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 he'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 towns 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 clod 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 overbearing 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 curse 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 mayoral 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 Conrad's, 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 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 Gesangverein was, of course, on hand. Whether it was by accident or by design, the minute Mr 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, 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 denotive 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.

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**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 men's 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 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." 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, 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." Although much has been published since these two reports, 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 "latrinaea." He defines latrinaea as "traditional inscriptions" found on bathroom walls. Dundes qualifies this by stipulating that latrinaea is "traditional in both form and content." He divides latrinaea 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." 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.

3. Ibid., 365.
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 safo 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. Grider’s interest in the form as opposed to the content of the graffiti is obviously stimulated by the use of the con safo 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 (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 latrailalia 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 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, yea!
   (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 beer

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. 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

8. See Grider, 140-112.

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 opposites 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 opposites 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.

These five entries 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. For example, this list contained entries such as “T. 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 both current women’s rights 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. 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 oral graffiti research.

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Appendix

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

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 chaise
38. Cindyarella beaver (sic)
39. Beach blanket beaver
40. My wild Irish beaver
41. Beaver Cleaver
42. Bevy of beavers
43. Beaverly
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 country
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. Beaverly
77. Westside beaver
78. For whom the beaver toils
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. Soviety beaver
105. White Lightning beaver
106. The tall man with one black beaver
107. Kung Fu beaver
108. Magnum beaver
109. Zander’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. Beaverton
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 throtted beavers in bondage
143. Anthromedea beaver
144. Beverasta (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 regime 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 yam yam beaver
169. Ride the wild beaver
170. Big Faus 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 sit with the 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. Poop 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. Lela Toth
2. Benny Profane
3. Joe Mignolia

IV
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 Attito
13. Pet Moss
14. I P Daily
15. Skip Deforplie
16. H R Haldemann
17. Ophelia Titts
18. Ron Zoegler
19. Ronald Reagan
20. The Beast
21. Doit A. Genn
22. Seymour Butz
23. Suqorrow
24. Phuqued O. Ver
25. Graph E. Teef
26. Itchy Fingers
27. Rnc R. Up
28. Benny Finklestein III
29. Foot Shaves
30. Ivan Jackinoff
31. Seymour Butts
32. I P Freely
33. I M Available
34. Phillip D. Cespool
35. Pat Boob
36. Rusty A. Ass
37. Mike Hunt
38. Pat McGrin
39. Dick Nixon
40. Foot Slave
41. Hugh Jardon
42. Harry Pube
43. Ibin Alused
44. Jacque Soff
45. Pat McCock
46. Pat Mawiend
47. Pat Nixon O.N. hesweiny
48. Dip Lomus
49. Wet Guns
50. Foot Slave

V
(1) Victoria was a queen of the closet
(2) Steve McQueen closets johnly
(3) You are a closet queen
(4) The queen of spades is a man
(5) The Johns in Queen Elizabeth
(6) II don't work

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

*(#4 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] meet VI

WANTED: Unused graffiti, apply here upon
(1) Simile at a Greek orthodoxy
(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

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

John Henry Sucks!
1. Queens
Book Reviews


"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 some what 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* and exclamation marks). It then becomes questionable as to whether these allusive lexical items were introduced in the original rendition or the subsequent redaction.

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of a room where people are using obscenities is *topór vežát* možno (*"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 (*zőpa*), cock (*xuf*), cunt (*pisdá*), farting (*perđčé*), fuck (*ebát*), and shit (*govnó*). As Razvratni-kov indicated in his article (*Maledicta III/2*), there may be alternative translations of certain terms and expressions.

