

INSTRUMENTAL Forms**Feminine declension nouns**

hard type: 'room' singular ко́мнатой	plural ко́мнатами	soft type: 'week' singular неде́лей	plural неде́лями
-ь: 'talent' singular спосо́бностью	plural спосо́бностями		

Masculine declension nouns

hard type: 'courtyard' singular дворо́м	plural дворо́ями	soft type: 'nail' singular гвозде́м	plural гвозде́ями
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Neuter declension nouns

hard type: 'body' singular те́лом	plural те́лами	soft type: 'schedule' singular расписа́нием	plural расписа́ниями
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Adjectives

hard type: 'first' feminine пе́рвой	masculine пе́рвым	neuter пе́рвым	plural пе́рвыми
soft type: 'last' feminine последне́й	masculine последне́м	neuter последне́м	plural последне́ми

Pronouns

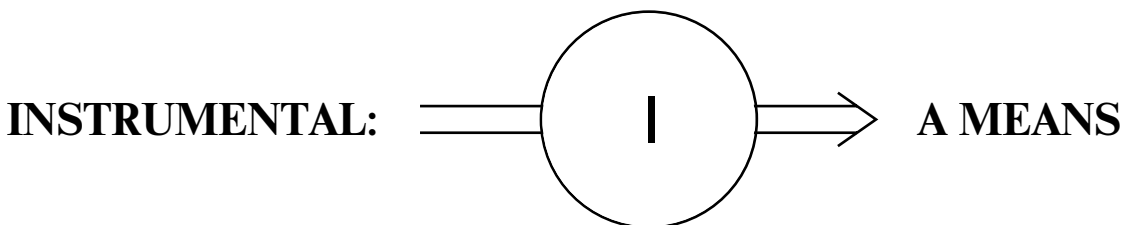
'I' мно́й	'we' на́ми	'you' informal тобо́й	'you' ва́ми
'she' (н)е́й	'he' (н)и́м	'it' (н)и́м	'they' (н)и́ми
'who' кем	'what' чем	'oneself' собо́й	
'this' feminine этой	masculine эти́м	neuter эти́м	plural эти́ми
'all, every' feminine все́й	masculine все́м	neuter все́м	plural все́ми

Possessives

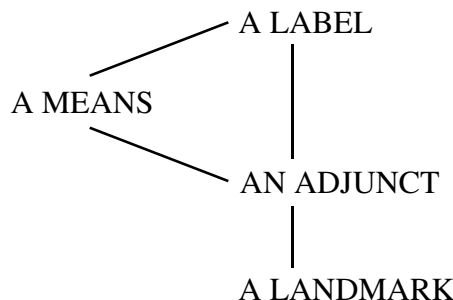
feminine 'my' моё́й	masculine мои́м	neuter мои́м	plural мои́ми
'our' наше́й	наши́м	наши́м	наши́ми

Numerals

'one' feminine одно́й	masculine одни́м	neuter одни́м	plural одни́ми
'two' двумя́	'three' тремя́	'four' четырьмя́	'five' пяты́ю



The instrumental network:



PROLOGUE

The instrumental is one of the most complex Russian cases, but the idea behind it is fairly simple. You can think of it as an accessory for something else. Rather than serving as a source for energy (which is the primary task of **NOMINATIVE: A NAME**), the instrumental is a peripheral attachment for something else. The peripheral accessory named by the instrumental can be associated either with an activity or with an item. When an item in the instrumental case is associated with an activity, we have **INSTRUMENTAL: A MEANS**, and the instrumental item is a conduit for the activity. When an item in the instrumental case is attached to another item, it serves as an address for that item; this can be done by tagging it in some way, in which case we have **INSTRUMENTAL: A LABEL**, by identifying something to which it is joined, in which case we have **INSTRUMENTAL: AN ADJUNCT** (here we use the Russian preposition *с* ‘with’), or by locating it in reference to a landmark, in which case we have **INSTRUMENTAL: A LANDMARK** (used with the prepositions *над* ‘above’, *под* ‘under’, *перед* ‘in front of’, *за* ‘behind’, and *между* ‘between’).

Your first task when confronted with an item in the instrumental case will be to figure out which part of the network it is using. If any of the prepositions (*с*, *над*, *под*, *перед*, *за*, *между*) are present, you can put this task behind you, since you will have **INSTRUMENTAL: AN ADJUNCT** with the preposition *с*, and **INSTRUMENTAL: A LANDMARK** with the remaining prepositions. If not, you will need to think about whether the instrumental is being used to augment a description of an activity (**INSTRUMENTAL: A MEANS**) or a thing (**INSTRUMENTAL: A LABEL**). The explanations and examples below should help you get used to looking for this difference.

An overview of the instrumental case.

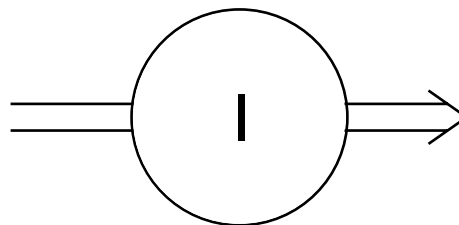
The instrumental case marks an item associated with an activity or another item.

INSTRUMENTAL: A MEANS 1—A map of the mental leaps involved

Though INSTRUMENTAL: A MEANS always designates a conduit for action, there is an intricate web of specific uses, and it is worth mapping them out ahead of time before diving right into them. INSTRUMENTAL: A MEANS can be divided into two smaller groups: one takes the concept of a path as its point of departure (sections 2-9), and the other focuses on the agents of actions (sections 10-11). The following diagram might help you to think about how the ideas in the first group (the path group) are organized:

path >
 facilitator/instrument/means >
 person/object under control >
 person/object possessed >
 person/object evaluated positively/negatively

A path, because it facilitates movement, can also be conceived of as a facilitator for action, an instrument, or a means (think of our English expression of *a way to do things*, where we also understand means and instruments in terms of a path by using the word *way*). The fact that instruments are objects under our control motivates the use of the instrumental with verbs expressing domination, facilitating a mental leap from instrument to person or object under control. Since having control is a special kind of having, some verbs of possession also have instrumental objects, and this brings us to person or object possessed. Finally, an item under control can be variously evaluated and as a result we use the instrumental with certain verbs meaning ‘enjoy’ and ‘despise’. The next eight sections will take you through all these mental leaps, with enough examples and explanations to ensure a safe landing for every jump.



A force (arrow) passes through
INSTRUMENTAL: A MEANS
(circle labeled I)

INSTRUMENTAL: A MEANS 2—Paths through space

When an instrumental item is associated with a verb, its purpose is to tell us something about the means by which the verbal activity takes place. It can be thought of as a channel for realizing the activity of the verb. The instrumental item thus serves as a conduit for the flow of energy named by the verb. This can involve simply passing through a space or following a path, as in:

Мы свернули к набережной и прошли *дощатым трапом* над колеблющейся водой.

[We-NOM turned toward embankment-DAT and walked planked ladder-INST above quavering water-INST.]

We turned toward the embankment and walked *along the planked ladder* above the quavering water.

Он резко свернул в сторону и пошёл *суходолом* наискось.
 [He-NOM sharply turned to side-ACC and went riverbed-INST diagonally.]
 He turned sharply to the side and walked diagonally *across the riverbed* .

Пегий пёс, бегущий *краём* моря
 [Skewbald dog-NOM, running-NOM edge-INST sea-GEN]
 A skewbald dog, running *along the edge* of the sea

In the above examples, the planked ladder, the riverbed, and the edge of the sea are all paths for movement.

A path can of course be conceived of abstractly, giving us examples like this one:

Мы все обожаем Довлатова за то, как он жил, но мы-то пойдём *другим путём*.
 [We all-NOM adore Dovlatov-ACC for that-ACC, how he-NOM lived, but we-NOM will-go another way-INST.]
 We all adore Dovlatov for how he lived, but we will go *another way* .

In both English and Russian we think of life as a journey along a path; this makes it possible for us to talk of *the path of life* and *life's obstacles* . Because life is a path, a Russian can substitute *life* for *path* to get:

Я жил *той же жизнью*, что и все, и волновало меня то же, что и всех.
 [I-NOM lived same life-INST, that and everyone-NOM, and upset me-ACC that-NOM, that and everyone-ACC.]
 I lived *the same life* as everyone and got upset by the same things as everyone.

In this example, life is the path along which living is realized. Living goes down the path of life.

If the verb describes a state rather than a movement, the space marked in the instrumental is a container for the state. You can think of this as a stationary path. The connection of paths of movement with stationary routes is one that is very well motivated, since repeated motion along a given route carves stationary paths through meadows and forests, and nowadays we often ensure the stability of these stationary paths with layers of asphalt. Here is an example of a stationary path along another kind of terrain, namely a woman's face:

Она была бледна *лицом*.
 [She-NOM was pale-NOM face-INST.]
 She was pale *in the face* .

Paleness extends along the face just as movement extends along a path. A common example of this meaning is found in the idiom *вверх ногами* [up legs-INST] 'upside-down'; the legs are the place where "up" is happening. The same principle is at work, albeit more abstractly, with the instrumental item naming a domain that can be measured, in the following example:

INSTRUMENTAL: A
 MEANS as an
 abstract path.

INSTRUMENTAL: A
 MEANS as a
 stationary path,
 the container of a
 state of being.

Одѣн из слонѡв — трѣхлѣтний Раджѡ *вѣсом* в 850 килограммов — воспѡльзовался прогулкой, чтѡбы заглянуть в посудную лѡвку.

[One-NOM of elephants-GEN — three-year-old Rajah-NOM weight-INST in 850-ACC kilograms-GEN — took-advantage outing-INST, to peek to china shop-ACC.]

One of the elephants — three-year-old Rajah, *weighing* 850 kilograms — took advantage of the outing to take a peek into a china shop.

