Clipping from the word-formation, word-class, stylistic/register, semantic and translational perspectives

DIPLOMOVÁ PRÁCE

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Prohlašuji, že jsem tuto diplomovou práci vypracoval samostatně a pouze na základě uvedených pramenů a literatury.
V Praze dne 30. června 2006

I declare that the following diploma thesis is my own work for which I used only the sources and literature mentioned.
Prague, 30.6.2006

Richard Skala
I am much indebted to all members of the Department of English and American Studies, who are not only outstanding scholars, but also exceptional teachers and remarkable personalities. I would particularly like to thank Professor Klégr for his valuable comments and generous guidance. Without his help, the thesis would undoubtedly be of a poorer standard.

Souhlasím se zapůjčením diplomové práce ke studijním účelům.
I have no objections to the diploma thesis being borrowed and used for study purposes.
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Analysis of clipping from the word-formation, word-class, semantic, stylistic/register and translational perspectives, with the use of the electronic *Concise Oxford Dictionary*

1. Introduction

The aim of the thesis is to study the word-formation process of clipping from a synchronic perspective and to provide a complete picture of the complexity of this process by describing it from various perspectives (word-forming, word-class, semantic, stylistic, translational). The required result is a description of tendencies and possible regularities of the process. A list of clippings is collected from the *Concise Oxford Dictionary*, 9th edition on CD-ROM, to enable a thorough examination of the process in its full complexity. Electronic dictionaries facilitate the collection of examples with the possibility of full-text search. What is also an important feature of dictionaries is the fact that the data is to a large degree already linguistically described. Another factor supporting the idea of collecting the examples from a dictionary is that the word-list in dictionaries is not a random selection but a selection that more or less represents the lexical situation of a given language at a given time. It may thus be assumed that a subgroup of selected lexical items also more or less represents the range of the items in the language at a given time. Last but not least, the *Concise Oxford Dictionary* is a respected British monolingual general-purpose dictionary, which only supports the idea of using it as a source of clippings.

The second chapter provides a theoretical survey of literature on clipping and shows the treatment of clipping to date by several respected authors dealing with word-formation (Adams, Bauer, Marchand, Plag) and also by the two most comprehensive grammars of English, *A Comprehensive Grammar of the English Language* (CamGEL) and *The Cambridge Grammar of the English Language* (CGEL). The survey also briefly mentions other processes, e.g. acronyms, initialisms, blends, which are in some respects similar to clipping or whose description is necessary for the exclusion of these items from the preliminary list of word-items. The third chapter describes the project in more detail. The individual features to be analysed are mentioned, the terminology and its use in the thesis is explained, the sources and methods of analysis are explained and the aim and the expected results of the project are stated. The theoretical survey serves as the basis for the analysis of the final list of collected examples in the fourth chapter.

The thesis also attempts to answer the question of how this special type of neologisms is translated into Czech. Two bilingual dictionaries are used as a source for the translational section. The database of the examples is presented as an Appendix at the end of the thesis.
2. Survey of literature on clipping and related word-formation processes

The place of clipping within the word-formation system is explained first. The treatment of clipping by individual authors follows and is concluded by a summary of the acquired information. Acronyms, initialisms and blends are also defined to provide the information necessary for excluding these items from the preliminary list of word-items collected from the COD9.

2.1 Place of clipping in the word-formation system

In the broader sense, the term word-formation subsumes inflection and derivation and so covers any "morphological variation in the constitution of words" (Crystal 1991: 381). The term word-formation can also be used in a more restricted sense to refer only to derivation and so exclude inflection, as is done in Marchand, CGEL and the Cambridge Grammar, which terms word-formation lexical word-formation to make the distinction from inflexional morphology clear (Marchand 1969: 2-3, CamGEL: 28, CGEL: 1520). Clipping is understood here as belonging to word-formation in the restricted sense. Among the word-formation processes it belongs to the group of formations not formed as grammatical syntagmas (Marchand 1969: 2-3). Bauer includes clipping under unpredictable word-formations, not on the grounds of their being "out of the ordinary" but on the grounds that it is difficult to find rules for the process and that many unpredictable factors influence the process (Bauer 1983: 232). CamGEL includes clipping under minor word-formation processes, CGEL under miscellaneous modes of word-formation, Plag under non-affixal derivation and non-catenative morphology (not forming a chain of a base and an affix) and Adams under reanalysis of words (CamGEL: 1621, CGEL: 1516, Plag 2005: 12, 13, 17; Adams 2001: 16).

2.2 Clipping

Clipping is generally seen as a process in which one or more syllables are omitted from a word. There are three types of clipping characterised by the position of the ellipted part in the original word. Fore-clipping means that the material is omitted from the beginning of the word, e.g. *burb* from *suburb*. Back-clipping means that the material is omitted from the end of the word (e.g. *comp* from *competition*) and ambiclicing means that the ellipted material is taken from both the beginning and the end of the word, e.g. *flu* from *influenza*. The most frequent type is back-clipping. The word-formation process of clipping can be combined with the process of suffixation to give rise to an embellished clipping, e.g. *muso* from *musician* contains the suffix -o and *nightie* from *nightdress* contains the suffix -ie.
2.2.1 Adams, V.: *An Introduction to Modern English Word-Formation*

According to Adams, a clipping is usually formed from a noun of two or more syllables with the resulting clipping having the same function as the base (Adams 1973: 135). She also says that a clipping is usually less formal than the original word and that the user of a clipping indicates familiarity, either towards the denoted object or towards the addressee (ibid.). Further, the existence of clear phonological or graphological rules deciding at what place the base word will be cut is unclear. Most frequently, the first syllable is preserved in the clipping, sometimes the first two (ibid.). She also mentions that also clipped adjective-noun phrases (e.g. *perm* from *permanent wave*, *pub* from *public house*, *op* from *optical art*, *prefab* from *prefabricated structure*) and clipped verbs (e.g. *con* = ‘to swindle’ from *confidence trick*) exist (ibid.).

She lists several “irregular” clippings too: *maths*, *specs* keep the final *s* from *mathematics*, *spectacles*; *turps* acquires an *s* not found in the base *turpentine*; other irregular clippings are for instance *bike*, *mike*, *pram* (ibid.).

Less frequent is the retainment of the final part of the nominal base (e.g. *bus*, *cello*, *copter*, *phone*, *plane*) and rarely the middle part of a word is retained in the clipping (e.g. *flu*, *fridge*, *script* from *prescription*) (Adams 1973: 136).

As she illustrates, clippings can evolve semantically by acquiring meanings quite different from their bases (e.g. *fan* from *fanatic*). Another interesting case can occur when the full form ceases to be used (e.g. *pantaloons*). Both *fan* and *pants* are not regarded as shortenings any more. A different development occurs when the full form remains in use but acquires a formal stylistic value and the clipped form gains independent existence (e.g. *lunch*, *movie*, *pram* against *luncheon*, *moving picture*, *perambulator*) (ibid.).

Two suffixes often occurring with clipped forms are also remarked upon, the two being –*y* and –*ie* as in *Aussie* (*Australian*), *commie* (*communist*), *hanky* (*handkerchief*), *movie* (*moving picture*), *telly* (*television*) (Adams 1973: 135, 136).

2.2.2 Adams, V.: *Complex Words in English*

In this monograph she uses the term ‘reanalysis’ for the word-forming processes of blending, shortening and back-formation (Adams 2001: 16). In the most general sense, reanalysis means “the analysis of words in new ways” (Adams 2001: 138). The term ‘shortening’ is used as a cover term for both acronyms and shortened forms (i.e. clippings) (Adams 2001: 141). Shortening, as a cover term, describes “any form derived in some way from a longer form and synonymous with it” (ibid.).

Most frequently, the final part of the base word is omitted, sometimes the initial part may be omitted and only rarely, both initial and final parts are omitted (Adams 2001: 142). She also notes
that the shortened forms (clippings) are mostly one-syllabic (e.g. \textit{ad}, \textit{con}, \textit{veg}) or two-syllabic (e.g. \textit{advert}, \textit{prefab}), rarely three-syllabic (\textit{intercom}) (ibid.).

She further notices that clippings are usually nominal and that “they usually end in a single consonant, or \textit{r} and another consonant: \textit{porn}, \textit{perm}” (ibid.). A few examples of shortened expressive adjectives can be found, e.g. \textit{brill}, \textit{fab}, \textit{glam} (ibid.).

She provides several examples in which a clipping is subjected to another derivational process, for example to transposition (conversion) as in \textit{i\text{o lube}, perm, rev (up), recap} and to compounding either with unshortened forms as in \textit{op art, con trick} or with shortened forms as in \textit{biopic, cyborg (cybernetic and organism), sci-fi, sitcom} (ibid.).

From a pragmatic perspective, shortened forms are “likely to be restricted to particular registers and speech communities” (ibid.).

She lists several suffixes that are often used with shortened names and hypocoristic nouns. These are \textit{–ie}, \textit{–y}, \textit{–o}, \textit{–s}, as evidenced by such examples as \textit{Aussie, ciggy, loony, tranny, veggie, aggro, Afro, ammo, limo, maths, specs, turps, civvies}, and \textit{–er or –ers} occurring especially in the informal ‘public school’ setting with examples like \textit{brekker, footer, rugger, soccer, Divvers (Divinity Moderations), Jaggers (Jesus College), Quaggers (Queens College)} (Adams 2001: 142, 143).

In connection with hypocoristic nouns suffixed by \textit{–ie} or \textit{–y}, she states that they “are always associated with informality and with an attitude, of affection, contempt, or familiarity” (Adams 2001: 58). She provides examples of frequent animate hypocoristic nouns (\textit{bookie, cabby, chappie, clippie ‘(female) bus conductor’, doggie, druggy ‘addict’, groupie, foodie, townie}), of dejectival nouns (\textit{baddie, fatty, lefty, meany, toughie}) and also examples with inanimate referents (\textit{nightie, quickie, thingy}) (ibid.).

\textbf{2.2.3 Bauer, L.: English Word-formation}

Bauer says that clipping is a process that shortens a lexeme (either simplex or complex; complex = produced by word-formation (Bauer 1983: 30), while “still retaining the same meaning and still being a member of the same form class” (Bauer 1983: 233). Further, the clipped form is frequently stylistically changed.

According to Bauer, the unpredictability of the process stems from the uncertain way of shortening the base lexeme. The most frequent type of clipping is the retainment of the beginning of the base lexeme but as she says, it’s unpredictable how many “syllables will be retained […] whether the final syllable will be open or closed, whether the stressed syllable from the base lexeme will be included” (ibid.). There are also cases in which the final part is retained (e.g. \textit{Cong} from Viet \textit{Cong, loid} from \textit{celluloid}) and very rare cases of the retainment of the middle part, with both ends being clipped (\textit{jams} from \textit{pyjamas, shrink} from \textit{head-shrinker}) (ibid.).
She gives examples of clipped forms used in compounds (e.g. *op art* from *optical art*, *org-man* from *organization man*), often with both parts of the compound being clipped (e.g. *edbiz*) but she points out that "it is difficult to know whether the resultant formation should be treated as a clipping or as a blend; the border between the two is not always clear" (ibid.). She tries to make a distinction between them by regarding those "forms which retain compound stress [initial compound stress – my note] [as] clipped compounds, whereas those that take simple word stress [...] not.". Thus for example *midcult*, *pro-arm* are all compounds made of clippings (ibid.). Finally she notes that the process of clipping is most complex in scientific writing (e.g. *parylene* from *paraxylene*, *prepreg* from *preimpregnated*) and that in this use the process has almost no limits and thus these examples can be almost regarded as word-manufacturing (Bauer 1983: 233, 234).

### 2.2.4 The Cambridge Grammar of the English Language

According to CamGEL, clipping arises by "cutting off part of an existing word or phrase to leave a phonologically shorter sequence" (CamGEL: 1634). They introduce three terms to deal with the process of clipping: original, surplus, residue. The original is the source word for the clipping, the surplus is the phonological material that is cut away and the residue is the remaining material, in other words the new base known as clipping. If we apply these three terms to the original *advertisement*, the surplus is *vertisement*, the residue / clipping is *ad* (ibid.).

They further say that clippings are often used in informal style and they can "even constitute slang when they are first coined" (CamGEL: 1635). Also mentioned is the fact that from among the varieties of English Australian English uses clipping very productively (ibid.). They too mention the possibility of the clipping displacing the original, as happened with *pram*, *movie* (from *perambulator*, *moving picture*), or the possibility of the clipping differentiating from the original, as happened with *fan* (from *fanatic*) and *pants* (from *pantaloons*) (ibid.).

The authors provide a useful classification of clippings. They first divide them into two broader categories with the first one having three subgroups. The two general categories are plain clippings and embellished clippings and they are classified according to the absence or presence of another word-forming process. The subgroups are classified according to the position of the surplus in the original. The classification of clippings can be outlined as follows:
I) Plain clippings:
Plain clippings consist of the residue only.

a) Back-clippings:
The “surplus [is] removed from the back, i.e. word-final, part of the original”, e.g. coke (from cocaine).

b) Foreclippings:
The “surplus [is] removed from the front” part of the original, e.g. phone (from telephone).

c) Ambiclippings:
The “surplus [is] removed from both beginning and end” of the original, e.g. flu (from influenza), fridge (from refrigerator)

II) Embellished clipping:
The residue is subjected to other processes and a longer word is produced.

From among the plain clippings, back-clipping is the most frequent type, while ambicliping is rare (ibid.). The authors also show that some back-clippings can be “based on the first word of a phrase rather than on a single word”, for example prefab (from prefabricated building), pub (from public house), zoo (from zoological garden) (ibid.). When both words of a phrase are back-clipped, they use the term ‘clipping compound’ for the resulting form. Two examples of a clipping compound can be elint (from electronic intelligence) and Kidvid (from Kid’s video), with the two residues being underlined (ibid.).

With regard to spelling and pronunciation of clippings, they mention several examples in which a modification of a consonant or vowel appears, for example bike has “the pronunciation of c as /k/ instead of /s/” and “pram loses the first vowel of perambulator” (ibid.).

From a morphological point of view, the authors note that plain clippings are mostly monosyllabic with only a few exceptions, such as deli, cello, exam, photo and polio. They also mention that clipping usually produces nouns (CamGEL: 1636).

When dealing with embellished clipping the authors list several suffixes that participate in the creation of embellished clippings. The main suffixes are -s, -er, -ers and especially -ie/-y and -o. Some examples are: turps from turpentine, soccer from association football, preggers from pregnant, shampers from champagne, Honkers from Hong Kong, starkers from stark naked, pollie from politician, garbo from garbage collector, sunnies from sunglasses, journo from journalist (ibid.).

The authors compare the suffix -ie/-y to the diminutive suffix but they say that the suffix in embellished clippings has “mainly rhythmic or decorative function, hence the term ‘embellished’” (ibid.). They also mention that in Australian English embellished clippings “the fricatives /s/ and occasionally /ʃ/ are often voiced when suffixation puts a residue-final fricative between two vowels”, for example arvo /aː vou/ (from afternoon), Aussie /' ozı/ (from Australian) (ibid.).
Marchand, H.: *The Categories and Types of Present-Day English Word-Formation*

Marchand simply states that clipping is “reduction of a word to one of its parts” in such a way that the relationship between the long word and the short word is not based on logical content but on their different stylistic value (Marchand 1969: 441). Marchand provides many examples of clippings restricted to the slang of special groups, for instance schools, army, police, the medical profession (Marchand 1969: 442). As he sums up, the two words “are not interchangeable in the same type of speech”, so for example mag is the slang variation of the standard magazine (Marchand 1969: 441). He mentions that clippings are profusely used in American English (Marchand 1969: 449).

Marchand distinguishes three types of clippings: back-clipping, fore-clipping and clipping compounds (ibid.). He notes that back-clipping is much more frequent than fore-clipping. He also mentions clippings in which the medial part of the base is retained, but he doesn’t provide a term for this type and only says that this type is very rare (Marchand 1969: 443, 444).

In back clipping the beginning of the base is retained and the original base may be a simple word or a composite, for example lab (from laboratory) and pub (from public house) (Marchand 1969: 442). He also lists several clippings of prefixed composites, such as co-op (from cooperative association), co-ed (from co-educational college female student), prefab (from prefabricated house), non-com (from non-commissioned officer), intercom (from intercommunication system) (Marchand 1969: 443). As Marchand illustrates, the shortening disregards “whether the remaining syllable bore stress in the full word or not”, for instance microphone with stress on the first syllable, gymnastics with stress on the second syllable and pantaloons with stress on the last syllable are shortened in the same way (Marchand 1969: 442). Marchand, as other authors, notices the possibility of combining back-clipping with suffixation, namely with pet suffixes (ibid.).

The clipping-compounds type is not so well defined as the back- and fore-clipping. Marchand states that clipping-compounds arise from a “process of clipping of an overlong cb. [combination]” and that “[o]ne part of the original cb. most often remains intact”, as in cablegram (from cable telegram) (Marchand 1969: 445). The examples he provides only stress the generality of the definition of the clipping-compounds. For instance napalm (from naphthenate + palmate) might be considered an acronym by other authors, the same counts for positron (from positive electron) which might be a blend (ibid.). This uncertainty stems from the fact that Marchand subsumes blending and acronyms under the cover term of word-manufacture and as he states the “border line between clipped composites, formed as speech-economizing words, and the more or less arbitrary and artificial weldings made up of parts of words chiefly to suggest the fusion of several ideas” is difficult to find (Marchand 1969: 445, 446).
Clipped substantives are most common, while only a few examples of clippings of verbs and adjectives exist. An example of a clipped verb is *canter* (BE clipping of *Canterbury*, later used as a verb *canter sb*) and *comfy* and *legit* are examples of clipped adjectives. Marchand also mentions that clippings can undergo conversion and so look like clipped verbs, for instance *perm* (from *permanent wave*) and *tot up* 'sum up' (Marchand 1969: 447).

Marchand mentions four possible semantic developments of the clipped form and/or its base. The most frequent option is for the clipping to retain its colloquial status. The second option is that one of the words (clipping or its original) disappears from the language or one of them changes semantically to differentiate itself from the other. The third possibility is that the full word disappears and the clipping becomes a new root, e.g. *chap* (from *chapman*). The last option is that the users of the language lose the awareness of the origin of the clipped form, as in *van* (from *caravan*) and *cuss* (from *customer*) (Marchand 1969: 448).

2.2.6 Plag, I.: *Word-Formation in English*

Plag divides derivation into affixation and non-affixation with clipping being a derivational process without affixation (Plag 2005: 17). He uses the cover term truncation to subsume truncated names, -y diminutives and clippings. The formation of diminutives is a process of truncation combined with affixation (what others may call embellished clipping) (Plag 2005: 116).

He claims that prosody plays a great role in truncation and blending and due to the prosodic restrictions he includes these processes under prosodic morphology (ibid.). Truncation can be generally characterised by “the lack of phonetic material in the derived word” (ibid.). As the examples indicate, truncations express familiarity and the -y diminutives express a “positive attitude towards the person or thing referred to” (Plag 2005: 117).

Plag classifies truncated names into three groups according to the syllable which is retained from the base.

1. The first syllable survives truncation, e.g. *Barb* (*Barbara*), *Al* (*Albert*)
2. The primarily stressed syllable survives truncation, e.g. *Abraham* (*Abe*), *Alf* (*Alfred*)
3. The secondarily stressed syllable survives truncation – *Gail* (*Abigail*), *Bert* (*Adalbert*)

(Plag 2005: 119)

He also mentions that “/r/ is replaced by /l/ if it is the single coda consonant”, e.g. *Harry -> Hal*, *Sarah -> Sal*, and that “/r/ survives […] if it occurs in the onset of a truncation”, e.g. *Ron*, *Rob*, *Rick*, “and if it occurs as the first member of a coda cluster”, e.g. *Barb*, *Bert*, *Bart* (Plag 2005: 120).

A change in vowels may also occur, e.g. *Am[ɪ]ta -> M[ɛ]l*, and /ə/ is usually not used and is replaced by /u/ (ibid.).
Plag characterizes clippings simply as "forms abbreviated from larger words" and adds that they "express familiarity with the denotation of the derivative" (Plag 2005: 121). He notes that clippings may lose their "in-group" status and become part of the general vocabulary (ibid.). Structurally speaking, clippings are mostly monosyllabic or disyllabic and the first part of the base is preserved (ibid.).

Dealing with the -y diminutives, Plag shows that two orthographic variants, -ṣ and -ie, of the suffix exist and that they are pronounced identically. Rarely a third variant, -ee, occurs (Plag 2005: 120). Examples of these diminutives are Andy (Andrew), comfy (comfortable), auntie (aunt), Aussie (Australian), Bernie (Bernard), beastie (beast), beddie (bed) and alrightie (alright). It is noticeable that usually adjectives and proper and common nouns are used as base words (ibid.).

He says that "all diminutives are disyllabic with stress on the first syllable" and that "the second syllable never shows a complex onset, even if the base has a complex onset in its second syllable", so for example the diminutive of Andrew is Andy and not *Andry (ibid.). Using the prosodic terms, Plag asserts that "-ṣ diminutives are trochaic disyllables, with the second syllable consisting of a single consonant and the suffix" (ibid.). Finally, he remarks that the first syllable is usually retained in the diminutive, whether stressed or not (Aussie from Australian) (ibid.).

2.2.7 A Comprehensive Grammar of the English Language

The authors observe that shortening of polysyllabic words, especially nouns, often to a single syllable, is used to express familiarity in informal usage. As they note the clipping "seems often to start from the graphic form, since the surviving fragment is usually initial and need not constitute either prosodically or semantically the salient part of the original" (CGEL: 1580). They too mention that initial clipping is less frequent than back-clipping and that fore-clipping and back-clipping combined is rare (CGEL: 1581).

The CGEL shows that "the shortened form is not necessarily (indeed not usually) the stressed part of the word concerned" because it "is given an independent stress pattern of its own", for example 'demo (from demon 'stration) (ibid.). Further, the lexical independence of the clipped forms is evident because the clipped form can stem only from certain special uses of the source word, as they demonstrate on exam by saying that an "examination of a patient by a doctor is not an exam" (ibid.).

They also state that the informal character of clipped forms is reflected in the spelling which can be adapted to the pronunciation of the original part. Examples of this are mike, showbiz (ibid.). In connection with this issue they also mention the suffix -ṣ, which serves as a familiarity marker (ibid.).
Concerning the development of the clipped form, they refer to the option of the clipping becoming established and so losing its informal character or to the full form falling into disuse or becoming unknown to speakers (ibid.).

2.2.8 Bauer, L.: *Watching English Change*

Bauer states that changes in the world are most responsible for lexical changes (Bauer 1994: 32). More generally, the “language reflects the technology, the attitudes, the philosophy, the structures of the society in which it functions” (Bauer: 150). He mentions changes in technology, especially computer technology in which new words and phrases, or new meanings for old words and phrases are created, for instance *floppy* as a noun, the use of *application, disk drive, hardware, interface, modem, RAM, ROM, software, throughout, virus, WYSIWYG* in computer use (ibid.).

He analyses the data in the *Oxford English Dictionary* and *The Supplement to the Oxford English Dictionary* (1972-1986) and so is able to compare the use of various word-formation types in forming new words (i.e. creating new word-forms, not changing the meaning) in the time span from the 1880s to the 1980s. He discovers that the use of suffixation in creating neologisms, while still being the most frequent type, has decreased from 51.2% in the period 1880-1913 to 47.4% in the 1939-1982 period. What is more interesting with regard to the topic of the present thesis is that the use of abbreviations (abbreviations + acronyms), blends and shortenings (back-formations and clippings) in forming neologisms has increased in the period between 1880-1913 and 1939-1982. The use of abbreviations (abbreviations + acronyms) has increased from 0.4% to 2.5%, the use of blends has increased from 1.2% to 3.1% and the use of shortenings (back-formations and clippings) from 2.3% to 3.3% between the periods 1880-1913 and 1939-1982 (Bauer 1994: 37-38).

During the same time span there was an increase of words created by using English resources (1880-1913: 68.6%, 1939-1982: 80.8%), a decrease in loans from French (5.5% to 2.7%) and a decrease in loans from Latin (5.2% to 3.9%), which generally means decrease of borrowing (Bauer 1994: 34-35).

Bauer presents Weinreich’s treatment of the general problem of language change. Weinreich, in connection with language change, uses the cover term ‘actuation problem’, which is subdivided into four other problems – the problems of constraints, transition, embedding, evaluation (Bauer 1994: 154).

The constraints problem deals with the question of “what is a possible change, and what are the possible conditions for change” (Bauer 1994: 155). The transition problem deals with the question of the speed of the change, i.e. whether the change is gradual or abrupt, whether it is regular or irregular (Bauer 1994: 162).
The evaluation problem concerns the effects of the change “on the linguistic system or upon the efficiency of the communication system” (Bauer 1994: 171). Bauer states that it’s impossible to answer the question of the benefits the change has on the language because a change doesn’t influence the efficiency of the communication (Bauer 1994: 172).

The embedding problem is the most important problem for the treatment of lexical changes, e.g. clippings. This problem connects the language change with the social setting of the change and asks the question “how change is correlated with social factors and whether changes take place in individuals or communities” (Bauer 1994: 166). The other problems (constraints, transition, evaluation) are more important for sound and grammatical changes and not so much for lexical changes. This view is shared by Strang, who also states that the “correlation between language and experience is most directly reflected in lexical changes” (Strang 1974: 87).

Bauer also mentions Labov’s statement that “changes may be introduced at any social level, but are more likely to spread from less formal styles to more formal styles, and from lower classes to upper classes” (Bauer 1994: 171). Millroy suggests that speech communities have core members who are conservative and who don’t interact much with the outside world, and peripheral members who interact more frequently with the outside world. The peripheral members are thus more likely to accept innovations and then influence the core members. But the core is conservative and accepts only a small part of the innovations. Millroy views language change as the adoption of a feature by the core members (Bauer 1994: 175).

Labov’s and Millroy’s statements can be easily applied to clipping. In accord with Labov, a clipping originates as an informal variant for a neutral expression and also often originates from lower classes. The informal variant than can influence the more formal one (by ousting the formal variant or by ceasing to be informal and restricted to social groups). In accord with Millroy, clippings are first used by peripheral members and only when they are accepted by the core members a lexical change occurs. Bauer also mentions that social factors can influence the adoption of potential innovations, among these can be the importance of the social group that created the innovation (ibid.). This observation can again be applied to clipping. If the social background that created the clipped form is an important part of the whole society, the clipping can be expected to penetrate into the use of the core members and thus into the whole language.

2.3 Clipping – Outline

All the previously mentioned sources agree that clipping is a word-formation process using shortening, reduction, or still in other words, cutting off part of the original base. The denotation and the word-class of the original are retained in the clipped form. The difference between the two lies in the informal, colloquial or even slang status of the clipping. Clippings express familiarity,

Pragmatically speaking, the function of clippings is to indicate the in-group status of the user of these forms. As Bauer shows, shortening, abbreviation and blending has been on a slow, but steady increase during the 20th century. This is also accompanied by a decrease of French and Latin loans and an increase of English resources for creating neologisms (Bauer 1994: 34-35, 37-38). Strang also mentions that the “[[F]ormation of new words by clipping [...] is [...] mainly characteristic of recent times” (Strang 1974: 91).

Three terms can be used to describe the process of clipping: original, surplus, residue. The ‘original’ is the base, the source of the clipping. The ‘surplus’ is the deleted phonological material and the ‘residue’ is the remaining material, the new base known as clipping (CamGEL: 1634).

A suitable classification of clippings is provided in The Cambridge Grammar of the English Language:

1) Embellished clipping:
   The residue is subjected to other processes and a longer word is produced.

2) Plain clippings:
   Plain clippings consist of the residue only.
   a) Back-clippings:
      The “surplus [is] removed from the back, i.e. word-final, part of the original”, e.g. coke (from cocaine).
   b) Foreclippings:
      The “surplus [is] removed from the front” part of the original, e.g. phone (from telephone).
   c) Ambiclippings:
      The “surplus [is] removed from both beginning and end” of the original, e.g. flue (from influenza), fridge (from refrigerator) (CamGEL: 1635)

There is also accord that back-clipping is the most frequent type, foreclipping is less frequent and ambiclipping is the least frequent type. Clippings are usually nouns and clippings of verbs and expressive adjectives are rare (Bauer 1983: 233, Marchand 1969: 443-444, 447, Adams 1973: 135, CamGEL: 1635, Adams 2001: 142-143). This is supported by Strang, who mentions that during the time between the publication of the Supplement to the Oxford English Dictionary in 1933 and the 1970s “the grammatical area of dominant productiveness [was] the nominal group, especially its head” (Strang 1974: 40).

