

ADRIAN ROOM

Dictionary of

TRANSLATED NAMES AND TITLES

Acts of the Apostles, the (Bib.)

Actes des Apôtres, les (m.)

Apostelgeschichte, die

Atti degli Apostoli, gli

Hechos de los Apóstoles, los

Деяния апóстолов (библ.)

United States of America, the

États-Unis d'Amérique, les (m.)

Vereinigten Staaten von Amerika, die

Stati Uniti d'America, gli

Estados Unidos de América, los

Соединённые Штáты Амéрики

William the Conqueror (1027–1087)

Guillaume le Conquérant

Wilhelm der Eroberer

Guglielmo il Conquistatore

Guillermo el Conquistador

Вильгéльм Завоевáтель

DICTIONARY OF TRANSLATED NAMES AND TITLES

Adrian Room



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DICTIONARY
OF TRANSLATED
NAMES AND TITLES

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INTRODUCTION

The Englishman, in spite of his traditionally insular attitude to life and languages, is nevertheless well aware that many of his native cultural products do travel abroad, and that there is a corresponding inflow of plays, novels, films, operas and other artistic creations from foreign countries to Britain. Shakespeare, thus, has long gained international status, and his plays, or derivative works based on them, are seen, heard or read in countries round the world, from Paris to Peking, Bonn to Buenos Aires. In more recent times, Frenchmen have enjoyed Agatha Christie, Germans responded to Conan Doyle, Italians appreciated Bernard Shaw, Spaniards laughed at Peter Sellers, and Russians empathised with Thomas Hardy and even Kipling. On a reciprocal basis, Englishmen themselves have become familiar, however painfully, with the works of Molière, Mozart, Masaccio, Cervantes and Tolstoy, and in the twentieth century have emoted more readily to the cinematic art of Truffaut, Fassbinder, Antonioni, Buñuel and Eisenstein.

Like their cultural products, and despite their island ties, the English do also go abroad, and there, in alien and apparently unspeakable tongues, they encounter a multitude of foreign names and titles. They discover, for example, that Dunkirk (such an English-sounding name) is Dunkerque in its native France, that Brussels, of homely sprouts associations, is either Bruxelles or Brussel, that in Italy all roads apparently lead to Roma, not Rome, and that, landing at Moscow's main airport, the Soviet capital is apparently known to its indigenous population as МОСКВА, a name suggesting a new synthetic type of chocolate. On street billboards and in local newspapers they furthermore find Shakespeare's *Comme il vous plaira* in production at a Paris theatre, a rerun of the film *Vom Winde verweht* at a Hanover (or Hannover) cinema, and a performance of Britten's opera *Il giro di vite* on at a famous Milan (or Milano) opera-house.

Vom Winde verweht . . . Why yes, that must be *Gone With the Wind*, and presumably *Comme il vous plaira*, suggesting 's'il vous plaît', must be *As You Like It*. But *Il giro di vite*? Not so readily (perhaps with the tactful aid of an Italian friend) does it become apparent that this is not an opera about some kind of bank account or a cycle race but actually *The Turn of the Screw*, based on the novel by Henry James.

Such linguistic traumas may well result in further speculation. If *that's* the French for *As You Like It*, what would *The Merry Wives of Windsor* be? If *that's* the

German for *Gone With the Wind*, how can one discover if *One Flew Over the Cuckoo's Nest* is on anywhere locally? If *that's* what Italians call *The Turn of the Screw*, why do they themselves produce so many operas with untranslated titles (*La Traviata*, *Il Trovatore*, *Così fan tutte*, *Cavalleria rusticana*)? What do *they* all mean, come to that?

The aim of this present dictionary is to supply the answers. In fact, the aim is to do considerably more than this, since the book gives not only the traditional or agreed translations of over 4000 English names and titles into five different foreign languages (French, German, Italian, Spanish, Russian, as being the most common European languages traditionally encountered by English speakers), but also translations from each of these five languages into English. (The latter is done by means of a separate cross-index section at the end of the book; see page 295.)