#### A. ASS - Žópa

kurđjúk "ass": fanny
podsráčnink "under the ass": commode, shit-pot
sráká "ass", "asshole"

u negó môrda 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

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

zad "rear-end": ass

zádnica "rear-end": ass

žópa "ass"

bez mýla v žópu lezť "To crawl into one’s asshole without out 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

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

#### B. FARTING - Perđčé

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.

bdžet’ "to fart without making noise"

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

bdzun (same as *bdžíuxa* except less emphatic)

nabzdět’ "to stink", "to foul the air": to bullshit someone

perd°Cé "to stink", "to fart with noise": to bullshit someone

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

pérđnut’ "to fart with noise"

Kto pérđnul’? "Who farted?"

perdún "farter", "one who farts": ‘you old fart’ (endearing)

razbzdět’ "to fart violently with noise"

razbzděťsja : to shit one’s pants while farting

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#### C. SHIT - Govnó

der’mó "dung", "manure": shit

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

dristar’ "to have the shits": to chicken out, be afraid to do something

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

govnó "shit"

govennyj "shitty", "shit" (adj.)

govnjanñyj "shittier", "shit" (adj.)

govñját’ "to shit": to fuck something up

govñjúk "shithead"

govnočist "cleaner of shit": shithouse attendant, janitor

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

cal "dung": shit

kízzák "dried horseshit"

navóz "dung", "manure": shit

obosràt’ / obsírvát’ "to shit all over someone/someone": to bawl someone out; to slander

pomet "dung", "excrement", "rubbish"

ponsó "dysentery": the shits

srané "act of shitting"
D. COCK/PRICK - Xuj

eldá / eldák “prick”
elda “prick” (a form used in prison camps)
člen “member”: dick, prick, cock
klap “stick”: cock, prick
kůzáný remén “leather strap”: cock (used in prison camps)
mudý (singular) male genital; cf. mudé, plural múdí. Mudé (from mudé, Church Slavonic mūdē, múdē, mūdī) was originally the dual and the form in -i was a generalization of the soft dual ending as in oči “eyes” and úši “ears” (singular očko, úško respectively). The term mudí can refer to male genitalia as a collective. Drummond and Perkins give ‘shitass; turd; simpleton; fool.’
naxújnik “rubber, prophylactic”
poc “cock”’, penis.’ Cf. Yiddish portz.
šiška “cock” (used in prison camps)
ud Old Slavic “penis”
xer Slavonic name for the letter x (xu): dick, cock
xer sobáčij “dog’s prick”: a mild form of xuj sobáčij “dog’s prick”: You rotten prick!
xer morzovýj “walrus cock”: a weak person
xer močenýj “wet cock”: hot, horny, sexually excited
xer zamšelýj “moss-covered cock”: one who does not fornicate often: also, a person who is an asshole
xer petušinyj play on the word petuš “rooster, cock”: cock fighting
xerovina “cock”: bullshit; confusion
xuék/xuék “small cock”
xuesós “cock-sucker”; denotes ‘beggar’ in prison camps
xuesvina “cockery”: rubbish, a bunch of shit, bullshit
xuéza “cockery”: rubbish, a bunch of shit, bullshit
xuéž “small cock”
xuj “cock”, “prick”

Pápa ljubit čaj gorjáčij, a máma ljubit 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 rublevyj, a udár xuévýj: “Ruble size, but prickish execution”: ‘Great joke... poor delivery’ or ‘Good intention... poor execution.’

Popútnogu xujá v sráku! “An incidental/passing cock in the ass!”: ‘parting words’
xujná “cockery”: bullshit; fouled-up/screwed-up mess
xujná-mujná (xuévina dělo): shitty business; fucked-up
xujsce “big cock”
zalupa “prick” (used in prison camps)