The clipped forms can be subjected to other derivational processes, for example conversion and compounding either with a full form or with another shortened form (Adams 2001: 142). Mostly three- and four-syllable words are clipped and the clippings are mostly mono- or disyllabic (Plag 2005: 121, Adams 2001: 142). Clippings are common in American and Australian English (Marchand 1969: 449, CamGEL: 1635). A clipped form or the respective full form can undergo semantic change to re-establish the balance between the two. The clipped form may acquire a
meaning quite different from its base (e.g. fan from fanatic) or the full form may cease to be used (e.g. pantaloons). A different development occurs when the full form remains in use but acquires a formal stylistic value and the clipped form gains independent existence (e.g. lunch, movie, pram against luncheon, moving picture, perambulator) (Adams 1973: 136).

Embellished clipping (Plag calls it -y diminutives) is clipping combined with suffixation. The most frequent suffixes (also called familiarity markers or pet/hypocoristic/diminutive suffixes) used in embellished clipping are: -ie/-y, -ee, -o, -s, -er, -ers (CamGEL: 1636, Marchand 1969: 442, Adams 1973: 135, CGEL: 1581, Plag 2005: 120, Adams 2001: 142-143). As Plag illustrates, usually adjectives or proper and common nouns are used as bases for embellished clipping (Plag 2005: 120). They are usually “disyllabic with stress on the first syllable” and “the second syllable never shows a complex onset, even if the base has a complex onset in its second syllable”, e.g. (Andrew → Andy, not *Andry). He further says that “-y diminutives are trochaic disyllables, with the second syllable consisting of a single consonant and the suffix”, and that the first syllable is usually retained, whether stressed or not (Aussie from Australian) (ibid.). CamGEL notes that these suffixes have rhythmic or decorative function (CamGEL: 1636).

2.4 Acronyms

Acronyms are formed from initial letters of a phrase and are pronounced as one word (Bauer 1983: 237). It is unpredictable as to what letter will be used. Often more than one letter from the beginning of the base may be used so that the acronym may come to resemble a blend, e.g. linac from linear accelerator (Bauer 1983: 238). Adams regards these as clippings, CamGEL regards these as clipping compounds (Adams 1973: 136, CamGEL: 1635).

Marchand subsumes acronyms under the general process of word-manufacturing (Marchand 1969: 452-453). Adams in An Introduction to Modern English Word-Formation uses the term ‘acronym’ for both acronyms and initialisms with the distinction between them being the pronunciation as a word or as a series of letters and in her Complex Words in English she uses another cover term, ‘shortening’, to subsume both acronyms and clippings (Adams 1973: 136, Adams 2001: 141-142). The Cambridge Grammar of the English Language uses the cover term ‘initialism’ (= combining the initial letters of a sequence of words or of the parts of a complex word) to include both acronyms, which are pronounced like a word, and abbreviations, which are pronounced as a series of letters (others call these initialisms) (CamGEL: 1632-1633). The Comprehensive Grammar uses the cover term ‘acronyms’ for both forms, those which others call initialisms/alphabetisms, i.e. acronyms pronounced as a sequence of letters, and acronyms pronounced as a word in which initial syllables as well as initial letters may be used (CGEL: 1581-
Plag uses the cover term ‘abbreviation’ for both initialisms and acronyms and distinguishes them on the basis of being pronounced either as a sequence of letters or as a word (Plag 2005: 126).

All authors agree that there is a distinction between those derivations read as a regular word and those which are read as a sequence of individual letters. Two cover terms for both groups appear, ‘initialism’ in CamGEL and ‘acronym’ in Adams and CGEL.

### 2.5 Initialisms

All the sources mentioned above agree that initialisms/alphabetisms are created from initial letters of a sequence of words or of the parts of a complex word.

Bauer, Adams, CGEL use the cover term ‘acronym’ to designate both acronyms and initialisms (Bauer 1983: 237-238, Adams 1973: 136, CGEL: 1581-1582). The *Cambridge Grammar of the English Language* uses the cover term ‘initialism’ for both processes and terms those, which are read as a sequence of letters ‘abbreviation’, as opposed to acronyms, which are read as one word (CamGEL: 1632-1633).

Plag uses the cover term ‘abbreviation’ with a subclassification into initialisms and acronyms. He also says that abbreviations are similar to blends because “[…] are amalgamations of parts of different words. Like truncation and blending, abbreviation involves loss of material” (Plag 2005: 126). The orthography is of central importance for abbreviations. Further, some abbreviations may “resemble blends by combining larger sets of initial and non-initial letters” (ibid.).

### 2.6 Blending

Generally, a blend is formed from parts of two (or more) words in such a way that it’s not possible to analyse the blend into morphs (Bauer 1983: 234). The reduction may concern one or both bases (CamGEL: 1636). Adams calls the elements from which a blend consists ‘splinters’ (Adams 1973: 149). Mostly, the initial part of one base and the final part of another base are combined to form a blend (Bauer 1983: 234). Adams also says that the first part of a blend may be a splinter, while the second may be a full form (Adams 1973: 150).

*The Cambridge Grammar* mentions these four structural types of blends: reduced, first part of the first word + an unreduced base: *paratroops* (parachute + troops); the whole first base + reduced, final part of the second base: *breathalyser* (breath + analyser); first part of the first base + the final part of the second base: *heliport* (helicopter + airport); there is overlap between the two words with the central part being shared by both bases: *motel* (motor + hotel) (CamGEL: 1636).

With the exception of the first type, the remaining three types of blends all include the final part of the second base and this is the distinction that the *Cambridge Grammar* finds between blends and
clippings. To cite, "what distinguishes a blend from a clipping is that it always begins with the first part of the first source base and ends with the final part of the second" (ibid.).

Plag states that blending "shares with truncations [clippings] a massive loss of phonetic (or orthographic) material" (Plag 2005: 121-122). Plag distinguishes two types of blends. The first type is formed from existing compounds which are shortened to form a blend in such a way that "the first element modifies the second element", for example breathalyser is a kind of analyser (Plag 2005: 122). The second type, the proper blends, is distinguished from the preceding type in that the bases of proper blends "are not typically attested as compounds in their full form" and, from a semantic perspective, these blends "denote entities that share properties of the referents of both elements", e.g. "a boatel is both a boat and a hotel" (ibid.). These proper blends thus resemble copulative compounds. Further, "both base words of a blend must be semantically related" and they must be "of the same syntactic category, mostly nouns" (Plag 2005: 123). Dealing with proper blends he says that "it is always the first part of the first element that is combined with the second part of the second element" and so he formulates a blending rule: \( AB + CD \rightarrow AD \) (ibid.). The letters A, B, C, D refer to "the respective parts of the elements involved" and "B or C can be null, i.e. one of the two forms may appear in its full form" (ibid.).

Adams observes that blends are mostly nouns, only a few verbs and adjectives exist and they are usually combinations of synonyms, for instance baffound from baffle and confound, or irregardless (Adams 2001: 140).

2.7 Newmark's methods of translating neologisms

Newmark includes the translation of neologisms under problematic parts of the translational process (Newmark 1988: 140). Generally speaking, Newmark says that a translation must be "written in ordinary language, the common grammar, idioms and words that meet that kind of situation" (Newmark 1988: 24). The last part of the statement is especially true when translating clippings, which are mostly informal and colloquial. Thus the equivalent should be equally informal as the source word to meet the informal situation. The fact that the translation should use ordinary language may prove important in situations in which no accepted TL (target language) equivalent exists so the translator should probably use the neutral equivalent instead of inventing his own awkward expression.

Newmark regards neologisms as one of the personal features of expressive texts (Newmark 1988: 40). Expressive texts focus on the mind of the writer and express his feelings and the "personal components constitute the 'expressive' element" of the text (Newmark 1988: 39-40). He observes that these personal components, among them neologisms, are closely translated, often literally (Newmark 1988: 47). This means that they are expressed with the TL equivalent which
bears the same stylistic characteristic and is appropriate for the same situation. He further states that if these personal features appear in an informative or vocative text the translation procedure is usually to use the normal neutral equivalent (ibid.). Informative texts are mostly factual and vocative texts are oriented towards the readership (Newmark 1988: 40-41). This applies to the translation of clippings – either an accepted equivalent exists or the neutral full form is used.

Newmark also stresses that the translator must first take into consideration the function of the neologism before translating it. A neologism may have several functions and these influence the translation, for instance advertising neologisms, the neatness or phonaesthetic quality of the neologism (Newmark 1988: 144). He further states that the translator should not create his own neologisms in non-literary texts (Newmark 1988: 149).

Newmark illustrates the translational procedures of neologism by mentioning several of the word-formation processes and semantic groups of words participating in the creation of neologisms. Frequent are abbreviations, acronyms, blends, hypocoristic proper names, institutional terms, internationalism, brand and trade names. Abbreviations can be the same for both languages (e.g. \textit{prof}, \textit{bus}) and if they are not then they are written out in the TL by using the neutral full form (Newmark 1988: 145). Acronyms are common in non-literary texts and there is either a standard equivalent and if not a descriptive term is used instead. Acronyms for institutions, companies and political parties are usually transferred (i.e. not translated but used as in the source language) (Newmark 1988: 148). In science terminology, the acronym may become internationalised, which means that it is again only transferred into the TL (ibid).

Blends are often used in technology and they are often internationalisms. Sometimes the translation is done by individually translating the separated components (Newmark 1988: 179).

Institutional terms and international institutional terms usually have a recognised, i.e. official and generally accepted, translation (Newmark 1988: 89, 101) but some of these terms are internationalisms (e.g. \textit{OPEC}, \textit{UNESCO}) and as such are only transferred into the TL (Newmark 1988: 148).

Brand or trade names are frequently neologisms and they are usually transferred, unless the product is known under a different name in the TL community. A less frequent translational procedure is the translation by a functional or generic term (Newmark 1988: 142).

Hypocoristic proper names are used by people who are overfamiliar with them. The TL user may not be so familiar with them so the usual translation is by the respective neutral expression, which is especially true if the TL has no familiar alternative (Newmark 1988: 201).

Newmark summarizes the possibilities of translating neologisms in a table. The table has three columns which stand for the type of the neologism, the contextual factors that the translator
From the first column (type of neologism) the B section (new forms) is relevant. The second column (contextual factors) can be used only as a hypothetical guide because the analytical section of the thesis is based on the list of headwords out of context. The third column (translation procedures) is the most important one for the translational section of the analysis. It lists the possible types of translation procedures for translating neologisms. “Transference” means using the

![Table 1: Translation procedures for neologisms (Newmark)](image-url)

From the first column (type of neologism) the B section (new forms) is relevant. The second column (contextual factors) can be used only as a hypothetical guide because the analytical section of the thesis is based on the list of headwords out of context. The third column (translation procedures) is the most important one for the translational section of the analysis. It lists the possible types of translation procedures for translating neologisms. “Transference” means using the
SL word without any change in the TL. “Naturalisation” means changing the SL word so that it better fits in the TL. “Recognized translation” means using the accepted TL equivalent which differs from the SL word.

3. Outline of the project

This chapter formulates in detail the individual features examined and the methods of analysis, the terminology and its specific use in the analysis, the sources used and the aim with the expected results.

3.1 Features analysed and methods of analysis

The subject of the thesis is the word-formation process of clipping. The set of 515 clippings collected from COD9 is studied from a synchronic perspective (the set of clippings at a given time) and five different aspects are used to provide a complete account of the tendencies and possible regularities of the process.

The word-forming perspective is the most general one and answers such questions as: What is the proportion of back-clipping, foreclipping and ambiclipping? What is the ratio of plain clippings to embellished clippings? What is the structure of embellished clippings – are they disyllabic with stress on the first syllable and with their second syllable consisting of a single consonant and the suffix (Plag 2005: 120)? What suffixes are used in embellished clipping and what is their mutual proportion? Which process is mostly used in embellished clipping, fore-clipping, back-clipping or ambiclipping? As regards plain clippings, the thesis tries to list all variants, i.e. shortening of single-word bases but also shortening of multi-word bases. Possible graphical changes accompanying the process of clipping are also noted, for instance the change of a vowel or consonant or their loss. Further, what is the relationship between the graphical change and the pronunciation of the clipping? To what extent is clipping a recent phenomenon is also a question that will be answered. The Oxford English Dictionary is consulted to provide the earliest dates of the introduction of each clipped form into English. It is expected that the results will confirm Bauer’s and Strang statement that the use of clipping increased in the 20th century and that it is a recent phenomenon (Bauer 1994: 37-38, Strang 1974: 91). The number of syllables of the clipped forms is established and this should confirm that the clippings are mostly mono- or disyllabic as Plag and Adams claim (Plag 2005: 121, Adams 2001: 142). The last observation concerns the increase of homonymy connected with the use of clipping.

The word-class perspective observes which word-classes mostly undergo clipping? This is done by identifying the word-class of the full original form.
The semantic perspective tries to semantically classify the bases of the clippings. The thematic analysis is used as the starting point and is followed by the semantic analysis of the adjectival and nominal bases.

The stylistic perspective identifies the stylistic labels assigned to the clipped forms in the dictionary. The question asked in connection with this area is the proportion of stylistically marked clippings versus stylistically unmarked clippings. Further, a list of all stylistic labels used in the final list is collected and the proportions between them are indicated. It can, for example, be established what regional varieties of English use the process of clipping most widely.

The translational section tries to identify ways of translating clippings into the Czech language. Two bilingual English-Czech dictionaries are used to provide the equivalents. The Czech equivalents of the respective clippings found in the two dictionaries are listed in Appendix 3. Newmark’s methods of translating neologisms are also consulted as a guide to identifying the most suitable translational methods. The question of the corresponding word-formation process in Czech is also considered.

3.2 Terminology and its use

The terminology used in the thesis is based on the theoretical survey in the second chapter. The distinction between clippings, acronyms, initialisms and blends used in this thesis and in the analysis of the final list of clippings is as follows. All shortened forms created from one-word bases (e.g. kit from kitten) are regarded as clippings here and these word-items are included in the final list of examples. Initialisms, acronyms and blends are created from a sequence of at least two words. Initialisms use only the first initial letter from each word in the original sequence and are pronounced as a sequence of letters. Initialisms (e.g. KP from kitchen police) are excluded from the final list of examples selected for the analysis. Acronyms may use more letters than just the first one from each of the words in the sequence and they are pronounced as regular words. Acronyms combining more letters from the words in the sequence resemble blends. The distinction between them is that acronyms combine initial parts of words (back-clipping) whereas blends must contain a final part of one of the words (fore-clipping) from the sequence. Both blends and acronyms are excluded from this thesis. Clippings based on a multi-word expression in which only one word of the expression is clipped are included in the final list, e.g. prep school from preparatory school, op art from optical art. Clippings of multi-word expressions in which only one word of the original is clipped and this word alone forms the clipped form are included in the final list too, e.g. prefab from prefabricated building, rec from recreation ground. This is an instance of the combination of the processes of clipping and full-word ellipsis. Instances of the few combining forms that are indicated by the label ‘abbreviation’ in the dictionary are excluded from the final list because they
do not represent free forms. In accord with Adams, the thesis disregards shortenings "resulting from the phonological loss of initial or final elements like 'cos or an' [and also instances of] adjectives and nouns in noun phrases with 'ellipted' heads, like 'the preliminaries', 'a return (ticket)' " (Adams 2001: 141). The last is an example of simple word ellipsis without any clipping taking place. The thesis equally disregards cases in which the modifier is ellipted and the head is retained, e.g. majorette from drum majorette, because it is again an instance of word ellipsis without any clipping.

Included in the final list are:

- Clippings of one-word bases = plain clippings
- Clippings of multi-word expressions, which includes (a) the clipping of only one of the words of the phrase with the second word remaining full, e.g. prep school from preparatory school; (b) the clipping of the first word only with the omission of the second word of the phrase, e.g. rec from recreation ground (clipping combined with full-word ellipsis)
- Embellished clippings = clipping combined with suffixation

Excluded from the final list are:

- Initialisms
- Acronyms
- Blends – all four types as presented in CamGEL
- Simple word ellipsis without any clipping
- Combining forms
- Three instances of graphical shortenings in which the orthography is separated from the pronunciation are also excluded: Messrs, Mr, Mrs

All the types presented above (those included and excluded, except combining forms and graphical shortenings) are instances of ellipsis of phonological (and consequently also graphical) material within a word or a multi-word expression. A classification can be created with the basic distinction being whether the base for ellipsis is a single word or a multi-word expression.

Ellipsis:

1) Single-word as base = clipping proper
2) Multi-word expression as base:
   a) Initialism – first letters of the words in the expression are combined, the result is not pronounced as a word
   b) Acronyms – initial syllables or letters of the words are combined, the result is pronounced as a regular word
c) Blends – 4 types, the most usual is the combination of an initial part of a word and a final part of another word.

d) Full-word ellipsis – the term “elliptic shortening” is sometimes used; Aleš Klégr uses the terms “hyponymous shortening” for shortenings of multi-word expressions in which the head is ellipted and the modification retained, e.g. *wellington boot* > *wellington*, and the term “hyperonymous shortening” for elliptic shortening in which the modification is ellipted and the head retained, e.g. *ethyl alcohol* > *alcohol*. (Klégr 2004: 104) The term “hyponymous” is used to indicate that the more specific word replaces the whole expression and the term “hyperonymous” to indicate that the more general word replaces the whole expression.

e) Clipping of multi-word expressions:

i) Clipping proper because the first word is clipped and the second is retained in full form (*phthalic acid* from *naphthalic acid*)

ii) Clipping combined with word ellipsis because the first word is clipped and the second word is omitted (*reg* from *registration mark*)

The present thesis deals with the type of ellipsis presented under number 1 (clipping proper) in the classification and both types presented under 2e (clipping of multi-word expressions) in the classification.

The classification of clipping presented in CamGEL is used for the purposes of the present analysis. The basic distinction is between plain clipping and embellished clipping. Plain clipping is subclassified into back-clipping, foreclipping, ambiclipping. The terms ‘original’, ‘surplus’ and ‘residue’ are also used as defined in CamGEL (CamGEL: 1635).

### 3.3 Sources

As mentioned in the introduction, the *Concise Oxford Dictionary*, 9th edition on CD-ROM, is used as a source for compiling the final list of examples. The *Oxford English Dictionary* on CD-ROM is used as a source for the dates of the introduction of the individual clippings into English.

The translational section rests on the use of two bilingual English-Czech dictionaries. These are the *Lingea Lexicon 2002* on CD-ROM and *Velký anglicko-český slovník* by Karel Hais and Břetislav Hodek. The dictionary by Hais and Hodek is the largest translational dictionary available but one of its disadvantages is the aversion to including Czech equivalents of markedly lower stylistic connotations. This may in some instances hinder the collection of Czech equivalents of English clipped forms which are to a large degree informal. To provide a fuller account of the equivalents another translational dictionary is used. Unfortunately, a new large translational English-Czech dictionary by J.Fronek was published when the work on this thesis was almost
finished so it could not be used. Czech equivalents for the English clipped forms are collected and analysed. The goal is to classify and group these translational equivalents and formulate methods for translating this specific type of neologisms into Czech. Newmark's methods of translating neologisms are presented in the subchapter 2.7 and they serve as the starting point for the translational analysis of the clippings.

Several books by leading linguists serve as the frame of reference for the theoretical section and they provide the basic background necessary for the actual analysis. The authors are Valerie Adams, Laurie Bauer, Henry Marchand and Ingo Plag. Marchand published his work in 1969 and Plag in 2005 so the theoretical survey traces the treatment of the topic to the present time. The two most widely used grammars of English, *The Cambridge Grammar of the English Language* and *A Comprehensive Grammar of the English Language*, are also consulted.

### 3.4 Database

There are three lists presented as appendices at the end of the thesis. The final list of clipped forms (Appendix 1) includes only those items that were selected from the preliminary list according to the inclusion criteria in chapter 3.2. This list is the collection of complete dictionary entries, i.e. headwords copied verbatim from the dictionary.

After entering [abbreviation] in the full text search of the etymology section of the headwords the dictionary (COD9) provides a list of 638 hits. This preliminary list mostly contains clippings but it also includes many initialisms (e.g. APB for an all points bulletin or BCD for binary coded decimal) and acronyms (e.g. DOS from disk operating system or telco from telecommunications company), a few blends (e.g. synchromesh from synchronized mesh) and a few combining forms (e.g. haemo- or pneumo-). The theoretical survey of the processes forming acronyms, initialisms and blends is included in the second chapter to enable the sorting out of this preliminary list. The outcome of this selection is the final list (Appendix 1) that includes only items defined as clippings in the preceding terminological section 3.2. The final list contains 515 clipped forms, both plain clippings and embellished clippings. It must be admitted that this process of searching for headwords which have [abbreviation] in the etymological section of their entries completely relies on the consistency of the labelling in the dictionary. It is probable that there are also clipped forms which are not labelled as [abbreviations] and so fail the full text search and are thus not included in the analysis, e.g. goalie from goalkeeper, rugger from rugby and fresher from freshman. The entries of these embellished clippings present only the full forms in the definitions without labelling them as abbreviations, e.g. goalie = goalkeeper, which prevents the electronic search. It is equally possible that the dictionary does not contain the clipped form at all, e.g. the plain clipping copter from helicopter or the embellished clipping shampers from champagne. The
final list of examples is then subjected to the analysis according to several criteria defined in section 3.1.

Appendix 2 contains headwords that are excluded from the final list on the basis of the exclusion criteria in chapter 3.2, especially initialisms, acronyms, blends, combining forms. The list in Appendix 2 has the form of headwords without definitions and numbers 123 examples. Both lists are presented in alphabetical order. Appendix 3 presents Czech equivalents of the respective English clippings.

3.5 Aim and expected results

The aim is to analyse all examples of clippings collected from the electronic Concise Oxford Dictionary. The Concise Oxford Dictionary is a prestigious British general monolingual dictionary and as such the word-list of the dictionary more or less represents the lexical situation of the English language at the time of the compilation of the dictionary. A subgroup of selected word-items from this word-list can thus also be regarded as more or less representing the subgroup of the items in the language. The final list (Appendix 1) thus includes a more or less representational picture of clippings and serves as the basis for the analysis. The clippings recorded in the dictionary are word-items which became institutionalised to such a degree as to be recorded in a dictionary. Undoubtedly, many more clippings exist which are not included in the dictionary and it is certain that many more clippings are created every day but the dictionary provides a picture of clippings which the compilers of the dictionary thought of as firmly established in the language at the time of the compilation of the dictionary. In spite of the list of the clippings collected from COD9 being an artefact and in spite of the limitations just mentioned, the analysis of this sample will reveal the trends governing the process of clipping. The analysis is done according to several criteria: word-formation, word-class, semantic, stylistic/register and translational. The combination of these criteria guarantees that a complete and full picture of the process of clipping is provided.

The analysis will clarify the tendencies or regularities of the process. Some preliminary tendencies can be formulated from the theoretical accounts on clipping presented in chapter 2.2 and the analysis seeks to check out these tendencies and provide exact numbers for the individual features. The main aim is then to describe the process completely, outline the tendencies and especially clarify them by mathematically summarizing the results of the analyses of the individual features.
4. Results

The chapter presents the results in the form of tables and also describes these results. Each criterion is treated separately first. The findings are then interpreted and the main tendencies are summarized.

The final list of clippings, which is used in the analysis of clippings, can be found in Appendix 1 at the end of the thesis.

4.1 Word-formation perspective

This chapter elaborates on the most general questions concerned with the process of clipping. The basic classification of clippings is applied to the sample of clippings from COD9. Plain clippings and embellished clippings are treated separately. Three other processes can be combined with the process of clipping – conversion, full-word ellipsis in the case of some multi-word expressions and suffixation in the case of embellished clippings. The suffixes forming embellished clippings are identified as is the type of clipping (back-clipping, ambiclipping) employed in embellished clippings. Graphical changes accompanying the process of clipping are determined and the number of syllables of the clipped forms is found out. The date of the introduction of each clipped form into English is established with the help of the Oxford English Dictionary. Finally, the fact that clipping increases the occurrence of homonymy in English is also commented upon.

4.1.1 Basic classification of the clipped forms: plain clipping (back-clipping, fore-clipping, ambiclipping) and embellished clipping

The set of clipped forms can be arranged into three groups according to the position of the surplus in the original and in the case of embellished clippings according to the presence of a suffix in the clipped form (the word-formation process of clipping is combined with the process of suffixation). In accord with our inclusion criteria, the sample contains not only clippings from single-word bases, but also clippings formed on the basis of multi-word expressions. The clippings based on multi-word expressions include (a) the clipping of only one of the words of the phrase with the other word remaining full, e.g. prep school from preparatory school, (b) the clipping of the first word only with the omission of the second word of the phrase, e.g. rec from recreation ground, which is an instance of clipping combined with word-ellipsis. A small group consists of irregular or otherwise unclassifiable clipped forms. The groups are: plain clipping (back-clipping, fore-clipping, ambiclipping), embellished clipping and irregular clipping.

Back-clipping is characterised by the fact that the surplus is removed from the word-final part of the original. This group of clipped forms contains 402 plain clippings and with 88.4% of all plain clippings constitutes the most frequent type of clipping. Comp is included both in the back-
clipping group and the ambiclipping group because it originates both from *competition/compositor* and *accompaniment*.

One interesting subgroup discernible among the back-clipped forms is formed by clippings which retain the plural ending -s of the original. There are 12 such clipped forms (the original is in brackets, the residue and the plural -s is underlined in the original): *chaps (chaparajos)*, *circs (circumstances)*, *congrats (congratulations)*, *hols (holidays)*, *knickers (knickerbockers)*, *maths (mathematics)*, *Mods (Moderations)*, *pants (pantaloons)*, *pix (pictures)* – the shortening of *picture* is *pic*, if the final -s is added the resulting form is *pics* which phonologically corresponds to *pix*, in other words, <cs> is changed to <x> with the same pronunciation), *specs (spectacles)*, *telecoms (telecommunications)*, *vibes (vibrations)* – the mute <e> is added in the clipping to enable the long pronunciation of the syllable so that it may correspond to the pronunciation of the residue in the original). Clippings which preserve the final -s of the original can be regarded as a special type of clipping, medial clipping. Four other examples are mentioned later on in the work and this type of clipping is established alongside the accepted types, back-clipping, foreclipping, ambiclipping.

*Berk* is formed by back-clipping *Berkeley* or *Berkshire Hunt* and it is rhyming slang for *cunt*. It is the only representative of rhyming slang in the sample.

Foreclipping is characterised by the fact that the surplus is removed from the initial part of the original. This group contains 37 plain clippings and constitutes 8.1% of all plain clippings (the residue is underlined in the original):
*Berg (iceberg), bop (bebop), brack (barmbrack), burb (suburb), burger (hamburger), bus (omnibus), bye (goodbye), cello (violoncello), cembalo (clavicembalo), chute (parachute), coon (raccoon), dobe (adobe), dozer (bulldozer), drome (aerodrome), foil (hydrofoil), gage (greengage), gravure (photogravure), jube (jubjube), loo (lanterloo), mid (amid), mull (mulmull), phage (bacteriophage), phone (telephone), phthalic acid (naphthalic acid), pike (turnpike), poop (nincompoop), possum (opossum), rickshaw (jinrickshaw), roach (cockroach), roo (kangaroo), scope (telescope, microscope), Scouse (lobscouse), tash/tache (moustache), van1 (caravan), varsity (university), wig (periwig), winkle (periwinkle).

Ambiclipping is characterized by the fact that the surplus is removed from both the beginning and the end of the original and so the medial part of the word is retained. This group numbers 8 examples and constitutes only 1.8% of all plain clippings. The examples of ambiclipping are (the residue is underlined in the original): *bock (Eimbockbeer)*, *comp (accompaniment)*, *flu (influenza)*, *fridge (refrigerator)*, *polly1 (Apollinaris water)*, *scrip (subscription receipt)*, *tec (detective)*, *van4 (advantage)*.
Embellished clipping can be described as the combination of two word-formation processes, clipping and suffixation. In total, 60 examples of embellished clippings occur in the sample and constitute 11.7% of the complete set of 515 clipped forms (the residue is underlined in the original): *Afro* (African), *aggro* (aggravation, aggression), *ammo* (ammunition), *arvo* (afternoon), *Aussie* (Australian, Australia), *baccy* (tobacco), *barbie* (barbecue), *beano* (beanfeast), *bevvy* (beverage), *boho* (Bohemian), *Bolshie* (Bolshevik), *brolly* (umbrella), *budgie* (budgerigar), *cardy* (cardigan), *Christie* (Christiania), *ciggy* (cigarette), *civvy* (civilian), *cocky* (cockatoo), *combo* (combination), *comfy* (comfortable), *Commie* (Communist), *compo2* (compensation), *conchie* (conscientious objector), *divvy* (dividend), *gelly* (gelignite), *gippy tummy* (Egyptian), *hanky* (handkerchief), *hobby* (navigator), *nightie* (nightdress), *Philly* (Philadelphia), *phossy jaw* (phosphorous), *pinny* (pinafore), *polly2* (politician), *porky* (porcupine), *postie* (postman/postwoman), *prezzie* (present), *Provie* (Provisional), *Provo* (Provisional IRA), *recce* (reconnaissance, reconnoitre), *Sally* (Salvation Army), *Salvo* (Salvation Army), *sarky* (sarcastic), *sarnie* (sandwich), *scatty* (scatterbrained), *scuzzy* (disgusting), *skeeter* (mosquito), *stroppi* (obstreperous), *tango* (tangerine), *tatter* (potato), *tattie* (potato), *telly* (television), *tranny* (transistor radio, transmission), *turps* (turpentine), *undies* (underclothes), *veggie* (vegetarian, vegetable). Five clippings have the form of an embellished clipping (doubling of the residue-final consonant and final -y) but they can also be regarded as plain back-clippings because the double consonant is already present in the original and the final -y can be treated as a graphical change in the clipped form from <i> in the original to <y> in the clipping. This different approach stems from the different analysis of the residue. If, in the case of *lolly* (lollipop), the residue is *lol* and the residue-final consonant is doubled and the residue is suffixed with -y, the clipped form is an embellished clipping. Or the residue can be *loll* and it is subjected to a graphical change of <i> to <y> and the resulting clipped form is a plain clipping. The possibility of two interpretations concerns 5 clipped forms (original in brackets), *golly* (golliewog), *lolly* (lollipop), *polly1* (Apollinaris water), *skily* (skilligalee), *welly* (wellington), and they are treated as plain clippings in this paper.