True, some of the larger bilingual dictionaries do give a selection of common names and their translations, often tucked away in an appendix, but there has not been – until now – a single-volume dictionary devoted entirely to names and titles in different languages. The intention, therefore, is to fill a long-felt gap, and provide a handy reference book that will guide not only the travelling Englishman in his daily linguistic encounters, but also a wide range of writers, readers, students (especially of languages), teachers (likewise), journalists, tourists, holiday-makers and businessmen, among others. The book, too, may well appeal to language-lovers and aspiring or actual ‘culture vultures’ of all kinds, from the self-confessed amateur or ‘ham’ to the professional.

Perhaps the really original contribution of the work is its large number of translated *titles* (as distinct from mere geographical or personal names). Here will be found a wide selection of the titles of literary works (novels, plays, poems, and so on) as well as of films and works of art (paintings, sculptures, architectural monuments and the like). The literary works themselves range, via the books of the Bible and other religious writings, from the classics of Greek and Roman writers to modern fiction, and the ‘artistic’ titles embrace not only films and the fine and applied arts but musical works (operas, ballets, symphonies, for example) and more miscellaneous creations such as the Bayeux Tapestry (really a name, more than a title) and Cleopatra’s Needle (more a nickname).

For ease of reference, all true titles in the dictionary are printed in italics, with the exception of the Russian titles which, as is customary in that language, are given in quotes.

The *names* in the dictionary cover not only geographical and personal names (places and people) but also historical events (wars, battles, pacts, revolutions) and international organisations such as the United Nations and the World Health Fund. Personal names cover not only well-known historical characters, including those known by nicknames (Eric the Red, Charles Martel), but also biblical personages, mythological characters, saints, popes, fictional characters (Man Friday) and semi-mythical persons such as Robin Hood and King Arthur. There are also a good representation of astronomical names, whether or not based on the characters of classical mythology, as many of them are.

When it comes to geographical names, the scope is virtually worldwide, as indeed it needs to be. So here are the names of almost all the countries of the world, with

the capitals of most of them, as well as major provinces and territories, islands, towns and cities, oceans, seas, lakes, straits, rivers, canals, mountains, hills, and historic regions such as Cochinchina, Normandy and Sudetenland.

A special appendix (page 000) gives the traditional and multilingual equivalents of over seventy first names (Christian names).

Other types of name and title can be best discovered by examining the entries themselves, where it will also be found that much additional information in the form of authorship, dates, geographical location and grammatical guidance is additionally provided. (For more precise details concerning the entries and their arrangement, see the second section of this Introduction, p. xiii).

The hazards of determining the foreign equivalent of a familiar name or title are legion, and the 'expert' is unduly susceptible to error, even howler. This particularly applies to the rendering of an ambiguous or apparently (as it stands) untranslatable title. Aldous Huxley, for example, delighted in such baffling titles for his novels as *Crome Yellow* (*sic*, not 'Chrome'), *Point Counter Point*, *Antic Hay* (suggesting a harvest-time rough-and-tumble) and *Eyeless in Gaza*. How is one to translate these in any satisfactory or meaningful manner? Then Cronin's *Hatter's Castle* and even Shakespeare's *The Taming of the Shrew* are titles potentially tricky for the translator. The first (translated *El castillo de Hatter* in a solid Spanish reference work) relates not to a man called Hatter but to a man who is a hatter by trade; the second, despite childhood visions to the contrary, concerns a sharp-tongued, bad-tempered woman, not a rogue rodent. (The 'shrew', Katharina, is eventually 'tamed' by Petruchio – and over three centuries later was to become the heroine of the much more unambiguous Cole Porter musical, *Kiss Me, Kate*.)

The Spanish slip mentioned was not the only one encountered in the course of research for the dictionary. Among others noted were (again Spanish) *El pueblo de Blacksmith* ('The Village of Blacksmith') for Longfellow's *The Village Blacksmith*, German *Die Mühle am Fluß* ('The Mill on the River', admittedly an apt alternative) for George Eliot's *The Mill on the Floss*, Spanish *Obsesión* ('Obsession') for Jane Austen's *Persuasion*, German *Der Rodney-Stein* ('The Rodney Stone') for Conan Doyle's *Rodney Stone* (the name is that of the central character and narrator of the story), and Russian *Ovechka ledi Karoliny* ('Lady Caroline's Lamb') for Robert Bolt's film of 1972, *Lady Caroline Lamb*. It will be noted that in almost all these cases the snare lay in a proper name, as it did in one German rendering of Anne Brontë's *The Tenant of Wildfell Hall* as *Der Pächter von Wildfall Hall*. 'Wildfall', suggesting to a German 'wild ruin', is an understandable subconscious 'correction' of an English house name.