Thus, in the case of Rajah the elephant, the parameter of weight is the instrumental container for a measurement of 850 kilograms.

INSTRUMENTAL: A MEANS 3—Paths through time

As we saw in Preliminaries, time can often behave in a way similar to space, or at least we think of it as behaving similarly and talk about it as if it did. Stretches of time can also serve as paths for activity. Duration is essential, since a point that is instantaneous does not have enough dimension to be conceived of as a path. You are probably already familiar with the use of the instrumental case with the names of seasons of the year and parts of the day; here is a list of them:

seasons of the year		parts of the day	
<i>весной</i>	<i>in the spring</i>	<i>утром</i>	<i>in the morning</i>
<i>лѣтом</i>	<i>in the summer</i>	<i>днѣм</i>	<i>in the afternoon</i>
<i>осенью</i>	<i>in the fall</i>	<i>вѣчером</i>	<i>in the evening</i>
<i>зимой</i>	<i>in the winter</i>	<i>ночью</i>	<i>at night</i>

The use of INSTRUMENTAL: A MEANS with these words is so well entrenched in Russian that dictionaries commonly list them as adverbs. These words can, however, be modified, as in:

Нынешней зимой ко всем бѣдам Владивостока добавится ещѣ и отсутствие воды.

[Current winter-INST to all misfortunes-DAT Vladivostok-GEN is-added still and absence-NOM water-GEN.]

This winter, in addition to all of Vladivostok's misfortunes, there is also a water shortage.

Августовской ночью мы медленно шли по тротуару, изредка обмениваясь словами.

[August night-INST we-NOM slowly walked along sidewalk-DAT, rarely exchanging words-INST.]

In that August night we walked slowly down the sidewalk, rarely exchanging words.

And other words for durations of time can also be used:

Вели́ким постом меня́ заставля́ли гове́ть.

[Great Lent-INST me-ACC forced fast.]

During Great Lent they forced me to fast.

Па́мятным па́рижским ма́ем шестьдесят восьмого́, когд́а в Ла́тинском кварта́ле возводи́лись баррика́ды бунту́ющих студе́нтов, аристократи́ческий шестна́дцатый кварта́л наслажда́лся покóем и тишино́й.

[Memorable Paris May-INST sixty eighth-GEN, when in Latin quarter-LOC were-raised barricades-NOM rioting students-GEN, aristocratic sixteenth quarter-NOM enjoyed peace-INST and quiet-INST.]

During that memorable May in Paris in 1968, when the rioting students' barricades were going up in the Latin quarter, the aristocratic sixteenth quarter was enjoying peace and quiet.

The previous four examples prove that the use of INSTRUMENTAL: A MEANS for durations of time is a productive phenomenon in Russian.

INSTRUMENTAL: A MEANS 4—Expanses of time and space

Expanses of both time and space can appear in the plural, creating either continuous (as in *века́ми, часа́ми* below) or discontinuous (as in *ноча́ми, места́ми*) locations for objects and events. This use of the instrumental builds on the notion of a stationary path through space or time (the latter interpreted as duration, as we saw in section 3), but multiplies these stationary paths. If the paths connect neatly end-to-end, we simply have a very long stretch of time, as in the first two examples below. If the paths do not connect, then the activity is distributed along a patchwork of stationary paths, as in the second two examples.

Э́то — традицио́нное приве́тствие, зна́комое челове́честву *века́ми*.

[It-NOM — traditional greeting-NOM, known-NOM humankind-DAT centuries-INST.]

It is a traditional greeting, known to humankind *for centuries* .

Неизме́нно вы́пивший, он *часа́ми* броди́л по коридо́ру.

[Invariably drunk-NOM, he-NOM hours-INST wandered along corridor-DAT.]

Invariably drunk, he wandered *for hours* along the corridor.

Она́ поджида́ла му́жа *ноча́ми*.

[She-NOM waited-up husband-ACC nights-INST.]

She waited up for her husband *during the nights* .

В лесу́ *места́ми* ещё лежа́л сне́г.

[In forest-LOC places-INST still lay snow.]

In the forest there was still snow lying *in places* .

Plural paths—
INSTRUMENTAL: A
MEANS in places
and at times.

INSTRUMENTAL: A MEANS 5—Path > facilitator/instrument

INSTRUMENTAL: A
MEANS as a
facilitator,
instrument, or
means.

Let's go back again to that idea of a path. In an abstract sense, a path is something that facilitates movement; the existence of a way to go makes it possible for you to go. We can get more mileage out of the concept of facilitation by doing some substitutions. Instead of looking only at movement, we can expand our view to include any activity named by a verb. And instead of looking only at paths as facilitators, we can look at anything that makes activity possible. By taking the original concept of *path for movement* and extending it to *facilitator for activity* we open up a wide horizon of ideas. All other uses of INSTRUMENTAL: A MEANS take advantage of this horizon, empowering the instrumental case to signify a wide variety of instruments and agents of actions.

INSTRUMENTAL: A
MEANS with
physical
instruments.

We will start with instruments facilitating action. Examples of concrete physical instruments are fairly common:

Помню его молодого, огромного, в мятой серой шинели, перепоясанной ремнём с медной бляхой.

[Remember him young, huge-ACC, in wrinkled grey overcoat-LOC, girded-LOC belt-INST with brass buckle-INST.]

I remember him young, huge, in a wrinkled grey overcoat, girded *with a belt* with a brass buckle.

И как раз в этот момент с лестницы стали нашу комнату открывать ключом.

[And like once in that moment-ACC from stairway-GEN began our room-ACC open key-INST.]

And right at that moment they started to open our room from the stairway *with a key*.

Смех углубляет дыхание, обогащает кислородом кровь и вентилирует лёгкие.

[Laughter-NOM deepens breathing-ACC, enriches oxygen-INST blood-ACC and ventilates lungs-ACC.]

Laughter deepens the breathing, enriches the blood *with oxygen*, and ventilates the lungs.

INSTRUMENTAL: A
MEANS with
metaphorical
instruments.

These next three examples are fairly typical metaphorical extensions of the idea of a physical instrument:

Я мог лететь домой ближайшим рейсом.

[I-NOM could fly home next flight-INST.]

I could fly home *on the next flight*.

Она грозилась ему разводом.

[She-NOM threatened him-DAT divorce-INST.]

She threatened him *with divorce*.

Побе́ды Суво́рова и пораже́ния Куропа́ткина определя́лись не то́лько *их личными талантами*, но и *историческим контекстом* их войн и похóдов.

[Victories-NOM Suvorov-GEN and defeats-NOM Kuropatkin-GEN were-determined not only their personal talents-INST, but also historical context-INST their wars-GEN and campaigns-GEN.]

Suvorov's victories and Kuropatkin's defeats were determined not only *by their personal talents* , but also *by the historical context* of their wars and campaigns.

The next flight is a way to realize a trip home, a divorce is wielded as a threat, and talents and context serve to determine military successes and failures. In the next example the speaker declares that he was ready to pay any price as an instrument to dispel his depressing thoughts:

Любо́й це́ной я захоте́л изба́виться от э́тих тя́жких мы́слей.

[Any price-INST I-NOM wanted get-rid from these grave thoughts-GEN.]

I wanted to get rid of these grave thoughts *at any price* .

Now let's try something a bit more challenging:

По́мню блиста́ющий, о́собо́нно *людьми́*, рестора́н Кры́ша.

[Remember shining-ACC, especially people-INST, restaurant-ACC Krysha.]

I remember the Krysha restaurant, shining especially *by means of the people* there.

The restaurant shines in the memory of the speaker, and the reason it shines is because it was filled with brilliant people. The people caused the brilliance that made the restaurant shine. Or to follow the logic of the example, the restaurant shone *by means of the people* . This use of the instrumental is very much parallel to English *with* in phrases like the air was buzzing *with bees* , the yard was crawling *with ants* , the sky was glittering *with stars* . Here's a more typical Russian example:

По́сле пое́здки к ма́тери и до вече́рней рабо́ты в рестора́не она́ успе́ла уба́рять в кварта́ре, и тепе́рь ку́хня сия́ла *чисто́той*.

[After trip-GEN to mother-DAT and before evening work-GEN in restaurant-LOC she-NOM managed clean-up in apartment-LOC, and now kitchen-NOM shone cleanliness-INST.]

After visiting her mother and before her evening shift in the restaurant she managed to clean up the apartment, and now the kitchen shone *with cleanliness* .

You'll also need some imagination to tackle an example like:

Я тут *прое́здом*.

[I-NOM here trip-INST.]

I'm here *on a trip* / I'm *just stopping through* here.

The journey has facilitated the fact that the speaker is here; it has brought about his presence. The verbal activity in this example is “being”, and it is still valid even when the present tense forms of the verb *быть* are omitted.

The instrument used can be very close to home, including a part of one’s own person:

Будучи американцем, он *всей душой* мечтал разбогатеть.
[Being American-INST, he-NOM all soul-INST dreamed get-rich.]
Being an American, he dreamed of getting rich *with all his soul* .

In this case the soul serves to facilitate dreams of riches.

INSTRUMENTAL: A MEANS 6—Actions facilitated by instruments

Expressions using INSTRUMENTAL: A MEANS of the type ‘produce an action by means of X’ are quite common. Here is an example:

Вон! — крикнула фрау неожиданно *звонким голосом*.
[Out! — shouted frau-NOM unexpectedly sonorous voice-INST.]
Out! — shouted the frau unexpectedly *in a sonorous voice* .