The last group is heterogenous because it contains various irregular clipped forms that cannot be included in the previous groups of back-clipping, foreclipping, ambiclipping, or embellished clipping. There are 9 such clipped forms (1.98% of plain clippings) and they have little in common. Nevertheless, it is possible to detect one subgroup of related clipped forms. It can be said that these clipped forms constitute a separate type of clipping, alongside with the types established in the theories of the individual authors. In these clipped forms the surplus, i.e. the deleted part of the original, is the middle part of the base. The residue is thus the beginning and the end of the base. This type of clipping can be called medial clipping and is represented by 4
examples (original in brackets and the residue underlined): *miss* (*mistress*), *quits* (*quittus*), *salmi* (*salmagundi*), *Xmas* (*Christmas*). The twelve clippings which retain the plural ending -s of the original, e.g. *circs* (*circumstances*), can also be regarded as a result of medial clipping.

The other 5 irregular clipped forms are (the residue underlined in the original): *bike* (*bicycle*), *dick2* (*detective*), *pram* (*perambulator*), *tart* (*sweetheart*), *trike* (*tricycle*). *Tart* is best described as an attempt at an orthographical rendering of the pronunciation of the residue. *Bike* and *trike* are similar because the residue consists of the first syllable of the original and the first consonant of the third syllable of the original. *Dick2* is the combination of the orthographic rendering of the pronunciation of the first syllable of the original (*detective*) with the coda of the second syllable. *Pram* is interesting because the <e> of the first syllable of the original is omitted in the clipped form.

### Table 2: Division of plain clippings according to the type of the word-formation process of clipping

<table>
<thead>
<tr>
<th>Type of clipping</th>
<th>No</th>
<th>% of 455 plain clippings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plain clipping</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Back-clipping</td>
<td>402 (390*)</td>
<td>88.4% (85.7%*)</td>
</tr>
<tr>
<td>Foreclipping</td>
<td>37</td>
<td>8.1%</td>
</tr>
<tr>
<td>Ambiclipping</td>
<td>8</td>
<td>1.8%</td>
</tr>
<tr>
<td>Irregular</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Medial clipping</td>
<td>4 (16*)</td>
<td>0.9% (3.5%*)</td>
</tr>
<tr>
<td>Other</td>
<td>5</td>
<td>1.1%</td>
</tr>
<tr>
<td></td>
<td>9 (21*)</td>
<td>1.98% (4.6%*)</td>
</tr>
</tbody>
</table>

Note: The total number of plain clippings in the table is 447 and of plain clippings together with irregular clippings 456 because *comp* is included both under back-clipping and ambiclipping.

* If the twelve clippings which retain the plural ending -s of the original are included under medial clipping.

### Table 3: Plain clipping vs. embellished clipping

<table>
<thead>
<tr>
<th>Type of clipping</th>
<th>No. of examples</th>
<th>% of the total of 515 clipped forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plain clipping</td>
<td>446 (434*)</td>
<td>86.6% (84.3%*)</td>
</tr>
<tr>
<td>Embellished clipping</td>
<td>60</td>
<td>11.7%</td>
</tr>
<tr>
<td>Irregular</td>
<td>9 (21*)</td>
<td>1.7% (4.1%*)</td>
</tr>
<tr>
<td>Total</td>
<td>515</td>
<td>100%</td>
</tr>
</tbody>
</table>

* Twelve clippings which retain the plural ending -s of the original are included under irregular clipping.
individual authors, who all state that back-clipping is the most frequent type, foreclipping is less frequent and ambi-clipping is the least frequent type. The analysis establishes another type of clipping, medial clipping.

4.1.2 Embellished clipping

Five different suffixes occur in the sample of 60 embellished clippings: -y, -ie, -o, -er, -s. The two most frequent suffixes -y, -ie represent two orthographical variants with the same pronunciation and they together number 44 examples.

The suffix -y is used in 28 embellished clippings: baccy, bevvy, brolly, cardy, ciggy, civvy, cocky, comfy, divvy, gelly, gippy tummy, hanky, hubby, loony, nappy, navvy, phossy jaw, pinny, polly2, porky, recce/reccy, Sally, sarky, scatty, scuzzy, stroppy, telly, tranny. Although the clipped form recce doesn’t end with the suffix -y, it is best to include it here because it has the variant reccy. The doubling of the residue final consonant also speaks for treating it as an embellished clipping.

The suffix -ie forms 16 embellished clippings: Aussie, barbie, Bolshie, budgie, Christie, Commie, conchie, nightie, Philly, postie, prezzie, Provie, sarnie, tattie, undies, veggie. The clipping undies is interesting because it not only contains the suffix -ie but also the plural ending -s of the original.

The suffix -o is added to 13 clipped forms: Afro, aggro, ammo, arvo, beano, boho, combo, comp02, metho, muso, Provo, Salvo, tango.

Only 2 embellished clippings are formed with the suffix -er, skeeter and tater, and only 1 embellished clipping, turps, uses the suffix -s.

<table>
<thead>
<tr>
<th>Suffixes</th>
<th>No. of clipped forms</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>-y</td>
<td>28</td>
<td>46.7%</td>
</tr>
<tr>
<td>-ie</td>
<td>16</td>
<td>26.7%</td>
</tr>
<tr>
<td>-o</td>
<td>13</td>
<td>21.7%</td>
</tr>
<tr>
<td>-er</td>
<td>2</td>
<td>3.3%</td>
</tr>
<tr>
<td>-s</td>
<td>1</td>
<td>1.7%</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100%</td>
</tr>
</tbody>
</table>

The most frequent suffix forming embellished clippings is the suffix -y/-ie with 44 examples, which constitutes 73.3% of all the 60 embellished clippings. The suffix -o occurs in 13 embellished clippings and it represents 22% of all embellished clippings. The least frequent suffixes occurring in embellished clippings are the suffix -er, which occurs only in 2 cases (3.3%), and the suffix -s, which occurs only in 1 instance (1.7%). The suffix -ers is also mentioned in works dealing with word-formation, e.g. champers from champagne, but the list of clippings collected from COD9 doesn’t contain any embellished clippings formed with this suffix.
Embellished clippings are based on two types of clipping, back-clipping and ambiclipping. Ambiclipping, which otherwise occurs in only 7 plain clippings, produces 8 embellished clippings (the original is in brackets and the residue is underlined): baccy (tobacco), brolly (umbrella), gippy tummy (Egyptian), scuzzy (disgusting), skeeter (mosquito), stroppy (obstreperous), tater (potato), tattie (potato). The rest of the embellished clippings are formed by back-clipping (52 embellished clippings).

<table>
<thead>
<tr>
<th>Type of clipping used in embellished clippings</th>
<th>No. of embellished clippings</th>
<th>% of 60 embellished clippings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Back-clipping</td>
<td>52</td>
<td>86.7%</td>
</tr>
<tr>
<td>Ambiclipping</td>
<td>8</td>
<td>13.3%</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>100%</td>
</tr>
</tbody>
</table>

The set of embellished clippings confirms Plag’s findings that embellished clippings are mostly disyllabic. Because embellished clippings must contain two elements, the residue and the suffix, they must be disyllabic. The embellished clippings collected from COD9 are, with one exception, all disyllabic with stress on the first syllable. The only exception is turps, which is monosyllabic, because the suffix is a consonant which does not form a syllable. Plag uses prosodic terms to say that embellished clippings are trochaic disyllables. When speaking about -y diminutives Plag says that their second syllable never shows a complex onset, even if the original does (Plag 2005: 120). Among -y diminutives he includes only those forms which are created with the suffix -y/-ie but the sample of embellished clippings from COD9 contains embellished clippings using other suffixes as well. Even when the embellished clippings suffixed with other suffixes than -y/-ie are included, the result is the same. Also in accord with Plag, the second syllable of all disyllabic embellished clippings consists of a single consonant and the suffix. The only exception to the previous two statements is again the monosyllabic turps.

The final observation is that embellished clipping is often connected with the doubling of the residue-final consonant (e.g. Aussie from Australia(n)); the residue is Aus and the residue-final consonant s is doubled). In total, 22 embellished clippings (36.7%) use the doubling of the residue-final consonant. The list of these clippings can be found in the subchapter 4.1.5, which deals with graphical changes.

4.1.3 Clippings formed on the basis of a nominal multi-word expression, clipping combined with word ellipsis
Chapter 4.2 lists 48 plain clippings (10.5% of plain clippings) which are formed from a nominal multi-word expression. These clipped forms can be classified into 2 groups: (1) the premodifier is clipped and the head is retained in its full form (8 examples), (2) the premodifier is clipped and the
head is omitted (40 examples, 83.3% of clippings based on nominal multi-word expressions). The first group is an instance of plain clipping, while the second group is an instance of the combination of the processes of full-word ellipsis and clipping. Using Klégr’s terms, the second group is a combination of hyponymous abbreviation as a special type of elliptic shortening and clipping (see subchapter 3.2 for the explanation of the term “hyponymous abbreviation”).

The first group contains compounds in which the first base of the compound, the premodification, is clipped while the second base is retained in full form (the residue is underlined in the original): *A level* (advanced level), *O grade* (ordinary grade), *op art* (optical art), *phthalic acid* (naphthalic acid), *prep school* (preparatory school), *S level* (special / scholarship level), *sperm whale* (spermaceti whale), *trig point* (triangulation point).

The second group consists of clipped forms which are created by clipping the first word of the nominal multi-word expression and ellipting the whole 2nd word. Put differently, the modifier is clipped and the head of the NP is ellipted so the process of clipping is here combined with word ellipsis. It concerns these clippings (the residue is underlined in the original): *Brit* (British person), *cat* (catalytic converter), *coax* (coaxial cable), *coed* (coeducational system/student), *con1* (confidence trick), *co-op* (cooperative society/business), *hydro* (hydropathic treatment, hydroelectric power plant), *it* (Italian vermouth), *legit* (legitimate drama), *Med* (Mediterranean Sea), *mob* (mobile vulgus), *mono* (monophonic record), *non-com* (non-commissioned officer), *nuke* (nuclear weapon), *oppo* (opposite number), *peke* (Pekinese dog), *pepo* (pepōn sikuos), *perm* (permanent wave), *polly1* (Apollinaris water), *Pom* (Pomeranian dog), *pop2* (popular music), *prefab* (prefabricated building), *prelim* (preliminary examination), *pre-med* (pre-medical course/student), *pub1* (public house), *rec* (recreation ground), *reg* (registration mark), *scrip* (subscription receipt), *taxi* (taximeter cab), *tech* (technical college), *Ted* (Teddy boy), *temp* (temporary employee), *trad* (traditional jazz), *typo* (typographical error), *U* (upper class), *ute* (utility truck), *vac* (vacuum cleaner), *varsity* (university team), *vet1* (veterinary surgeon), *zoo* (zoological garden).

**Table 6: Nominal multi-word expression as the original of plain clippings**

<table>
<thead>
<tr>
<th>Clipped form and the structure of its original (nominal multi-word expression)</th>
<th>No. and %</th>
</tr>
</thead>
<tbody>
<tr>
<td>The premodifier is clipped and the head is omitted</td>
<td>40 (83.3%)</td>
</tr>
<tr>
<td>The premodifier is clipped and the head is retained in its full form</td>
<td>8 (16.7%)</td>
</tr>
<tr>
<td>Total</td>
<td>48 (100%)</td>
</tr>
</tbody>
</table>

Above 83% of plain clippings which are formed on the basis of a nominal multi-word expression are combined with word-ellipsis (hyponymous abbreviation), in other terms the premodifier is clipped and the head is ellipted. Only 16.7% of plain clippings having a nominal multi-word expression as their base retain the head.
With regard to embellished clippings, chapter 4.2 lists 7 embellished clippings (11.7% of embellished clippings) whose base is a nominal multi-word expression: *conchie* (conscientious objector), *metho* (methylated spirit), *gippy tummy* (Egyptian), *phossy jaw* (phosphorus), *Sally* (Salvation army), *Salvo* (Salvation army), *tranny* (transistor radio).

These can be divided into the same two groups as plain clippings. In the case of *gippy tummy* and *phossy jaw* the modifier of the base is clipped and the head is retained in full form. *Conchie, metho, Sally, Salvo* and *tranny* are instance of clipping combined with word ellipsis, which means that the modifier is clipped and the head is ellipted.

**Table 7: Nominal multi-word expression as the original of embellished clippings**

<table>
<thead>
<tr>
<th>Embellished clipping and the structure of its original (nominal multi-word expression)</th>
<th>No. and %</th>
</tr>
</thead>
<tbody>
<tr>
<td>The premodifier is clipped and the head is omitted</td>
<td>5 (71.4%)</td>
</tr>
<tr>
<td>The premodifier is clipped and the head is retained in its full form</td>
<td>2 (28.6%)</td>
</tr>
<tr>
<td>Total</td>
<td>7 (100%)</td>
</tr>
</tbody>
</table>

Embellished clippings based on a nominal multi-word expression in which the process of clipping is combined with word-ellipsis greatly predominate, similarly as in plain clippings based on nominal multi-word expressions.

### 4.1.4 Clipping combined with conversion

Another word-formation process to which clipped forms can be subjected is conversion. The set of 515 clipped forms contains 33 plain clippings (7.3% of plain clippings) and 3 embellished clippings (5% of embellished clippings) which can undergo conversion. All of these clippings are nouns and they, according to COD9, can be converted either to a verb or to an adjective. The decision of whether a certain clipping can be converted is made by comparing the word-classes of the clipping with the word-classes of the original in the dictionary.

The conversion to verb predominates. These 29 clipped forms are nouns and can be converted to verbs: *blitz, boob, bop, bus, carom, con1, dis, disco, dun, gel, nap, nuke, pan, pep, perm1, perm2, perve, pip, rep1, sab, sod, strobe, sub, tarmac, tart, taxi, temp, tom, vamp*. Three clipped forms can be used as syntactic adjectives: *beaut, butch, prep1*. The nominal clipped form *hack* base can be converted both to an adjective and a verb.

From among the embellished clippings, the *Afro* base, which is an adjective, can be converted to a noun. The nominal embellished clippings *divvy* and *navvy* bases can be converted to verbs.
4.1.5 Graphical changes and other irregularities accompanying the process of clipping

In total, 54 plain clippings and 31 embellished clippings have a different graphic form than their corresponding residue in the original. 401 plain clippings and 29 embellished clippings have a predictable graphical form in the sense that their graphical form corresponds to the graphical form of the residue in the original. The suffixes in the embellished clippings are disregarded here because the main concern lies in the graphical changes of the residue (this in the case of embellished clippings means the embellished clipping minus the suffix). Some of the clipped forms contain more than one graphical change so the total number of instances of a graphical change is larger in the table at the end of this subchapter.

Table 8: Clippings with no graphical change vs. clippings with a graphical change

<table>
<thead>
<tr>
<th>Clippings</th>
<th>Plain clipping (Irregular incl.)</th>
<th>Embellished clipping</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clippings with no graphical change</td>
<td>401 (88.1%)</td>
<td>29 (48.3%)</td>
</tr>
<tr>
<td>Clippings with a graphical change</td>
<td>54 (11.9%)</td>
<td>31 (51.7%)</td>
</tr>
<tr>
<td>Total</td>
<td>455</td>
<td>60</td>
</tr>
</tbody>
</table>

Fourteen clipped forms add a mute <e> to the residue in writing to retain the prolonged pronunciation (long vowel or diphthong) of the syllable as in the original. This graphical change modifies the clipped form so that its pronunciation corresponds to the pronunciation of the residue in the original (the residues underlined in the original): bike /baɪk/ (bicycle /bəˈsɪkəl/), Coke /koʊk/ (Coca-cola /koʊˈkələ/), coke2 (cocaine /ˈkɒkən/), fave /feɪv/ (favourite /ˈfɛvərət/), marge /mɑːrdʒ/ (margarine /ˈmærdʒi:n/), Mike /maɪk/ (Michael /ˈmɪkəl/), mike /maɪk/ (microphone /ˈmɜːrəfi:n/), nuke /njuːk/ (nuclear weapon /ˈnjuːkliə/), peke /piːk/ (Pekinese /ˌpiːkiˈniːz/), strobe /strəub/ (stroboscope /ˈstrɒbəskəʊp/), tote /təʊt/ (totalizator /ˈtɔːtəlɪzaʃətəl/), trike /trɪk/ (tricycle /ˈtrɛsɪkəl/), ute /juːt/ (utility vehicle /ˈjuːtli/), vibes /ˈvaɪbz/ (vibrations /ˈvɜːrəˈbreɪznz/).

Another 6 clipped forms insert a different grapheme than <e> to the residue (the added grapheme is underlined in the clipping and the residue is underlined in the original): arvo (afternoon), caper (capriole), Chink (Chinese), dutch (duchess), fridge (refrigerator), sarnie (sandwich). Arvo and sarnie are embellished clippings. The added grapheme in dutch and fridge does not alter the pronunciation of the clipping with respect to the pronunciation of the residue in the original. In the other clippings, the added grapheme means a different pronunciation of the clipping.

The opposite case occurs in five clipped forms in which a grapheme of the original is deleted (the omitted grapheme is underlined in the original): hanky (handkerchief), hubby (husband), prom (perambulator), tart (sweetheart), tom (Thomas). Hanky and hubby are
embellished clippings. In the case of *hubby, pram* and *tart*, the deleted grapheme means that the respective phoneme of the original is also omitted in the pronunciation of the clipped form. In the case of *hanky* and *tom*, the graphic change does not affect the pronunciation and so the pronunciation of the clipped form corresponds to the pronunciation of the residue in the original.

Another graphical change that accompanies the word-formation process of clipping is the doubling of the final consonant of the residue which indicates a closed syllable. This change concerns 22 embellished clippings and 2 plain clippings (residues underlined): *Aussie* (Australia(n)), *bevvy* (beverage), *caff* (café), *civvy* (civilian), *divvy* (dividend), *gelly* (gelignite), *gippy tummy* (Egyptian), *hubby* (husband), *nappy* (napkin), *navvy* (navigator), *Philly* (Philadelphia), *phossy jaw* (phosphorus), *pinny* (pinafore), *polly2* (politician), *recce* (reconnaissance, reconnoitre), *Sally* (Salvation army), *stroppy* (obstreperous), *suss* (suspect, suspicion), *tattie* (potato), *telly* (television), *tranny* (transistor radio, transmission), *veggie* (vegetarian, vegetable). Two more embellished clippings use the doubling of the residue-final consonant: *prezzie* (present) and *scuzzy* (disgusting). In both cases, the residue-final grapheme <s> first changes to <z> and then is doubled.

In the case of *prezzie*, the pronunciation of the clipping remains the same as that of the original residue but in the case of *scuzzy*, the residue-final consonant is voiced to produce the clipping. Except *caff* and *suss*, all clipped forms that use the doubling of the residue-final consonant are embellished clippings and the doubling of the residue-final consonant can thus be regarded as a special feature of embellished clipping. What’s more, all the embellished clippings that use the doubling of the residue-final consonant contain the suffix -y/-ie. Five clipped forms look like embellished clippings but they are treated in this paper as plain clippings because the double consonant is already present in the original so these forms can be treated as containing a graphical change of the residue-final <i> to <y>. This concerns *golly, lolly, polly1, skilly* and *welly*, and the interpretation of these clipped forms is explained in the subchapter 4.1.1.

Nine clipped forms change the residue-final grapheme <c> of the original to <k> in the clipped form (the two graphemes are underlined in the original and in the respective clipped form): *bike* (bicycle), *Coke* (CoCa-cola), *oke2* (coâigne), *mike* (microphone), *nuke* (nuclear weapon), *perk3* (perçolate), *porky* (porçpine), *sarky* (sarcastic), *trike* (tricycle). *Porky* and *sarky* are embellished clippings. This graphical change reflects the pronunciation of the grapheme in the original and the phoneme /k/ is used in both the original and the clipping. Similar to the preceding change is the change of the grapheme <ch> of the original to <k> in the clipping, or <q> to <k> respectively. Again, this graphic change in the clipping preserves the pronunciation of the residue in the original. Four clipped forms change the grapheme in this way: *Mike* (Michael), *perk2* (perquisite), *sked* (schedule) – this clipping reflects the American pronunciation of the original, *skeeter* (mosquito). *Skeeter* is an embellished clipping.
Two groups can be identified among the remaining clipped forms with a graphical change. The more numerous group contains clipped forms which are graphically changed but whose pronunciation corresponds to the pronunciation of the residue in the original. In other words, the graphical change does not alter the pronunciation of the residue, it is more or less a graphical approximation of the pronunciation of the residue in the original. This is the case of the following 20 clippings (the original is in brackets, the changed grapheme/s is/are underlined in the clipping and the residue is underlined in the original): *biz* (business), *conchie* (conscientious objector), *cog* (cousin), *dick2* (detective), *dub* (double), *gee* (Jesus), *gin* (genever), *gippy tummy* (Egyptian), *guy* (governor), *Jeez* (Jesus), *loony* (lunatic), *pash* (passion), *phiz* (physiognomy), *pix* (pictures), *prezzie* (present), *rube* (Reuben), *sarge* (sergeant), *skeeter* (mosquito), *tash* (moustache), *telefax* (teletype). In all these, the clipped form, in spite of being graphically different, has the same pronunciation as the residue in the original. *Conchie, gippy tummy, loony, prezzie and skeeter* are embellished clippings.

The second group contains 9 clipped forms whose different spelling changes the pronunciation of the clipped form. This concerns these clippings (the changed grapheme/s is/are underlined in the clipped form and the residue is underlined in the original): *brolly* (umbrella), *carom* (carambole), *dick3* (declaration), *hype* (hypodermic), *prex* (president), *rip* (reprobate), *scuzzy* (disgusting), *stroppy* (obstreperous), *varsity* (university). *Brolly, scuzzy and stroppy* are embellished clippings.

In the case of *Oz* (Australia(n)), the spelling more or less represents the pronunciation of the residue but the residue-final consonant is voiced. In the case of *scuzzy* (disgusting), the different spelling means a different pronunciation from that of the residue and the residue-final consonant is also voiced. Voicing also works in the embellished clipping *arvo* (afternoon), whose residue-final consonant is voiced.

The clipping *Xmas* (Christmas) uses X for the initial chi of Greek Khristos.

All these graphical changes can be divided into those that also alter the pronunciation of the clipped form with respect to the pronunciation of the residue in the original and into those that do not alter the pronunciation, which means that the pronunciation of the clipped form is the same as the pronunciation of the residue in the original. The graphical changes in the first group may be seen as attention-seeking devices, while the function of the graphical changes in the second group is to preserve the pronunciation. The graphical changes which do not affect the pronunciation of the clipped form number 79 examples, while those changes that also alter the pronunciation of the clipped form number 19 examples, which means that graphical changes which do not influence the pronunciation of the clipped form are approximately four times more frequent than those which do alter the pronunciation. Two distinct groups appear among the graphical changes – the doubling of...
the residue-final consonant among embellished clippings (56.8% of graphical changes in embellished clippings) and the addition of the mute <e> in plain clippings (23% of graphical changes in plain clippings). Neither of these two graphical changes influences the pronunciation of the clipped form. The general trend among plain clippings is that the clipped form usually keeps the graphical form of the residue in the original (401 examples, 88% of all plain clippings) and if they are subjected to a graphical change, this change does not usually affect the pronunciation of the clipping (80% with no change in pronunciation vs. 20% with a change in pronunciation). The situation of embellished clippings is different because 31 out of 60 embellished clippings (51.7%) are graphically changed, while only 11.7% of plain clippings are graphically changed. This is caused by the fact that 21 out of 60 embellished clippings use the doubling of the residue-final consonant, which doesn’t change the pronunciation of the clipping with respect to the pronunciation of the residue in the original. Graphical changes that do not change the pronunciation of the embellished clipping are much more frequent than those that do change the pronunciation, 81.1% of graphical changes do not alter the pronunciation vs. 18.9% do alter it, which is almost the same ratio as in plain clippings (80.3% vs. 19.7%).
4.1.6 Number of syllables of the clipped forms

Plag and Adams claim that clippings are mostly monosyllabic or disyllabic and that only a few contain more than two syllables (Adams 2001: 142, Plag 2005: 121). The data from the sample of clippings collected from COD9 confirms this conclusion because monosyllabic plain clippings prevail over disyllabic (312 plain clippings, which is 68.6% of all plain clippings, are monosyllabic) and only 20 plain clippings (4.4%) contain more than two syllables. In the case of clippings formed from multi-word expressions which are not combined with word ellipsis, e.g. op art from optical
art, the number of syllables is counted only from the clipped word, which means op only. In the case of clippings which are created from prefixed bases the prefix is counted in in the number of syllables. The prefix forms an inseparable part of the clipping because the base of the clipping is already prefixed and the clipping thus corresponds to the prefixed base and there is no clipping without the prefix that would correspond to the base without the prefix, e.g. the plain clipping bicarb is created from bicarbonate and there is no plain clipping *carb standing for carbonate so the prefix bi- must be counted as an inherent part of the new base, the clipping. The same counts for co-op from co-operative society/business or non-com from non-commissioned officer.

There are 312 monosyllabic plain clippings, e.g. ad, coon, Gib, log, math, nap, pic, rip, skip, temp, veg. Disyllabic plain clippings are not so frequent as monosyllabic and number only 123 examples, e.g. admin, celeb, deli, hippo, memo, obit, poly, prelim, reverb, schizo, taxi, welly. The complete list of monosyllabic and disyllabic plain clippings is presented in Appendix 5 at the end of the thesis.

There are only 20 plain clippings with more than two syllables – amnio, antepenult, antilog, cembalo, curio, demirep, electro, hetero, intercom, ipecac, milliamp, monocot, physio, piano, polio, stereo, telecoms, telefax, undergrad, varsity.

Plag includes embellished clippings formed with the suffix -y under -y diminutives and says that they are disyllabic with stress on the first syllable. The set of embellished clippings from COD9 contains embellished clippings formed with other suffixes but they confirm Plag’s statement because they are all, except turps, disyllabic with stress on the first syllable (Plag 2005: 120): Afro, aggro, ammo, arvo, Aussie, baccy, barbie, beano, bevvy, boho, Bolshie, brolly, budgie, cardy, Christie, ciggy, civvy, cocky, combo, comfy, Commie, compo2, conchie, divvy, gelly, gippy tummy, hanky, hubby, loony, metho, muso, nappy, navy, nightie, Philly, phossy jaw, pinny, polly2, porky, postie, prezzie, Provie, Provo, recce, Sally, Salvo, sarky, sarnie, scatty, scuzzy, skeeter, stroppy, tango, tater, tattie, telly, tranny, undies, veggie.

<table>
<thead>
<tr>
<th>Table 10: Number of syllables</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of syllables</td>
</tr>
<tr>
<td>----------------------</td>
</tr>
<tr>
<td>Monosyllabic</td>
</tr>
<tr>
<td>Disyllabic</td>
</tr>
<tr>
<td>More than two syllables</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

Almost all embellished clippings are disyllabic. The only exception is turps (turpentine). Monosyllabic clippings prevail and constitute 69% of all plain clippings. Disyllabic clippings form 27%. Only 20 plain clippings contain three or more syllables and they form slightly above 4% of all plain clippings.
4.1.7 Clippings which disregard the syllable division in the base

The syllabic boundary in the original does not pose a limit which the process of plain clipping must respect. Only plain clippings are analysed here because the situation of embellished clippings is complicated by the presence of the suffix which is part of the last syllable in the embellished clipping and so obscures the correspondence of syllables in the clipping and its base. Plain clippings with complex graphical changes which impede the correspondence of syllables in the clipping and its base are also excluded, e.g. bike (bicycle), Chink (Chinese).

There are 110 clipped forms which do not respect the syllabic boundary in the original (the surplus, or in more complex cases the whole original, is in brackets), e.g. advert(ishment), brat(sserie), champ(ion), expat(riate), gent(leman), mitt(en), perm(anent wave), rehab(ilitation), speedo(meter), tach(ometer), ump(ire), welly (wellington). The full list of clippings which disregard the syllabic boundary is presented in Appendix 7 at the end of the thesis.