On the whole, 'world classic' titles, such as those of Shakespeare's plays, have come to acquire a standard accepted version in a non-native language. Thus, almost invariably, *All's Well That Ends Well* is rendered in French as *Tout est bien qui finit bien*, in German, more succinctly, as *Ende gut, alles gut*, in Italian, more wordily, as *Tutto è bene quel che finisce bene*, in Spanish, more originally, as *A buen fin no hay mal principio* (literally, 'To a good end there is no bad beginning'), and Russian *Konets – delu venets* (literally, 'The end is the crown to the affair'). I said 'almost invariably', since even with established works, of international repute, different translated titles can exist. For example *Twelfth Night*, to cite Shakespeare yet

again, is known to Italians as both (literally) *La dodicesima notte* or (to reflect the special festive sense of the title) *La notte dell'Epifania*. This instability of title works the other way round, too, especially when several versions of a work exist, so that Molière's play *Le Médecin malgré lui* has been billed and produced in England both as *The Doctor in Spite of Himself* and *The Reluctant Doctor*, and the same great dramatist's *Le Bourgeois Gentilhomme* has emerged in English not only as *The Would-Be Gentleman* but also as *The Prodigious Snob* and even *The Proper Gent*. What's more, there would be nothing to stop me or you producing yet another version of the play and calling it *The Nouveau Riche* or even *The Jumped-up Jack* if we so chose. What I have had to do consistently here is select the title that has become, as far as can be established, the most widely accepted.

I only regret that the already considerable size of the volume has made it impossible to give a literal translation of the foreign versions of an English title where they noticeably differ from the original. Most, of course, are straightforward and direct renderings: one need only come up with the foreign-language equivalent of 'The boy dressed in blue' or 'The boy wearing blue clothes', for example, to translate Gainsborough's *Blue Boy*. When it comes to the more complex or obscure Aldous Huxley type of title, however, one may frequently find something quite different to the original. Somerset Maugham's *Cakes and Ale* (entry 586), for example, is translated literally only by the Russians: the French prefer 'The Round of Love' (or even 'The Round-Dance of Love'), the Germans choose 'His First Wife' as their title, the Italians go for 'The Skeleton in the Cupboard', and the Spanish, like the French, plump more romantically for 'Captive of Love'. In some cases, the translated version is not only as appropriate as the English but somehow even an improvement. Who can resist the charms of the evocative French *Les Hauts de Hurlevent* ('The Heights of Howlwind') to render *Wuthering Heights*? Even the German *Sieben gegen Theben* has a poetic lilt that the English title of Aeschylus' *Seven Against Thebes* somehow lacks (or, if one dare say so, even the original Greek *Hepta epi Thebas*).

However, since the user of the dictionary will presumably have some knowledge of languages, or interest in them, he or she will doubtless be able to discover further surprises unaided – such as the brief *Bunbury* to provide the German title for Wilde's punning *The Importance of Being Earnest*, or *Cocktail für eine Leiche* ('Cocktails for a Corpse', almost as effective in English) for Hitchcock's film *Rope*.

Some titles will be seen to be identical in all languages. This can happen for one of two reasons.

First, many musical works, notably operas and ballets, have come to retain not only in English but also internationally the title in their original language. This especially occurs when the title is either difficult to translate accurately without resorting to paraphrase or is acceptably brief and memorable. A familiar example is Mozart's *Così fan tutte*, which Italian title is the preferred one in English-speaking lands as well as France, Germany, Spain and many other European countries. The title literally means 'Thus do all', with the last word grammatically feminine (the masculine would be *tutti*), and so meaning 'all women'. So one possible English version might be 'That's What Women Are' or, perhaps more effectively, 'All Women Are Like That'. The latter is the version I have selected for the title's entry

in the book, although other readers may prefer some other equivalent (such as 'That's Women For You!'). However, for whatever reason, the opera is usually known and billed under its Italian title, and this fact is reflected in its entry.