Often the instrumental item represents something necessary to the performance of the action. The following combinations are standard fare:

Expressions of moving an item associated with INSTRUMENTAL: A MEANS

бросаться <i>ка́мнями</i>	‘throw <i>stones</i> ’	пожа́ть <i>плеча́ми</i>	‘shrug <i>one’s shoulders</i> ’
двигать/двинуть <i>руко́й/ного́й</i>	‘move <i>one’s hand/foot</i> ’	пока́зывать/показа́ть <i>па́льцем</i>	‘point <i>one’s finger</i> ’
крути́ть/закрути́ть <i>руле́м</i>	‘turn <i>a steering wheel</i> ’	покры́ть сто́л <i>ска́тертью</i>	‘cover a table <i>with a tablecloth</i> ’
маха́ть/замаха́ть <i>руко́й</i>	‘wave <i>one’s hand</i> ’	хло́пнуть <i>дверью́</i>	‘slam <i>a door</i> ’

These collocations, many of which involve body parts, function to some extent as fixed phrases in Russian. Here are a few of them presented in context:

Они́ ма́шут *рука́ми*: да ла́дно тебе́!
[They-NOM wave hands-INST: well all-right you-DAT!]
They wave *their hands* : that’s enough!

Он стоя́л как пара́ли́тик, не мог дви́нуть ни *руко́й* ни *ного́й*.
[He-NOM stood like paralytic-NOM, not was-able move neither arm-INST neither leg-INST.]
He stood like a paralytic, unable to move either *an arm* or *a leg* .

Она показала *пальцем* на взлётную площадку, от которой, крутя *пропеллером*, отделился вертолёт.

[She-NOM showed finger-INST on take-off pad-ACC, from which-GEN, spinning propeller-INST, separated helicopter-NOM.]

She pointed *her finger* at the helipad, from which the helicopter, spinning *its propeller*, was taking off.

The last example above contains two instances of this type of instrumental, one a fixed collocation (показала *пальцем* ‘pointed *her finger*’), and one a relatively novel use (крутя *пропеллером* ‘spinning *its propeller*’). Whether in a fixed collocation or in a more novel use of INSTRUMENTAL: A MEANS to identify an item necessary to an action, the instrumental marks the object through which the action is realized. Slamming takes place *by means of a door*, turning is actualized *on the steering wheel*, waving is done *with the hand*, etc. Here are a few more examples to demonstrate the versatility of this meaning of the instrumental case:

Они иногда выходят во двор и садятся на лавочку подышать *свежим воздухом*.

[They-NOM sometimes go-out in yard-ACC and sit on bench-ACC breathe fresh air-INST.]

They sometimes go out in the yard and sit on the bench to breathe *the fresh air*.

Девочка бегала в коротенькой юбочке, трясла *смешными косичками*, качала куклу.

[Girl-NOM ran in short skirt-LOC, shook cute braids-INST, rocked doll-ACC.]

The girl ran in a short little skirt, shook *her cute little braids*, and rocked her doll.

Она сжимает *зубами* сигарету, щёлкает *зажигалкой* и затягивается.

[She-NOM presses teeth-INST cigarette-ACC, flicks lighter-INST and takes-drag.]

She grips the cigarette *with her teeth*, flicks *the lighter*, and takes a drag.

In this next example, the nose indicates a direction for action in such a vivid way that no verb (hold, point, move?) is needed:

Следующие пять дней дядя Колья лежит безмолвный, *носом* в потолок.

[Following five-ACC days-GEN uncle Kolya-NOM lies silent-NOM, nose-INST in ceiling-ACC.]

For the next five days uncle Kolya lies silently, *with his nose pointing* toward the ceiling.

When Russians play chess, they of course move by means of the playing pieces, so it is normal to use an expression like идти *ферзём* [walk queen-INST] ‘move *the queen*’. Here is an example of this type of INSTRUMENTAL: A MEANS in sentences describing a woman applying cosmetics:

Она провела *ро́зовой кисти́чкой* около́ гла́з.
 [She-NOM drew pink brush-INST around eyes-GEN.]
 She drew *a pink brush* around her eyes.

An item can also use its own self as an instrument to realize an action:

Это́ представля́ет *собой* исклю́чение.
 [That-NOM represents self-INST exception-ACC.]
 That *in itself* represents an exception.

INSTRUMENTAL: A MEANS 7—Questions, adverbs, groups

Often an activity is not facilitated by an instrument, but it is brought about more abstractly by some means. Here's a simple, very common example; you can think of it as meaning 'By *what means* can I help you?' There is no actual instrument involved, but there is something that should serve as a catalyst for action:

Чем я могу́ вам помо́чь?
 [What-INST I-NOM can you-DAT help?]
How can I help you?

Note that in this and many of the examples of INSTRUMENTAL: A MEANS, it is possible to apply the question *How?* Similar to the adverbs of time and *кругом* listed above, the use of the instrumental to describe how an action is performed has become so conventional that for some words the instrumental case form is considered an adverb of manner; here are some examples:

<i>укра́дкой</i>	<i>stealthily</i>
<i>бего́м</i>	<i>at a run</i>
<i>ша́гом</i>	<i>at a walk</i>
<i>пешко́м</i>	<i>on foot</i>
<i>ползко́м</i>	<i>at a crawl</i>
<i>верхо́м</i>	<i>on horseback</i>
<i>ра́зом</i>	<i>at once</i>
<i>тайко́м</i>	<i>secretly</i>
<i>кру́гом</i>	<i>around</i>

In this example, the adverb *бего́м* 'at a run' depicts motion so vividly that the speaker doesn't even bother using a verb to describe her movements:

Бего́м до ко́мнаты, хватаю́ су́мку и *бего́м* же до раздева́лки.
 [Run-INST to room-GEN, grab purse-ACC and run-INST also to cloak-room-GEN.]
I run to the room, grab my purse, and *run* again to the cloak-room.

It is worth noting that this meaning of manner also motivates the use of *чем* [what-INST] ‘how, by what means; than’ and *тем* [that-INST] ‘by that means’ with adverbs and comparative forms, as we see in the following common phrases:

Лучше поздно, *чем* никогда.
[Better late, what-INST never.]
Better late *than* never.

Чем больше, *тем* лучше.
[What-INST more/bigger, that-INST better.]
The more/bigger, the better.

One way of describing *how* something is done is by measuring the quantities involved; a number or unit of measurement gives us this use of the instrumental, which is similar to the English use of *by* with numerals:

Уже не *десятками*, как прежде, *сотнями* за незаконный переход границы задерживают нарушителей пограничники.
[Already not tens-INST, like before, hundreds-INST for illegal crossing-ACC border-GEN detain violators-ACC border-guards-NOM.]
Border guards are not detaining violators for illegal border crossing *by the tens* any more like they used to, but *by the hundreds* .

This use of the instrumental is common in the metaphorical domain of mathematics, where one multiplies one number *by* another, as in (note unusual stress):

Шестью пять — тридцать.
[Six-INST five-NOM — thirty-NOM.]
Six times five is thirty.

The same quantification of participants in an action can be expressed with words naming groups marked by INSTRUMENTAL: A MEANS. A common phrase based on this idea is *делать что-то всей семьёй* [do something-ACC all family-INST] ‘do something *all together* , *as a family*’. Here’s an example to demonstrate this usage:

Он не переносил ездить в лифте *компанией*, оставаться в замкнутом пространстве с незнакомым человеком.
[He-NOM not endure ride in elevator-LOC group-INST, stay in closed space-LOC with unfamiliar person-INST.]
He couldn’t stand riding in an elevator *with other people (as part of a group)* , staying in a closed space with an unfamiliar person.

INSTRUMENTAL: A
MEANS with
comparatives.

INSTRUMENTAL: A
MEANS with
quantities.

INSTRUMENTAL: A MEANS with words meaning domination.

INSTRUMENTAL: A MEANS 8—Person or object under control

Textbooks often give lists of verbs that govern the instrumental case, like *командовать* ‘command’ and *руководить* ‘lead, direct’. Now it should be easy for you to see why verbs with these meanings have instrumental objects. Just as the chess pieces are instruments of players, so too can human beings serve as pawns to their leaders. Indeed government and leadership cannot happen without there being someone to govern. The underlings are the conduit for domination, which is realized through them. The very fact that we can use the words *pawns, conduit, through* in the sentences above should prove to you that the concept is not impossibly foreign. Russian has taken this fairly natural concept of power requiring a relationship to the powerless and made it a convention. This covers verbs with meanings such as ‘manipulate’ as well. Here are more words you should expect to see with INSTRUMENTAL: A MEANS:

Expressions of governance and leadership associated with INSTRUMENTAL: A MEANS

‘lead’ верховодить	‘conduct (a musical group)’ дирижировать дирижирование ‘conducting’	‘manage’ распоряжаться/распорядиться распоряжение ‘managing, management’
‘manage’ заведовать заведование ‘managing, management’ заведующий ‘manager’	‘use’ пользоваться/воспользоваться пользование ‘use’	‘lead, direct’ руководить руководство ‘leadership, guidance’
‘abuse’ злоупотреблять/злоупотребить злоупотребление ‘abuse’	‘govern’ править правление ‘governing, government’	‘govern, administer, manage’ управлять управление ‘governing, government’
‘command’ командовать командование ‘commanding’	‘lead’ предводительствовать предводительствование ‘leading’	

The concept of governing and having control works for both people and things. Here are a couple of sentences so that you can see these words in action:

А́рмии бы́вают разны́е; всё зави́сит от того́, кто *ими* кома́ндует.

[Armies-NOM are various-NOM; everything-NOM depends from that-GEN, who-NOM them-INST commands.]

There are different kinds of armies; everything depends on who commands *them*.

Ва́ше фи́нансовое положе́ние упрóчится, е́сли на́учитесь лу́чше упра́влять *ва́шим* *бюджéтом*.

[Your financial situation-NOM becomes-stronger, if learn better manage your budget-INST.]

Your financial situation will become stronger if you learn how to manage *your budget* better.