These plain clippings constitute 24.2% of all plain clippings. Plain clippings which respect the syllable boundaries in the original predominate but the possibility of creating a clipping by disrupting the syllable division of the original is by no means an infrequent phenomenon. The possibility of disrupting the syllabic boundary of the original indicates that, at least in the above mentioned cases, the graphic form of the original plays a greater role in clipping than the prosodic features of the base.

4.1.8 In what time period were the clippings introduced into English?

Each clipped form is looked up in the Oxford English Dictionary to identify the first appearance of the form in the language. It is possible to arrange the clippings (plain and embellished) into 6 groups according to their first appearance in the language: pre-18th century, 18th century, the 1st half of the 19th century and the 2nd half of the 19th century, the 1st half of the 20th century and the 2nd half of the 20th century.

189 (41.5%) plain clippings and 35 (58.3%) embellished clippings appeared in the 20th century, which is the most represented time period. The second most frequent time period is the 19th century with 161 plain clippings and 19 embellished clippings. There are 28 plain clippings and 1 embellished clipping that were first used in the 18th century and 38 plain clippings and 1 embellished clipping appearing in the centuries prior to the 18th century. Unfortunately, the OED doesn’t contain or doesn’t provide the dates of the appearance of 39 plain and 4 embellished clippings.

4.1.8.1 The time of the first appearance of plain clippings

Clipped forms which first appear prior to the 18th century number 38 examples: antepenult, brat, caper, coco, comp, coz, drear, dun, fan, froe, gent, gill, glim, hock, log, loo, maid, miss, mob, obit,
penult, phiz, pistole, possum, punch4, quack, quits, rum, scope, sis, tar, teen, tick, tot, tract, van2, wig, winkle.

Clippings appearing in the 18th century number 28 examples: bod, brig, carom, chap, confab, coon, demirep, gin, hack, incog, ipecac, kit, mitt, null, nip2, non-com, pepo, pip, pud, punch2, rep4, rip, salmi, scrip, spec1, tom, vac, Xmas.

The 19th century produced 161 examples, with 48 examples from the 1st half of the century and 113 examples from the second half:

The 48 examples from the 1st half of the 19th century are: ad, berg, bus, cab, cad, cembalo, compo1, counter, dobe, infra dig, jock1, loco, lor, lug, ma, mag, mid, mum, pa, pants, par, Pat, piano, pike, pop3, prex, pro tem, quad1, rad2, roach, rub, sap, Scouse, skilly, skip, sod, sov, spat, specs, sperm whale, sub, super, typo, undergrad, van1, varsity, vet2, zoo.

More clippings appeared in the 2nd half of the 19th century than in the 1st half, namely 113 plain clippings: advert, amp1, appro, auto, beaut, bike, biz, blub, bock, brack, bronc, Brum, bud, cello, cert, champ, chaps, chimp, choc, cig, circs, coed, con1, con3, congrats, co-op, coster, cox, croc, curio, cush, dick3, dicot, dipso, doc, dutch, electro, exec, flu, gage, gee, gel, Gib, grad, gran, gravure, guv, gym, hippo, hooch, hydro, hypol, Jap, kilo, knickers, lab, legit, litho, lolly, math, matric, memo, met, mo, Mods, mom, monocot, nap, panto, pen, perk2, phone, photo, phthalic acid, pi, pic, pleb, polly1, poly, pop2, pram, prelim, prep1, prep school, prole, prom, pub1, pug, quad2, quad3, ref, rep1, rhino, rickshaw, rube, sarge, scrum, sec, sol, splat, Strad, stylo, tart, tash, tec, thou, tote, trig, trike, tum, veg, vet1, zinco.

In the 1st half of the 20th century 137 clipped forms were formed: Abo, ad lib, admin, allele, antilog, aqua, berk, bicarb, blitz, boob, hop, bra, Brit, bunk, burger, butch, caff, carb, cat, celeb, Chink, chrysanth, chute, Coke, coke2, crim, crit, daff, deb, demo, demob, dick2, dorm, dozer, drome, dub, fig, fave, fax, fed, flex, flor, fridge, Gat, glad, Glam, golly, gyro, hetero, hols, homo, hon, hood, hype, hypol2, info, intercom, intro, Invar, Jeez, jube, lav, lino, logo, mac, marge, mat, maths, Med, metro, Mike, mike1, milliamp, mutt, naich, Nip, nympho, oppo, pan, pash, peke, pep, perk3, perm1, perve, Petie, phage, phono, pix, polio, Pom, poep, port, prefab, prep2, pro, prof, prop3, psych, psycho, quin, rad1, rad5, rec, recon, rehab, rep2, repat, repro, rev, riff, roo, san, sax, schizo, simp, sked, speedo, steno, stipre, strobe, sulpho, suss, swizz, sync, tab2, tarmac, tarp, taxi, tech, temp, ump, uni, ute, vampl, van4, vibes.

The 2nd half of the 20th century saw the appearance of 52 examples: amp2, arb, bi, brill, cod, condo, contra, decal, deli, disco, expat, Expo, fab, hash, jock2, K, lib, limo, mini, mod1, mono, narc, nuke, op art, Paki, para, perm2, physio, porn, postgrad, preamp, pre-med, prog, promo, prop2, pseud, quad4, Rasta, recap, reverb, spec2, stereo, tab3, tach, tacho, Ted, trad, trog, Trot, U, vox pop, welly.
The *OED* doesn’t provide the dates for 39 plain clippings: *A level, amnio, app, burb, bye, coax, combi, cred, dis, D-mark, Euro, ex-con, foil, Fra, hex, hypo3, impro, improv, it, mod2, O grade, O level, Oxon, Oz, paren, phenom, prob, pub2, rad4, reg, retro, sab, scat, S level, techno, telecoms, telefax, tetra, trig point.

4.1.8.2 The time of the first appearance of embellished clippings

Only 1 of the embellished clippings collected from COD9, *hubby*, occurred in the pre-18th century era. Another one, *tater*, appeared in the 18th century.

Six embellished clippings (*baccy, comfy, navvy, skeeter, tattie, turps*) were introduced into the language in the 1st half of the 19th century and another 13 in the 2nd half of the 19th century: *beano, bevvy, brolly, civvy, cocky, divvy, loony, nightie, Philly, phossy jaw, pinny, postie, Salvo*.

Most of the embellished clippings, 25, appeared in the 1st half of the 20th century: *Afro, ammo, arvo, Aussie, Bolshie, budgie, Christie, combo, Commie, compo2, conchie, gelly, gippy tummy, hanky, metho, nappy, polly2, porky, recce, Sally, sarky, scatty, tango, telly, undies*.

Ten embellished clippings were first used in the 2nd half of the 20th century: *aggro, cardy, ciggy, prezzie, Provo, sarnie, scuzzy, stroppy, tranny, veggie*.

The *OED* doesn’t provide the dates for 4 embellished clippings: *barbie, boho, muso, Provie*.

4.1.8.3 Outline of the time of the appearance of the clipped forms

<table>
<thead>
<tr>
<th>Table 11: Clippings (plain and embellished) arranged according to their first appearance in the language</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Plain clipping</strong></td>
</tr>
<tr>
<td><strong>Time period</strong></td>
</tr>
<tr>
<td>Pre-18th century</td>
</tr>
<tr>
<td>18th century</td>
</tr>
<tr>
<td>19th century</td>
</tr>
<tr>
<td>1st half</td>
</tr>
<tr>
<td>2nd half</td>
</tr>
<tr>
<td>20th century</td>
</tr>
<tr>
<td>1st half</td>
</tr>
<tr>
<td>2nd half</td>
</tr>
<tr>
<td>Not found</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

Noticeable is the higher number of embellished clippings introduced in the 20th century than the number of plain clippings. The ratio between the two is 58% vs. 42% in favour of embellished clippings introduced in the 20th century. This table also indicates that the 20th century is, according to COD9, the most productive period of clippings and that the two most productive periods were the 2nd half of the 19th century and the 1st half of the 20th century. Nevertheless, this interpretation and the numbers are not so reliable because many factors come into play and prevent the statement that for example above 41% of all plain clippings were created in the 20th century and above 35% in the 19th century. First, the set of 515 clipped forms is collected from a synchronic dictionary, the *Concise Oxford Dictionary*, and the date of the first appearance is checked in a diachronic
dictionary, the *Oxford English Dictionary*. Both dictionaries contain a word-list that is based on different selection criteria. Second, it can be said that a dictionary can never represent the language facts completely and that it contains only established words. Further, in the case of the synchronic dictionary, only language facts relevant in the time of the production of the dictionary are regarded. This limitation negatively influences the reliability of the prediction of what time period was the most productive of clippings. To complicate the things further, a synchronic dictionary from the second half of the 20th century is definitely more permissive with regard to neologisms and words with stylistically lowered connotations than a dictionary of the 19th century. As a result, it is impossible to say that the 20th century is more productive of clippings than the 19th century as the table suggests because it is possible that there are clipped forms which were created in the 19th century but which didn’t survive till the 20th century or which are too outdated now to be included in a synchronic dictionary of the 2nd half of the 20th century. It can thus only be stated that most of the plain clippings and embellished clippings collected from the synchronic dictionary (i.e. established clippings in English at the time of the production of the dictionary) appeared in the 20th century and that most of the clipped forms regarded as established in and relevant for the end of the 20th century were created in the 2nd half of the 19th century and the 1st half of the 20th century. It can also be stated that the use of the word-formation process of clipping did not cease in the 2nd half of the 20th century. Bauer says that the use of clipping was on a slow increase during the 20th century (Bauer 1994: 37-38) and Strang claims that the process of clipping is characteristic of recent times (Strang 1974: 91). The data in this chapter, even with regard to the previously mentioned reservations, do not invalidate this statement.

4.1.9 Homonymy and clipping

The sample of clippings collected from COD9 indicates that the process of clipping increases the occurrence of homonymy, i.e. the existence of two different words with the same form but with different and unrelated/unmotivated meaning. Two possibilities occur: the resulting clipped form has the same graphical form as a different underived word-item (e.g. the plain clipping *tango* from *tangerine colour* and the slow dance *tango*, or the clipping *glad* from *gladiolus* and the adjective *glad*) or two or more clipped forms from different bases may end up having the same graphical form (e.g. *amp* from *ampere* and *amplifier*).

These two possibilities concern 149 clippings (32.7% of all plain clippings), e.g. *cat, dick, hood, pan, skip, van*. The full list is presented in Appendix 10.

This trend is connected with the fact that shortening in general and specifically monosyllabification (above 68% of plain clippings are monosyllabic) increases the probability of homonymy. This can be explained by simple statistics; every added syllable enables differentiation
of a word-item and the less syllables a word contains the less distinguishing factors can operate and
the higher the possibility that two or more words will have the same form. G.K. Zipf, an American
philologist, introduced a law stating that the most frequent words are the shortest and also that there
is a principle of “least effort” in language which explains why the most common words are so often
shortened (Microsoft Encarta 97 Encyclopedia on CD-ROM). This can be applied to clipping
because clippings are created from words with which the speaker is familiar and which he uses
frequently, so according to the principle of least effort, these words are frequently shortened.

4.1.10 Outline of the word-formation perspective

Plain clipping is much more frequent than embellished clipping. Embellished clippings constitute
only 11.7% of the 515 clipped forms. Back-clipping is the most frequent type of shortening in plain
clippings (88% of all plain clippings). Fore-clipping occurs only in 8% and ambiclipping only in
1.8% of all plain clippings. Medial clipping, as a special type of irregular clipping, occurs in 0.9%
(possibly in 3.5% of plain clippings if clippings which retain the plural -s of the original are also
included) of plain clippings. Ambiclipping and medial clipping are very rare.

Embellished clippings in the set are formed with 5 different suffixes: -y, -ie, -o, -er, -s. The
two orthographical variants of the same suffix, -y and -ie, form over 73% of all embellished
clippings. The suffix -o occurs in 22% of examples. Almost 87% of embellished clippings are
formed by back-clipping. Ambiclipping, as the second possible type of shortening in embellished
clippings, produces only 13% of embellished clippings.

Clippings can be formed from single words and from multi-word expressions. Nominal
multi-word expressions are the most frequent type. The clipped forms based on a nominal multi-
word expression can be arranged into two groups: (1) the premodifier is clipped and the head is
retained in its full form, (2) the premodifier is clipped and the head is omitted (combination of
clipping and word-ellipsis). The second group predominates and forms above 83% of all plain
clippings based on a nominal multi-word expression and above 71% of embellished clippings based
on nominal multi-word expressions.

Clippings can be subjected to conversion but this is not a frequent possibility and concerns
only 7% of plain clippings and 5% of embellished clippings. The most frequent type is conversion
from noun to verb.

Several graphical changes can occur during the process of clipping. 88% of plain clippings
are not graphically changed but only 48% of embellished clippings are not graphically changed.
The graphical change occurs in almost 12% of plain clippings and 52% of embellished clippings.
The graphical changes can be divided into two groups: (1) graphical changes that also alter the
pronunciation of the clipped form with respect to the pronunciation of the residue in the original, (2)
graphical changes that do not alter the pronunciation, which means that the pronunciation of the clipped form is the same as the pronunciation of the residue in the original. Among plain clippings, the second group prevails and forms above 80% of graphical changes in plain clippings. The most frequent type of graphical change among plain clippings is the addition of the mute <e> in plain clippings (23% of graphical changes in plain clippings). The situation is similar among embellished clippings. The second groups is also more frequent and forms 81% of graphical changes of embellished clippings. The most frequent distinct type of a graphical change among embellished clippings is the doubling of the residue-final consonant which occurs in 35% of embellished clippings and in 57% of graphical changes among embellished clippings.

Monosyllabic clippings prevail and form almost 69% of all plain clippings. Disyllabic clippings form only 27% and only above 4% of plain clippings contain more than two syllables. Almost all embellished clippings are disyllabic. The only exception is turps, which is monosyllabic.

Slightly above 24% of all plain clippings do not respect the syllable division of the original.

Most of the clippings in the sample from COD9 appeared in the language in the 20th century: almost 42% of plain clippings and above 58% of embellished clippings. The two most frequent time periods in which clippings from COD9 were first used are the 2nd half of the 19th century (25% of plain clippings and 22% of embellished clippings) and the 1st half of the 20th century (30% of plain clippings and 42% of embellished clippings). Embellished clippings from the sample were more often created in the 20th century than plain clippings. The ratio between the two is 58% vs. 42% in favour of embellished clippings.

The process of clipping increases the occurrence of homonymy in English. 149 plain clippings (almost 33%) are homonymous with a different clipping or with an independent word-item.

4.2 Word-class perspective

The word-class of the base is identified and the clipped forms are arranged according to the individual word-classes. Since some clippings are formed on the basis of a multi-word expression rather than a single word, two levels are used in the classification: the level of individual word-classes and the level of multi-word expressions. If the base of a clipping is a multi-word expression and the process of clipping is combined with the process of word-ellipsis then the clipping substitutes the whole expression and not only the clipped element from the expression. For example, rec from recreation ground represents the whole expression. In other words, rec is not a shortening of recreation but a shortening of the whole nominal expression created by clipping the modification while omitting the head.
The complete set of 515 clipped forms (plain and embellished) can be arranged into 14 groups according to the word-class of their respective base or the type of the multi-word expression functioning as their base: clippings formed from nouns, from nouns/nominal multi-word expressions, from nominal multi-word expressions, from nouns/adjectives, from nouns/verbs, from adjectives, from verbs, from adjectives/nominal multi-word expressions, from adjectives/nouns/verbs, from nouns/adjectives/adverbs, from adjectives/adverbs, from prepositions, from interjections, from nouns/interjections, from adverbs.

The most numerous group contains clippings which are formed from nouns. This group numbers 328 plain clippings and 40 embellished clippings. Another group can be formed from clipped forms whose base is both a noun and a nominal multi-word expression. This concerns 5 plain clippings, *Pom* (Pommy, Pomerian dog), *pre-med* (pre-medication, pre-medical course/student), *tech* (technology, technical college), *typo* (typographer, typographical error), *vac* (vacation, vacuum cleaner), and 1 embellished clipping: *tranny* (transmission, transistor radio).

The second most frequent group contains clipped forms which are formed on the basis of nominal multi-word expressions. This group contains clippings of nominal multi-word expressions which are created by (a) the clipping of only the premodifier with the head remaining full, e.g. *prep school* from *preparatory school*, or by (b) the clipping of the premodifier only with the ellipsis of the head (clipping combined with word-ellipsis), e.g. *rec* from *recreation ground*. There are 37 plain clippings and 6 embellished clippings derived in this way (the original is presented in the brackets after the clipping). The plain clippings are: *A level* (advanced level), *Brit* (British person), *cat* (catalytic converter), *coax* (coaxial cable), *con1* (confidence trick), *co-op* (cooperative society/business), *hydro* (hydropathic treatment, hydroelectric power plant), *it* (Italian vermouth), *Med* (Mediterranean Sea), *mob* (mobile vulgus), *non-com* (non-commissioned officer), *nuke* (nuclear weapon), *O grade* (ordinary grade), *op art* (optical art), *oppo* (opposite number), *peke* (Pekinese dog), *pepo* (pepōn sikuos), *perm* (permanent wave), *phthalic acid* (naphthalic acid), *polly1* (Apollinaris water), *prefab* (prefabricated building), *prelim* (preliminary examination), *prep school* (preparatory school), *pub1* (public house), *rec* (recreation ground), *reg* (registration mark), *scrip* (subscription receipt), *S level* (special/scholarship level), *sperm whale* (spermaceti whale), *taxi* (taximeter cab), *Ted* (Teddy boy), *temp* (temporary employee), *trig point* (triangulation point), *U* (upper class), *ute* (utility truck), *vet1* (veterinary surgeon), *zoo* (zoological garden). The embellished clippings are: *conchie* (conscientious objector), *gippy tummy* (Egyptian ...), *metho* (methylated spirit), *phossy jaw* (phosphorus ...), *Sally* (Salvation army) and *Salvo* (Salvation army).

Clippings formed from nouns/adjectives number 27 plain clippings and 7 embellished clippings. The plain clippings are: *Abo* (Aborigine, Aboriginal), *aqua* (aquamarine), *bi* (bisexual), *choc* (chocolate), *compo1* (composition, composite), *crim* (criminal), *Euro* (European, Eurodollar),
expat (expatriate), fave (favourite), hex (hexadecimal), Jap (Japanese), mod1 (modern), Oz (Australian, Australia), penult (penultimate), porn (pornography, pornographic), postgrad (postgraduate), pro (professional, prostitute), prole (proletarian), promo (promotion, promotional), pseud (pseudo), psycho (psychopath, psychopathic), quad4 (quadraphony, quadraphonic), Rasta (Rastafarian), schizo (schizophrenic), stereo (stereophonic record player, stereophony, stereoscope, stereophonic, stereoscopic), super (superfine, superficial, supernumerary actor, superintendent, superphosphate, supernumerary, superfine cloth), teen (teenage, teenager). The embellished clippings are: Aussie (Australian, Australia), boho (Bohemian), Bolshie (Bolshevik), civvy (civilian), loony (lunatic), tango (tangerine), veggie (vegetarian, vegetable).

Clipped forms whose original is an adjective number 16 plain clippings and 5 embellished clippings. The plain clippings are: brill (brilliant), contra (counter-revolutionary from Spanish “contrarevolucionario”), demirep (demi-reputable), drear (dreary), fab (fabulous), fed2 (federal), flex (flexible), infra dig (infra dignitatem), Invar (invariable), met2 (meteorological, metropolitan), metro (metropolitan), pi (pious), quits (mediaval Latin quittus from Latin quietus), rad4 (radical), retro (retrograde), techno (technological). The embellished clippings whose original is an adjective are: Afro (African), comfY (comfortable), scatty (scatterbrained), scuzzy (disgusting), stroppy (obstreperous).

The group of clipped forms whose original is both a noun and a verb contains 20 plain clippings and 1 embellished clipping. The plain clippings whose original is both a noun and a verb are: caper1 (capriole), comp (competition, compositor, accompaniment, accompany, compose), confab (confabulation, confabulate), cox (coxswain), demob (demobilize, demobilization), electro (electrotype, electroplate), fax (facsimile), litho (lithography, lithograph), phone1 (telephone), photo (photograph), pub2 (publication, publish), recap (recapitulate, recapitulation), rev (revolution, revolve), riff (riffle), scrum (scrummage), sked (schedule), splat (splatter), sync (synchronization, synchronize), tot (total), zinco (zincograph). The embellished clipping created in this way is recce (reconnaissance, reconnoitre).

Clipped forms whose original is a verb number only 6 plain clippings: blub (blubber), dub (double), perk3 (percolate), prep2 (prepare), psych (psychoanalyse), scat (scatter).

Plain clippings whose original is both an adjective and a nominal multi-word expression number 5 examples: coed (coeducational, coeducational system / student), legit (legitimate, legitimate drama), mono (monophonic, monophonic record), pop2 (popular, popular music), trad (traditional jazz, traditional).

There is only 1 plain clipping whose original is both an adjective and an adverb: pro tem (pro tempore). There are 2 clipped forms whose original is a preposition: mid (amid) and mod2 (modulo). Similarly, there are 2 clippings whose original is an interjection: bye (goodbye), lor
There are also 2 instances of clipped forms whose base is an adjective, a noun and a verb: *glam* (glamorous, glamour, glamorise) and *suss* (suspect, suspicion, suspicious).

There is 1 clipped form whose original is both a noun and an interjection: *congrats* (congratulations). Clippings whose base is an adverbial multi-word expression also number only 1 case: *ad lib* (ad libitum). There is 1 clipped form whose base is an adverb, *natch* (naturally), and there is only 1 clipping whose original is an adjective, a noun and an adverb, *incog* (incognito).

**Table 12a: Division of clippings according to the word-class of the base**

<table>
<thead>
<tr>
<th>Word-class of the base</th>
<th>Plain clipping</th>
<th>Embellished clipping</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>% of 455</td>
</tr>
<tr>
<td>n</td>
<td>328</td>
<td>72.1%</td>
</tr>
<tr>
<td>nominal multi-word expression</td>
<td>37</td>
<td>8.1%</td>
</tr>
<tr>
<td>n/adj</td>
<td>27</td>
<td>5.9%</td>
</tr>
<tr>
<td>n/v</td>
<td>20</td>
<td>4.6%</td>
</tr>
<tr>
<td>adj</td>
<td>16</td>
<td>3.5%</td>
</tr>
<tr>
<td>v</td>
<td>6</td>
<td>1.3%</td>
</tr>
<tr>
<td>n/nominal multi-word expression</td>
<td>5</td>
<td>1.1%</td>
</tr>
<tr>
<td>adj/nominal multi-word expression</td>
<td>5</td>
<td>1.1%</td>
</tr>
<tr>
<td>prep</td>
<td>2</td>
<td>0.4%</td>
</tr>
<tr>
<td>int</td>
<td>2</td>
<td>0.4%</td>
</tr>
<tr>
<td>adj/n/v</td>
<td>2</td>
<td>0.4%</td>
</tr>
<tr>
<td>adj/adv</td>
<td>1</td>
<td>0.2%</td>
</tr>
<tr>
<td>n/int</td>
<td>1</td>
<td>0.2%</td>
</tr>
<tr>
<td>adverbial multi-word expression</td>
<td>1</td>
<td>0.2%</td>
</tr>
<tr>
<td>adv</td>
<td>1</td>
<td>0.2%</td>
</tr>
<tr>
<td>n/adj/adv</td>
<td>1</td>
<td>0.2%</td>
</tr>
<tr>
<td>Total</td>
<td>455</td>
<td>100%</td>
</tr>
</tbody>
</table>

It is appropriate to divide the clipped forms according to their base being a single-word or a multi-word expression and within the single-word base group according to the individual word classes.

**Table 12b: Division of clippings according to the word-class of the base**

<table>
<thead>
<tr>
<th>Plain clipping</th>
<th>No.</th>
<th>% of 455</th>
<th>Embellished clipping</th>
<th>No.</th>
<th>% of 60</th>
</tr>
</thead>
<tbody>
<tr>
<td>n</td>
<td>384</td>
<td>84.4%</td>
<td>n</td>
<td>49</td>
<td>81.7%</td>
</tr>
<tr>
<td>adj</td>
<td>52</td>
<td>11.4%</td>
<td>adj</td>
<td>12</td>
<td>20%</td>
</tr>
<tr>
<td>v</td>
<td>28</td>
<td>6.2%</td>
<td>v</td>
<td>1</td>
<td>1.7%</td>
</tr>
<tr>
<td>adv</td>
<td>3</td>
<td>0.7%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>int</td>
<td>3</td>
<td>0.7%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>prep</td>
<td>2</td>
<td>0.4%</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>nominal</td>
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<td>10.3%</td>
<td>nominal</td>
<td>7</td>
<td>11.7%</td>
</tr>
<tr>
<td>adverbial</td>
<td>1</td>
<td>0.2%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>48</td>
<td>10.5%</td>
<td>Total</td>
<td>7</td>
<td>11.7%</td>
</tr>
</tbody>
</table>

The theories predict that clipped forms are mostly formed from nouns. The data confirms this prediction because 384 plain clippings (above 84% of all plain clippings) and 49 embellished
clippings (almost 82% of all embellished clippings) are created from nouns. Multi-word expressions which serve as the original of clipped forms are with only one exception nominal.

The other groups are not so significant as those of nouns. Among the plain clippings, only the groups of clippings with an adjective (11%) or with a verb (6%) as their base are significant but they are still much less frequent than the group based on nouns. Among the embellished clippings only the group of clippings formed from adjectives (20%) has some importance but it is still much less frequent than the group based on nouns. Interestingly, embellished clippings are more often created from adjectives than plain clippings, the ratio is 20% vs. 11.4% in favour of embellished clippings.

The data also shows that clipped forms are mostly formed from single-word bases. Only 10.5% of plain clippings and 11.7% of embellished clippings are formed on the basis of a multi-word expression.

4.3 Semantic perspective

This chapter tries to semantically classify the bases of the respective clipped forms, regardless of whether plain or embellished, in order to find any possible preferences with respect to the meaning of the words that are chosen for shortening.

First, all bases of the clipped forms are analysed to provide a general view of specific fields of discourse in which clippings are created. Second, the adjectival and nominal bases are analysed separately so that any preference within these two word-classes that most often function as bases of clippings can be established.

