it means "a prick-teaser."

Káždyj dróčit) *Everyone jacks off as he pleases :*

Kak on xóčet) "Different strokes for different folks."

Minét *Blow job*. From the French *faire minette* "to eat pussy."

(S)délat' komú-to minét *To give someone a blow job*

Ebát' *Fuck*. The older forms of the infinitive are *etí* and *et'*. The 3 pl. is *ebút*. The past tense is *ěb*, *eblá* or *ebál*, *ebála*. The perfective can be formed with a wide variety of prefixes, such as the common *vy-* and *ot-*.

Ebát' rákom *To fuck dog-fashion*. Lit. 'crab fashion.'

Raz"ebát' *To fuck over*

Eblívij *Hot, horny*

Ebúčij Same as *eblívij* but stronger. Note that this is an old native (as opposed to Church Slavic) present active participle.

Ěbannyj *Fucked / fucking*. Similar to idiomatic English.

Idí k ěbannoj / eběnoj / ebéne máteri! *Go to your fucked mother!* A functional equivalent of "Go fuck your mother!"

Ěb tvojú mat'! *Fuck your mother!* Lit. 'Fucked (masc.) your mother.' This is the most popular of all Russian obscenities. In Polish and Ukrainian it is referred to as "the Russian curse," while in Yiddish, with char-

acteristic irony, it is known as "a Russian blessing." In the modern language, it is generally assumed that the subject is the speaker, but Isačenko has cogently argued that in earlier times the subject was *pěs* 'a dog.' It can also be used as an interjection as in *Peredáj, ěb tvojú mat', sol'!* 'Pass, fuck your mother, the salt!': "Pass the fucking salt!"

Ebí tja v rot! *Fuck you in the mouth!*

Ěj ty ěbanaja v rot bljad'! *Hey you fucked-in-the-mouth whore!* Note that the noun and participial phrase can be inverted for a heightened effect.

Končát' (3 pl. *končájut*; pf. *kónčit'*, 3 pl. *kónčat*) *To come*. Lit. 'to finish.'

III. Social Institutions and Other Expressions

Kúrva *Whore*. This word is not as common as the following word, but it has been borrowed into so many East European languages that it is now understood by most people from Estonia to Albania. The Russian form was evidently borrowed from Polish.

Bljad' *Whore*. Also used as an interjection. It is frequently used to refer to a man or woman who cooperates with the Soviet system.

Bljadun' *Whoremonger; pimp*

Bardak' *Whorehouse*

Požár v bardaké vo vrémja zemletresénija. *A fire in a whorehouse during an earthquake*. A description of utter chaos.

Súka *Bitch*. Also used as an interjection.

Súkin syn *Son of a bitch*

Svóloč' This word is extremely difficult to translate, but is so abusive that it is worth including. The verb *svolóč'* means 'to drag.' The noun *svóloč'* implies someone who has been dragged through something extremely unpleasant, e.g. feces. One attempted definition runs "Lower than a duck's feet."

U negó stoít. *He has a hard-on*. Lit. 'By him it stands', or 'he has one that stands.'

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Averna, Giuliano. *Di alcune parole... Appunti linguistici*. Lido/Venezia: Tipografia "Lido", 1980. Softbound, 22 pp., 2300 Lire. — A short glossary of Italian sexual terms, with brief definitions, dialect variants, occasional historical notes. — Available from the author, an Italian poet and writer: Via Negroponte 2/B, 30126 Lido, Venezia, Italy.

Claire, Elizabeth. *A Foreign Student's Guide to Dangerous English*. Rochelle Park, N.J.: Eardley Publications, 1980. Softbound, illustrated, typescript, 86 pp., \$4.95. — A useful guide for all (non-native) speakers of English, written by an experienced teacher of English to Foreigners, with a good glossary of sexual, excretory, other taboo terms; with levels of usage, pronunciation hints. Humorous double entendres ("Do you have red balls?") and other pitfalls for non-natives. The illustrations on pp. 10-11, by a female illustrator, depicting defecation, urination, flatulence, intercourse, masturbation and ejaculation, are superfluous, silly or wrong; and the hermaphroditic, walnut-size clitoris on p. 9 is wishful thinking. — Available from Maledicta for \$5.70 postpaid.

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Hook, Donald and Lothar Kahn. *Book of Insults & Irreverent Quotations*. Middle Village, N.Y.: Jonathan David Publishers, 1980. Cloth, 268 pp., \$9.95. — An entertaining and informative compilation of insults directed against Politicians, Nobility, Writers, Artists, Entertainers, Professionals, etc., presenting the targets of abuse and one or more invective(s) directed against them (single utterances to lengthy tirades).

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V rot brat' *To take it in the mouth*
 Sjad' na moj, da poezžaj domój! *Sit on mine, and ride home!*
 Idí k čórtu! *Go to the devil!*
 Idí v ad! *Go to hell!*
 Prokljátyj *Damned*. Used as an interjection and adjective.

SOURCES

It would be impossible for the author to thank each of the numerous relatives and friends who have helped him in this and related endeavors over the past twenty years, but he wishes to acknowledge a special debt of gratitude to his father, who taught him his first abusive words in Russian, and to Professor Victor Raskin, who was most generous with his help and advice. The following works were consulted in the course of the preparation of this article and provided much of the material in it.

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How about buying your own copies of *Maledicta*, Cheapo!?
 May *Shostakovich* play a concerto grosso on your tympanum!

YOU HAVE ONLY YOUR ASTERISK

Laurence Urdang

Censorship is a form of struthious prudery: if you don't see it, it can't demoralize you. For years, there has been a tradition in writing, begun in Victorian times, no doubt, that disallowed the printing of "dirty" words. At first, words like *D—!* and *H—!* were written thus; later, writers resorted to the substitution of asterisks or dashes for key letters in a word that might be offensive. Thus, the more daring publishers printed *D—n!* and *H—ll!*, but the words obscured never got very much rougher than that—at least works containing them were not openly published in America or England, and only G—d knows what was going on behind the paravents in France.

In 1936, Partridge's *Dictionary of Slang and Unconventional English* appeared with entries like *c*nt* and *f*ck* and, curiously, oblique forms like *in the sh***, *go and eat coke and sh** cinders*, *sh**hole*, etc., but the base forms *shit*, *shite* were spelled out. I have always been of two minds about the use of asterisks and other devices to "obscure" the spellings of taboo words, but the practice seems preferable to the coinage *fug* (and its oblique forms) resorted to in *The Naked and the Dead*, written (but, I daresay, not bowdlerized) by Norman Mailer and published in the less outwritten mid-1940s.

Bowdler himself never employed such devices: he boldly rewrote Shakespeare and other classical authors to suit himself, often recasting entire scenes and circumstances to avoid a naughty situation, let alone an offensive word. Thus, a (literally) Bowdlerized text never admitted the reader to the ar-