Second, and conversely, many English-language works keep their English title in foreign countries. This in particular applies to American (and later British) musicals, as well as recent films, so that *My Fair Lady*, *West Side Story*, *E.T.* and *The Shining* are the titles under which these productions are advertised and performed in most European cities, as well as in their native United States or Britain.

The single exception to this monolingualistic principle is the Russian, since Russian titles are invariably translated wherever possible, even of modern works. Thus *Così fan tutte* in Russian is usually known as *Vse oni takovy* ('They are all like that'), and *My Fair Lady*, which has been performed in the Soviet Union with no small success, is habitually rendered *Moya prekrasnaya ledi*. If *The Shining* ever materialises in Moscow, it will be as *Siyanie*.

Before proceeding to an account of the mechanics of the entries, it may be worth stating what is apparently the obvious: that many of the 'other-language' equivalents are not strictly speaking translations but traditional versions, even transliterations, usually adapted to the speech-sounds and grammatical demands of the language concerned. This particularly applies to geographical and personal names, where the principle is, in short, that the older the name, the more likely it will be that a distinctive 'own language' version of it exists. This can be seen, for example, in the names of many countries, where *Norway*, say, has settled to its French version of *Norvège*, German *Norwegen*, Italian *Norvegia*, Spanish *Noruega*, and Russian *Norvegiya*, each of these representing the native variant of the name of the Scandinavian country whose sea was the 'northern way' for (who else?) the Norsemen in days of old. Similarly, Thucydides, the Greek historian of the fifth century BC, has come to have his name adapted in these same European languages, respectively, as *Thucydide*, *Thukydides*, *Tucidide*, *Tucidides* and *Fukidid*. Each country here had to provide its own solution for coping with the initial Greek letter theta ('th').

Similar to the untranslated Italian opera titles are those of many English literary works, notably when they consist of a proper name. This, of course, is not usually translatable, so is left as it is (with an appropriate transliteration into Cyrillic in the case of Russian). Among such titles are those of names of people (*Jane Eyre*) and places (*Middlemarch*). They are included here in the dictionary not simply to occupy valuable space but to indicate that such titles *are* the same in all languages (with perhaps the smallest variation in spelling, or the addition of an accent), and also to give the accepted Russian transliteration of the name. Such titles, however, are certainly in a minority. They cannot be ignored or omitted, though, since they are among the most familiar of the 'world classics'.

This finally leads to a second statement of the obvious: that the 4000-plus names and titles included in the book are only one individualistic selection of the hundreds of thousands of names that exist. The selection may even be subjective in places. Even so, I have aimed to cover as wide a spectrum as possible and to incorporate a large number of well-known names and familiar (and important) titles – together

with some that may perhaps be less well-known. And if at least one reader finds this selection useful or entertaining, I shall be more than compensated for the long and sometimes difficult hours needed to compile and check it.

ARRANGEMENT AND CONTENT OF ENTRIES

The entries are arranged under their English alphabetical order, with the English (GB) name or title followed by its equivalents in French (F), German (D), Italian (I), Spanish (E), and Russian (SU), these abbreviations being, for convenience, those of the respective countries' International Vehicle Registrations.

As mentioned earlier, all titles are printed in *italics* except for the Russian, which are in quotes. This means that all the other entries not in italics are regarded as names. Books of the Bible, however, are not italicised as titles.

In the case of a title, the English entry will normally be followed by (in brackets) the name of the author (director, artist, sculptor, etc.) together with the date(s) of the work's creation or first performance, as appropriate. The date itself may be precise, as a year, or more general, as a century. (See separate section on dates below.) The title given is usually the traditional short one, so we thus have Dickens's *Pickwick Papers*, not *The Posthumous Papers of the Pickwick Club*, which is the work's longer and more formal title, and Kubrick's film *Doctor Strangelove*, not its extended title of *Doctor Strangelove, or, How I Learned to Stop Worrying and Love the Bomb*. The reader is thus, with only the slightest twinge of regret, spared Peter Brook's *The Persecution and Assassination of Jean-Paul Marat as performed by the inmates of the Asylum of Charenton under the Direction of the Marquis de Sade*, in all six languages, but referred instead to his *Marat/Sade*.