4.3.1 Thematic analysis irrespective of word-classes

401 bases of the clipped forms, irrespective of the word-class of the base, can be arranged into 42 thematic groups. The complete list of the thematic groups with the examples of clipped forms and their bases can be found in Appendix 4. In spite of the large number of groups there still remain 114 clipped forms which cannot be included under any of the 42 thematic groups.
The names of the groups are very general and illustrate the difficulty of thematically analysing the items. Mostly, the thematic group contains word-items that are connected by a specific field of human activity, e.g. music-related words. Sometimes the group bears the name of a hyperonym for the word-items contained in the group, e.g. the group “animals” (no.1 in Appendix 4) consists of co-hyponyms that meet the criterion of being a kind of animal. Other groups may contain word-items connected through other semantic relations. The group “flowers / plants” (no.2 in Appendix 4) does not only contain hyponyms such as daff (daffodil) but also meronyms such as pip (pippin). The base of mull is in a meronymic relation ‘stuff-object’ to “clothing” (no.8 in Appendix 4). The base of narc is a synonym of “drug” (no.4 in Appendix 4), which is the name of

<table>
<thead>
<tr>
<th>Animals</th>
<th>Means of transport, vehicles</th>
<th>Error, mistake</th>
</tr>
</thead>
<tbody>
<tr>
<td>(budgie, coon)</td>
<td>(auto, loco)</td>
<td>(bunk, cod)</td>
</tr>
<tr>
<td>Flowers / plants</td>
<td>Time, period (arvo, sec)</td>
<td>Foolish person (loony, simp)</td>
</tr>
<tr>
<td>(chrysanth, tater)</td>
<td>Computers (app, tab)</td>
<td>Music-, sound-related words, musical instruments (cello, mono)</td>
</tr>
<tr>
<td>Food, non-alcoholic drink</td>
<td>Family relationships, members (coz, gran)</td>
<td>Human entertainment, feasts (beano, Xmas)</td>
</tr>
<tr>
<td>(sarnie, Coke)</td>
<td>Computers (app, tab)</td>
<td>Music-, sound-related words, musical instruments (cello, mono)</td>
</tr>
<tr>
<td>Drugs, alcohol</td>
<td>(hash, rum)</td>
<td>(chrysanth, tater) (arvo, sec) (loony, simp)</td>
</tr>
<tr>
<td>(hash, rum)</td>
<td>(chrysanth, tater) (arvo, sec) (loony, simp)</td>
<td></td>
</tr>
<tr>
<td>Politics</td>
<td>(Bolshie, Commie)</td>
<td>(coax, flex)</td>
</tr>
<tr>
<td>Races, ethnicities, nationalities</td>
<td>School-related (dorm, hols)</td>
<td>Technology-related words, tech appliances, procedures (amp2, phone, tech)</td>
</tr>
<tr>
<td>(Afro, Chink)</td>
<td>(dorm, hols)</td>
<td>Technology-related words, tech appliances, procedures (amp2, phone, tech)</td>
</tr>
<tr>
<td>Occupations</td>
<td>Sport-related (ref, van4)</td>
<td>Organization, its member (Sally, Salvo)</td>
</tr>
<tr>
<td>(butch, temp)</td>
<td>(ref, van4)</td>
<td>Office, administration, business (divvy, scrip)</td>
</tr>
<tr>
<td>Clothing</td>
<td>Sex-related (Bi, porn, sod)</td>
<td>Crime, criminals, negatively portrayed people (con3, crim, suss)</td>
</tr>
<tr>
<td>(mini, pants)</td>
<td>(Bi, porn, sod)</td>
<td>Crime, criminals, negatively portrayed people (con3, crim, suss)</td>
</tr>
<tr>
<td>Text-related, genres</td>
<td>Mathematics (log, rad1)</td>
<td>People in general (bod, guv)</td>
</tr>
<tr>
<td>(par, paren)</td>
<td>(log, rad1)</td>
<td>People in general (bod, guv)</td>
</tr>
<tr>
<td>Colours</td>
<td>Chemical, chemistry-related words (bicarb, sulpha)</td>
<td>People with a certain quality (deb, fave)</td>
</tr>
<tr>
<td>(aqua, tango)</td>
<td>(bicarb, sulpha)</td>
<td>People with a certain quality (deb, fave)</td>
</tr>
<tr>
<td>Diseases</td>
<td>Medical words (hype, amnio)</td>
<td>Buildings with a certain function, building equipment, material (dobe, pub1)</td>
</tr>
<tr>
<td>(flu, polio)</td>
<td>(hype, amnio)</td>
<td>Buildings with a certain function, building equipment, material (dobe, pub1)</td>
</tr>
<tr>
<td>Unit of measurement</td>
<td>Biology-related words (phage, strep)</td>
<td>Currency, coins (D-mark, sov)</td>
</tr>
<tr>
<td>(amp, kilo)</td>
<td>(phage, strep)</td>
<td>Currency, coins (D-mark, sov)</td>
</tr>
<tr>
<td>Names of people and historic figures</td>
<td>Media (ad, telly)</td>
<td>Theatre (panto, rep2)</td>
</tr>
<tr>
<td>(Mike, Pat)</td>
<td>(ad, telly)</td>
<td>Theatre (panto, rep2)</td>
</tr>
<tr>
<td>Names of towns, states, places</td>
<td>Feature, quality (fab, scatty)</td>
<td>Theatre (panto, rep2)</td>
</tr>
<tr>
<td>(Gib, Philly)</td>
<td>(fab, scatty)</td>
<td>Theatre (panto, rep2)</td>
</tr>
</tbody>
</table>

Note: examples of clippings in the group are in brackets
the whole group which contains several cohyponyms. The clipped forms contained in the group “foolish person” (no.30 in Appendix 4) are all cognitive synonyms. Nouns and nominal multi-word expressions are the most frequent bases of the clipped forms so the most frequent sense relation is co-hyponymy. If we consider that clipped forms usually express familiarity with the subject then it is no surprise that they come from so wide a range of human activities. Instead of indicating what type of words are likely to be shortened, the thematic analysis conveniently summarizes the types of referents with which the speakers are familiar and intimate enough to create a clipped form. The range of these referents is self-explanatory and suggests that clippings are primarily used to show the speaker’s affections (emotions), attitudes, evaluations and trendy/attention-seeking postures.

4.3.2 Semantic analysis of adjectival bases of clippings

Apart from being assignable to thematic classes, adjectives can also be semantically classified into stative vs. dynamic and gradable vs. non-gradable. There are 52 plain clippings and 12 embellished clippings whose base is an adjective.


The group of clipped forms with a stative adjective as their base is twice as frequent as the group of clippings with a dynamic adjective. However, adjectives in general are usually stative so it is nothing out of the ordinary. Adjectives are also usually gradable but clippings whose base is a nongradable adjective are almost 2.7 times more frequent than clippings whose base is a gradable adjective.


4.3.3 Semantic analysis of nominal bases of clippings

The clippings whose base is a noun can be divided into four general semantic categories and two more specific ones. The general semantic categories are common vs. proper nouns and, among the common nouns, concrete vs. abstract ones. The term ‘abstract’ is used for nouns denoting abstract, not physically present (immaterial) notions and processes (many are formed with the suffixes -ation, -tion, -ion). The two more specific categories of concrete nouns are fauna & flora vs. artefacts. In total, 431 plain clippings and 56 embellished clippings are formed from nouns or nominal multi-word expressions.

There are only 32 plain clippings and 8 embellished clippings (underlined below) whose base is a proper noun (or nominal multi-word expressions) (the original is in brackets): *Afro*
(African), Aussie (Australia, Australian), berk (Berkeley), bock (Eimbockbier), boho (Bohemian), Bolshevik (Bolshevik), Brum (Birmingham), Chink (Chinese), Christie (Christiania), Coke (Coca-Cola), Commie (Communist), dun (Dunkirk), Euro (European), gat (Gatling), gee (Jesus), Gib (Gibraltar), gill (Gillian), hooch (hoochinoo), Jap (Japanese), Jeez (Jesus), Med (Mediterranean Sea), met (Meteorological Office, Metropolitan Police, Metropolitan Opera), Mike (Michael), nap (Napoleon), Nip (Nipponese), Oxon (Oxoniensis), Oz (Australia, Australian), Paki (Pakistani), Pat (Patrick), Pete (Peter), Philly (Philadelphia), polly1 (Apollinaris water), Rasta (Rastafarian), rube (Reuben), Sally (Salvation army), Strad (Stradivarius), Ted (Teddy boy), tom (Thomas), Trot (Trotskyist), Xmas (Christmas). Clippings which have a proper noun as their base are much less frequent than those with a common noun as their base but this is in no way out of the ordinary because common nouns in general outnumber proper nouns. These clippings form only 8.2% of clippings with a nominal base.

Only 4 embellished clippings (underlined below) and 25 plain clippings have an abstract noun (or nominal multi-word expression) as their base (original in brackets): admin (administration), aggro (aggravation, aggression), appro (approval), cert (certainty), circs (circumstances), cod (codswallop), combi (combination), combo (combination), comp (accompaniment), compo1 (composition), compo2 (compensation), cred (credibility), crit (criticism, critique), dis (disrespect), glam (glamour), impro (improvisation), improv (improvisation), intro (introduction), lib (liberation), pash (passion), recap (recapitulation), recce (reconnaissance), recon (reconnaissance), rehab (rehabilitation), rep4 (reputation), spec1 (speculation), sync (synchronization), van2 (vanguard), van4 (advantage). These clippings form only 6% of clippings with a nominal base.

Common nouns as bases of clippings are much more frequently used as bases of clippings than proper nouns, and among the common nouns concrete nouns prevail, while abstract nouns are used infrequently.

Two distinct groups can be found among the concrete nominal bases, the ‘fauna and flora’ group and the group of ‘artefacts’:

Only 32 clipped forms have a concrete noun connected with “flora and fauna” as their base: bronc (bronco), budgie (budgerigar), chimp (chimpanzee), chrysanth (chrysanthemeum), coco (coconut palm), coon (raccoon), croc (crocodile), daff (daffodil), dicot (dicotyledon), gage (greengage), glad (gladiolus), hippo (hippopotamus), ipecac (ipecacuanha), jube (jujube), kit (kitten), monocot (monocotyledon), peke (Pekinese dog), phage (bacteriophage), pip (pipkin), Pom (Pomerian dog), porky (porcupine), possum (opossum), rhino (rhinoceros), roach (cockroach), roo (kangaroo), skeeter (mosquito), sperm whale (spermmaceti), strep (streptococcus), tater (potato), tattie (potato), tetra (Tetragonopterus), winkle (periwinkle).
The group of clippings whose base is a concrete noun denoting an artefact numbers 100 examples and it is much more frequent than the group connected with fauna and flora, e.g. bike (bicycle), cello (violoncello), fridge (refrigerator), knickers (knickerbockers), limo (limousine), mitt (mitten), nappy (napkin), prop (propeller), sub (submarine), tranny (transistor radio), vac (vacuum cleaner). The full list of these clippings is presented in Appendix 8.

4.3.4 Outline of semantic analysis

In general, the bases of the clippings indicate the wide range of the use of clippings. The fact that clippings are created from words with whose denotations the speaker is familiar and from words which he or she frequently uses explains the difficulty of thematically analysing the heterogeneous collection of the bases. The bases can be grouped into 42 different thematic groups but these groups only reveal the various sections of reality from which the clippings come and so in which the speakers creating and using clippings are most active. Still, 114 clippings cannot be included in any of the 42 groups.

The group of clippings with an adjective as their base is divided into 2 semantic groups: (1) stative vs. dynamic adjectives, (2) gradable vs. non-gradable. All 4 categories of adjectives are represented in the clippings with an adjectival base. The group of clippings with a stative adjective is twice as frequent as the group of clippings with a dynamic adjective but the predominance of stative adjectives is common among adjectives in general. Adjectives in general are gradable but the group of clippings with a nongradable adjective as the base is almost 2.7 times more frequent than the group with gradable adjectives as bases so this may indicate a trend for creating clippings. The adjectival bases can also be divided into those expressing a positive value and those expressing a negative value.

The clipped forms with a noun (or nominal multi-word expression) as their base can be divided into several categories. The first distinction is that between common and proper nouns. Common nouns predominate as bases of clippings because only 32 plain clippings and 8 embellished clippings are created from proper nouns. Common nouns are subclassified into concrete and abstract nouns and the results show that clippings are usually created from concrete nouns and only rarely from abstract nouns. Two more specific groups are used to divide the concrete nouns into those connected with fauna and flora and those denoting artefacts. The results indicate the preference for using concrete nouns denoting artefacts as bases of clippings.

As concerns adjectival bases, stative and non-gradable adjectives are most often used as bases of clippings. Among the nominal bases, common nouns are usually used, from the common nouns the category of concrete nouns rather than abstract nouns is usual. More specifically, concrete nouns denoting artefacts are more frequent than those connected with fauna and flora. As has been
mentioned before, clippings are created from words with whose denotation the speaker is familiar and the semantic classification of the nominal bases supports this statement because people exist in a world of concrete objects and mostly artefacts.

4.4 Stylistic perspective

All stylistic labels from the list of clippings are collected and the clippings are sorted according to their stylistic mark. The proportion of stylistically marked clippings vs. stylistically unmarked ones is established, as is the proportion of the individual stylistic labels.

The clippings in the final list are assigned 35 different stylistic labels. They can be arranged into 5 groups according to the character of the label. The sixth group is formed by the clipped forms which are not assigned any label and can thus be assumed to be stylistically neutral, in other words valid for every regional variety, common everyday usage and with no restriction of the field of discourse. It is important to note that the stylistic labels are not mutually exclusive so that one clipped form can be assigned more than one stylistic label. Some clipped forms are polysemous and their individual senses have different stylistic values. It can also happen that only one sense bears a stylistic mark, while the other senses have no mark. Homonymous clipped forms can also be assigned different stylistic labels.

<table>
<thead>
<tr>
<th>Table: Stylistic labels in the final set</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Range of activities</strong> (field of discourse, professional jargon)</td>
</tr>
<tr>
<td><strong>Sport, games (field of discourse, professional jargon)</strong></td>
</tr>
<tr>
<td><strong>Attitudinal (speaker’s attitude)</strong></td>
</tr>
<tr>
<td><strong>Degree of formality</strong></td>
</tr>
<tr>
<td><strong>Regional variety of English</strong></td>
</tr>
</tbody>
</table>

The explanation of the abbreviations can be found in the list of abbreviations at the beginning of the thesis. It is not obvious from the description of the labels in the dictionary what distinguishes the
labels N.Amer. and US. It is probable that the N.Amer. label subsumes both the United States and Canada, while the label US concerns only the United States.

The same two groups of stylistic labels prevail among plain clippings and embellished clippings. The two groups are labels denoting ‘a degree of formality’ and the ‘regional variety of English’. They form 72% and 38% of plain clippings and 93% and 63% of embellished clippings respectively. These two groups of stylistic labels are much more numerous among embellished clippings and this can signify a different motivation for producing embellished clippings.

### Table 15: Stylistically marked clipped forms vs. stylistically unmarked clipped forms

<table>
<thead>
<tr>
<th></th>
<th>Plain clippings</th>
<th>Embellished clippings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stylistically/register marked</td>
<td>351</td>
<td>59</td>
</tr>
<tr>
<td></td>
<td>77.1%</td>
<td>98.3%</td>
</tr>
<tr>
<td>Stylistically/register unmarked</td>
<td>104</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>22.9%</td>
<td>1.7%</td>
</tr>
<tr>
<td>Total</td>
<td>455</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td>100%</td>
<td>100%</td>
</tr>
</tbody>
</table>

The majority of plain clippings (77%) is assigned one of the 35 stylistic labels. Only 104 plain clippings (almost 23%) are stylistically neutral and can be said to be applicable in all regional varieties of English, in common everyday speech, without any emotional load and without any restriction as regards the field of discourse. The embellished clippings are even more polarised than the plain clippings because above 98% of all embellished clippings is stylistically marked. This may again indicate a different motivation for the creation of embellished clippings.

None of these following 107 plain clippings are ascribed any stylistic label in COD9: Ad lib, allele, antepenult, antilog, aqua, berg, bock, bra, cad, caper, cat, cello, cembalo, chaps, coco, Coke, combi, contra, counter, cox, curio, dicot, D-mark, dub, dun, elector, Euro, Expo, fan, fax, floc, foil, Fra, gage, gel, gin, gravure, invar, kilo, kit, lino, logo, loo, lug, mat, Messrs, metro, miss, mono, monocot, Mr, Mrs, nlp, O grade, op art, Oxon, pan, paren, penult, pepe, perm1, Pete, phage, phone, phono, photo, piano, pike, pip, polio, preamp, prep school, prob, pub2, punch2, punch4, quad4, quits, rad1, rickshaw, riff, rip, rub, salmi, san, scrip, skip, S level, sperm whale, stereo, sulph, tab2, tarmac, taxi, techno, teen, telecoms, telefax, tetra, tract, van2, wig, winkle, zinco, zoo.

Only 1 embellished clipping, Afro, is stylistically neutral.

The above list contains technical terms (professional slang) which have been accepted by the public and which are thus no longer felt as restricted in use to the group of professionals, e.g. fax, gravure, kilo, mono, polio, rad1 (radian), sperm whale, stereo, tarmac, telecoms, telefax. Some of the clippings, though formerly stylistically marked, have passed into general vocabulary and lost the stylistic markedness, e.g. berg, bra, cello, cembalo, cox, curio, penult, perm, phone, photo, piano, rickshaw, taxi, zoo. Another possibility is that the base becomes formal or outdated and so moves away from the clipping which takes its place, e.g. wig (periwinkle), cello (violoncello). Some bases of the clippings might have disappeared from the language, e.g. cad (caddie), counter (counterfort),
dun (dunkirk), loo (anterloo). Some clippings have a foreign word as their base so the speakers may even not know the base of the clipping, e.g. ad lib (ad libitum), bock (Eimbockbier), chaps (chaparajos), dicot (dicotyledon), D-mark (Deutschmark), Fra (frate), monocot (monocotyledon), mull (mulmull), pepo (pepén), quits (quittus), tetra (Tetragonopterus). This can happen even without the clipping having a foreign base, e.g. miss (mistress), gin (geneva). The meaning of the clipping may be different from that of the base, e.g. caper (capriole), dub (double), fan (fanatic).

4.4.1 Stylistic labels denoting a regional variety of English

The stylistic value of regional variety is of great importance because it allows us to state to what extent the individual regional varieties of English use the process of clipping. Six different stylistic labels are used in the dictionary to denote a specific region: Austral., Brit., Ir., N.Amer., NZ, US.

4.4.1.1 Plain clippings with a regional label

The set of plain clippings with the British English label consists of 92 word-items and these are: admin, advert, A level, appro, berk, blub, bod, boob, hop, brill, Brum, caff, cert, chap, choc, chrysanth, cod, coed, comp, compol, co-op, coster, crit, demob, dick3, dutch, flex, gent, gill, guv, hock, hols, it, knickers, loco, lolly, lor, mac, maid, marge, maths, matric, Med, mob, mod1, mum, mutt, nap, oppo, Paki, panto, pants, par, Pat, perm2, perve, phiz, pi, poly1, poly, pram, prep1, prom, pub1, pud, quin, reg, repat, scrum, skilly, sod, sov, speedo, suss, swizz, tacho, tech, Ted, tot, tote, trad, trog, Trot, tum, U, vac, van1, van4, varsity, veg, vox pop, winkle.

The set of clipped forms with the Australian-English label consists of 18 word items: abo, beaut, crim, jube, lolly, mob, nap, Oz, perve, Pom, port, possum, pub1, roo, tarp, tote, uni, ute.

Six clippings are specific for New Zealand: beaut, jube, Pom, tote, uni, ute.

The set of clipped forms which are used in North America consists of 33 word items: app, auto, bod, bronc, bud, Burb, bus, carom, coed, condo, coon, coz, fag, gee, hack, hooch, jock2, knickers, math, mom, narc, OD, pants, prep2, roach, rube, rum, sked, steno, tach, tarp, ump, varsity, vet2.

The label US is attributed to 21 clipped forms: beaut, dis, dobe, fed, froe, hood, mob, mutt, pen, phenomen, pike, pop3, prep1, prep2, prex, prom, recon, rep4, simp, strobe, sulpha.

Brack is the only one clipped form that is specific for Irish English.

ad vs. advert – according to a guide for American soldiers going to Britain in the WWII ad is American and advert British; Strang uses this note as an illustration of internal borrowing between American and British varieties of English and also to show that some American borrowings have by the last quarter of the 20th century become completely
4.4.1.2 Embellished clippings with a regional label

There are 23 embellished clippings specific to British English: *aggro, beano, Bolshie, broily, cardy, conchie, divvy, gelly, gippy tummy, muso, nappy, navy, postie, prezzie, recce, Sally, sarky, sarnie, scatty, stroppy, tango, telly, tranny*.

Eight embellished clippings are assigned the Australian-English label in the COD9: *arvo, barbie, cocky, compo2, metho, polly2, Salvo, skeeter*.

Three embellished clippings are labelled as specific for North America: *skeeter, tranny, veggie*.

New Zealand and the United States have each 2 embellished clippings. *Cocky and compo2* are specific for New Zealand and *Philly and porky* for the United States.

4.4.1.3 Outline of regionally specific clippings

<table>
<thead>
<tr>
<th>Regional variety of English</th>
<th>Plain clipping (455 total)</th>
<th>Embellished clipping (60 total)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No</td>
<td>% of 455</td>
</tr>
<tr>
<td>Britain</td>
<td>92</td>
<td>20.2%</td>
</tr>
<tr>
<td>North America</td>
<td>33</td>
<td>7.3%</td>
</tr>
<tr>
<td>United States</td>
<td>21</td>
<td>4.6%</td>
</tr>
<tr>
<td>Australia</td>
<td>18</td>
<td>3.96%</td>
</tr>
<tr>
<td>New Zealand</td>
<td>6</td>
<td>1.3%</td>
</tr>
<tr>
<td>Ireland</td>
<td>1</td>
<td>0.2%</td>
</tr>
<tr>
<td>Total</td>
<td>171</td>
<td>37.6%</td>
</tr>
</tbody>
</table>

From among the varieties of English, British English is the best represented with regard to the word-formation process of clipping. 92 plain clippings and 23 embellished clippings are used in Britain and they constitute 20% of plain clippings and 38% of embellished clippings. The second most frequent regional variety among plain clippings is the North American variety with 33 plain clippings, which constitutes 7.3% of all plain clippings. Among the embellished clippings the second most frequent variety is the Australian variety with 8 embellished clippings (13% of all embellished clippings). If the North American variety and the US variety are combined together due to their geographical closeness and overlap then 53 plain clippings (11.6%) and 5 embellished clippings (8.3%) fall into this group.

British English is, according to COD9, indisputably the most frequent variety that uses the word-formation process of clipping. The *Cambridge Grammar* mentions that clippings are widely used in Australian English and Marchand assigns the frequent formation of clippings to American and Australian English (CamGEL: 1635, Marchand 1969: 449). It is necessary to say that Bauer, the co-author of the chapter in CamGEL, is Australian so he may be prejudiced towards Australian absorbed / assimilated into British English without them being felt as of American origin. (Strang 1974: 37) COD9 regards *ad* as regionally unmarked.
clippings, and that Marchand’s work was published in 1969 so his results may be outdated to some degree. Further, the data collected here may be influenced by the fact that they are taken from a British dictionary. Another factor speaking against interpreting the data as showing that the most represented variety among clippings is British English is that due to the influence of media and travelling the varieties are not so strictly separated and they more easily influence one another. The most important argument against unambiguously identifying British English as the most productive variety of plain clippings is that 309 plain clippings (67.9% of all plain clippings) are not restricted to any regional variety of English. In general, we can say that most of the plain clippings are used in all varieties of English and that there is no reason why any variety should be more productive of clippings than another. The situation is slightly different among embellished clippings where only 25 embellished clippings (41.7% of all embellished clippings) are not assigned a regional label and the group of embellished clippings assigned the British-English label amounts to 38%. This may again indicate a different motivation behind the production of embellished clippings.

4.4.2 Stylistic labels denoting a degree of formality

The stylistic label of the degree of formality is equally important as that of the regional variety. Together with the attitudinal type of stylistic labels, it shows in what situations the clipped form is usually used. Five different stylistic labels are used to indicate the degree of formality of the clipped form: archaic, dial. for dialect, colloq. for colloquial, slang, poet. for poetical. ‘Archaic’ and ‘poetical’ labels indicate clipped forms with stylistically elevated connotations. ‘Colloquial’ and ‘slang’ labels indicate clipped forms with stylistically lowered connotations. ‘Slang’ is lower than ‘colloquial’ on the scale of formality because it is part of the substandard language. The ‘dialect’ label is included in this category because dialects are used in informal situations.

4.4.2.1 Plain clippings with a label of formality

The most numerous group is formed by plain clippings with a colloquial label. They number 250 instances, e.g. ad, cig, flu, mike, nuke, porn, schizo, temp, uni. The full list of colloquial plain clippings can be found in Appendix 6.

The second largest group is formed by plain clippings with the slang label. They number 68 instances: Abo, beaut, berk, bi, blub, boob, brig, bunk, butch, caff, caper, cert, Chink, cod, coke2, con1, con3, coon, erim, dick2, dick3, dis, dutch, fag, fave, fed, gat, glim, guv, hood, hype, Jeez, knickers, lolly, lor, Mike, mitt, mutt, narc, Nip, Oz, Paki, pash, Pat, pen, perve, pi, Pom, prex, prog, pug, quack, rad2, rad4, recon, rep4, roach, sab, sap, sarge, sod, suss, tab3, tart, tom, trog, ump, utt.
The smallest groups are formed by plain clippings with the archaic, the poetical and the dialect label. Archaic (6 instances): *coz, demirep, drome, glim, maid, tot*. Poetical (3 instances): *drear, maid, mid*. Dialect (1 instance): *gill*.

### 4.4.2.2 Embellished clippings with a label of formality

Similarly as in plain clippings, the group of embellished clippings with the colloquial label is the most numerous and has 35 members: *ammo, Aussie, baccy, boho, brolly, budgie, cardy, ciggy, cocky, comfy, divvy, gippy tummy, hanky, hubby, nightie, phossy jaw, pinny, porky, postie, prezzie, Provie, Provo, reece, Sally, sarnie, scatty, skeeter, stroppy, tater, tattie, telly, tranny, turps, undies, veggie*.

The slang group is also the second most frequent among embellished clippings. Twenty embellished clippings are assigned the slang label in COD9: *aggro, arvo, barbie, beano, bevvy, Bolshie, brolly, civvy, combo, Commie, compo2, conchie, gelly, loony, metho, muso, Philly, Salvo, sarky, scuzzy*.

One embellished clipping, *skeeter*, is assigned the dialect label.

### 4.4.2.3 Outline of clippings with a label of formality

#### Table 17: Division of clippings with the stylistic label of formality

<table>
<thead>
<tr>
<th>Stylistic label of formality</th>
<th>Plain clippings</th>
<th>Embellished clippings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>% of 455</td>
</tr>
<tr>
<td>Colloquial</td>
<td>250</td>
<td>54.9%</td>
</tr>
<tr>
<td>Slang</td>
<td>68</td>
<td>14.9%</td>
</tr>
<tr>
<td>Archaic</td>
<td>6</td>
<td>1.3%</td>
</tr>
<tr>
<td>Poetical</td>
<td>3</td>
<td>0.7%</td>
</tr>
<tr>
<td>Dialect</td>
<td>1</td>
<td>0.2%</td>
</tr>
<tr>
<td>Total</td>
<td>328</td>
<td>72.1%</td>
</tr>
</tbody>
</table>

The colloquial status is by far the most common among the clipped forms. It makes up almost 55% of all plain clippings and 58% of all embellished clippings. Plain clippings and embellished clippings with a slang label are also frequent. Fifteen per cent of all plain clippings and 33% of all embellished clippings are regarded as slang by COD9. The other stylistic labels of formality are rare among clippings.

The label ‘slang’ denotes lexis which is part of substandard language and as such can be included under informal use together with ‘colloquial’. If colloquial and slang are subsumed under the heading ‘informal’, there are 315 plain clippings in which one of the two labels is used and they constitute 69.2% of all plain clippings and there are 54 embellished clippings which constitute 90% of all embellished clippings. This confirms the information obtained from the individual authors, who all state that clippings are usually colloquial or informal (the authors usually use these terms
interchangeably). Put differently, clipped forms with stylistically lowered connotations (colloquial + slang = 69.2% of plain clippings and 90% of embellished clippings) largely outnumber those with stylistically elevated connotations (archaic + poetical = 8 plain clippings (1.8%), 0 embellished clippings). The proportion of slang embellished clippings is higher than the proportion of slang plain clippings, 33% vs. 15% respectively.

4.4.3 Attitudinal labels

The attitudinal stylistic labels collerate with the stylistic labels of formality in indicating in what communicative situations the clipped forms are usually used. The attitudinal labels used in the sample of clipped forms are: coarse, derog. for derogatory, joc. for jocular, offens. for offensive. The clipped forms with the label 'coarse', 'derog.' and 'offens.' are negatively oriented, i.e. they express negative attitudes towards their referents. Word-items with the ‘joc.’ label on the other hand mostly convey more positive attitudes but this label is represented only by two examples. The offensive group of clippings is usually based on the disparagement of nationalities and races, e.g. Chink, Jap, Nip, Paki.

4.4.3.1 Plain clippings with an attitudinal label

The most frequent group is formed by plain clippings with the ‘offensive’ stylistic label. They number 11 examples: Abo, Chink, coon, fag, Jap, Nip, Paki, Pat, Pom, schizo, tart.

The ‘derogatory’ stylistic label is assigned to 8 plain clippings: brat, gill, miss, mob, mutt, pleb, prole, Trot.

Coarse clippings have one representative, sod, and the jocular clippings number two instances: miss and mutt.

4.4.3.2 Embellished clippings with an attitudinal label

Only 2 embellished clippings have an attitudinal label: Commie and conchie, which are assigned the derogatory label in COD9.

4.4.3.3 Outline of clippings with an attitudinal label

Table 18: Division of clippings with the attitudinal label

<table>
<thead>
<tr>
<th>Attitudinal labels</th>
<th>Plain clippings</th>
<th>Embellished clippings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No</td>
<td>% of 455</td>
</tr>
<tr>
<td>Offensive</td>
<td>11</td>
<td>2.4%</td>
</tr>
<tr>
<td>Derogatory</td>
<td>8</td>
<td>1.8%</td>
</tr>
<tr>
<td>Jocular</td>
<td>2</td>
<td>0.4%</td>
</tr>
<tr>
<td>Coarse</td>
<td>1</td>
<td>0.2%</td>
</tr>
<tr>
<td>Total</td>
<td>22</td>
<td>4.8%</td>
</tr>
</tbody>
</table>
The most frequent type is the offensive group among plain clippings and the derogatory group
among embellished clippings. However, the clipped forms with an attitudinal label are very
infrequent.

4.4.4 Register labels denoting a specific field of discourse
The labels used in this set are: billiards, bridge, broadcasting, chem., commerce, computing, electr.
for electricity, hist. for history, journalism, math. for mathematics, mech. for mechanics, mil. for
military, mus. for music, photog. for photography, printing, rugby, skiing, tennis, surveying, theatr.
for theatre.