E. CUNT - Pízda

célka “membrane”: cherry; virgin
figa “fig”: cunt
kúna “female sex organ.” Used mainly in folklore literature.
mandá “female genitalia”
mandavšáka bugs, lice or “crabs” in the female pubic hair
mandet’/mandé: to bullshit. From mandá.
mátka anatomical word for “uterus”, “womb”
opizdénhet: to go off on a tangent
opizdenelý adjectival form of opizdénhet “gone off on a tangent”
peredók “female sexual organ”
slábá na peredók: an easy lay. From slábo “weak” : weak-willed
pízda “cunt”
pízda vonjúčaja “smelly cunt”
pízda mokrája “wet cunt”: hot, horny
pízdenka diminutive of pízda
pízdvorec “cunt ripper”: cunt chaser, fucker
pízdný/pízdújk: a male pussy, a weakling
síkel: clotitis
F. FUCK - Ebáš

bljad’ “whore”; ‘fucking’; ‘bloody’
blud “fornication”; ‘bloody’; mentally ill
ebáš “fucking”
ebannyj/ebáňnyj 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’/eti older forms of the verb ebáš
ebátórija play on the word laboratórija “laboratory”: fucking difficult work
ebéč “fucker”
ebénoj “fucked”
ebí tvojú mat’! “Go fuck your mother!”
ebí tvojú mat’ “—fucked your mother”: [I or a dog] fucked your mother. Used very often in obscene speech.
eblívýj adjective meaning “liking to fuck”
eblíja “fucking”
ebí koróvu! “(Go) fuck a cow!”: Get lost! Note the contrasting sense of comradery in the phrase Bud’ zdrov, ebí koróvu... teljáta bődet, nikogá ne zabúdes”: “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”
eldáčít: to fuck. From eldák “prick”
jadrénaja mild form of ěbáňaja
jadrí tvojú mat’! “Screw your mother!”
mozgoebát ”to brainfuck”: to bullshit
týkat “to use the familiar second person singular ty.” Compare to the German dusen “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 inventive 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, Tvojú 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 pisíd “(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
ígrat’ na balalájké “to play on the balalaika” is a play on words to mean ígrat’ na volosjanke “to play in the public area”
cáča (pronounced tsá-tsa) “toy, plaything”: cock, prick
davát “to give”: to fuck, to put out
dyrá “hole”: cunt
dyrá médá “honey hole”: cunt
féga “fig”: cunt
galoši “galoshes, rubbers”: rubbers, prophylactics
ispól’ zovat “to use; employ”: to fuck
jajcó “egg” (pl. jájca): testicles, balls
slónu jajca káčat’ “to swing an elephant’s balls”: to do nothing, to fuck off
júbočník "skirt": cunt chaser, petticoat dangler. From jíbka "skirt"
kišká "large intestine": big cock, large penis
klip "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
koža "goat": promiscuous female
najírat' "to strum": to jerk off, masturbate
násmork "head cold": gonorrhea
navodčík "gun layer" (military): pimp
otřázet' "to roast": to fuck
potaskuxa "stroller; street walker": prostitute
prezervativ "preservative": rubber, condom
suxoj "dry." Ebát v suxúju "to fuck (it) dry": to ejaculate without intercourse; to masturbate
suxostoj "dry, dead standing tree": hard-on, erection
svodník "procuree": male pimp
svodníjá "procureess": female pimp
tuda-sjudá "here-here", "thither-hither": mutual oral sex 69
tri bukvi "three letters": cock, i.e. xuy
Idí na tri bukvi! "Go to the three letters!": Go to hell'
upotrebljat' "to use": to fuck
útka "duck": a whore
útko стрелjanaja "a shot-at duck": an experienced whore
zapuzýrít' "to bubble up, effervescence": to introduce the penis into the vagina
zavedení "establishment": whorehouse

V. What's in a Name?

In Russian, there is a wealth of humorous surnames such as Krivonósov ("hook-nose"), Sevnoixov ("pig's ears"), and Uszkoglazov ("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, Nínka (Nina) in the sentence On menjá k Ninke peremětnulisja ("He left me for that slut Nina") implies that Nina is some sort of debauchee. The suffixes -uška and -júska are also derogatory. The familiar form for the given name Véra is Věrníčka. But if the stress is placed on the -u-, familiarity becomes somewhat less endearing: Věnišča (the slut). A sometimes derogatory suffix on given names is -ůra or -jůra. The given name Vásja with this suffix becomes Vásjůra,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 Party") and Stárýj 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 Ládón ("Mary Palm") refer in jest to masturbation. Old men are called Stárýj Xren ("Old Horse-radish"), Stárýj Syč ("Old Owl"), and Stárýj 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—eldás—which is a derivative of əldək ("prick," "cock"). Some epithets are used to describe collectively more than one ethnic group. For example, čuńmex 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 Untermensh (borrowed from the German Untermensh "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.