INSTRUMENTAL: A MEANS 9—Person or object possessed

If items governed are the instruments of their governors, then it does not take a large mental leap to view them as possessions. The connection between “having” and “having control over” is a natural one. And indeed, there are a number of Russian words that express possession and require the use of the instrumental case for the object possessed. Here are some examples:

INSTRUMENTAL: A MEANS with words meaning possession.

Expressions of possession associated with INSTRUMENTAL: A MEANS

‘possess’ владеть владение ‘possession’	‘possess’ обладать обладание ‘possession’	‘have at one’s disposal’ располагать
‘have control of’ ворочать ворочание ‘controlling’	‘take possession of’ овладевать/овладеть овладение ‘taking possession of’	

Of course not all words meaning ‘possess’ have instrumental objects. The verb *иметь* ‘have’ uses the accusative, and the most normal way to say ‘have’ in Russian is by using the *у + GEN есть + NOM* construction, which literally means ‘by someone there is’. However, all of the words that use the instrumental imply a possession that involves more than just “having”; they actually equate “having” with “having control over”. Here are some examples so that you can see how these words are used in the context of sentences:

Мы не располагаем *такими средствами*.

[We-NOM not have-at-disposal such means-INST.]

We don’t have *the means* at our disposal. / We don’t have *that kind of money* .

Он обладал *красивым низким баритоном* удивительного тёмбра.

[He-NOM possessed a beautiful deep baritone-INST surprising timbre-GEN.]

He possessed *a beautiful deep baritone* of surprising timbre.

И вот *Марусей* овладело чувство тревоги.

[And then Marusya-INST took-possession feeling-NOM alarm-GEN.]

And then a feeling of alarm took possession of *Marusya* .

Sharing is a special kind of possession, and certainly involves power and control. The Russian word *делиться/поделиться* ‘share’ also uses the instrumental case, as we see in this example:

Все мы по очереди делились *новой информацией*.

[All we-NOM along line-DAT shared new information-INST.]

We all in turn shared *new information* .

There are a few other words involving the manipulation of possessions which you should expect to see with the instrumental, among them:

Expressions of exchange associated with INSTRUMENTAL: A MEANS

‘trade’ торговать торговец ‘merchant, trader’ торговля ‘trade, commerce’	‘sacrifice, give up’ жертвовать/пожертвовать жертвование/пожертвование ‘sacrificing/sacrifice’	‘supply, provide’ снабжать/снабдить снабжение ‘supply, supplying’
	‘waive, forgo’ поступаться/поступиться	‘exchange’ меняться

Filling and occupying are also a kind of manipulation, and can involve the body and the mind as well:

Expressions of filling and occupying associated with INSTRUMENTAL: A MEANS

‘be/get sick with’ болеть/заболеть боле́н ‘sick’	‘be occupied with, study’ заниматься занятие ‘occupation, studies’	‘get filled up with’ наполняться/наполниться
	‘be filled with’ исполняться/исполниться полон ‘full of’	‘suffer from’ страдать

INSTRUMENTAL: A MEANS 10—Positive/negative evaluation

INSTRUMENTAL: A MEANS with words meaning positive and negative evaluation.

We will need to make one more mental leap in order to finish out our tour of the *conduit* meaning of INSTRUMENTAL: A MEANS, and we can rely on what we know about English to help us once again. Remember that in English we can use the word *enjoy* as a synonym for *have* (*at one’s disposal*). So we can say things like *Judy Garland enjoyed tremendous popularity* or *I hope to enjoy good health for many years to come* or *Bill Gates enjoys both fame and fortune*. In a certain sense, one has to have something in order to appreciate it. However, this evaluation can be both positive or negative, and Russian takes advantage of both of these options. Here are some words that use the instrumental in this meaning:

Expressions of enjoyment and strong emotion associated with INSTRUMENTAL: A MEANS

‘be indignant at’ возмущаться/возмутиться возмущён ‘indignant at’ возмущение ‘indignation at’	‘be delighted with’ восторгаться	‘abhor, disdain’ гнушаться/погнушаться
	‘be carried away by, admire’ восхищаться/восхититься восхищение ‘delight, admiration’	‘be proud of’ гордиться горд ‘proud of’

Expressions of enjoyment and strong emotion associated with INSTRUMENTAL: A MEANS

'be satisfied with'	'enjoy'	'be mad about, get carried away with'
довольствоваться/	наслаждаться	увлекаться/увлечься
удовольствоваться	наслаждение 'enjoyment'	увлечение 'passion for, enthusiasm for'
доволен 'satisfied with'	'be fascinated by'	
довольство 'satisfaction with'	пленяться	'boast of'
		хвалиться/похвалиться
'value'	'despise'	
дорожить	пренебрегать	
'be interested'		
интересоваться		

These examples will give you an idea of how these words are used:

Жизнью своей я в общем-то доволен.
 [Life own-INST I-NOM in general-LOC satisfied-NOM.]
 In general I am satisfied *with my life* .

Пишущие не очень дорожат своей работой.
 [Writing-NOM not very value own work-INST.]
 People who write do not really value *their work* .

Он увлёкся выращиванием грибов.
 [He-NOM became-mad-about cultivating-INST mushrooms-GEN.]
 He became mad about *cultivating* mushrooms.

INSTRUMENTAL: A MEANS 11—The passive agent

The examples we have seen of the *conduit* meaning of INSTRUMENTAL: A MEANS are based on this model: a nominative subject + an active verb form + an instrumental *conduit* + whatever else is in the sentence. The crucial item here is the active verb; this doesn't necessarily mean that any real activity is going on, it just means that the verb is not passive. You can think of active as being the default mode for most verbs, where the nominative subject serves as the energy source for the verb. When you have a passive verb, the nominative subject is not the energy source for the verb. Active is about doing something. Passive is about something being done, by someone or something else, the *passive agent* . Given what we already know about the instrumental case, it is no surprise that Russians use it to mark the passive agent, since it is the someone or something by means of which the verbal action takes place. The construction that we are going to be looking at now contains the following elements: a nominative subject + a passive verb form + an instrumental *passive agent* + whatever else is in the sentence.

INSTRUMENTAL: A MEANS can mark a passive agent.

-ся/-сь sometimes indicates passive, passive participles always indicate passive.

Comparison of passive and active.

Russian has two ways to express passive verbal action: either by adding -ся/-сь to the verb or by using passive participles (past passive participles are the most common and are formed from verbs by adding -н or -т and act like adjectives; here are some examples: сделанный ‘done’, купленный ‘bought’, открытый ‘opened’). Unfortunately -ся/-сь is not a reliable indicator of passive verb forms, but it can alert you to the possibility that you might be looking at a passive verb. When you have a past passive participle, on the other hand, you can be certain that you have a passive verb form. In general, -ся/-сь will be used with imperfective verbs, whereas the past passive participle will be used with perfective verbs.

Sometimes there is an obvious correspondence between the active and passive voices. For example, we can talk about students reading books in a variety of ways: Студенты читают эти книги [Students-NOM read these books-ACC] ‘Students read these books’, or Эти книги читаются студентами [These books-NOM are-read students-INST] ‘These books are read *by students*’, or Эти книги были прочитаны студентами [These books-NOM were read students-INST] ‘These books were read *by students*’, or even Эти книги, читаемые студентами [These books-NOM, read students-INST] ‘These books, read *by students*’. In examples like this it is clear that the instrumental passive agent plays the same role as the nominative subject in the corresponding active sentence. This correspondence will not always be so clear, but it is the conceptual motive for the use of the instrumental with passive verb forms. Here are some typical examples employing passive verb forms:

И дальше всё это воспринималось *нами* лишь издевательски.
[And further all this-NOM was-perceived us-INST only scoffingly.]
And what’s more, all this was perceived *by us* only scoffingly.

Эти декларации не подтверждались *какими-либо фактами*.
[These declarations-NOM not were-confirmed any facts-INST.]
These declarations were not confirmed *by any facts whatsoever* .

А телевизор у нас есть — старый <<КВН-49>>, брошенный *тётей Соне́й*.
[But television-NOM by us-GEN is — old KVN-49-NOM, thrown-NOM aunt Sonya-INST.]
But we do have a television — an old KVN-49 thrown out *by aunt Sonya* .

Впервые “озоновая дыра” над Антарктикой была обнаружена *специалистами* в 1981 году.
[First “ozone hole”-NOM above Antarctica-INST was discovered-NOM specialists-INST in 1981 year-LOC.]
The “ozone hole” above Antarctica was first discovered *by specialists* in 1981.

Рубенс рисовал безумных своего времени, Мунк сам был одержим *маниакальной депрессией*.
[Rubens-NOM drew madmen-ACC own time-GEN, Munch himself-NOM was afflicted-NOM manic depression-INST.]
Rubens drew the madmen of his time, and Munch was himself afflicted *by manic depression* .

There are a few ways in which the *conduit* and *passive agent* type of instrumental overlap. On the one hand, it is fairly common for adjectives to be used to express being in a certain state, and this is something that they share with past passive participles (which are, after all, adjectives derived from verbs) and many -ся/-сь verbs. Take an example like:

Пётр симпатичен *своей искренностью*.
 [Pyotr-NOM likeable-NOM own sincerity-INST.]
 Pyotr is likeable *for his sincerity* .

Is Pyotr using his sincerity as a tool to make himself likeable, or is sincerity the agent in bringing about his state of likeableness? It probably doesn't matter. On the other hand, sometimes even when you have a passive verb form, an instrumental item can identify either an instrument or an agent, and sometimes you can't tell for sure.

На скамье сидит женщина, окутанная *чёрной шалью*.
 [On bench-LOC sits woman-NOM, wrapped-NOM black shawl-INST.]
 On the bench sits a woman wrapped in *a black shawl* .

Here the shawl is almost certainly not the agent, but an instrument, the *conduit* for an act of wrapping carried out by the woman herself or someone else. But what about this example:

Они объединены *общим горем*.
 [They-NOM united-NOM shared grief-INST.]
 They are united *by shared grief* .