4.4.4.1 Plain clippings with a label denoting a specific field of discourse
The individual examples with respective stylistic labels are:

<table>
<thead>
<tr>
<th>Specific field of discourse</th>
<th>Plain clippings</th>
<th>Embellished clippings</th>
</tr>
</thead>
<tbody>
<tr>
<td>History (6 examples): cab, matric, O level, pistol, sov, spat</td>
<td>Commerce (1 example): super</td>
<td></td>
</tr>
<tr>
<td>Computing (5 examples): app, bus, doc, hex, K</td>
<td>Electricity (1 example): amp1</td>
<td></td>
</tr>
<tr>
<td>Chemistry / chemical (2 examples): phthalic acid, sol</td>
<td>Journalism (1 example): par</td>
<td></td>
</tr>
<tr>
<td>Billiards (2 examples): carom, cash</td>
<td>Mathematics (1 example): mod2</td>
<td></td>
</tr>
<tr>
<td>Printing (2 examples): comp, quad3</td>
<td>Military (1 example): sub</td>
<td></td>
</tr>
<tr>
<td>Theatre (2 examples): prop2, super</td>
<td>Photography (1 example): hypo1</td>
<td></td>
</tr>
<tr>
<td>Music (2 examples): comp, reverb</td>
<td>Rugby (1 example): scrum</td>
<td></td>
</tr>
<tr>
<td>Bridge (1 example): psych</td>
<td>Surveying (1 example): trig point</td>
<td></td>
</tr>
<tr>
<td>Broadcasting (1 example): vox pop</td>
<td>Tennis (1 example): van4</td>
<td></td>
</tr>
</tbody>
</table>

4.4.4.2 Embellished clippings with a label denoting a specific field of discourse
Only three embellished clippings are assigned such a label: phossy jaw (History), tranny
(Mechanics), Christie (Skiing).

4.4.4.3 Outline of clippings with a label denoting a specific field of discourse

Table 19: Division of clippings with a stylistic label denoting a specific field of discourse

<table>
<thead>
<tr>
<th>Specific field of discourse</th>
<th>Plain clippings</th>
<th>Embellished clippings</th>
</tr>
</thead>
<tbody>
<tr>
<td>History</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Computing</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Billiards, Chemistry/chemical, Printing, Music, Theatre</td>
<td>2 each</td>
<td>0.4% each</td>
</tr>
<tr>
<td>Bridge, Broadcasting, Commerce, Electricity, Journalism, Mathematics, Military, Photography, Rugby, Surveying, Tennis</td>
<td>1 each</td>
<td>0.2% each</td>
</tr>
<tr>
<td>Mechanics</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Skiing</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>31</td>
<td>3</td>
</tr>
</tbody>
</table>
The most frequent from this group are examples from history with 6 plain clippings and 1 embellished clipping, i.e. examples which were used at or are specific to a certain time in history. Five plain clippings are specific to the area of computing. In general, it can be said that these field-of-discourse specific clippings are infrequent in the dictionary and number only a few cases. Nevertheless, it can be noted that there are 18 different thematic groups among plain clippings and only 3 among embellished clippings. It seems that plain clippings are more widely used in professional slang, while embellished clippings usually function in general informal language.

4.4.5 Outline of the stylistic analysis

<table>
<thead>
<tr>
<th>General groups of stylistic labels</th>
<th>Individual labels</th>
<th>Plain clippings</th>
<th>Embellished clippings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No</td>
<td>% of 455</td>
<td>No</td>
</tr>
<tr>
<td>Regional variety</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brit.</td>
<td>92</td>
<td>20.2%</td>
<td>23</td>
</tr>
<tr>
<td>N.Amer.</td>
<td>33</td>
<td>7.3%</td>
<td>3</td>
</tr>
<tr>
<td>US</td>
<td>21</td>
<td>4.6%</td>
<td>2</td>
</tr>
<tr>
<td>Australia</td>
<td>18</td>
<td>4%</td>
<td>8</td>
</tr>
<tr>
<td>NZ</td>
<td>6</td>
<td>1.3%</td>
<td>2</td>
</tr>
<tr>
<td>Jr.</td>
<td>1</td>
<td>0.2%</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>171</td>
<td>37.6%</td>
<td>38</td>
</tr>
<tr>
<td>Degree of formality</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colloq.</td>
<td>250</td>
<td>54.9%</td>
<td>35</td>
</tr>
<tr>
<td>Slang</td>
<td>68</td>
<td>14.9%</td>
<td>20</td>
</tr>
<tr>
<td>Archaic</td>
<td>6</td>
<td>1.3%</td>
<td></td>
</tr>
<tr>
<td>Poet.</td>
<td>3</td>
<td>0.7%</td>
<td></td>
</tr>
<tr>
<td>Dial.</td>
<td>1</td>
<td>0.2%</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>328</td>
<td>72.1%</td>
<td>56</td>
</tr>
<tr>
<td>Attitudinal labels</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Offens.</td>
<td>11</td>
<td>2.4%</td>
<td></td>
</tr>
<tr>
<td>Derog.</td>
<td>8</td>
<td>1.8%</td>
<td>2</td>
</tr>
<tr>
<td>Joc.</td>
<td>2</td>
<td>0.4%</td>
<td></td>
</tr>
<tr>
<td>Coarse</td>
<td>1</td>
<td>0.2%</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>22</td>
<td>4.8%</td>
<td>2</td>
</tr>
<tr>
<td>Hist.</td>
<td>6</td>
<td>1.3%</td>
<td>1</td>
</tr>
<tr>
<td>Computing</td>
<td>5</td>
<td>1.1%</td>
<td></td>
</tr>
<tr>
<td>Billiards, Chemistry/chemical, Printing, Mus., Theatr.</td>
<td>2 each</td>
<td>0.4% each</td>
<td></td>
</tr>
<tr>
<td>Bridge, Broadcasting, Commerce, Electr., Journalism, Math., Mil., Photog., Rugby, Tennis</td>
<td>1 each</td>
<td>0.2% each</td>
<td></td>
</tr>
<tr>
<td>Mech.</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Skiing</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>31</td>
<td>6.8%</td>
<td>3</td>
</tr>
</tbody>
</table>
The most frequent stylistic labels assigned to clippings are those of regional variety and the degree of formality. Attitudinal labels and the labels denoting a specific field of discourse appear only in a small number of instances. The small presence of clippings specific to a specific field of discourse is probably influenced by the fact that the clipped forms used in this thesis are collected from a general-purpose dictionary which does not include word-items specific to a certain domain on a large scale. The number of clippings specific to certain activities is certainly higher in real life among the speakers active in a given field.

The three most frequent groups among plain clippings are ‘colloquial’ with 250 examples (almost 55% of all plain clippings), ‘British variety’ with 92 examples (20% of all) and ‘slang’ with 68 examples (15% of all). The North American and the US variety are also frequent among the plain clippings and number together 53 examples, which is 11.6% of all plain clippings.

The three most frequent groups among embellished clippings are the same as those among plain clippings: ‘colloquial’ – 35 examples (58.3% of all embellished clippings), ‘British variety’ – 23 (38.3%) and ‘slang’ – 20 (33.3%). The Australian variety is also frequent among the embellished clippings and numbers 8 examples (13.3% of all embellished clippings).

Interestingly, embellished clippings are more often regionally specific and more often marked by a label expressing a degree of formality than plain clippings. On the other hand, the range of subject fields is much more wide among plain clippings than among embellished clippings.

4.5 Translational perspective

This section is based on the information collected from the two major English-Czech dictionaries, the Velký anglicko-český slovník by Hais and Hodek and Lingea Lexicon 2002 on CD-ROM. The Czech equivalents from both dictionaries can be found in Appendix 3.

The analysis of the Czech equivalents of the English clipped forms is closely connected with the stylistic analysis presented in the chapter 4.4. This orientation stems from Newmark’s statement that a translation must be “written in ordinary language, the common grammar, idioms and words that meet that kind of situation” (Newmark 1988: 24). The Czech equivalents should have the same stylistic value as their SL words and this mainly concerns two groups of stylistic labels, the “attitudinal” labels containing the stylistic labels coarse, derog., euphem., joc., offens. and the “degree of formality” labels containing especially the labels colloq. and slang. The translational procedures available for translating English clipped forms are thus related to the stylistic values of the respective clipped forms. Consequently, two possibilities occur: (a) the clipped forms can be translated by the TL equivalent which bears the same stylistic characteristic and is appropriate for the same situation or (b) the stylistically neutral equivalent is used, which mostly means using the Czech equivalent of the English full base of the clipped form. Another possibility can occur, namely
that the TL equivalent is stylistically marked but bears a different stylistic value than the SL word. This option is, due to the fact that the stylistic analysis of the Czech equivalents is out of the range of the present thesis, included under the possibility (a) above. The choice between the two possibilities (if both types of equivalents exist in the TL) depends on the type of text. The list of the Czech equivalents contains TL equivalents out of context, so their analysis provides a survey of the translational possibilities. The desired answer is thus to what extent the Czech equivalents reflect the fact that most of the English clippings are stylistically informal (colloquial + slang = 69% of plain clippings and almost 90% of embellished clippings). The second group of clippings to be analysed is formed by those which are stylistically unmarked and it can be assumed that the Czech equivalents of these will be the same as the equivalents of the bases of the English clippings and that they will be equally stylistically unmarked.

Newmark's translational procedures for neologisms generally include: transference, TL neologism, TL derived word, naturalisation, recognised TL translation, functional term, descriptive term, literal translation, translation procedure combination, through-translation and internationalism.

4.5.1 Czech equivalents of the clippings with a stylistic label of the degree of formality or with an attitudinal label

As hinted above, the analysis of the Czech equivalents concentrates on the clipped forms which are assigned one of the following stylistic labels in the two stylistic groups: (a) labels denoting a degree of formality: colloquial, slang; (b) attitudinal labels: offensive, derogatory, coarse, jocular. The list of the clipped forms with one of these labels can be found in the subchapters 4.4.2 and 4.4.3 and the Appendix 6.

If the Czech equivalents in one of the two translational dictionaries contain both the neutral counterpart and the equivalent with the same stylistic value as the clipping (i.e. stylistically marked), the clipping is included under the latter category only.

4.5.1.1 Plain clippings

Many clippings have the same Czech equivalent (irrespective of whether derived or not) for the clipping as for the base of the clipping, i.e. there is no Czech equivalent that would have the same stylistic value as the English clipping (in some cases the Leda dictionary provides only the English base of the clipping in the definition part of the entry). In total, 166 clippings have no Czech equivalent, e.g. ad, demo, hols, mag, pi, recap, roo, undergrad. The full list of these clippings can be found in Appendix 9.

There are 67 clippings whose Czech equivalent is a derived word (suffixation and prefixation) with the same stylistic value as the English clipping: beaut (krasavec, krasavice), berk
Shortening is used to create the Czech equivalent of 8 clippings (process equivalent to plain clipping in English): brig (briga from brigantina), brill (bezvá from bezvadný), decal (dekalkomanie), fab (uža from úžasný), gran (babi from babička), ma (mami from maminka), pop2 (pop from populární), porn (porno from pornografický).

Sixteen clippings have a Czech equivalent which is created by shortening and suffixation (equivalent to the process of embellished clipping in English): bud (kámo), chap (kámoš), fed (policajt), homo (homouš), hype (narkáč), lab (laborka), math (matička), pic (fotka, biják), pix (fotky), pro (profík), prof (prófa), psycho (psychouš), sax (saxik), sis (ségra), speedo (tachák), super (říďa).

An underived word with the same stylistic value as the English clipping is used as the equivalent of 34 clippings: berk (trouba), bike (kolo), blub (bulit), boob (ňouma), caper (špás), coke (koks), con3 (mukl), coon (negr, černá huba), dick3 (vzít jed na to, že), dutch (stará), gat (kvér), gee (jé, jú, jémine, jéje), guv (chlap, šeře), hooch (chlast), lolly (prachy), mutt (moula, trouba), mum (máma), match (samovi, se vi, že váháš), pen (loch, basa), pep (šťáva), phiz (kukuč), psycho (cvok), roach (špaček), rube (dacan), sap (moula, trouba), scat (fištět, kši, žíhat si to), simp (trouba, trdlo),
sod (vůl, hajzl), specs (brejle, cvíkr, očí), super (starý), swizz (bouda), tec (tajný), tick (futro), tum (pupek, panděro).

Three clippings have Czech naturalized equivalents: brill (fajn), scrum (skrumáž), suss (mit v merku). Another 2 clippings have a TL neologism equivalent: sis (švica), roach (vajgl). Transference (loanwords) is used in 7 cases: auto (auto), dozer (dozer), mini (mini), miss (miss, beauty queen), para (para), Ted (Ted), vamp (vamp).

Neither of the two translational dictionaries contains the following 34 headwords: amnio, amp2, Brum, burb, carb, chrysanth, cred, croc, cush, dis, gill, golly, hypo3, impro, milliamp, oppo, Oz, perm2, perve, port, pre-med, prep2, prev, prog, rad4, Rasta, reg, repat, sked, tacho, tash, trog, ump, ute.

4.5.1.2 Embellished clippings
The group of embellished clippings which have the same equivalent (irrespective of whether derived or not) as the base of the clipping is again the most numerous one. In total 27 embellished clippings have no Czech equivalent with the same stylistic value as the English clipping (in some cases the Leda dictionary provides only the English base of the clipping in the definition part of the entry): aggro, ammo, barbie, beano, Bolsie, budgie, comfу, compo2, conchie, divvy, gelly, gippy tummy, phossy jaw, pinny, porky, Provo, recce, sarky, sarnie, scuzzy, stroppy, tater, tattie, telly, turps, undies, veggie.

Czech equivalents of 10 embellished clippings are derived words with the same stylistic value as that of the clipping: Aussie (Australák), baccy (tabáček – diminutive), bevvy (panák, škopek), hanky (šáteček, šnuptychlíček, šnupáček – diminutives), hubby (manžílek, mužíček – diminutives), loony (pohhlý, ztrčený, zblázněný, praštěný), metho (závislák – augmentative word), nightie (noční košilka – diminutive), postie (pošťáček – diminutive), scatty (praštěný, cáknutý, cvoklý).

Czech equivalents of 2 embellished clippings are underived words with the same stylistic value as that of the clipping: brolly (paraple), hubby (starý). Only one embellished clipping has an equivalent which is created by shortening: civvy (civil from civilni, civilista). Two clippings have an equivalent which is created by shortening and suffixation: ciggy (ciga), Commie (komouš). TL neologism is used as an equivalent of one embellished clipping: ciggy (žváro). One embellished clippings, combo, is either transferred into Czech (combo) or naturalised into Czech (kombo).

The two translational dictionaries do not contain the following 12 embellished clippings: arvo, boho, cardy, cocky, muso, Philly, prezziie, Provie, Sally, Salvo, skeeter, tranny.
4.5.2 Czech equivalents of stylistically unmarked clippings

At the beginning of the chapter 4.4. there is a list of 107 plain clippings and 1 embellished clipping which are stylistically neutral. For the present purposes we can exclude *ad lib, antepenult, bock, chaps, contra, mull, nip, penult, pepo, quits* because they don't have an English base so it is not possible to state the Czech equivalent of the base from the two English-Czech dictionaries, and *gin, Oxon, Pete* and *punch4* because their bases are proper nouns.

Clippings which also have an equivalent that is stylistically marked number only 6 cases (the translational method is mentioned first):

- TL derived word (stylistically marked): *prep school* (přípravka), *rip* (herka, fláma, hajtra)
- Word-ellipsis combined with naturalisation (stylistically marked TL word): *Coke* (koka, kola)
- Shortening and affixation (stylistically marked TL word): *fan* (fanda), *photo* (fotka),
- TL underived word (stylistically marked): *pike* (šráňk),

The two translational dictionaries do not contain 13 clippings: *cat, combi, D-mark, Euro, foil, O grade, phono, prob, pub2, quad4, S level, sulphia, telecoms*. There are 21 clippings whose equivalents are transferred and whose equivalents are, like the SL word, stylistically unmarked: *Afro, cello, cembalo, fax, gel, gin, Invar, kilo, lino, logo, metro, mono, op art, piano, polio, rickshaw, riff, stereo, taxi, techno, zoo*. Two clippings have naturalised Czech counterparts, *loo* (lu), *rickshaw* (riksa), which are likewise stylistically unmarked. There is one clipping whose Czech equivalent arises by shortening: *phage* (fág from bakteriofág).

The majority of the Czech equivalents of these clippings are stylistically unmarked and mostly correspond to the equivalents of the base of the clipping. This result corresponds to the assumption that there is no need for special Czech equivalents for stylistically neutral English clippings. In only 6 out of 107 instances does the Czech equivalent stylistically differ from the neutral English clipping. This regards *prep school, rip, Coke, fan, photo* and *pike*, which also have a colloquial equivalent that is stylistically different from the English neutral clipping.

4.5.3 Outline of the translational methods

Two groups of clippings were selected for analysing the equivalents of the English clippings. First, stylistically marked clippings with one of the following labels: *coarse, derog., euphem., joc., offens.* (attitudinal labels) and *colloq., slang* (degree of formality labels). Second, stylistically unmarked clippings. Two possibilities occur when translating clippings: (a) the clipped forms can be translated by the TL equivalent which bears the same stylistic characteristic and is appropriate for the same situation or (b) the stylistically neutral equivalent is used, which mostly means using the Czech equivalent of the English full base of the clipped form.
Interestingly, in the group of stylistically marked clippings (plain and embellished) the second possibility is the more common one. In 166 instances the equivalent is the same for the plain clipping and its base, which means that there is a disagreement in terms of stylistic value between the clipping and its equivalent because the clipping is stylistically marked (colloquial, slang...) and the equivalent is stylistically unmarked, e.g. the colloquial Gib from Gibraltar has the same equivalent for both the clipping and its base. In 137 cases the equivalent has the same stylistic value as the plain clipping. These equivalents are mostly derived words (suffixation/shortening + suffixation = 83 examples). In many cases the derived words are diminutives and in some augmentatives. Another 8 clippings have the equivalent created by shortening. An underived stylistically marked equivalent is used for 34 plain clippings.

The situation among stylistically marked embellished clippings is similar to the situation among plain clippings. Embellished clippings with the same equivalent for the clipping and its base and thus with an equivalent that stylistically differs from the clipping are also more numerous than those whose equivalent has the same stylistic value. There are 27 embellished clippings which have the same equivalent for the clipping and its base, e.g. the colloquial embellished clipping budgie has the neutral equivalent andulka which is also the equivalent for the full form budgerigar. On the other hand, there are 17 instances in which the embellished clipping has an equivalent with the same stylistic value. The most common translation method is again derivation (suffixation/shortening + suffixation = 12 examples).

Shortly, both among the plain and embellished stylistically marked clippings, the group of clippings whose equivalents are in clash with the stylistic value of the clipping is the most numerous. This indicates that there are no Czech equivalents for a large number of stylistically marked clippings. This outcome may be partly influenced by the fact that the equivalents come from translational dictionaries whose selectional criteria may exclude many of the stylistically marked equivalents. One can, for example, notice that the dictionaries only provide the stylistically neutral equivalents “televizor” and “televize” for the colloquial English “telly”, while there exists the widely used colloquial “telka”, which is the ideal equivalent of the English clipping. In cases of stylistically corresponding Czech equivalents, the counterpart to English clipping is mostly the process of derivation. The process of clipping in Czech (termed shortening here) is used only rarely as a counterpart to clipping in English.

The situation among stylistically neutral clippings is different. Here the equivalents have mostly the same stylistic value as the clippings, i.e. both are neutral, stylistically unmarked. Only 6 out of 107 stylistically neutral clippings have an equivalent which is stylistically marked. Most of the clippings have thus the same equivalent for the clipping and its base and the equivalent is stylistically neutral as is the clipping. The equivalents of 4 of the 6 clippings have a stylistically
marked equivalent are created by derivation (suffixation 2 cases, shortening + suffixation 2 cases). This can be explained by the fact that there is no need for having a Czech equivalent for the neutral English clipping because there is already the equivalent for the neutral English full form.

4.6 Outline of the results

The analysis from the different perspectives shows that clipping is a complicated process in which it is, nevertheless, possible to identify certain trends upon which the process operates. These trends bring some light into this minor or irregular, but productive, word-formation process.

The two established types of clippings are plain clippings and embellished clippings. The process of suffixation is combined with clipping in embellished clippings. Embellished clippings with 12% of the 515 clipped forms are not so numerous as plain clippings.

Four types of clipping can be established according to the position of the surplus in the original: back-clipping (surplus removed from the end of the base), foreclipping (surplus removed from the beginning), ambiclipping (surplus removed from both the beginning and end of the original), medial clipping (surplus removed from the middle part of the original). Back-clipping is the overwhelmingly most frequent type of clipping, both among plain clippings (88%) and embellished clippings (87%). Roughly 8% of plain clippings are formed by foreclipping. All four types of clipping occur in plain clippings but ambiclipping and medial clipping are very rare. Only back-clipping and ambiclipping occur in embellished clippings.

The process of suffixation is combined with clipping to give rise to embellished clippings. Five different suffixes are used in the sample: -y, -ie, -o, -er, -s. The suffixes -y and -ie represent two orthographical variants with the same pronunciation and they are the most frequent suffixes forming embellished clippings. They together create almost three quarters of embellished clippings. The suffix -o occurs in 22% of embellished clippings.

Not only single words but also multi-word expressions can serve as a base of clipping. Nominal multi-word expression overwhelmingly predominate (only one base is an adverbial multi-word expression). Two possibilities occur: (1) the premodifier is clipped and the head is retained in its full form, (2) the premodifier is clipped and the head is omitted. The process of full-word ellipsis is combined with clipping in the second type. The clippings in the second group stand for the full original expression and this type of clipping a multi-word expression forms above four fifth of plain clippings based on multi-word expressions and almost three quarters of embellished clippings based on multi-word expressions. Clippings based on multi-word expressions form only 11% of plain clippings and 12% of embellished clippings. The rest is based on single words. The most frequent word-class of the base is noun (85% of plain clippings and 82% of embellished clippings have a
noun as their base). Adjectives are also used as bases of clippings but they form only 11% of plain clippings and 20% of embellished clippings. Verbs function as bases of 6% of plain clippings.

A few clipped forms can be converted to a different word-class but this occurs in only 7% of plain clippings and 5% of embellished clippings. The conversion from nouns to verbs greatly predominates.

The process of clipping can be accompanied by graphical changes. Graphical changes are more common among embellished clippings. A half of embellished clippings are graphically changed with respect to the form of the residue in the original but only 12% of plain clippings are graphically changed. Two groups of graphical changes can be identified: (1) graphical changes that alter the pronunciation of the clipping with respect to the pronunciation of the residue in the original, (2) graphical changes with no alteration of the pronunciation. The function of the changes in the first group may in some instances be seen as attention-seeking devices, while the changes in the second group serve to preserve the pronunciation. The second group containing graphical changes which preserve the pronunciation is much more numerous than the first group. The ratio between the two is 80% to 20% among plain clippings and 81% to 19% among embellished clippings in favour of changes that preserve the pronunciation. The most frequent graphical change among plain clippings (23%) is the addition of mute <e> to enable a long syllable. Doubling of the residue-final consonant indicates a closed syllable and it is the most frequent change among embellished clippings (57%). This change is to a large degree exclusively used in embellished clippings.

Plain clippings are mostly monosyllabic (69%) or disyllabic (27%). Only 4% of plain clippings contain more than two syllables. Embellished clippings are inevitably disyllabic because they must contain the residue and the suffix. The only exception is turps, which is monosyllabic because the consonant s in the suffix does not form a syllable.

It is not necessary for the process of clipping to respect the syllabic boundaries in the original. Plain clippings which do respect the syllable divisions in the original predominate but 24% of plain clippings disrupt the division.

The results show that most of the clippings seen as established and institutionalised at the time of compilation of COD9 were formed in the 20th century (42% of plain clippings and 58% of embellished clippings). Approximately 25% of plain clippings and 22% of embellished clippings were formed in the second half of the 19th century and 30% of plain clippings and 42% of embellished clippings were formed in the 1st half of the 20th century.

The process of clipping increases the occurrence of homonymy in language. Almost 33% of plain clippings are homonymous with an independent word-item or with another clipping formed from a different base.
The bases of clippings can be grouped into 42 thematic groups which are named after the fields of discourse in which the base is used. These groups illustrate the types of referents which meet the criteria necessary for the creation of a clipping, i.e. pragmatic functions like the in-status of the speaker, familiarity with the referent and the frequent use of the word.

Most of the adjectival bases are stative but, surprisingly, non-gradable. The adjectival base of one third of clippings can be said to bear a positive or negative value.

Proper nouns are used as a base in only 8% of clippings and abstract nouns in only 6%. The nominal bases can be divided into those connected with fauna and flora and those denoting artefacts. The ration between these two is 100 to 32 in favour of artefacts. The results thus indicate the preference for using concrete nouns denoting artefacts as bases of clippings.

The stylistic analysis demonstrates that stylistically marked clippings overwhelmingly outnumber stylistically unmarked clippings. Three quarters of plain clippings and almost all (98%) embellished clippings are stylistically marked. The two most frequent types of stylistic labels among clippings are those denoting a degree of formality and the regional variety of English. The ‘degree of formality’ label is assigned to 72% of plain clippings and 93% of embellished clippings. Above one third of plain clippings and almost two thirds of embellished clippings are labelled with a ‘regional variety’ label. Above half of plain clippings and embellished clippings are colloquial and one third of embellished clippings are slang. Almost 40% of embellished clippings and 20% of plain clippings are specific to British English. 13% of embellished clippings are, according to COD9, specific to Australian English.

Two groups of clippings are used in the translational section. First, clippings with a stylistic label of the degree of formality or with an attitudinal label. Second, stylistically unmarked clippings. Two possibilities occur when translating clippings, (1) the clipped forms can be translated by the TL equivalent which bears the same stylistic characteristic and is appropriate for the same situation or (2) the stylistically neutral equivalent is used, which mostly means using the Czech equivalent of the English full base of the clipped form.

Among the stylistically marked clippings (as defined above), the second option is more frequent than the first and the ratio is 166 to 137 among plain clippings and 27 to 17 among embellished clippings. The Czech language does not have a corresponding equivalent for 55% of plain clippings and 61% of embellished clippings with the abovementioned stylistic labels. This means that the equivalent for the English clipping is the same as the equivalent for the base of the English clipping. If a Czech equivalent exists it is mostly a derived word: 67 from 137 plain clippings (49%) and 10 from 17 embellished clippings (59%) have a derived Czech equivalent. The process of derivation is thus the common Czech counterpart for the process of clipping in English.
The situation of equivalents for the stylistically unmarked English clippings is governed by the fact that there is no motivation for the creation of equivalents for these clippings. The result is that almost all stylistically unmarked clippings have the same equivalent for the clipping as for the base. Only 6% of these clippings have an equivalent that is stylistically marked in Czech.

Plain clippings and embellished clippings were analysed separately so as to stress their differences. The most obvious difference is formal: embellished clippings are created by clipping and suffixation. But even the more subtle differences demonstrate the different character of embellished clippings. Almost 60% of embellished clippings collected from COD9 were created in the 20th century, whereas only 42% of plain clippings were created in that century. Twenty per cent of embellished clippings are created from adjectives, but the number of plain clippings with an adjectival base is only 11%. According to COD9, almost all (98%) embellished clippings are stylistically marked, but the proportion of stylistically marked plain clippings is only 77%. The Concise Oxford Dictionary labels 93% of embellished clippings with a degree of formality label, while the percentage of plain clippings with that label is only 72%. Embellished clippings are more often slang than plain clippings, the ration is 33% against 15% in favour of embellished clippings. More striking is the disproportion between clippings with a regional variety label: 63% of embellished clippings with a regional variety label against 38% of plain clippings. Plain clippings are used in a wider range of specific subject fields, e.g. computing or journalism, than embellished clippings. There are 18 subject fields in which plain clippings are used, but only 3 subject fields for embellished clippings.

The higher percentage of adjectival bases among embellished clippings indicates that embellished clippings are more often judgemental and evaluative than plain clippings. This is mirrored in the fact that almost all embellished clippings are stylistically marked and a higher proportion than among plain clippings is slang and even a higher proportion of embellished clippings is regionally specific. The higher number of subject fields among plain clippings indicates that plain clippings are more often part of professional slang, while embellished clippings are usually part of informal or slang usage and only occasionally enter the sphere of professional slang. All these features of embellished clippings, viz. slang and regional specificity, indicate that there is a different motivation for creating embellished clippings. The pragmatic function of indicating the insider-status of the user is strengthened in embellished clippings. Embellished clippings are often trendy and created to attract attention. Connected with this is the fact that the suffixes participating in the formation of embellished clippings have mainly decorative function.
5. Conclusion

Even though the process is very productive, little attention is, in comparison with the other word-formation processes, usually paid to clipping. The reason for this neglect is that it’s difficult to find rules for the process or that the process is too unpredictable. Clipping is thus included under minor word-formation processes, unpredictable word-formations or miscellaneous modes of word-formation.

The present thesis provides a survey of the theoretical accounts of the process by several authors. The aim is not only to confirm the findings of the authors but especially to clarify the trends and regularities present in the process of clipping and provide an in-depth analysis of the process by extracting exact data from the collected sample. The sample is collected from a prestigious British general monolingual dictionary. Though the thesis completely relies on the consistency of the selectional criteria in the dictionary, the justification for compiling the sample in this way is the fact that the word-list in the dictionary more or less represents the situation of the lexis at the time of the creation of the dictionary and so a subgroup of the items also more or less represents the subgroup in the real lexis.