Abram “Abraham”: Jew
Albión “Albion (England)”: Brit; British
Aráp “Arab”: Blackie, Blackamoor; Negro; thief
Armijaška “Armenian.” The ending -aška denotes pejoration
Axměťka “Tatar.” From the typical Moslem proper name
Avmet (Ahmed)
bab “old woman”: Tatar
Búl′ba “potato”, “potato eater”: White Russian. From the Polish búłba
Cygán “gypsy”: Hungarian; Romanian
černomáźj “black grease”: black man, Negro
černožádný “black ass”: Soviet Turkic Nationalities such as
Tadzhiks, Uzbeks, Azerbaijanis, and Turkmen
černožópye “black asses”: Soviet Turkic Nationalities
čopornye synov’já “proper sons”, ‘prim-and-proper boys’:
British
čučměť Soviet Turkic Nationalities. Probably of Turkic ori-
gin (cf. root čuč-). Compare the Russian čučělo “scare-
crow” with Kazan Tatar čuči “be frightened, shake” (Tär-
anci čuči). It is interesting to note that a shift of stress
gives čuča ‘cunt’ (dialectal), cognate with Slovenian cuca.
čušňjá / čušňonec Nationalities of Finnish or Baltic origin such as
Estonians, Karelians, Mordvinians. From Čuđ “name
of a Finnic tribe”
Éťňop “Ethiopian”: stupid person
eldăș “prick”, “cock”: Kazakhstan native or other Central
Asian peoples
fășist “fascist”: German
făzăn “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.
fŏl’ksdojć German. From German Volksdeutscher, a person
of German origin who lived outside Austria and the Ger-
man empire of 1937.

fricy “Fritz”: German, ‘Kraut.’ From first name Fritz “Fred”
Galčáiní “Galician”: Western Ukrainians (usually belonging
to the Uniat Church)
grečkosěj Ukrainian. From grečka “buckwheat”
Jánčí “Yankee”: American
Japóški Japanese. Exhibits derogatory play on the adjective
japonskij “Japanese”
kacăp 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 Ukraini-
ian 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
kagá “kahal” (a meeting of Jewish elders on general affairs
of Jews): a noisy assembly
kapitalist “capitalist”: Westener; American
Kitaeea “Chinaman”: Chinese
kosogłazye “squint-eyed”, “cross-eyed”: Oriental; Chinese
lápotnik “one who wears bast sandals”: White Russian
ljanšćatnik “frog”: Frenchman
ljak “Pole”: Polish. From poljak ‘Polack.’ Also ljax, variant
Polish pronunciation.
makáka “monkey”: Japanese
makanoník “macaroni-man”, ’spaghetti bender’: Italian
makaronenko same as makaroník
Mamaljáčnik Romanian. From Romanian word mămalăgă
‘corn meal mush,’ the Romanian national dish
malšyk “homosexual”: Armenian
maloross “Little Russian”: Ukrainian
Moskál’ Ukrainian word for “Muscovite”: Great Russian
mőťar ”worry-wart” : Jew
nacěně “a National” : member of the Soviet National minor-
ities
parxátýj “mangey, scabby” : Jew
Idi k čörtu! “Go to the devil!” : Go to hell!
Idi na xuj! “Go to the cock!” : Go to hell!
Iidi v žópu! “Go to the ass!” : Go to hell!
Iidi v pizdú! “Go to the cunt!” : Go to hell!
Jaděna voš! “Fucked lice!” Exclamation of lust; cf. U.S. utterance “I’m so fuckin’ horny!”
Jaděna 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 ringfingers.
Pososi 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 Cyrillic characters into the Latin alphabet. Outside of specialized fields, there is no totally satisfactory system that accommodates the needs of many diverse readers. The correct pronunciation 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 pronunciation tips are listed here for the benefit of readers with no knowledge of Russian: e = ye (yet), ě = eh (echo), ě = yo (coyote), ž = zh (Zhivago), x = kh (locb), č = ts (mars), ď = ch (chip), š = sh (ship), ř = 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 -yeyo/-ovo. Unaccented o is pronounced a [a] immediately before the stress, elsewhere unaccented o and a are pronounced ub [o], e.g. govno = gav-nó, figa = fi-gub.