Have they (or someone else) performed the uniting by using shared grief (as a *conduit*), or is shared grief the *agent* that has united them? Once again, it doesn't really matter. One of the beauties of language is that there is room for ambiguity and overlap.

INSTRUMENTAL: A MEANS 12—An agent with no subject

You may have noticed that Russian can form sentences without subjects. With the *raw force* use of INSTRUMENTAL: A MEANS, you get sentences based on the model of “something happened *by means of X*”, where X is the instrumental item, but there is no agent in sight. The effect is rather similar to the *conduit* reading of the example with *shared grief* just above, but *raw force* uses active instead of passive verb forms, and the verb forms are neuter singular, the “default mode” for verbs that have no subject. *Raw force* is typically used to express the production of smells, movements of air, and other agentless (and frequently disastrous) acts of God. The most common verb to use the instrumental this way is пахнуть ‘smell’, as in:

Пахло *горячим хлебом* из тостера.
 [Smelled hot bread-INST from toaster-GEN.]
 There was a smell *of hot bread* from the toaster.

Ambiguity between conduit and passive agent uses of INSTRUMENTAL: A MEANS.

INSTRUMENTAL: A MEANS can express raw force in an event with no agent.

Smells and drafts as raw forces expressed by INSTRUMENTAL: A MEANS.

Acts of God as
raw forces
expressed by
INSTRUMENTAL: A
MEANS.

The verbs нести́ and отдава́ть can both mean ‘reek, stink’ and work the same way; so one could say от неё несёт/отдаёт *во́дкой* [from her-GEN reeks/stinks vodka-INST] ‘she reeks/stinks of vodka’. This construction also works for drafts of air, as in: от реки́ потяну́ло *прохла́дой* [from river-GEN wafted chill-INST] ‘a chill came off the river’ and can be used metaphorically as in the common expression ве́ет *весно́й* [blows spring-INST] ‘spring is in the air’.

Perhaps the most peculiar use of the *raw force* meaning is the one that expresses the “acts of God” referred to above. These subjectless sentences can have an accusative object, and are usually translated into English with passive forms. Here are some examples:

Ма́льчика задави́ло *электри́чкой*.
[Boy-ACC ran-over commuter-train-INST.]
The boy was run over *by a commuter train* .

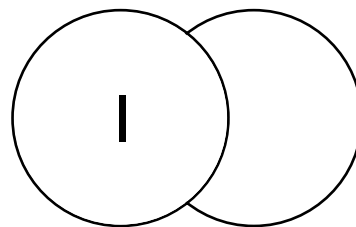
Хоти́те знать, что чу́вствует челове́к, когда́ его́ пережигает *шаро́вой мо́лнией*?
[Want know, what-ACC feels person-NOM, when him-ACC burns ball lightning-INST?]
Do you want to know what a person feels when he is burned *by ball lightning* ?

Ло́дку переверну́ло *волно́й*.
[Boat-ACC overturned wave-INST.]
The boat was overturned *by a wave* .

INSTRUMENTAL: A LABEL 1—Being, becoming, seeming

Relation of
INSTRUMENTAL: A
MEANS to the
other uses of the
instrumental.

INSTRUMENTAL: A MEANS is devoted to empowering Russians to express how an item can cause or facilitate the action of a verb. The remaining uses of the instrumental, INSTRUMENTAL: A LABEL, INSTRUMENTAL: AN ADJUNCT, and INSTRUMENTAL: A LANDMARK, relate the instrumental item not to a verb, but to another item. The type of relationship, however, remains the same. The instrumental is something peripheral in relation to something else: an accessory, a companion, or a backgrounded landmark.



INSTRUMENTAL:: A LABEL (circle labeled I)
is juxtaposed with another item (other circle)

Although a label can be permanent, it doesn’t have to be, and is often associated with a certain period of time for which it is valid. A label tells you how to categorize something, what set of things it belongs to. Very often INSTRUMENTAL: A LABEL is used with verbs meaning ‘be’ or ‘become’ to describe labels with a varying degree of impermanence:

Не сомнева́юсь в том, что тот рома́н был *па́родией*.
[Not doubt in that-LOC, that that novel-NOM was parody-INST.]
I do not doubt that that novel was *a parody* .

INSTRUMENTAL: A
LABEL with non-
permanent
labels.

Будучи *революционером*, он мечта́л до́бьт́ся справедл́ivosti.
 [Being revolutionary-INST, he-NOM dreamed achieve justice-GEN.]
 Being a *revolutionary* , he dreamed of achieving justice.

Беда́ в том, что хоро́ший писате́ль, реши́в стать *вели́ким*, перестаёт быть хоро́шим.
 [Trouble-NOM in that-LOC, that good writer-NOM, having-decided become great-INST, stops be good-INST.]
 The trouble is that a good writer, once he has decided to become *great* , stops being *good* .

Он стал *фанати́ком* пунктуа́ции.
 [He-NOM became fanatic-INST punctuation-GEN.]
 He became a punctuation *fanatic* .

Note that even *oneself* can behave like a label. In English we can say things like *Just be yourself* or *He's not acting like himself this morning* , and Russians also use this concept of a self that can be viewed from various perspectives:

Не мо́жет челове́к однове́менно быть *собо́й* и находя́ться ря́дом.
 [Not can person-NOM simultaneously be self-INST and be-located beside.]
 A person cannot simultaneously be *himself* and be outside of himself.

We also have the sense that when something is true to its label (rather than using it as a disguise), then it is a genuine article. The Russian saying дру́жба *дру́жбой*, а служе́ба *служе́бой* [friendship-NOM friendship-INST, but service-NOM service-INST] ‘friendship is *friendship* , but work is *work*’ captures the idea that friendship is all about friendship, just as work is all about work; the two items are pure and cannot be mixed together. Perhaps the closest English equivalent would be *Let's not mix business with pleasure* .

There are many words that serve more or less as synonyms of ‘be’ and ‘become’ and share this construction of NOMINATIVE: A NAME + verb + INSTRUMENTAL: A LABEL, and all roughly mean ‘X is a Y’, where X is a specific item, and Y is the category used to label it. Here are some of these words:

INSTRUMENTAL: A LABEL with words meaning ‘be’, ‘become’.

Expressions of being and becoming associated with INSTRUMENTAL:: A LABEL

‘behave oneself as’ вести́ себя́	‘appear, be mentioned as’ знача́ться	‘turn into’ обора́чиваться/оберну́ться
‘look like’ вы́глядеть	‘seem, appear’ каза́ться/показа́ться	‘turn out to be’ ока́зываться/оказа́ться
‘grow up to be’ вы́расти	‘be named’ называ́ться/назва́ться	‘stay, remain, continue to be’ остава́ться/оста́ться

Expressions of being and becoming associated with INSTRUMENTAL:: A LABEL (continued)

'die (as) поги́бнуть	'proclaim, report oneself (as) сказа́ться	'get a job (as) устро́иваться/устро́иться
'pretend to be' предста́вляться/предста́виться	'serve (as) служи́ть	'be listed (as) чи́слиться
'pretend to be' притво́ряться/притво́риться	'be known (as), pass for' слы́ть/прослы́ть	'feel (like)' чу́ствовать/почу́ствовать себя́
'work (as) рабо́тать	'be' состо́ять	'be' явля́ться
'be born (as) роди́ться	'be considered' счита́ться	

Here are a few examples of these verbs being used to apply the INSTRUMENTAL: A LABEL:

За су́тки состоя́ние больно́го незначи́тельно меня́ется то в лу́чшую, то в ху́дшую сто́рону, но о́бщая карти́на остаётся неизме́нно *тяжёлой*.

[Beyond day-ACC condition-NOM patient-GEN imperceptibly changes that in better-ACC, that in worse side-ACC, but general picture-NOM remains invariably serious-INST.]

In the course of a day the patient's condition changes imperceptibly alternately for the better and for the worse, but the general picture remains invariably *serious*.

Почему́ я с та́ким вот ли́цом не роди́лась *мужчи́ной*?

[Why I-NOM with such-INST here face-INST not born man-INST?]

With a face like this, why wasn't I born *a man*?

Ба́йрон поги́б сравни́тельно молоды́м челове́ком.

[Byron-NOM died relatively young person-INST.]

Byron died *a relatively young man*.

When a label is applied metaphorically, INSTRUMENTAL: A LABEL has the power to invoke a comparison, stating that 'X is like a Y', in cases where we know that X cannot literally be a Y. The next two examples were inspired by a visit to the zoo, where the author found that the animals reminded him of various people:

Ти́гр был *приукра́шенной ко́пией* Ста́лина.

[Tiger-NOM was made-over copy-INST Stalin-GEN.]

The tiger was *a made-over copy* of Stalin.

Орангутанг выглядел *старёющим актёром*, за плечами у которого бурная жизнь.

[Orangutang-NOM looked-like aging actor-INST, behind shoulders-INST by whom-GEN stormy life-NOM.]

The orangutang looked like *an aging actor* with a stormy life behind him.

INSTRUMENTAL: A LABEL can be applied even when there is no triggering word. Note its use in the following two examples, where it has a meaning similar to English ‘like’ or ‘as’:

Вокруг него *зыбким голубым туманом* плывёт дым.

[Around him-GEN quivering blue cloud-INST floats smoke-NOM.]

Smoke floats around him *in the form of a quivering blue cloud* .

Односельчане нашли его *мёртвым*.

[Fellow-villagers-NOM found him-ACC dead-INST.]

His fellow villagers found him *dead* .

Consistent with the construction in the last example above, it is common for verbs with meanings like ‘consider’, ‘choose’, ‘make’ to apply the INSTRUMENTAL: A LABEL to the items marked as their accusative direct objects. Here are a few examples to show you how this works:

Может быть он возьмёт тебя на работу *корректором*.