The author's name is repeated for the Russian entry, but not for the other languages unless it is significantly different from the English.

If the title was originally in a language that is not one of the six dealt with in the book, it will be added in square brackets after the English. This applies, for example, to the original Greek or Latin of a classical work, or, say, the Norwegian title of an Ibsen play or the Danish title of an Andersen fairy tale. In cases where, as mentioned earlier, the work is traditionally known internationally in its language of origin, as many Italian operas, the literal translation of the title will also be given after the English. The same applies for an English-language work that was given a foreign title, perhaps a Latin one, by its author, as Newman's *Apologia Pro Vita Sua*, or Carlyle's *Sartor Resartus*.

In the case of a name, additional information may be given in brackets as follows:

- (a) the country in which a geographical place is located, or the town or city in which a building or other architectural monument is found;
- (b) the dates or century in which a historical character lived (see section on dates below);
- (c) an abbreviation indicating the name's category (mythological, biblical, historical, astronomical, etc.) or, in the case of a person, his or her status (saint, ruler, etc.);
- (d) the abbreviation traditionally used for the name of an organisation, such as UNO for the United Nations Organisation, or for the name of a country, such as USSR for the Soviet Union. The abbreviation USA may be used either geographically or historically to indicate the United States. (This particular abbreviation is used for all languages except Russian, since it is now virtually international.)

For a list of abbreviations used in each language, see page xvii.

In some cases, a name is both that of a person or place, and that of a literary or other artistic work. Where this occurs, the name, although subsequently also a title, is *not* printed in italics, but an indication is given after the English (and also the Russian) entry that the name had a secondary use. This usually appears by means of a plus sign in a formula such as 'Hippolytus (myth. + Euripides)', meaning that the mythological character Hippolytus had his name used by Euripides as the title of a play. It will be appreciated, I am sure, that it has not been possible to include all such derivative titles, since for most mythological and biblical characters someone, somewhere, has written a work or painted a picture or composed a musical piece using their name as a title, and such artistic 'spin-offs', however interesting, would really require a reference book of their own. Even so, some of the more important or better known 'name-titles' are nevertheless given.

As a grammatical aid, the definite article is added before a name where it is commonly used, as with the names of many countries in French, for example. This also serves to indicate the gender of the name. It does not follow, of course, that the name will always be so preceded, and the finer points of grammatical usage of the article are not dealt with here! However, where the article does not in itself indicate the grammatical gender of the name, this may be added in brackets. An example would be 'l'Indochine (f.)' in French, to show that this name is feminine. A similar system is also used for Russian geographical names that end in a soft sign. (See entry 2312, for example, where the gender of the Russian name of Marseille is supplied.)

Otherwise all foreign-language entries will have their correct accents or diacritics, and the Russian entries will have their stress indicated, as is usual in dictionaries. (Russian names with an alternative stress have two stress marks, as in entry 298.)

Most other devices, such as the cross-referring of one alternative title to another (for example, *Sir Charles Grandison* → *History of Sir Charles Grandison*), are self-explanatory. The aim has been to make the information consistent, and easily accessible.

ACKNOWLEDGMENTS

Although the overall responsibility for the accuracy of the entries and their arrangement must remain mine, I would like to acknowledge the assistance of a number of people at various points in the compilation of the dictionary.

First, both chronologically and 'loadwise', I would like to thank Diana Simmance, who not only typed most of the main entries, in all the different languages (excepting the Russian), but also gamely undertook research ventures and checking projects in various libraries. She was a great morale booster at a time when I was initially taking on the whole work single-handed.

Almost all the film titles, again in the different languages (but again excepting the Russian), were researched and provided by Sally Hibbin and Susan Leonard, using the facilities of the British Film Institute. My thanks to both of them for their efficiency and enthusiasm.