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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


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 mishmash 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 tabooess are not indicated. This deficiency is true of all editions, illustrated here by quoting from the German version: Stinkler, Arschblock [sic], Arsch mit Ohren and Drecksköcher allegedly are equivalents of “bastard”; as equivalents of “cook” 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 300-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, Effeminity), 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, Condensation, Contempt (many), Copulation, Cuckoldry, Curse, Disgust, Effeminity, Foolishness, Homosexuality, Ignorance, Insult (many), Prostitute, Stupidity, Threat, and Verbosity.

duct 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 canalized 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.”

———. Die Welt der Erwachsenen in den ‘verbotenen’ Reimen deutschsprachiger Stadtkind. 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 Ursene: 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.


Cárdenas, Antonio. Cubán Slang / Tesao 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, in place of castro el mancero, 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 provincianas 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, Letia 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 photographs of the nearest 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.? Monogenesis 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 ungezogen ist einmal abgebrannt. The clean “Canadian” limericks contain Canadian place-names. Some of the
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 Relativ, 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'injuriole*. 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 Injurologie, deals with historical matters, graffitie, 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 Zwick). 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.)


Fensilver, 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 Impreachment, 37-36, 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.


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.


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.


———. 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.).


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: Blaschke, 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 Bundesdienstendeutsch. Beiblatt 3 N.F. zur Muttersprache. Wiesbaden: Verlag für deutsche Sprache, 1978. 253 pp., DM 24.80. — Like Eric Partridge, Heinz Küpper is an untriring compiler of dictionaries, which include his multivolume 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 depreciatory 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 "Niger-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."


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

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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.

Matsiok, 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* 1/1, and originally scheduled to be published by Maledicta Press.

McKillroy, John [Pseud.]. *Von deutschen Bedürfnissen: Inschriften und Graffiti deutscher Bedürfnisanstalten*. Gräfling: Wissenschaftliche Verlaganstalt zur Pflege deutschen Sinnstes, 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 graphitologists to study the transmission 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.


Müller, Karl-Ludwig. Übertragener Gebrauch von Ethnika in der Romani: 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, intellectual 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.

Muyay, Tango. *Leur bouche cache du feu: Agressions verbales yansi* (République du Zaïre). With an Introduction by Mubuy Mubuy. CEEBA Publications, Series II, Vol. 46. Bandundu, Zaïre: CEEBA, 1978, 234 pp., typescript, DM 38.00 (paper). — "‘Their mouth spits fire’ is an outstanding collection of personal insults, blasphemies, and songs of abuse by the Yansi (Congo). All Yansi material is also translated into French. Introduction and essays in French. Only 280 copies were run off, of which 260 are for sale. Maledicta was able to reserve 50 copies for our members and their institutions. Price will depend on the exchange rate of the dollar at time of order; ca. $21.50 plus $1.00 for shipping from Africa.


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Noble, Fillmore P. [Pseud.]. *The Limerick That Has the Appeal*. Detroit: Privately printed, 1976. 334 pp., typescript, $6.50, $4.00 (paper). — 2033 licentious limericks created by "F. Noble" during the past 20 years, and arranged according to Legman's 20 categories. Available from Albin Chaplin, 15362 Grandville, Detroit, MI 48223.