[May be he-NOM will-take you-ACC on work-ACC proof-reader-INST.]

Maybe he will give you a job as a *proof-reader* .

Телевидение делает мир *плоским и примитивным*.

[Television-NOM makes world-ACC flat-INST and primitive-INST.]

Television makes the world *flat and primitive* .

Врач назвал *чудом* то, что семидесятишестилетний человек, перенёсший 40-минутную клиническую смерть, живёт уже две недели.

[Doctor-NOM named miracle-INST that-ACC, that seventy-six-year-old man-NOM, experienced-NOM 40-minute clinical death-ACC, lives already two weeks-ACC.]

The doctor called it *a miracle* that a seventy-six-year-old man who had been clinically dead for 40 minutes, has survived for two weeks thus far.

Случай этот специалисты до сих пор считают *небывальым*.

[Case this-ACC specialists-NOM to this time-GENT consider unprecedented-INST.]

Specialists consider this case *to be unprecedented* .

Among the words that use this structure of [NOMINATIVE: A NAME + verb + ACCUSATIVE: A DIRECTION + INSTRUMENTAL: A LABEL], you will find the following:

INSTRUMENTAL: A LABEL with words meaning ‘apply a label’.

Words meaning ‘apply a label to an item’ associated with INSTRUMENTAL:: A LABEL

‘imagine (as)’ воображать/вообразить	‘elect (as)’ избирать/избрать	‘declare, announce’ объявлять/объявить
‘select (as)’ выбирать/выбрать	‘depict, portray, represent (as)’ изображать/изобразить	‘recognize (as)’ признавать/признать
‘make’ делать/сделать	‘appoint, nominate (as)’ назначать/назначить	‘consider’ считать
‘find (as)’ заставать/застать	‘name’ называть/назвать	

INSTRUMENTAL: AN ADJUNCT 1 — Companions

It is no accident that the two relationships expressed in English by the word *with* can both be translated using the instrumental case in Russian. Иван ре́зал хлеб *ножом* [Ivan-NOM cut bread-ACC knife-INST] ‘Ivan cut bread *with a knife*’ is of course an example of INSTRUMENTAL: A MEANS, whereas Сестра́ говори́ла с *Иваном* [Sister-NOM talked with Ivan-INST] ‘Sister was talking *with Ivan*’ is an example of INSTRUMENTAL: AN ADJUNCT. Russian is more fastidious than English, reserving the use of the preposition *с* ‘with’ only for INSTRUMENTAL: AN ADJUNCT to introduce an accomplice, companion, or other peripheral adjunct to an item of more central importance.

Just about any activity that a person engages in can become a joint project when there is someone else to share it with, as we see in these examples:

Она́ предпочита́ла ти́хую жизнь с *мужем* и *двумя детьми́*.
[She-NOM preferred quiet life-ACC with husband-INST and two children-INST.]

She preferred a quiet life *with her husband and two children* .

Подчёркивается, что существую́т возможностя́ для многосторо́нного сотру́дничества с *Москво́й* и для разв́ития торго́вых конта́ктов.

[Emphasizes, that exist opportunities-NOM for multi-lateral collaboration-GEN with Moscow-INST and for development-GEN commercial contacts-GEN.]

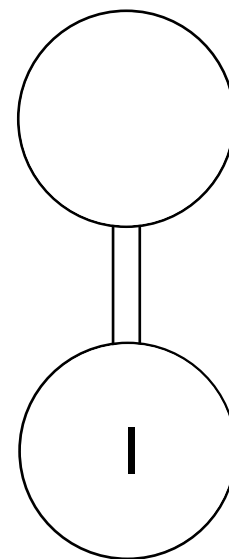
It should be emphasized that there exist opportunities for multi-lateral collaboration *with Moscow* and for the development of commercial contacts.

Many activities that are part of interpersonal relationships require a partner to engage *with* . All of the words below can use *с* ‘with’ to name such a partner:

INSTRUMENTAL: AN ADJUNCT with *с* ‘with’.

с + INSTRUMENTAL: AN ADJUNCT with companions.

с + INSTRUMENTAL: AN ADJUNCT with interpersonal relationships.



INSTRUMENTAL:: AN ADJUNCT (circle labeled I) is an adjunct of another item (other circle)

Expressions of engagement associated with INSTRUMENTAL:: AN ADJUNCT

'converse' беседовать с беседа с 'conversation'	'fight' драться/подражаться с драка с 'fight'	'communicate, get in contact, be associated' связываться/связаться с связь с 'association, contact'
'struggle, fight' бороться с борьба с 'struggle, fight'	'become acquainted' знакомиться/познакомиться с знаком с 'acquainted' (short forms only) знакомство с 'acquaintance'	'agree' соглашаться/согласиться с согласие с 'agreement'
'see (each other)' видеться с	'associate, be friendly' общаться с общение с 'associating, association'	'compete' соревноваться с соревнование с 'competition'
'wage war' воевать с война с 'war'	'correspond (exchange letters)' переписываться с переписка с 'correspondence (exchange of letters)'	'argue' ссориться/поссориться с ссора с 'argument'
'romp, play' возиться/повозиться с возня с 'romp(ing), play(ing)'	'say farewell' прощаться/проститься с прощение с 'saying farewell'	'collide with, run into, encounter' сталкиваться/столкнуться с столкновение с 'collision'
'meet' встречаться/встретиться с встреча с 'meeting'	'converse' разговаривать с разговор с 'conversation'	
'share' делиться с	'settle accounts' рассчитываться/рассчитаться с	
'come to an agreement, make an arrangement' договариваться/договориться с договор с 'agreement, arrangement'		

The following examples illustrate the use of INSTRUMENTAL: AN ADJUNCT with these words:

Я люблю вечер пятницы: можно посидеть подольше за столом, повозиться с *ребятами*, уложить их на полчаса позже.

[I-NOM love evening-ACC Friday-GEN: possible sit longer behind table-INST, play with kids-INST, put-to-bed them-ACC on half-hour-ACC later.]

I love Friday evening: I can sit a while longer at the table, play with *the kids*, and put them to bed a half hour later.

По роду своей работы я каждодневно сталкиваюсь с *людьми, пострадавшими* от укусов животных.

[Along nature-DAT own work-GEN I-NOM daily encounter with people-INST, suffered-INST from bites-GEN animals-GEN.]

Due to the nature of my work I daily encounter *people who have suffered* animal bites.

Когда Наполеон проснулся и решил продолжать бой, то увидел, что воевать не с кем.

[When Napoleon-NOM woke-up and decided continue battle-ACC, then saw, that wage-war not with who-INST.]

When Napoleon woke up and decided to continue the battle, then he saw that there was *no one* to wage war with.

INSTRUMENTAL: AN ADJUNCT 2 — Idioms and other uses

Russian uses the idiom *мы с* + INST (literally ‘we with *so-and-so*’) to express ‘*so-and-so* and I’. This seems to involve a politeness strategy similar to that imposed in English, where we consider it improper to say *I and Anna*, but are supposed to say *Anna and I* instead. In Russian, instead of inverting to be polite, you include the partner by saying ‘we’ in place of ‘I’: *мы с Анной* [we-NOM with Anna-INST] ‘*Anna and I*’. Here is an example of the *мы с* + INST idiom where *мы* appears in the dative case as *нам*:

Однажды Муся заглянула к нам с женой.

[Once Musya-NOM glanced-in to us-DAT with wife-INST.]

Once Musya stopped by to see *my wife* and me.

One idiomatic use of *с* + INSTRUMENTAL: AN ADJUNCT has an exact parallel in English:

Что с тобой?

[What-NOM with you-INST?]

What’s with *you*?

The phrase *поздравляю вас/тебя с* + INSTRUMENTAL: AN ADJUNCT, literally ‘I congratulate you with’, motivates another idiomatic construction used for greetings on the occasion of holidays and events. The first part of the phrase is rarely heard, leaving just the preposition *с* + INST. Here is a table of common greetings:

С днём ангела!	Happy Name’s Day!
С днём рождения!	Happy Birthday!
С лёгким паром!	Have a nice bath !
С новым годом!	Happy New Year!
С праздником!	Happy Holiday !
С причастием!	Congratulations on receiving Holy Communion !
С Рождеством!	Merry Christmas !

As the idioms with holidays above show, the use of the preposition *с* ‘with’ is not limited to human companions; it can be used with objects, abstractions, and attributes, much as *with* is used in English. Here are some examples:

Она́ что-то продéлала с *волосáми*.
 [She-NOM something-ACC with hair-INST.]
 She did something with *her hair* .

Одна́жды он возвра́щался из ово́щного магази́на со *свёклой* в аво́ське — *крупной* и *круглой*, как футбо́льный мяч.
 [Once he-NOM returned from grocery store-GEN with beet-INST in shopping-bag-LOC — big-INST and round-INST, like soccer ball-NOM.]
 Once he came back from the grocery store with *a beet* in his shopping bag — *big* and *round* like a soccer ball.

Но в ней всё э́то каки́м-то о́бразом совме́щалось — на́йвность с *цини́змом*, ум с *глу́постью* и че́стность с *тяготе́нием* к вранью́.
 [But in her-LOC all this-NOM some manner-INST was-combined — naivete-NOM with cynicism-INST, intelligence-NOM with stupidity-INST and honesty-NOM with tendency-INST to lying-DAT.]
 But somehow all these things were combined in her — naivete with *cynicism* , intelligence with *stupidity* , and honesty with *a tendency* to lie.

Приро́да с и́стинно *послево́енной ще́дростью* разгуля́лась.
 [Nature-NOM with truly post-war generosity-INST blossomed-forth.]
 Nature was blossoming forth with true *post-war generosity* .