When it came to the cross-indexing, in each of the different languages, I was very glad to have the help of further assistants, as follows: Clémence Hills, who alphabetised all the French entries, Elisabeth Brun, who took on the German, Angela Jarvis, who dealt similarly with both the Italian and Spanish, and Graham Message, who efficiently sorted all the Russian entries.

There is no doubt that without the help of these people I would have found it difficult to meet the publisher's deadline. Thanks to them, the whole project and compilation was completed on schedule.

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DATES

For a title, such as a novel or the first production of a play, the date is normally given as a year, for example '*Above the Rocks* (Pereda, 1895)'. In a few cases, the date is given as a century, in Roman figures. This mostly applies to classical works, for example '*Annals* (Tacitus, II)' means that Tacitus wrote his *Annals* some time in the second century AD – we don't know exactly when.

An approximate year, or even century, is printed in italics, so that for example '*Brandenburg Concertos* (Bach, 1721)' means that Bach wrote these concertos some time about the year 1721.

For a name, usually that of a person, dates are given in the normal way, with years of birth and death, so that 'Anne of Austria (1601–66)', for example, means that Anne of Austria was born in 1601 and died in 1666, while 'Anne Boleyn (1507–36)' means that she was born in approximately the year 1507 (we don't know for sure) and died in 1536 (beheaded when still not yet 30, by order of her husband Henry VIII, on a charge of adultery).

Most dates will be AD, but BC ones are indicated either by means of a minus sign, for example '*Oedipus at Colonus* (Sophocles, –401)', or, when a person's birth and death years are given, by the second date being lower than the first, for example 'Julius Caesar (100–44)' meaning that Caesar was born in 100 BC and died in 44 BC. In one or two cases, a person was born BC but died AD. Here his dates will be given as follows: 'Livy (–59–+17)', meaning that Livy was born in 59 BC but died in 17 AD. Such 'straddle' dates are rare, however.

Where a person's name is followed by no dates, this means that there was more than one person of the name. For example, there was not only the Roman emperor Augustus but also various European rulers of the same name (the so-called Electors of Saxony). Many kings and popes, of course, also had identical names, and so mostly their dates will not be given.

On the whole, century dates, in Roman figures, will mostly be given for early events and historical characters, such as 'Punic Wars (III–II)', meaning that the Punic Wars began in the third century BC and finished in the second, and 'Lawrence (saint, III)', meaning that St Lawrence lived some time in the third century AD.

Overall, however, the dates are really a bonus, and the prime aim of the dictionary is to give the different versions of the name or title. Too much date detail must not therefore be expected in the entries.

ABBREVIATIONS/ABRÉVIATIONS/ ABKÜRZUNGEN/ABBREVIAZIONI/ ABREVIATURAS/СОКРАЩЕНИЯ

(GB)	astron.	astronomy
	Bib.	Bible
	hist.	history
	myth.	mythology
	rel.	religion
	USA	United States of America
(F)	astron.	astronomie
	Bib.	Bible
	f.	féminin
	hist.	histoire
	m.	masculin
	myth.	mythologie
	relig.	religion
	USA	United States of America ('États-Unis d'Amérique')
(D)	Astron.	Astronomie
	Bib.	Bibel
	Gesch.	Geschichte
	Herr.	Herrscher
	myth.	mythologischer Name, mythologische Person
	relig.	religiöser Name, Name in Religion
	USA	United States of America ('Vereinigte Staaten')
(I)	astron.	astronomia
	Bib.	Bibbia
	mit.	mitologia
	relig.	religione
	st.	storia
	USA	United States of America ('Stati Uniti d'America')
(E)	astron.	astronomía
	Bib.	Biblia
	hist.	historia

mit.	mitología
relig.	religión
sob.	sobrano/a
USA	United States of America ('EE. UU.')

(SU)	астр.	астрономия
	библ.	библейзм
	ж.	женский род
	иск.	искусство
	ист.	история
	м.	мужской род
	миф.	мифология
	прав.	правитель
	рел.	религия
	св.	святой, -ая
	США	Соединённые Штаты Америки