Orr, Cathy M., and Michael J. Preston. *Urban Folklore from Colorado: Typescript Broadside*. Ann Arbor, Mich.: Xerox University Films, 1976. 174 pp., typescript, Ca. $15.00. — For those who want to see what the real copies look which are passed around the office (with all their flaws, too). The originals are reduced to 6 by 8 inches. A collection of office and shop humor, bawdy and nastiness. See Dundes & Paget for examples; there is a minor overlap in the material of these two works.

arranged assortment of many hundreds of American clichés, including a
dozen "offensive" ones (e.g. find 'em, feel 'em, fuck 'em, and forget 'em,
sit, shover, shave, and shampoo; sit 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.

Partridge, Eric. The Macmillan Dictionary of Historical Slang. New York:
pages, $25.00. — This abridgment of the 1961 edition of Partridge's A
Dictionary of Slang and Unconventional English by Jacqueline Simpson
contains only those words and expressions in use before WW I. Some en-
tries were expanded (and corrected), but a number of entries of the 1972
Supplement were dropped. The 7th edition of the full version should
always be consulted.

———. 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 scato-
logical matters.

———. Shakespeare's Bawdy: A Literary and Psychological Essay
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 (aborson "son from a whore", befeer "loose woman",
"harlot", born-mad "passionately angry at having been cuckolded" or
tree-inch fool "a short-penis'd man.")

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

ed. 1974. 193 pp., ca. $6.00 (paper). — This is the only dictionary of
the language of Greek homosexuals, with many abusive terms, and sexual
and scatological terminology. All in Greek. See article by Demakopoulos
in this issue for details.

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.

Proscuttio, 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 Sicil-
ian 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.

Racethel, Gert. Lach, wenn du kannst: Der aggressive Witz von und über
A German-language collection of mostly American jokes about, and told
by, a dozen American minorities. With introductory essays by this lead-
ing 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.
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 manu-
script 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.

166 pp., ca. DM 12.00. — Rude, insulting and nasty letters by the Great
World leaders, kings, artists, poets, composers, writers. In German. This
edition is a slightly abbreviated version of the 1940 original edition.

York: Macmillan, 1974. 403 pp., $15.00. — Many hundreds of graffiti are
listed alphabetically by topics. This is the most comprehensive collection
of American graffiti, with some from other languages.

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).

Rodgers, Bruce. The Queens’ Vernacular: A Gay Lexicon. San Francisco: Straight Arrow Books, 1972. 265 pp., ca. $3.00 (paper).—The best lexicon of the language of homosexuals in America, with style levels, usage labels, etymology, decades used, and bibliography.

Röhrich, Lutz. Der Witz: Figuren, Formen, Funktionen. Stuttgart: J.B. Metzler, 1977. 343 pp., DM 34.00. —Of the many collections of jokes in German, this is the most scientific treatment, by a leading folklorist (and proverb scholar). Many hundreds of examples, and 98 illustrations. Sections on scatological and sexual humor; insults; social, religious, political, and ethnic groups. Extensive bibliography. Some of the jokes are obvious translations from (American) English; others are “typical” German or treat “universal” themes.

Sabbath, Dan, and Mandel Hall [Pseud]. End Product: The First Taboo. New York: Urizen Books, 1977. 287 pp., $10.00; $4.95 (paper).—All you want to know about s.h.it., from many cultures and throughout history. Boycotted by bookstores, book salesmen, and other turds. Very informative and entertaining for the scholar and layperson alike, with merciless punning by the professorial authors.

Séguin, Robert-Lionel. L’Injure en Nouvelle-France. Ottawa: Éditions Lemacé, 1976. 234 pp., ca. $10.00 (paper).—Several essays on insulting terms used in French Canada, especially Québec, extracted from legal documents mainly. Followed by an alphabetical listing of insults from the 17th century on, with commentaries and documentation of sources, and the people involved in the abusive interchanges. Available from the Librairie Lemacé, 371 W. Laurier, Montréal, Québec, Canada.