Рабо́тала то́лько одна́ ка́сса, и вдоль магази́на текла́ о́чередь, как река́ с *изги́бами* и *излу́чинами* и *ответвлёнными ручейка́ми*.
 [Worked only one cash-register-NOM, and along store-GEN flowed line-NOM, like river-NOM with twists-INST and turns-INST and branched streams-INST.]
 Only one cash register was open, and a line flowed around the store, like a river with *twists* and *turns* and *little branching streams* .

INSTRUMENTAL: A LANDMARK 1—пéред ‘in front of, before’

Five Russian prepositions are used with the INSTRUMENTAL: A LANDMARK to describe the peripheral location of one item in alignment with another item or items. Two of these prepositions view this alignment in a horizontal plane: пéред ‘in front of’ and за ‘behind’. Two more are exactly parallel to these, but view the alignment in a vertical plane: над ‘above’ and под ‘below’. The fifth preposition, мéжду ‘between, among’ uses two or more items to establish the alignment independent of any geographic orientation.

In terms of physical location, пéред ‘in front of’ + INSTRUMENTAL: A LANDMARK identifies an item that serves as a peripheral landmark for another item. In this example, the administration building serves as a peripheral landmark for the square where students’ passions are seething:

C + INSTRUMENTAL: AN ADJUNCT with objects.

C + INSTRUMENTAL: AN ADJUNCT with abstractions.

C + INSTRUMENTAL: AN ADJUNCT with attributes.

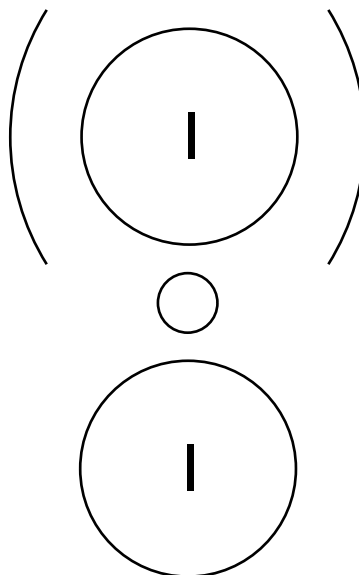
Overview of INSTRUMENTAL: A LANDMARK.

пéред + INSTRUMENTAL: A LANDMARK ‘in front of, before’ in the domain of space.

Два дня на площади перед зданием администрации города кипели страсти — демонстрировали студенты.

[Two days-ACC on square-LOC in-front-of building-INST administration-GEN city-GEN seethed passions-NOM — demonstrated students-NOM.]

For two days passions seethed on the square in front of *the* municipal administration *building* — the students were demonstrating.



INSTRUMENTAL:: A LANDMARK
(circle or circles labeled I) is in a proximate relationship to another item (small circle)

перед +
INSTRUMENTAL: A
LANDMARK 'in
front of, before'
in the domain of
time.

In the domain of time, *перед* means 'before, until such time as', and can be used directly with the landmark time in the instrumental, or with the fixed phrase *перед тем, как* [before that-INST, how] 'before', as illustrated in these two examples, where the meeting and the loss of contact serve as temporal landmarks for the announcement of health and for wandering in the Alaskan hinterland:

“Никаких остатков болезни нет”, отметил вчера президент перед встречей с премьер-министром.

[“No remains-GEN illness-GEN no”, remarked yesterday president-NOM before meeting-INST with prime-minister-INST.]

“I show no signs of illness,” remarked the president yesterday before *his meeting* with the prime minister.

Норвежский путешественник два месяца провёл в центральных районах Аляски, перед тем, как связь с ним неожиданно прервалась.

[Norwegian traveler-NOM two months-ACC spent in central regions-LOC Alaska-GEN, before that-INST, how contact-NOM with him-INST unexpectedly was-broken-off.]

The Norwegian traveler spent two months in the central regions of Alaska before contact with him was suddenly broken off.

перед +
INSTRUMENTAL: A
LANDMARK in the
domain of
morality and
justice.

Перед is frequently deployed in the domain of morality and justice, where it designates a position in terms of merits and obligations. The first example below describes a moral achievement, the following ones refer to legal and financial obligations, respectively.

В сообщении пресс-службы президента говорится, что господин Куликов “удостоен высокой награды за заслуги перед государством”.

[In report-LOC press-service-GEN president-GEN says, that Mr. Kulikov-NOM “awarded-NOM high award-GEN for services-ACC before state-INST.”]

In the president’s press report it says that Mr. Kulikov “has received an exalted award for his service to *the state*.”

Олимпийский чемпион в гребле на каное словак Михал Мартикан в скором времени предстанет перед судом.

[Olympic champion-NOM in rowing-LOC on canoe-LOC Slovak Michal Martikan-NOM in soon time-LOC appear before court-INST.]

Olympic canoeing champion Slovak Michal Martikan will soon appear in *court* .

Премьер-министр отметил, что в настоящее время фирма “Татнефть” не имеет долгов перед федеральным бюджетом.

[Prime-minister-NOM noted, that in present time-ACC company “Tatneft”-NOM no have debts-GEN before federal budget-INST.]

The prime-minister noted that at the present time the “Tatneft” company is not indebted to *the federal budget* .

Here is an example of a self-imposed obligation:

Выставка Словацкой республики ставит перед собой цель ознакомить российских предпринимателей с экспортными возможностями Словакии.

[Exhibition-NOM Slovak Republic-GEN places before self-INST goal-ACC acquaint Russian entrepreneurs-ACC with export opportunities-INST Slovakia-GEN.]

The Slovak Republic’s exhibit is setting *itself* the goal of acquainting Russian entrepreneurs with Slovakia’s export opportunities.

INSTRUMENTAL: A LANDMARK 2—за ‘beyond, behind’

За + INSTRUMENTAL: A LANDMARK indicates a spatial alignment that is the opposite of перед. The landmark is an item that is between us and another item which is ‘behind’ or ‘beyond’ it. Here are a couple of examples of за used to locate items in space.

за + INSTRUMENTAL: A LANDMARK ‘beyond, behind’.

Нашему соседу пообещали за квартиру всего лишь девять миллионов рублей, зато взамен предложили жить в своё удовольствие на даче за городом.

[Our neighbor-DAT promised for apartment-ACC all-GEN only nine-ACC millions-GEN rubles-GEN, but in-exchange offered live in own pleasure-ACC at dacha-LOC beyond city-INST.]

They promised our neighbor only nine million rubles for his apartment, but in return they offered him a life of pleasure in a dacha outside of *town* .

За воротами женщину вытолкнули из машины и скрылись.

[Beyond gate-INST woman-ACC pushed-out from car-GEN and hid.]

On the other side of *the gate* they pushed the woman out of the car and hid.

The notion that за identifies a barrier between us and another item is capitalized on in the Russian translation of ‘You can’t see the forest for *the trees*’, За деревьями не видать леса [Beyond trees-INST not see forest-GEN].

There are two spatial uses of *за* that are especially worth noting. One is *за рулём* [behind wheel-INST] ‘behind *the (steering) wheel*’, and the other is *за столом* [behind table-INST] ‘at *the table (while eating a meal)*.’

Чувствовалось, что за рулём сидел супермен, владеющий машиной, как ковбой мустангом.

[Felt, that behind wheel-INST sat superman-NOM, commanding-NOM car-INST, like cowboy-NOM mustang-INST.]

One got the feeling that there was a superman sitting behind *the wheel* who was controlling the car like a cowboy controls a mustang.

За столом сидим долго, едим не спеша.

[Behind table-INST sit long, eat not hurrying.]

We sit for a long time at *the table*, eating without hurrying.

The *за столом* construction above motivates *за обедом* [behind lunch-INST] ‘during *lunch*’, where the spatial location is juxtaposed with a given time.

Just as we use ‘behind’ with the word ‘follow’, so do Russians associate *за* + INSTRUMENTAL: A LANDMARK with following. The following examples demonstrate this use in physical movement through space, in sequential action along the dimension of time, and in the metaphorical domain of verification:

Собаки бегут за зверем.

[Dogs-NOM run following beast-INST.]

The dogs are running after *the beast*.

Он курит сигарету за сигаретой.

[He-NOM smokes cigarette-ACC following cigarette-INST.]

He smokes one cigarette after *another*.

Абонементную плату за пользование телефоном вносят не позднее десятого числа месяца, следующего за *месяцем* предоставления услуги.

[Subscription fee-ACC for use-ACC telephone-INST enter not later tenth number-GEN month-GEN, following-GEN behind month-INST rendering-GEN service-GEN.]

They enter the subscription fee for telephone use no later than the tenth of the month following *the month* in which the service was rendered.

С 1 января во всём регионе вводится жёсткий контроль за *качеством* алкогольной продукции, её *производством, хранением, и реализацией*.

[From first-GEN January-GEN in all region-LOC is-introduced strict control-NOM following quality-INST alcohol production-GEN, its manufacture-INST, storage-INST, and sale-INST.]

Throughout the region beginning January 1, strict control is being introduced on *the quality* of alcohol production, its *manufacture*, *storage*, and *sale*.

In English ‘following’ is synonymous with ‘going after’ something, and we can ‘go after’ something in order to get it; in Russian за + INSTRUMENTAL: A LANDMARK can likewise be used to mean ‘fetch’:

Решили сделать именинику приятный сюрприз и поехали за *девочками* и *дополнительной выпивкой*.

[Decided make birthday-boy-DAT pleasant surprise-ACC and rode fetch girls-INST and supplementary drink-INST.]

They decided to give the birthday boy a nice surprise and went to get *some girls* and *something more to drink* .

Я зайду за *тобой* в школу.

[I-NOM go-by fetch you-INST in school-ACC.]

I'll come to pick *you* up at school.

INSTRUMENTAL: A LANDMARK 3—над ‘above’

In the vertical plane, над locates an item ‘above’ another item. The use of this preposition in the domain of space is just what we would expect:

Озоновая дыра над *Антарктикой* достигла рекордных размеров.

[Ozone hole-NOM above Antarctica-INST reached record proportions-GEN.]