In general, it can be said that the analysis of the sample confirms, with a few exceptions, the information provided by the authors dealing with clipping. The contribution of the analysis is that it specifies the proportions of the individual features.

The basic distinction is between plain and embellished clippings. Embellished clippings form only one tenth of the full list of clipped forms. Three types of clipping are distinguished according to the position of the surplus in the original: back-clipping, foreclipping, ambi-clipping. The analysis of the sample establishes a fourth type, medial clipping, in which the surplus is removed from the middle part of the word. Instances in which the plural ending -s is retained can also be regarded as medial clipping. In accordance with the theories, back-clipping is the most frequent type (almost 90% both among plain and embellished clippings). Foreclipping occurs only in 8% of plain clippings. The two other types are rare.

The sample of embellished clippings does not contain clippings with the suffix -ers. Three quarters of embellished clippings are formed with the suffix -y/-ie. One fifth are created with the suffix -o.

The theories also mention the possibility of creating a clipping from a multi-word expression. The multi-word expressions are, with one exception, nominal. Two options appear in the sample: (1) the premodifier is clipped and the head is retained in its full form, (2) the premodifier is clipped and the head is omitted (full-word ellipsis). The second option is much more frequent and forms above four fifth of plain clippings based on multi-word expressions and almost three quarters of embellished clippings based on multi-word expressions. Clippings based on multi-
word expressions form roughly one tenth of both plain and embellished clippings. The majority is thus formed from single words.

Also in compliance with the theories, the analysis shows that the most frequent word-class of the base is noun (roughly 80% of both plain and embellished clippings). Adjectives and verbs are also used but their proportion is much lower.

The theories mention that the clipped forms can be converted to a different class. The number of clippings which undergo conversion is very low (7% of plain clippings and 5% of embellished clippings). The conversion from noun to verb predominates.

The thesis identifies the graphical changes which occur during the process of clipping. Two basic groups are established: (1) graphical changes that alter the pronunciation of the clipping with respect to the pronunciation of the residue in the original, (2) graphical changes with no alteration of the pronunciation. The second group overwhelmingly predominates and forms roughly 80% of graphical changes among both plain and embellished clippings. The function of the changes in this group is to preserve the pronunciation, i.e. to enable the same pronunciation of the clipping as of the residue in the original. The most frequent graphical change among plain clippings (one fifth) is the addition of the mute <e> which enables a long syllable and the most frequent change among embellished clippings is the doubling of the residue-final consonant which indicates a closed syllable (over half of the changes).

Also in compliance with the theories are the findings about the number of syllables of clippings. The theories say that plain clippings are mostly mono- or disyllabic and that embellished clippings are disyllabic. Most of the clippings in the sample are monosyllabic, less often disyllabic. Clippings containing more than two syllables are very rare (only 4%). Embellished clippings are due to their form all, with one exception, disyllabic.

The theories also mention that the process of clipping does not have to respect the syllabic boundaries in the base. The analysis shows that most of the clippings do respect the syllable division in the original. However, one fifth of plain clippings disrupts the boundary and in these cases the graphical form of the original is probably more important in the formation than the prosodic form.

Clipping is said to be a recent phenomenon because its use has increased during the 20th century. The data obtained from the sample confirms this because most (around half) of the clippings in the sample (both plain and embellished) were created in the 20th century. The second most frequent group is formed by clippings from the 19th century but they are not so numerous as those from the 20th century.

The thematic analysis provides 42 groups of referents which meet the criteria necessary for the creation of a clipping, i.e. pragmatic functions like the in-status of the speaker, familiarity with
the referent and the frequent use of the word. Non-gradable adjectival bases are more frequent than gradable adjectival bases. The preference among nominal bases is for common, concrete nouns denoting artefacts.

The theories predicted that clippings are mostly colloquial or informal. The results of the analysis support this statement. In general, most of the clippings are stylistically marked (three quarters of plain clippings and almost all embellished clippings). Above half of plain clippings and embellished clippings are colloquial and one third of embellished clippings are slang. Above one third of plain clippings and almost two thirds of embellished clippings are labelled with a ‘regional variety’ label. British English prevails in the sample of clippings but the prediction was that clippings are specific for American and Australian English. Nevertheless, all varieties are represented in the sample and there is probably no reason why any variety should favour or avoid the process of clipping. This is supported by the fact that most of the plain clippings are regionally unmarked.

The translational section indicates that the Czech language often has no equivalent word-formation process for the English clipping. The non-existence of a stylistically equivalent translation usually means the use of the Czech equivalent of the English full base. This happens in over half of the examined instances. Derivation (mostly suffixation to create diminutives or augmentatives) is the most frequently used counterpart for English clipping. Mechanical shortening (clipping) is used only occasionally in Czech.

The analysis also reveals that there is not only formal difference between plain clippings and embellished clippings. Except the formal difference, i.e. suffixation in embellished clipping, embellished clippings are more often formed from adjectives, more often stylistically marked, more often slang, more often regionally specific and less often specific for a subject field. The probable interpretation is that embellished clippings are more often judgemental and evaluative and that they are usually part of the informal or slang usage and only occasionally enter the sphere of professional slang. What’s more, embellished clippings indicate the insider-status more strongly than plain clippings and they are more often trendy, created to attract attention and part of the substandard language.

6. Summary
The analysis confirms the general findings of the authors dealing with the process of clippings. The trends which the thesis confirms are: Back-clipping is the most frequent type of clipping, the other types are rare. Clippings are mostly created from nouns. Plain clippings are mostly mono- or disyllabic and they mostly respect the syllable divisions in the base. This means that plain clippings are mostly created from the first syllable of the base. Clippings are mostly colloquial/informal.
What the thesis adds is the precise expression of the proportions of the individual features and also the identification of the different motivation behind the creation of embellished clippings. In other words, the analysis shows that embellished clippings differ from plain clippings not only on formal grounds, i.e. the presence of the suffix, but also in other features: embellished clippings have more often an adjectival base, they are more often stylistically marked, more often slang, more often regionally specific and less often specific for a subject field. This shows that embellished clippings are trendy, created to attract attention, part of the substandard language and that the in-group status is even intensified in embellished clippings. Medial clipping, as a minor type of clipping is established alongside back-clipping, foreclipping and ambi-clipping. The thesis also contributes to the treatment of the process by identifying and classifying the graphical changes that accompany the process of clipping. Two groups of changes appear in the sample: (1) graphical changes that preserve the pronunciation, i.e. the pronunciation of the clipping is the same as the pronunciation of the residue in the original, (2) graphical changes that alter the pronunciation of the clipping with respect to the pronunciation of the residue in the original. The first group predominates and forms roughly four fifth of graphical changes. Embellished clippings are more susceptible to graphical changes than plain clippings.

Another contribution of the thesis is the analysis of clippings based on multi-word expressions, mostly nominal. Two structural possibilities are identified: (1) the premodifier is clipped and the head is retained in its full form, (2) the premodifier is clipped and the head is omitted (full-word ellipsis). The second option, i.e. combination of clipping with word-ellipsis, is much more frequent and forms above four fifth of plain clippings based on multi-word expressions and almost three quarters of embellished clippings based on multi-word expressions.

The analysis of the clippings from the point of their first appearance in the language shows that around half of them were created in the 20th century and one third in the 19th century.

Another noteworthy observation is that clipping increases the occurrence of homonymy in the language because approximately one third of the clippings are homonymous either with another clipping formed from a different base or with an independent word-item.

Clipping favours common concrete nouns denoting artefacts and to a lesser degree those denoting fauna and flora among the nominal bases.

The analysis also shows that the most frequent suffix forming embellished clippings is the suffix -y, -ie.

In slight disharmony with the statements of some authors that clippings are mostly used in American and Australian English, the analysis shows that all varieties are represented and that British English is the most represented variety in the sample. Nevertheless, there is no structural
reason why any variety should create clippings more productively than another and most of the plain clippings are regionally unmarked.

The theories also mention that the clipped forms can undergo conversion. The analysis confirms this but the number of clippings which can be converted is very low. Another feature of clipping that is confirmed by the analysis is the disruption of the syllable division. Only one fifth of clippings do not respect the syllabic boundaries in the original.

The final contribution of this thesis is the analysis of the Czech equivalents of the English clippings. The result is that in over half of the analysed instances the Czech language does not have an equivalent for the English clipping, i.e. the same equivalent is used for the full original as for the clipping. If there is an equivalent it is mostly a derived word created by suffixation. Clipping in Czech is used only rarely as the equivalent word-formation process for English clipping.

7. Czech résumé

Mechanické krácení v angličtině z hlediska slovotvorného, slovnědruhového, sémantického, stylistického a překladového.

Práce zkoumá slovotvorný proces mechanického krácení v angličtině ze synchronní perspektivy. Mechanické krácení je proces, při němž vzniká nová lexikální jednotka ztratou fonologického materiálu základu. Ač je tento proces velmi produktivní, autoři pojednávající o slovotvorbě se o něm v porovnání s ostatními slovotvornými procesy zmiňují stručněji. Důvodem pro toto opomíjení je pravděpodobně určitá nahodilost a nepravidelnost tohoto procesu. Cílem práce je prozkoumat vzorek anglických neologismů vytvořených mechanickým krácením a potvrdit tak obecné trendy, které v souvislosti s tímto procesem jednotlivé autoři zmiňují. Přínosem práce je nejen potvrzení těchto trendů, ale především proporční zpřesnění jednotlivých typů a charakteristik tohoto procesu a důkladná analýza vzorku z několika hledisek: slovotvorného, slovnědruhového, sémantického, stylistického a překladového.

Zkoumaný vzorek je sestaven z prestižního britského obecného monolingvního slovníku. Opodstatněním pro tento zdroj materiálu je fakt, že výběr lexikálních položek ve slovníku není nahodilý, ale dle autorů více či méně reprezentuje lexikální situaci jazyka v době vytváření slovníku. Dá se předpokládat, že i určitou lexikální podmnožinu lze považovat za více či méně reprezentativní.

Slovotvorné hledisko potvrzuje závěry jednotlivých autorů. Rozlišují se dva základní typy mechanického krácení: „prosté krácení“ (plain clipping), např. „comp“ z „competition“, a „ozdobné krácení“ (embellished clipping), např. „comfy“ z „comfortable“. Ozdobné krácení se od prostého liší kombinací dvou slovotvorných procesů, krácení a následné sufixace, např. při krácení základu...
„budgerigar“ a vzniku „budgie“ se uplatňuje přípona -ie. Ozdobné krácení není tak časté jako prosté krácení.

Dále se rozlišují tři typy krácení podle pozice odtržené části v základu. Při koncovém krácení (back-clipping) se vynechává část z konce základu, např. „Abo“ z „Aborigine“. Při iniciálním krácení (foreclipping) se vynechává část ze začátku základu, např. „burb“ z „suburb“, a při iniciálně-koncovém krácení (ambiclipping) se vynechávají části z počátku i konce základu, např. „flu“ z „influenza“. Práce navíc ustanovuje čtvrtý typ, prostřední krácení (medial clipping), při kterém se vynechává prostřední část báze, např. „salmi“ z „salmagundi“ nebo též při krácení plurálních form zůstává zachována koncovka -s, např. „pants“ z „pantaloons“. Výrazně nejčastějším typem je koncové krácení, přičemž ostatní typy jsou relativně vzácné.

Přípomy podílející se na „ozdobném krácení“ mají dekorativní nebo prozodickou funkci. Vzorek obsahuje pět sufiků, -y, -ie, -o, -er, -s. Přípomy -y a -i-e představují ortografickou variantu se stejnou vývěslností a jsou z těchto přípon nejfrekventovanější. Dohromady tvoří tři čtvrťiny slov odvozených „ozdobným krácením“.

Základ pro mechanické krácení nemusí být jen jednoslovný, ale i viceslovné vyjádření (s jednou výjimkou nominální). Tato možnost není nikterak častá a objevuje se pouze v desetině případů. Z frázového hlediska se vyskytují dvě skupiny: 1) krácení se týká modifikace, zatímco hlava fráze, tj. substantivum, zůstává nezměněna, např. „prep school“ vzniklé z „preparatory school“, 2) krácení se týká modifikace a hlava fráze je vypuštěna, např. „rec“ vzniklé z „recreation ground“. Druhá možnost výrazně převládá.

Slova vzniklá mechanickým krácením mohou podléhat konverzi k jinému slovnímu druhu. Nejedná se o nikterak častý jev, neboť se objevuje přibližně u 5-7%. Mechanické krácení přispívá k nárůstu homonymie v jazyce, neboť čím méně slabik slovo obsahuje, tím je možnost diferenciací od ostatních menší. Jedna třetina z takto vzniklých slov je homonymní s jinou slovní zkraceninou nebo jinou lexikální jednotkou.


Neologismy vzniklé mechanickým krácením jsou převážně jednoslabicné, např. „ad“, méně často dvojslabicné, např. „hippo“, a jen výjimečně obsahují více než dvě slabiky, např. „demirep“. Zajímavostí je, že základem pro tyto neologismy nemusí být celé slabíky základu. Mechanické krácení v angličtině nemusí dodržovat slabičné hranice v základu a při tvoření těchto neologismů může dojít k narušení této hranice. Jedna čtvrtina prostých zkracenin nedodržuje slabičné hranice v slovotvorném základu.
Neologismy v analyzovaném vzorku nejčastěji vznikly ve 20. století. Častá jsou též slova vzniklá ve století 19., zejména ve druhé polovině.

Nejčastějším slovním druhem, jenž se užívá jako slovotvorný základ pro mechanické krácení v angličtině, je substantivum, z něhož se tvoří více než 80% slov odvozených mechanickým krácením. Základem může občas také být adjektivum nebo sloveso. Jiné slovní druhy se jako základ pro mechanické krácení užívají jen velmi zřídka.

Stylistická analýza potvrzuje, že neologismy vzniklé mechanickým krácením jsou v převážné většině stylisticky příznakové. Nejčastější stylovou charakteristikou je úroveň formálnosti a regionálního vzhledu angličtiny. Ve více než polovině případů jsou tyto neologismy hovorové, částečně též slangové, jako součást substandardního jazyka. Britská angličtina je zastoupena nejvíce, ale i ostatní větvění jsou zastoupeny a více než polovina prostých zkrácení je z hlediska regionální specifickosti neutrální.

Ze sémantického hlediska jsou nejčastějším základem obecná substantiva, zejména konkreta označující artefakty, případně referenty z oblasti fauny a flory.

Zajímavým zjištěním je fakt, že protějškem anglického mechanického krácení je v češtině slovotvorný proces derivace, zejména suffixace, při které vznikají zdrobnělyní a zveličelá slova, např. ekvivalentem „sec“ je „vteřinka, chvilicka“ a ekvivalentem „butch“ je „drsnák“. Ve více než polovině ze zkoumaných neologismů však češťina žádný ekvivalent nemá, neboť používá pro anglický, většinou stylově příznakový, neologismus stejný ekvivalent jako pro anglický základ, z něhož byl neologismus vytvořen, např. pro hovorové „ad“ a pro neutrální základ „advertisement“ je stejný český ekvivalent „inzerát, reklama“. V angličtině je základ těchto neologismů většinou z hlediska formálnosti neutrální, z čehož plyne, že český ekvivalent má jinou stylovou charakteristiku než anglický neologismus. Mechanické krácení, jako protějšek k anglickému mechanickému krácení, je v češtině užíván ojediněle, např. ekvivalentem anglického „brill“ je „bezva“ odvozené z „bezvadný“.

Prozkoumání těchto neologismů z různých hledisek a oddělená analýza prostého krácení (plain clipping) a „ozdobného krácení“ (embellished clipping) umožňuje posílit rozhodnutí mezi těmito dvěma základními typy krácení. Z formálního hlediska se liší přítomností suffixu při „ozdobném krácení“, ale i méně výrazné odlišnosti přispívají k pochopení rozdílné motivace pro vytváření „ozdobných zkrácení“. „Ozdobné zkrácení“ jsou častěji vytvářeny z adjektivní báze, jsou častěji stylově příznakové, častěji jsou součástí slangu jako substandardního jazyka, častěji jsou specifické pro určitou jazykovou většinu, a zároveň se méně často vyskytují v profesním slangu než prosté zkrácení. „Ozdobné zkrácení“ jsou tedy častěji hodnotící a jsou více neformální než prosté zkrácení. „Ozdobné zkrácení“ také častěji podléhají módním trendům, jsou vytvářeny
zejména za účelem upoutání pozornosti a mají zesílenou pragmatickou funkci pro vyjádření příslušnosti mluvčího k určité skupině.
Appendix 1 – List of clipped forms

The list contains 515 complete entries of the clipped forms selected from the preliminary list on the basis of the selection criteria as presented in the subchapter 3.2. This list is the basis for the analytical section of the thesis.

<table>
<thead>
<tr>
<th>No.</th>
<th>clipped form</th>
<th>definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>ad</td>
<td>/ad/ n. colloq. an advertisement.</td>
</tr>
<tr>
<td>3.</td>
<td>ad lib</td>
<td>/'aːd lɪb/ v., adj., adv., &amp; n. v.intr. (ad libbed, ad libbing) speak or perform without formal preparation; improvise. adj. improvised. adv. as one pleases; to any desired extent. n. something spoken or played extempore. [abbreviation of ad libitum] NOTE: clipped compound with the second part clipped</td>
</tr>
<tr>
<td>5.</td>
<td>advertl</td>
<td>/'əd'vertl/ n. Brit. colloq. an advertisement.</td>
</tr>
<tr>
<td>6.</td>
<td>Afro</td>
<td>/'æfrəʊ/ adj. &amp; n. adj. (of a hairstyle) long and bushy, as naturally grown by some blacks. n. (pl. -os) an Afro hairstyle. [Afro-, or abbreviation of African]</td>
</tr>
<tr>
<td>7.</td>
<td>aggro</td>
<td>/'ægrəʊ/ n. Brit. slang 1 aggressive trouble-making. 2 trouble, difficulty. [abbreviation of aggravation (see aggravate) or aggression]</td>
</tr>
<tr>
<td>9.</td>
<td>allele</td>
<td>/'ælɪəl/ n. (also allel /'æləl/) one of the (usu. two) alternative forms of a gene, found at the same place on a chromosome. allelic adj. [German Allel, abbreviation of allelomorph]</td>
</tr>
<tr>
<td>10.</td>
<td>ammo</td>
<td>/'əməʊ/ n. colloq. ammunition.</td>
</tr>
<tr>
<td>11.</td>
<td>amnio</td>
<td>/'æmnɪəʊ/ n. (pl. -os) colloq. amniocentesis.</td>
</tr>
<tr>
<td>12.</td>
<td>amp1</td>
<td>/amp/ n. Electr. an ampere.</td>
</tr>
<tr>
<td>13.</td>
<td>amp2</td>
<td>/amp/ n. colloq. an amplifier.</td>
</tr>
<tr>
<td>14.</td>
<td>antepenult</td>
<td>/ˌɑntɪpəˌpəl/ n. the last syllable but two in a word. [abbreviation of Late Latin antepaenultimus (as ante-, paenultimus penult)]</td>
</tr>
<tr>
<td>15.</td>
<td>antilog</td>
<td>/ˌæntɪˈlɒɡ/ n. = antilogarithm.</td>
</tr>
<tr>
<td>17.</td>
<td>appro</td>
<td>/əˈprəʊ/ n. Brit. colloq. on appro = on approval (see approval). [abbreviation of approval or approbation]</td>
</tr>
<tr>
<td>18.</td>
<td>aqua</td>
<td>/ˈækwə/ n. &amp; adj. n. the colour aquamarine. adj. of this colour.</td>
</tr>
<tr>
<td>19.</td>
<td>arb</td>
<td>/ɑːb/ n. colloq. = arbitrageur.</td>
</tr>
<tr>
<td>21.</td>
<td>Aussie</td>
<td>/ˈæsi, ˈɒsi/ n. &amp; adj. (also Ossie, Ozzie) colloq. n. 1 an Australian. 2 Australia. adj. Australian.</td>
</tr>
<tr>
<td>22.</td>
<td>auto</td>
<td>/ˈɔːtəʊ/ n. (pl. -os) (usu. attrib.) N.Amer. colloq. a motor car. [abbreviation of automobile]</td>
</tr>
<tr>
<td>23.</td>
<td>bacey</td>
<td>/ˈbæki/ n. colloq. tobacco.</td>
</tr>
<tr>
<td>25.</td>
<td>beano</td>
<td>/ˈbiːnəʊ/ n. (pl. -os) Brit. slang a celebration; a party. [abbreviation of beanfeast]</td>
</tr>
<tr>
<td>26.</td>
<td>beaut</td>
<td>/ˈbjuːt/ n. &amp; adj. Austral. &amp; NZ slang n. (also US) an excellent or beautiful person or thing. adj. excellent; beautiful. [abbreviation of beauty]</td>
</tr>
<tr>
<td>27.</td>
<td>berg</td>
<td>/ˈberɡ/ n. = iceberg.</td>
</tr>
<tr>
<td>28.</td>
<td>berk</td>
<td>/bɜːk/ n. (also burk) Brit. slang a fool; a stupid person.</td>
</tr>
</tbody>
</table>
29. *bevv* /ˈbɛvi/ n. (pl. -ies) slang
   a drink, esp. an alcoholic one.
   [abbreviation of beverage]

30. *bi* /bʌɪ/ adj. & n. slang
   = bisexual.

   = bicarbonate 2.

32. *bike* /baɪk/ n. & v. colloq.
   n. a bicycle or motorcycle.
   v.intr. ride a bicycle or motorcycle.

33. *biz* /bɪz/ n. colloq.
   business.

34. *blitz* /bʌɪts/ n. & v. colloq.
   n.
   1 a an intensive or sudden (esp. aerial) attack.
   2 (the Blitz) the German air raids on London in 1940.
   v.tr. attack, damage, or destroy by a blitz.
   [abbreviation of blitzkrieg]

   slang
   sob.
   [abbreviation of blubber 1]

36. *bock* /bɒk/ n.
   a strong dark German beer.
   [French, from the German abbreviation of Eimbockbier from Einbeck in Hanover]

37. *bod* /bɒd/ n. colloq.
   1 Brit. a person.
   2 N.Amer. a body.
   [abbreviation of body]

38. *boho* /ˈboʊhoʊ/ n. & adj. colloq.
   *n. (pl. -ies) = Bohemian n. 2.
   adj. = Bohemian adj. 2.
   [abbreviation of Bohemian + -o]

39. *Bolsie* /ˈbɔlsʃi/ adj. & n. (also *Bolshy*) slang
   adj. (usu. bolsie)
   1 Brit. uncooperative, rebellious, awkward; bad-tempered.
   2 left-wing, socialist.
   n. (pl. -ies) a Bolshevik.
   *bolshiness* n. (in sense 1 of adj.).
   [abbreviation of Bolshevik]

40. *bob* /bɒb/ n. & v. slang
   n.
   1 Brit. an embarrassing mistake.
   2 a simpleton.
   v.intr. Brit. make an embarrassing mistake.

41. *bop* /bɒp/ n. & v. colloq.
   n.
   1 = bebop.
   2 esp. Brit. a a spell of dancing, esp. to pop music. b an organized social occasion for this.
   v.intr. (bopped, bopping) move or dance, esp. to pop music.
   *bopper* n.
   [abbreviation of bebop]

42. *bra* /brə/ n. (pl. bras)
   an undergarment worn by women to support the breasts.
   *braless* adj.
   [abbreviation of brassiere]

43. *brack* /bræk/ n. Ir.
   cake or bread containing dried fruit etc.
   [abbreviation of barmbrack]

44. *brat* /bræt/ n.
   a child, esp. a badly behaved one.
   *bratty* adj.
   [perhaps abbreviation of Scots bratchet ‘infant’, or from *brat* ‘rough garment’]

45. *brig* /brɪɡ/ n.
   1 a two-masted square-rigged ship, with an additional lower fore-and-aft sail on the gaff and a boom to the mainmast.
   2 slang a prison, esp. on a warship.
   [abbreviation of brigantine]

   = brilliant adj. 4.

47. *Brit* /brɪt/ n. colloq.
   a British person.

   1 colloq. an umbrella.
   2 slang a parachute.

49. *brong* /brɔŋk/ n. N.Amer. colloq.
   = bronco.

   Birmingham (in England).
   [abbreviation of Brummagem]

51. *bud* /bʌd/ n. N.Amer. colloq. (as a form of address)
   = buddy.

52. *budgie* /bʌdʒi/ n. colloq.
   = budgerigar.

53. *bunk* /bʌŋk/ n. slang
   nonsense, humbug.
   [abbreviation of bunkum]

54. *burb* /bɜːb/ n. (usu. in pl.) N.Amer. colloq.
   a suburb.

55. *burger* /ˈbɜːɡə/ n.
1 colloq. a hamburger.
2 (in comb.) a certain kind of hamburger or variation of it (beefburger; nutburger).

56. bus /bʌs/ n. & v.
   n. (pl. buses or US busses)
   1 a large passenger vehicle, esp. one serving the public on a fixed route.
   2 colloq. a motor car, aeroplane, etc.
   3 Computing a defined set of conductors carrying data and control signals within a computer.
   v. (buses or busses, bussed, bussing)
   1 intr. go by bus.
   2 tr. esp. N.Amer. transport by bus, esp. to promote racial integration.
   3 tr. N.Amer. a carry or clear away (dishes etc.) in a cafeteria. b clear (a cafeteria table) of dishes.
   [abbreviation of omnibus]

57. butch /bʌtʃ/ adj. & n. slang
   adj. masculine; tough-looking.
   n.
   1 (often attrib.) a a mannish woman. b a mannish lesbian.
   2 a tough, usu. muscular, youth or man.
   [perhaps abbreviation of butcher]

58. bye /baɪ/ int. colloq.
   = goodbye.

59. cab /kæb/ n.
   1 a taxi.
   2 the driver's compartment in a lorry, train, or crane.
   3 hist. a hackney carriage.
   [abbreviation of cabriolet]

60. cad /kæd/ n.
   a person (esp. a man) who behaves dishonourably.
   caddish adj.
   caddishly adv.
   caddishness n.
   [abbreviation of caddie in earlier sense 'odd-job man']

61. caff /kæf/ n. Brit. slang
   = café.

62. caper /ˈkeɪpər/ v. & n.
   v.intr. jump or run about playfully.
   n.
   1 a playful jump or leap.
   2 a a fantastic proceeding; a prank. b slang any activity or occupation.
   cut a caper (or capers) act friskily.
   caperer n.
   [abbreviation of capriole]

63. carb /kær/ n. colloq.
   a carburettor.

64. cardy /ˈkædi/ n. (also cardie) (pl. -ies) Brit. colloq.
   a cardigan.

65. carom /ˈkærəm/ n. & v. N.Amer. Billiards
   n. a cannon.
   v.intr.
   1 make a carom.
   2 (usu. foll. by off) strike and rebound.
   [abbreviation of carambole from Spanish carambola]

66. cat /kæt/ n.
   a catalytic converter.

67. celeb /ˈsɛlb/ n. colloq.
   = celebrity 1.

68. cello /ˈsɛləʊ/ n. (pl. -os)
   a bass instrument of the violin family, held upright on the floor between the legs of the seated player.
   cellist n.
   [abbreviation of violoncello]

69. cembalo /ˈtʃɛmbələʊ/ n. (pl. -os)
   a harpsichord.
   cembalist n.
   [abbreviation of clavicembalo]

70. cert /sɛrɛt/ n. Brit. slang (esp. dead cert)
   1 an event or result regarded as certain to happen.
   2 a horse strongly tipped to win.
   [abbreviation of certain, certainty]

71. champ /tʃæmp/ n. colloq.
   a champion.

   a man; a boy; a fellow.
   [abbreviation of chapman]

73. chaps /tʃæps, tʃæps/ n.
   = chaparajos.

74. chimp /tʃɪmp/ n. colloq.
   = chimpanzee.

75. Chink /ˈtʃɪŋk/ n. slang offens.
   a Chinese.

   chocolate.

77. Christie /ˈkrɪsti/ n. (also Christy) (pl. -ies)
   Skiing
   a sudden turn in which the skis are kept parallel, used for changing direction fast or stopping short.
   [abbreviation of Christiania (now Oslo) in Norway]

78. chrysanth /ˈkrɪsanθ/ n. Brit. colloq.
   a cultivated chrysanthemum.
79. chute2 /ˈʃuːt/ n. colloq. parachute.
   chutist n.

80. cig /ˈsɪɡ/ n. colloq.
cigarette, cigar.

81. ciggy /ˈsɪɡi/ n. (pl. -ies) colloq.
cigarette.

82. circs /səˈksɪs/ n.pl. colloq.
circumstances.

83. civvy /ˈsɪvɪ/ n. slang
   n. (pl. -ies) civilian clothes.
   1 a civilian.
   adj. civilian.