Singer, Joe. How to Curse in Yiddish. New York: Ballantine Books, 1977. 85 pp., $2.95 (paper).—A good, popular presentation of about 300 Yiddish curses, in English only. With short introductions to every section; illustrated. For failing to include the Yiddish originals, May the publisher fall in the outhouse just as a regiment of Ukrainians finishes a prune stew and twelve barrels of beer!


Train, John. Remarkable Names of Real People, or How to Name Your Baby. New York: Clarkson Potter, 1977. 64 pp., $4.95. —Several dozen “funny” names—not so funny to their bearers—are listed in this popular work: A. Moron (Commissioner of Education); Goody P. Creep (undertaker); Charles Adolphe Faux-Pas Bidet (former policeman commissioner of Paris); E.C. Crapp, Bull & Schytt (glaciologists); Madame Fouqueau de Puss (author); Mrs. Tiney Sprinkle; Noble Teat; Miss Pensive Cocke, etc.

Weltman, Gershon, and Marvin S. Zuckerman. Yiddish Sayings Mama Never Taught You. Van Nuys, Calif.: Perivale Press, 1975. 99 pp., $3.95 (paper). —227 bawdy and earthy Yiddish proverbs and sayings, taken from Bernstein’s work. The original Yiddish, plus a transliteration, and a translation into English are given, with a few additional comments. The scholar would want to see far more extensive commentaries and interpretations, absent both in Bernstein and this popular book.

Yu, Timothy, and Jonathan Jang. The Thinking Man’s Graffiti: Public Opinion from College and University Restrooms across the Nation. Berkeley, Calif.: Timco International, 1975. 184 pp., $2.95 (paper). —Hundreds of graffiti in 12 categories, e.g. Religion (Religion is the kind of thing that helps the kind of people who are helped by that kind of thing. —If Joseph was a carpenter, how come he never nailed Mary?) and Sex (She offered her honor, so I honored her offer, and all night long, I was on her and off her. —Virginity is but a bubble on the river of life. One prick, and it’s gone forever).

THE LIST

I. Body Parts

Xúj Prick
Naxújnik Rubber
Pososi xúj! Suck (my) cock!
Xuesós Cock sucker. Used to mean “idiot.”
Xuj na kolêsax! Prick on wheels! An abusive vocative.
Xuj moržóvyj! Walrus-prick! An abusive vocative for a dirty old man.
Xuj tebë v glaz / rot! A prick in your eye / mouth! Note dative pronoun and accusative of motion.
Xüem grųši 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 těsno? A hundred pricks up the ass isn’t it a bit tight?: “Aren’t you overdoing it?”
Jajcó (nom. pl. jájca, gen. pl. jácic) Balls. Lit. ‘eggs’; cf. also Eng. ‘nuts.’
Emú tol’kó slómu jájca kačat’. All be’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
Pizdénka Pussy
Pizdostradání Horniness
Idí v pizdú! Go up a cunt! : “Fuck off!”
Pizdá vonjúčajá! Stinking cunt! An abusive vocative.
Pizdá mórkařa Wet / juicy cunt : “hot, horny.”
Pizdá s ušami A cunt with ears : something ridiculous.
K pizdé rukáv A sleeve for a cunt : something unnecessary; cf. “Coals to Newcastle.”
Mandavoska Crab louse. From mandá ‘cunt’ and voš’ ‘louse.’
Tít’ka Tit

II. Bodily Functions

1. Excretory

(Na)bdzéť (3 pl. bdzét) To fart silently. Cf. S(ilent) B(ut) D(early).
Perdét’ (3 pl. perdít; pf. perdnut’) To fart with a noise
On ljápnul, kak v lůžku iešdnul. He blurted it out as he’d farted in a pudde. Used to mean “He stuck his foot in his mouth.” Note that the d in iešdnul is not pronounced.