The ozone hole above *Antarctica* has reached record proportions.

В небе над *Лос-Анджелесом* едва не столкнулись два самолёта.

[In sky-LOC above Los-Angeles-INST barely not collided two airplanes-NOM.]

Two airplanes almost collided in the sky above *Los Angeles* .

Про семью Ганди говорят, что над *ней* горит несчастливая звезда.

[About family-ACC Gandhi say, that above it-INST burns unlucky star-NOM.]

They say about the Gandhi family that an unlucky star burns above *it*.

As with English ‘above’, над identifies a vantage point that has certain implications. It is a location from which one can make observations:

Корреспондент попросил профессора Левинсона поделиться своими наблюдениями над *поведением* городского населения в разные годы, эпохи и режимы.

[Correspondent-NOM asked professor Levinson-ACC share own observations-INST above behavior-INST city population-GEN in various years-ACC, epochs-ACC and regimes-ACC.]

The correspondent asked Professor Levinson to share his observations of *the behavior* of the city’s population in various years, epochs, and regimes.

за + INSTRUMENTAL: A LANDMARK ‘fetch’.

над + INSTRUMENTAL: A LANDMARK ‘above’.

над + INSTRUMENTAL: A LANDMARK can express derision.

In English we can ‘look down at someone’ from a higher vantage point of superiority; Russian uses this idea to motivate the expression смеяться над + INSTRUMENTAL: A LANDMARK ‘laugh at’, as illustrated in this example:

Сначала над *ним* смеялись, потом стали отмечать успехи в искусстве, а в конце концов позволили открыть “Дом художников”.

[At-first above him-INST laughed, then started notice successes-ACC in art-LOC, and in end-LOC ends-GEN allowed open “House-ACC artists-GEN”.]

At first they laughed at *him*, but then they started to notice his successes in art, and finally they allowed him to open a “House of Artists.”

над + INSTRUMENTAL: A LANDMARK can express work ‘on’ and control ‘over’.

A position ‘above’ an item facilitates manipulation and control. Notice the parallels to vertical relationships in English translations of работать над ‘work on’ and контроль над ‘control over’ in these examples:

Президент активно работает над *формированием* структуры правительства.
[President-NOM actively works above formation-INST structure-GEN government-GEN.]

The president is actively working on *the formation* of the structure of the government.

В апреле в Москвѣ состоится Международная конференция по сотрудничеству с Россией в области контроля над *наркотиками*.

[In April-LOC in Moscow-LOC takes-place International conference-NOM along collaboration-DAT with Russia-INST in area-LOC control-GEN above narcotics-INST.]

In April in Moscow there is an International Conference on Collaboration with Russia in the area of *narcotics* control.

Control over an item can likewise be wielded by legal or governmental authority, as in the following two examples:

Вчера в Дѣли начался суд над *бывшим премьер-министром* Индии.

[Yesterday in Delhi-LOC began legal-proceedings-NOM above former prime-minister-INST India-GEN.]

Legal proceedings against *the former prime minister* of India began in Delhi yesterday.

Бальмонт целое десятилетие безраздельно царил над *русской поэзией*.

[Balmont-NOM whole decade-ACC indivisibly was-tsar above Russian poetry-INST.]

For a whole decade, Balmont reigned over *Russian poetry* unchallenged.

INSTRUMENTAL: A LANDMARK 4—ПОД ‘under’

Opposing над in the vertical plane is под ‘under’. Once again we will look first at examples of how this preposition indicates physical locations:

Тигр погѣб под колѣсами лесовѣза.
[Tiger-NOM died under wheels-INST lumber-truck-GEN.]
The tiger died under *the wheels* of the lumber truck.

По нѣкоторым свѣдениям, под обломками здѣний все еще находятсѣ около двадцати семей.
[Along certain reports-DAT, under wreckage-INST buildings-GEN all still are-located about twenty families-GEN.]
According to certain reports, there are still about twenty families under *the wreckage* of the buildings.

Because cities were traditionally built on hills and locations outside them were at lower elevations, the preposition под with the name of a city indicates a position outside or on the outskirts of town:

Четыре человека погѣбли в результате авиакатастрофы, произошедшей вчера под Тулой.
[Four people-NOM died in result-LOC aviation-catastrophe-GEN took-place-GEN yesterday under Tula-INST.]
Four people died as a result of the aviation catastrophe which took place outside of *Tula* yesterday.

Just as над gave us the perspective of control ‘over’, под can conversely describe being ‘under’ control:

Солдаты под командованием полковника овладели последним уголком республики Абхазии, находившимся под контролем грузинских формирований.
[Soldiers-NOM under command-INST lieutenant-GEN took-possession last corner-INST republic-GEN Abkhazia-GEN located-INST under control-INST Georgian units-GEN.]
Soldiers under *the command* of the lieutenant took possession of the last corner of the Republic of Abkhazia that was under *the control* of Georgian military units.

В настоящее время банкир остаѣтся под домашним арѣстом.
[In present time-ACC banker-NOM remains under house arrest-INST.]
At the present time the banker remains under *house arrest* .

Being ‘under’ an item can have its benefits, since this location implies a relationship of protection, as in these examples:

ПОД + INSTRUMENTAL: A LANDMARK ‘under’.

ПОД + INSTRUMENTAL: A LANDMARK can express subordination, protection, and both covert and overt identities.

Отны́не музéй б́дет наход́ться под *покровíteльством* президéнта.
[From-henceforth museum-NOM will be-located under protection-INST president-GEN.]

From henceforth the museum will be under *the protection* of the president.

Вы́ставка проход́ит под *патронáжем* пёрвого вице-премьёра Бор́йса Немцóва.

[Exhibit-NOM takes-place under patronage-INST first vice-premier Boris Nemtsov-GEN.]

The exhibit is taking place under *the patronage* of the first vice-premier Boris Nemtsov.

One can also go ‘under’ cover by taking on a disguise:

Грузи́нская сторона́ ссыла́ется на возмо́жность передви́жения под *ви́дом* военносл́жащих не́ких банди́тских гру́пп.

[Georgian side-NOM cites on possibility-ACC travel-GEN under guise-INST servicemen-GEN certain bandit groups-GEN.]

The Georgian side cites the possibility that some groups of bandits are traveling under *the guise* of military servicemen.

More innocently под can indicate the name given to buildings, organizations, and events, as in this example:

Вчера́ в Берли́не открýлся фести́валь под *назва́нием* “Волше́бный лес”.

[Yesterday in Berlin-LOC opened festival-NOM under title-INST “Magical forest”-NOM.]

A festival *entitled* “Magical Forest” opened yesterday in Berlin.

INSTRUMENTAL: A LANDMARK 5—ме́жду ‘between, among’

The preposition ме́жду ‘between, among’ is used in spatial and metaphorical domains in ways very similar to its English counterparts. Here are a few examples:

По федера́льным авиацио́нным пра́вилам, расто́яние ме́жду *летáтельными объектами́* должнó составля́ть не ме́нее 6,5 км.

[Along federal aviation rules-DAT, distance-NOM between flying objects-INST must be not less 6.5 km-GEN.]

According to federal aviation rules, the distance between *flying objects* must not be less than 6.5 km.

Экспортно-и́мпортный банк Япо́нии вы́делил 200 миллио́нов до́лларов для создáния микроволно́вой телефо́нной свя́зи ме́жду *Москво́й* и *Хабáровском*.

[Export-import bank-NOM Japan-GEN allocated 200-ACC million-GEN dollars-

GEN for creation-GEN microwave telephone link-GEN between Moscow-INST and Khabarovsk-INST.]

The export-import bank of Japan allocated 200 million dollars to create a microwave telephone link between *Moscow* and *Khabarovsk* .

Германский бундестаг ратифицировал вчера соглашение о партнёрстве и сотрудничестве между *Европейским союзом* и *Россией*.

[German Bundestag-NOM ratified yesterday agreement-ACC about partnership-LOC and collaboration-LOC between European Union-INST and Russia-INST.]

Yesterday the German Bundestag ratified an agreement on partnership and collaboration between *the European Union* and *Russia* .

This last example demonstrates both an idiomatic usage, между тем [between that-INST] ‘meanwhile’, and the ‘among’ meaning that is present when the preposition refers to more than two items:

Между тем, распределение обязанностей между заместителями руководителя аппарата правительства ещё не завершилось.

[Between that-INST, assignment-NOM responsibilities-GEN among deputies-INST leader-GEN apparatus-GEN government-GEN still not completed.]

Meanwhile the assignment of responsibilities among *the deputy leaders* of the organs of government has not yet been completed.

EPILOGUE

The meaning of the word *instrumental* is transparent to us, and it’s a good name for this case because Russians use it not only for instruments, but for a variety of items that are instrumental to whatever a sentence describes: a path for motion, a way to do something, a time to do it, the agent or cause of an event, the category something falls in, a companion or opponent, a landmark for locating something. As promised in the Preliminaries, we have seen that time is understood as a kind of metaphorical space, and so are many other abstract domains. We will explore similar extensions of our experience from physical space to other realms in all the remaining chapters. This survey of the instrumental case has also given us a peek into the conceptual world of Russian. It is a world where life is a journey, where power is wielded by manipulating those who are subject to it, where possession is a special type of control, where enjoyment and disdain are special types of possession, where disaster can have a means without having a cause, where obligations are something people stand in front of, where power is up and submission is down. Most of these ideas are familiar from the conceptual structure of English; even the ideas that strike us as foreign make sense in the overall structure of the instrumental case, because even though the instrumental is quite complex, all the parts fit together to make a coherent whole. Understanding the whole helps you orient to the individual meanings of the instrumental because you have a structure to relate those meanings to. Even if you don’t memorize all the meanings right off, you will now have a “feel” for the instrumental, and you’ll be surprised how well your new-found intuitions will serve you.