(Na)srat’ (3 pl. srut/sérut/serrut) To shit
Sráka Asshole : “shit chute.” No longer common except in the expression Poceluj menjá v sráku! “Kiss my ass!”
Čto ja v boršč nasrál, čto lí? What did I do, shit in the soup or something? Used when someone is extremely angry at the speaker.

Govné Shit
Govenný Shitty, full of shit
Govnjuk’ Shithead
On lastojásíce govné. He’s a real shit.
Éto stoprocéntnoe govnó. That’s 100% shit.
Svoé govnó ne vnovjat. He thinks his shit doesn’t stink.
Used of critical people unaware of their own faults.
On (inženér) kak iz govná úlja. 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.

Govné sobác’ Dog shit. Used in a public statement by N. S. Krushchev; it can be an abusive vocative as well as a descriptive term.

(Per)scát’ (3 pl. scat; the letters sc are pronounced ss) To piss
Próti větra ne sci. Don’t piss into the wind.
Scat’ ja na nego 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. písájet) *To pee.* This verb is especially useful in demonstrating the importance of stress and conjunction, since those are the only two factors differentiating this verb from písát' (3 pl. písít) 'write.'

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

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

### 2. Sexual

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

- **Dročela** An iconic noun; when masc., it means "a jack-off"; when fem., it means "a prick-teaser."

**Kázdý 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*

**Ebat** *Fuck. The older forms of the infinitive are etí and eti'.

The 3 pl. is ebítil. The past tense is ebí, ebíli or ebíl, ebília. The perfective can be formed with a wide variety of prefixes, such as the common vy- and ot'.

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

**Raž'ebat** *To fuck over*

**Eblivyj** *Hot, horny*

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

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

**Idí k èbannej / ebénoj / ebéne mäteri! Go to your fucked mother! A functional equivalent of "Go fuck your mother!"

**Èb 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 characteristic 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 pes 'a dog.' It can also be used as an interjection as in Peredáj, ëb tvojú mat', sol'! 'Pass, fuck your mother, the salt!': "Pass the fucking salt!"

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

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

**Kóncat** (3 pl. kóncájet; pf. kónčit', 3 pl. kóncat) *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 a Polish.

**Bljád'** *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*


**Súka** *Bitch.* Also used as an interjection.

**Súkín syn** *Son of a bitch*

**Svólóc'** *This word is extremely difficult to translate, but is so abusive that it is worth including. The verb svólóc' means 'to drag.' The noun svólóc' 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 stóit. *He has a bad-on.* Lit. 'By him it stands', or 'he has one that stands.'
BIBLIOGRAPHY

Our annotations are brief; precise descriptive data serve the reader better than 3000-word glowing reviews which will not change anyone’s mind if the book is beyond one’s reach or interest. (Nota bene, publishers’ promotion & publicity staffs.) See also Announcements for more.


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Souto Maia, Mario. Dicionario do palavrão e termos afins. Recife Editora Guarárapes, 2nd ed. 1980. Softbound, 166 pp., ca. $15. — The most comprehensive dictionary of Brazilian Portuguese “obscene, ugly words” inspired in part by E. Borneman’s Sex im Volksum und long suppressed by censorship is — a genuine pioneering work. Brief, excellent definitions, with areas of usage and literary references. Available for the author, a renowned Brazilian folklorist, for $15 postpaid. Write M.S.M. at Av. Getúlio Vargas 963, 53000 Olinda (Pernambuco), Brazil.
V rot brat' To take it in the mouth
Sjad' na moj, da poezzaj domoj! Sit on mine, and ride home!
Idi k cortu! Go to the devil!
Idi v ad! Go to hell!
Prokljatyj Damned. Used as an interjection and adjective.

SOURCES

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A Dictionary of Russian Obscenities. 1971. Cambridge. (Other data not supplied. This work appears to have been through a number of versions, but the author is not in a position to commit himself by specifying or speculating on details.)


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—l!, 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, shte 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-