84. coax2 /ˈkoʊks/ n. colloq.
   coaxial cable.

   = cockatoo 2.

86. coco /ˈkəʊkə/ n. (also cocoa) (pl. cocos or cocoas)
   the coconut palm.
   [abbreviation of coconut, though in earlier use as a separate word]

   [abbreviation of codswallop]

88. coed /ˈkəʊɛd, kəˈɛd/ n. & adj. colloq.
   n. 1 Brit. a co-educational system or institution.
   2 N.Amer. a female student at a co-educational institution.
   adj. co-educational.

89. Coke /ˈkəʊk/ n. propr.
   Coca-Cola.

90. coke2 /ˈkəʊk/ n. slang cocaine.

91. combi /ˈkɔmbi/ n.
   a machine, appliance, etc. with a combined function or mode of action (often attrib.: combi oven).
   [abbreviation of combination]

92. combo /ˈkɔmbəʊ/ n. (pl. -os) slang
   1 a small jazz or dance band.
   2 a combination; a combined unit.
   [abbreviation of combination + -o]

93. comfy /ˈkəmfi/ adj. (comfler, comfiest) colloq.
   comfortable.
   comfiily adv.
   comfiness n.

94. Commie /ˈkɒmi/ n. slang derog. a Communist.

95. comp /ˈkɒmp/ n. & v. colloq.
   n.
   1 Brit. a competition.
   2 Printing a compositor.
   3 Mus. an accompaniment.
   v.
   1 Mus. a tr. accompany. b intr. play an accompaniment.
   2 Printing a intr. work as a compositor. b tr. work as a compositor on.

96. compol /ˈkɒmpəʊ/ n. & adj.
   n. (pl. -os) a composition of plaster etc., e.g. stucco.
   adj. Brit. = composite adj. 1, 2.

97. comp02 /ˈkɒmpəʊ/ n. Austral. & NZ slang compensation, esp. that paid for an industrial injury.

98. conI /ˈkɒn/ n. & v. slang
   n.
   a confidence trick.
   v.
   tr. (conned, conning) swindle; deceive (conned him into thinking he had won).

99. con3 /ˈkɒn/ n. slang
   a convict.

100. conchie /ˈkɒni/ n. (also conchy) (pl. -ies)
   Brit. slang derog. a conscientious objector.

101. condo! /ˈkɔndəʊ/ n. (pl. -os) N.Amer. colloq.
   a condominium.

102. confab /ˈkɒnfæb/ n. & v. colloq.
   n. a conversation; a chat.
   v.
   intr. (confabbed, confabbing) = confabulate.

103. congrats /ˈkɝŋtəz/ n. & v. colloq.
   congratulations

104. contra /ˈkɔntə/ n. (pl. contras)
   a member of a counter-revolutionary guerrilla force in Nicaragua
   [abbreviation of Spanish contrarevolucionario ‘counter-revolutionary’]

105. coon /ˈkʊn/ n.
   1 N.Amer. a raccoon.
   2 slang offens. a black person.

106. co-op /ˈkəʊəp/ n. colloq.
   1 Brit. a cooperative society or shop.
   2 a cooperative business or enterprise.

   = costermonger.

108. counter4 /ˈkɔntər/ n.
   the back part of a shoe or a boot round the heel.
109. cox /kɔks/ n. & v.
n. a coxswain, esp. of a racing boat.
v.  
1 intr. act as a cox (coxed for Cambridge).
2 tr. act as cox for (cox ed the winning boat).
110. eoz /IkAzI/ n. archaic except NAmer.
111. ered /kn::d/ n. colloq.
credibility.
112. crim /krImI/ n. & adj. Austral. slang
= criminal.
1 = criticism 2.
2 = critique.
3 Physics critical mass.
114. croc /kroʊ/ n. colloq.
a crocodile.
115. curio /kjU8rI8U/ n. (pI. -os)
a rare or unusual object or person.
[19th-c. abbreviation of curiosity]
116. cush /kuSH/ n.
esp. Billiards colloq.
a cushion.
117. daff /dæfi/ n. colloq.
= daffodil 1.
118. deb /dæbi/ n. colloq.
a debutante.
119. decal /' dəkəl/ n. colloq.
= decalcomania 2.
120. deli /' dəli/ n. (pl. delis) colloq.
= delicatessen.
121. demirep /' dəmiərep/ n. archaic
a woman of doubtful sexual reputation.
[abbreviation of demi-reputable]
122. demo /' dəməʊ/ n. (pl. -os) colloq.
1 = demonstration 2, 3.
2 (attrib.) demonstrating the capabilities of computer software, a group of musicians, etc. (demo software; demo tape).
123. demob /di:' məb/ v. & n. Brit. colloq.
v.tr. (demobbed, demobbing) demobilize.
n. demobilization.
124. dick /dɪk/ n. slang
a detective.
[perhaps abbreviation]
125. dick2 /dɪk/ n.
take one's dick (often foll. by that + clause)
Brit. slang swear, affirm.
[abbreviation of declaration]
126. dicot /' dɪkət/ n.
= dicotyledon.
v.tr. (dunned, dunning) importune for payment of a debt; pester.
[abbreviation of obsolete dunkirk privateer, from Dunkirk, a sea port in France]

140. dutch /dætʃ/ n. Brit. slang
= duchess 3.

141. electro /'lektrəʊ/ n. & v.
1 = electrotipe n.
2 = electrophate n.
v.tr. (-oes, -oed) colloq.
1 = electrotipe v.
2 = electrophate v.

142. Euro /'juərəʊ/ adj. & n.
adj. European.
n.
1 a European.
2 a Eurodollar.

143. ex-con /'eks ˈkɒn/ n. colloq.
an ex-convict; a former inmate of a prison.

144. exec /ˈeɡk/ n. colloq.
an executive.

145. expat /'eɡət/ n. & adj. colloq.
= expatriate.

146. Expo /'eɡˈskɔp/ n. (also expo) (pl. -os)
a large international exhibition.
[abbreviation of exposition 4]

147. fab /ˈfæb/ adj. colloq.
fabulous, marvellous.

148. fag2 /fæɡ/ n. N.Amer. slang offens.
a male homosexual.
[abbreviation of faggot]

149. fan2 /fæn/ n.
a devotee of a particular activity, performer, etc. (film fan; football fan).
[abbreviation of Gatling]

150. fave /ˈfeɪv/ n. & adj. slang
= favourite (esp. in show business).
NOTE: copies the pronunciation

151. fax /fæks/ n. & v.
n.
1 facsimile transmission (see facsimile n. 2).
2 a a copy produced or message sent by this. b a machine for transmitting and receiving these.
v.tr. transmit (a document) in this way.
[abbreviation of facsimile]

152. fed2 /fɛd/ n. US slang
1 a federal agent or official, esp. a member of the FBI.
2 (Fed) (prec. by the) = Federal Reserve.
[abbreviation of federal]


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166. Gib /dʒɪb/ n. colloq.
Gibraltar.

167. gill /dʒɪl/ n. (also Gill, jill, Jill)
1 derog. a young woman.
2 Brit. colloq. or dial. a female ferret.
[Middle English, abbreviation of Gillian]

168. gin /dʒɪn/ n.
an alcoholic spirit distilled from grain or malt and flavoured with juniper berries.
[abbreviation of geneva genever]

169. gippy tummy /ˈdʒɪpi/ n. (also gyppy tummy)
Brit. colloq.
diarrhoea affecting visitors to hot countries.
[abbreviation of Egyptian]

170. glad /ɡlæd/ n.
(colloq. Austr. glad die /ɡlæd/)
1 a gladiolus.

171. glam /ɡlæm/ n., v.
colloq.
1 glamorous.
n. glamour.
v.tr. (glammed, glamouring) glamorize.

172. glim /ɡlim/ n.
1 a faint light.
2 archaic slang a candle; a lantern.
[Middle English: perhaps abbreviation of glimmer or glimpse]

173. golly /ˈɡɒli/ n. (pis. -ies)
colloq.
= golliwog.

174. grad /ɡræd/ n. colloq.
= graduate n. 1.

175. gran /ɡræn/ n. colloq.
grandmother (cf. granny).

176. gravure /ɡreɪˈvjuə/ n.
= photogravure

177. guv /ɡʌv/ n. Brit. slang
= governor 7c.

178. gym /dʒɪm/ n. colloq.
1 a gymnasium.
2 gymnastics.

179. gyro /ˈdʒɪroʊ/ n. (pis. -os) colloq.
1 = gyroscope.
2 = gyrocompass.

180. hack /hæk/ n., adj., & v.
n.
1 a horse for ordinary riding.
b a horse let out for hire. c = jade 1.
2 a dull, uninspired writer.
3 a person hired to do dull routine work.
4 N.Amer. a taxi.
attrib. adj.
1 used as a hack.
2 typical of a hack; commonplace (hack work).
v.
1 a intr. use a horse for ordinary riding, esp. for pleasure.
b tr. ride (a horse) in this way.
2 tr. make common or trite.
[abbreviation of hackney]

181. hanky /ˈhæŋki/ n. (also hankie) (pl. -ies) colloq.
a handkerchief.

182. hash /hæʃ/ n. colloq.
hashish.

183. hetero /ˈhɛtərəʊ/ n. (pl. -os) colloq.
a heterosexual.

184. hex /hɛks/ adj. & n.
esp. Computing = hexadecimal.

185. hippo /ˈhɪpəʊ/ n. (pl. -os) colloq.
a hippopotamus.

a German white wine from the Rhineland (properly that of Hochheim on the river Main).
[abbreviation of obsolete hockamore from German Hochheimer]

holidays.

188. homo /ˈhɔməʊ/ n. (pl. -os) colloq.
a homosexual.

189. hon /hɔn/ n. colloq.
= honey 5.

190. hooch /huːtʃ/ n. (also hootch) N.Amer. colloq.
alcoholic liquor, esp. inferior or illicit whisky.
[abbreviation of hoochinoo, the name of a liquor-making Alaskan tribe]

191. hood /hʊd/ n.
a gangster or gunman.
[abbreviation of hoodlum]

192. hubby /ˈhʌbi/ n. (pl. -ies) colloq.
a husband.

193. hydro /ˈhaɪdrəʊ/ n. (pl. -os) colloq.
1 a hotel or clinic etc. originally providing hydropathic treatment.
2 a hydroelectric power plant.

194. hype /ˈhaɪp/ n. slang
1 a drug addict.
2 a hypodermic needle or injection.
hyped up stimulated by or as if by a hypodermic injection.
[abbreviation of hypodermic]

195. hypo /ˈhaɪpəʊ/ n. Photog.
the chemical sodium thiosulphate (incorrectly called hyposulphite) used as a photographic fixer.

196. hypo /ˈhaɪpəʊ/ n. (pl. -os) colloq.
hypodermic n.

197. hypodermic /'hʌpədəmɪk/ n. (pl. -os) colloq.

1 hypodermia.

198. improvement /ɪmprəˈmjuːn/ n. (pl. -os) colloq.

1 (often attrib.) improvisation, esp. as a theatrical technique.
2 an instance of this.

199. improvised /ɪmprəˈmjuːzd/ adj., & n. colloq.

impro.

200. incognito /ɪnˈkɒgnɪtəʊ/ n., colloq.

incognito.

201. information /ɪnˈfɔrmeɪʃn/ n. colloq.

information.

202. infrastructure /ɪnˈfərstrʌktʃər/ n. colloq.

infra dig.

203. intercommunication /ˈɪntəkəmˈjuːn/ n. colloq.

1 a system of intercommunication by radio or telephone between or within offices, aircraft, etc.
2 an instrument used in this.

204. introduction /ɪntrəˈdʒʌkʃən/ n. (pl. -os) colloq.

an introduction.

205. invariant /ɪnˈværɪənt/ adj., & n. propr.

an iron-nickel alloy with a negligible coefficient of expansion, used in the manufacture of clocks and scientific instruments.

[abbreviation of invariable]

206. ipecacuanha /ɪˈpɛkəkwaːnha/ n. colloq.

ipecacuanha.

207. it /ɪt/ n. Brit. colloq.

Italian vermouth (gin and it).


= Japanese.

209. Jeez /dʒiːz/ int. slang

a mild expression of surprise, discovery, etc. (cf. gee).

[abbreviation of Jesus]

210. jockey /dʒəˈkiːki/ n. colloq.

1 a jockey.
2 a disc jockey.

211. jockstrap /dʒəˈkstræp/ n. colloq.

1 a well-built rugged man.

212. jujube /dʒuːb/ n. Austral. & NZ

= jujube 2.

213. K2 abbr. (also K-)

1 King, King's.
2 Köchel (catalogue of Mozart's works).

3 (also k) (prec. by a numeral) a Computing a unit of 1,024 (i.e. 210) bytes or bits, or loosely 1,000. b thousand.

[sense 3 as abbreviation of kilo-]

214. kilo /ˈkiːloʊ/ n. (pl. -os)

1 a kilogram.
2 a kilometre.
[French: abbreviation]

215. kitten /ˈkɪtn/ n.

1 a kitten.
2 a young fox, badger, etc.

216. knickers /ˈnɪkərz/ n.pl.

1 Brit. a woman's or girl's undergarment covering the body from the waist or hips to the top of the thighs and having leg-holes or separate legs.
2 N.Amer. a knickerbockers. b a boy's short trousers.
3 (as int.) Brit. slang an expression of contempt.

[abbreviation of knickerbockers (knickerbocker)]

217. laboratory /ˈleɪbjərətri/ n. colloq.

a laboratory.

218. lavatory /ˈlævəteri/ n. colloq.

a lavatory.

219. legitimate /ˈlegɪtɪm/ adj. & n. colloq.

adj. legitimate.

1 legitimate drama.
2 an actor in legitimate drama.

220. liberation /ˈlɪbrəʃən/ n. colloq.

(in names of political movements etc.) liberation (women's lib).

221. limousine /ˈlɪməsən/ n. (pl. -os) colloq.

a limousine.

222. linoleum /ˈlɪnəljuːm/ n. (pl. -os)

linoleum.

223. lithography /ˈlɪθəɡrəfi/ n. & v. colloq.

1 = lithography.
2 = lithograph.

v. tr. (-oes, -oed) produce by lithography.

224. locomotive /ˈləʊkəmətɪv/ n. (pl. -os) Brit. colloq.

a locomotive.

225. logarithm /ˈlɔːɡəθəm/ n.

a logarithm (esp. prefixed to a number or algebraic symbol whose logarithm is to be indicated).

226. logo /ˈloʊgəʊ/ n. (pl. -os)

an emblem or device used as the badge of an organization in display material.
NOTE: of logotype

227. lolly /ˈlɒli/ n. (pl. -ies)
  1 colloq. a esp. Brit. = lollipop. b Austral. a sweet.
  2 Brit. slang money.
  [abbreviation of lollipop]

228. loo2 /luː/ n.
  1 a round card game with penalties paid to the pool.
  2 this penalty.
  [abbreviation of obsolete lanterloo from French lanturlu, the meaningless refrain of a song]

229. loony /ˈluːni/ n. & adj. slang
  n. (pl. -ies) a mad or silly person; a lunatic.
  adj. (loonier, looniest) crazy, silly.
  looniness n.
  [abbreviation of lunatic]

230. lor /loː/ int. Brit. slang
  an exclamation of surprise or dismay.
  = amid.
  [abbreviation from amid]

231. lug4 /lʌɡ/ n.
  = lugsail.

232. ma /mə/ n. colloq.
  = mother.
  [abbreviation of mamma]

233. mac /mæk/ n. (also mack) Brit. colloq.
  mackintosh.

234. mag /mæɡ/ n. colloq.
  1 a magazine (periodical).
  2 magnesium.
  3 magneto.
  4 magnitude.

235. maid /meɪd/ n.
  1 a female domestic servant.
  2 Brit. archaic or poet. a girl or young woman.
  maidish adj.
  [Middle English, abbreviation of maiden]

236. margel /ˈmɑːrdʒəl/ n. Brit. colloq.
  margarine.

237. mat2 /meɪt/ n.
  = matrix 1.

238. math /maθ/ n. N.Amer. colloq.
  mathematics (cf. maths).

  mathematics (cf. math).

240. matric /ˈmeɪtrɪk/ n. Brit. colloq.
  matriculation.

  the Mediterranean Sea.

242. memo /ˈmɛməʊ/ n. (pl. -os) colloq.
  a memorandum.

243. met2 /mɛt/ adj. colloq.
  1 meteorological.
  2 metropolitan.
  3 (the Met) a (in full the Met Office) (in the UK) the Meteorological Office. b the Metropolitan Police in London. c the Metropolitan Opera House in New York.

244. metho /ˈmeθəʊ/ n. (pl. -os) Austral. slang
  1 methylated spirit.
  2 a person addicted to drinking methylated spirit.

245. metro /ˈmɛtrəʊ/ n. (pl. -os)
  an underground railway system in a city, esp. Paris.
  = métropole (French métropole, abbreviation of métropolitain metropolitan)

246. mid /mɪd/ prep. poet.
  = amid.
  [abbreviation from amid]

247. Mike /meɪk/ n. slang
  for the love of Mike an exclamation of entreaty or dismay.
  [abbreviation of the name Michael]

248. mikel /meɪk/ n. colloq.
  a microphone.

249. milliamp /ˈmɪliəmpl/ n. colloq.
  = milliampere.

250. mini /ˈmɪni/ n. (pl. minis)
  1 colloq. a miniskirt, mini-dress, etc.
  2 (Mini) Brit. propr. a make of small car.

251. miss2 /mɪs/ n.
  1 a girl or unmarried woman.
  2 (Miss) a the title of an unmarried woman or girl, or of a married woman retaining her maiden name for professional purposes. b the title of a beauty queen (Miss World).
  3 usu. derog. or joc. a girl, esp. a schoolgirl, with implications of silliness etc.
  4 the title used to address a female schoolteacher, shop assistant, etc.
  missish adj. (in sense 3).
  [abbreviation of mistress]

252. mitt /mɪt/ n.
  1 = mitten 1.
  2 a glove leaving the fingers and thumb exposed.
  3 slang a hand or fist.
  4 a baseball glove for catching the ball.
  [abbreviation of mitten]

253. mo /mɒ/ n. (pl. mos) colloq.
  a moment (wait a mo).

254. mob /mɒb/ n. & v.
n. 1 a disorderly crowd; a rabble.
2 (prec. by the) usu. derog. the populace.
3 colloq. a Brit. a gang; an associated group of persons. b (the Mob) the Mafia or a similar criminal organization.
4 Austral. a flock or herd.
v.tr. & intr. (mobbed, mobbing)
1 tr. a crowd round in order to attack or admire. b (of a mob) attack. c US crowd into (a building).
2 intr. assemble in a mob.
mobber n. & adj.
[abbreviation of mobile, short for Latin mobile vulgus 'excitable crowd': see mobile]
255. modI /mnd/ adj. & n. colloq.
= modulo.
257. Mods /mnds/ n.pl. colloq.
Modergens (see moderation 4).
258. mom /mnm/ n. colloq.
mother.
[abbreviation of momma]
259. mono /'mnneu/ adj. & n.
adj. monophonic.
n. (pl. -os) a monophonic record, reproduction, etc.
260. monocot /'mnkɒt/ n.
= monocotyledon.
261. mullS /'mlAI/ n.
a thin soft plain muslin.
[abbreviation of mulmul from Hindi malmal]
262. mum1 /'mAm/ n. Brit. colloq.
mother.
[abbreviation of mummy1]
263. muso /'mju:zəʊ/ n. (pl. -os) Brit. slang
a musician, esp. a professional.
264. mutt /'mʌt/ n.
1 slang an ignorant, stupid, or blundering person.
2 a Brit. derog. or joc. a dog. b US a mongrel.
[abbreviation of mutton-head]
265. nap3 /nap/ n. & v.
n.
1 a a form of whist in which players declare the number of tricks they expect to take, up to five. b a call of five in this game.
2 Brit. a the betting of all one's money on one horse etc. b a tipster's choice for this.
v.tr. (napped, napping) Brit. name (a horse etc.) as a probable winner.
266. nappy /'napi/ n. (pl. -ies) Brit.
a piece of towelling or other absorbent material wrapped round a baby to absorb or retain urine and faeces.
[abbreviation of napkin]
267. narc /nɔrk/ n. esp. N.Amer. slang
an official narcotics agent.
[abbreviation of narcotic]
268. natch /'natʃ/ adv. colloq.
= naturally.
n. (pl. -ies) a labourer employed in building or excavating roads, canals, etc.
v.intr. (-ies, -ied) work as a navvy.
[abbreviation of navigator]
270. nightie /'nAIti/ n. colloq.
a nightdress.
271. Nip /nIp/ n. slang offens.
a Japanese person.
[abbreviation of Nipponese]
272. nip2 /nIp/ n.
1 a small quantity of spirits.
v.intr. (nipped, nipping) drink spirits.
[probably an abbreviation of nipperkin 'small measure': cf. Low German, Dutch nippen 'to sip']
273. non-corn /'nɔnknm/ n. colloq.
a non-commissioned officer.
274. nuke /'nju:k/ n. & v.
n. a nuclear weapon.
v.tr. bomb or destroy with nuclear weapons.
275. nympho /'nImfeu/ n.
(pI. -os) colloq.
a nymphomaniac.
276. obit /'œbɪt/ n. colloq.
an obituary.
277. O grade n.
= ordinary grade.
278. O level /'eɪlv/ n. hist.
= ordinary level.
279. op art /'ɒp/ n.
a form of abstract art that gives the illusion of movement by the precise use of pattern and colour.

[abbreviation of optical art, after pop art]

280. **oppo** /'ɒpjə/ n. (pl. -os) Brit. colloq. a colleague or friend.
[abbreviation of opposite number]

281. **Oxon** /'ɔksən/ -ion, -iən n. (pl. -ions) Brit. colloq. a colleague or friend.
[abbreviation of opposite number]

282. **Oz** /ɒz/ adj. & n. Austral. slang a Pakistani, esp. an immigrant in Britain.
[abbreviation of the pronunciation]

283. **pa** /pæ/ n. colloq. father.
[abbreviation of papa]

284. **Paki** /'pakɪ/ n. (pl. Pakis) Brit. slang of JENS. a Pakistani, esp. an immigrant in Britain.
[abbreviation of pantaloons (see pantaloon)]

285. **pan2** /pæn/ v. (panned, panning)
1 tr. swing (a camera) horizontally to give a panoramic effect or to follow a moving object.
2 intr. (of a camera) be moved in this way.

n. a panning movement.
[abbreviation of panorama]

286. **panto** /'pæntəʊ/ n. (pl. -os) Brit. colloq. = pantomime 1.

287. **pants** /pænts/ n.pl. Brit. underpants or knickers.
2 NAmer. trousers or slacks.

bore (or scare etc.) the pants off colloq. bore, scare, etc., to an intolerable degree.

with one's pants down colloq. in an embarrassingly unprepared state.
[abbreviation of pantaloons (see pantaloon)]


289. **para** /'pærə/ n. colloq. 1 a paratrooper.
2 a paragraph.

290. **paren** /pɑːn/ n. (usu. in pl.) a round bracket, each of a pair of parentheses.
[abbreviation of parenthesis]

291. **pash** /pæʃ/ n. slang a brief infatuation.
[abbreviation of passion]

292. **Pat** /pæt/ n. Brit. slang often offens.

293. **Peke** /piːk/ n. colloq. a brief infatuation.
[abbreviation of passion]

294. **Pat** /piːt/ n. for Pete's sake see sake 1.
[abbreviation of the name Peter]

295. **phage** /feɪdʒ/ n. = bacteriophage.

296. **phenom** /'fɪnəm/ n. US colloq. an unusually gifted person, a prodigy.
[abbreviation of phenomenon 2]
306. Philly /ˈfriː/ n. US slang
Philadelphia.

307. phiz /ˈfɪz/ n. (also phizog /ˈfɪzəɡ/) Brit. colloq.
1 the face.
2 the expression on a face.
[abbreviation of phizionomy = physiognomy]

308. phone! /fən! n. & v.
= telephone.

309. phono /fəˈnəʊ/ attrib. adj.
designating a type of plug (and the corresponding socket) used with audio and video equipment, in which one conductor is cylindrical and the other is a central part that extends beyond it.
[abbreviation of phonograph]

310. phossy jaw /ˈfɒsi/ n. colloq. hist.
gangrene of the jawbone caused by phosphorus poisoning.

311. photo /ˈfəʊtəʊ/ n. & v.
= photograph.

312. phthalic acid /ˈfəʊlɪk/ n. Chem.
each of three isomeric dicarboxylic acids derived from benzene.
phthalate /-ət/ n.
[abbreviation of naphthalic: see naphthalene]

313. physio /ˈfɪzɪəʊ/ n. (pl. -os) colloq.
a physiotherapist.

314. pious /ˈpiəs/ adj. Brit. slang
pious.

315. pianof /ˈpiənəʊ/ n. (pl. -os) a large musical instrument played by pressing down keys on a keyboard and causing hammers to strike metal strings, the vibration from which is stopped by dampers when the keys are released.
[Italian, abbreviation of pianoforte]

316. pinny /ˈpɪni/ n. (pl. -ies) colloq.
a pinafore.

317. pipl /ˈpɪpl/ n. & v.
= pipped, pipping) remove the pips from (fruit etc.). pipless adj.
[abbreviation of pippin]

318. pistole /ˈpɪstəl/ n. hist.
a foreign (esp. Spanish) gold coin.
[French pistole abbreviation of pistolet (with the same meaning), of uncertain origin]

319. pixl /ˈpɪksəl/ n. pl. colloq.
pictures, esp. photographs.
[abbreviation: cf. pic]

320. pleb /ˈpleb/ n. colloq. usu. derog.
= plebeian n. 2.
plobby adj.
[abbreviation of plebeian]

321. polio /ˈpɒlɪəʊ/ n. = poliomyelitis.

322. polly /ˈpɒli/ n. (also poIie) (pl. -ies) Austral.
a politician.

323. poly /ˈpɒli/ n. (pl. polys) Brit. colloq. polytechnic.

324. Pom /ˈpɒm/ n.
1 a Pomeranian dog.
2 Austral. & NZ slang offens. = Pommy.

325. poopS /ˈpʊp/ n. colloq.
a stupid or ineffectual person.
[perhaps abbreviation of nincompoop]

326. pop /ˈpɒp/ adj. & n. colloq.
adj. (usu. attrib.)
1 in a popular or modern style.
2 of, performing, or relating to pop music (pop concert; pop group).

n.
1 (in full pop music) commercial popular music, esp. that since the 1950s.
2 a pop record or song (top of the pops).

327. port /ˈpɔːt/ n. esp. US colloq.
father.
[abbreviation of poppa]

328. porky /ˈpɔrki/ n. (pl. -ies) US colloq.
a porcupine.

329. porn /ˈpɔrn/ n. & adj. (also porno /ˈpɔrnəʊ/) colloq.
n. pornography.
attrib. adj. pornographic.

1 a suitcase or travelling bag.
2 a bag of a specified kind, e.g. a shopping bag etc.
[abbreviation of portmanteau]
334. possum /'pɒsəm/ n.
1 colloq. = opossum 1.
2 Austral. a phalanger resembling an American opossum.

play possum
1 pretend to be asleep or unconscious when threatened.
2 feign ignorance.

335. postgrad adj. & n. colloq.
= postgraduate.

a postman or postwoman.

a four-wheeled carriage for a baby, pushed by a person on foot.
[abbreviation of perambulator]

338. preamp /pri:amp/ n.
= preamplifier.

339. prefab /'pri:fab/ n. colloq.
a prefabricated building (often attrib.: prefab houses).

340. prelim /'pri:lɪm, prɪ 'lɪm/ n. colloq.
1 a preliminary examination, esp. at a university.
2 (in pl.) the pages preceding the text of a book.

341. pre-med /pri:'msd/ n. colloq.
1 = pre-medication.
2 (premed) a premedical course or student.

342. prep! /prəp/ n. & adj. colloq.
1 Brit. a school work done outside lessons, esp. in an independent school. b a period when this is done.
2 US a student in a preparatory school.
attrib.adj. Brit.
1 relating to work set as prep or the time allocated for this (prep book; prep period).
2 relating to education in a preparatory school (prep department).
[abbreviation of preparation]

343. prep2 /prəp/ v. (prepped, prepping) colloq.
1 tr. N.Amer. prepare, make ready or suitable.
2 intr. US prepare oneself for an event.
[abbreviation of prepare]

344. prep school /prəp/ n.
= preparatory school.
[abbreviation of preparatory]

345. prex /preks/ n. US slang
a president, esp. the president of a college.
[alteration of abbreviation of president]

346. prezzi /ˈprezi/ n. (also pressie) Brit. colloq.
a present or gift.

347. pro! /proʊ/ n. & adj. colloq.
 n. (pl. -os)
 1 a professional.
 2 a prostitute.
 adj. professional.

348. prob /prəb/ n.
a problem.

349. prof /prəf/ n. colloq.
a professor.

350. prog /prəɡ/ n. slang
a television or radio programme.

351. prole /proʊl/ adj. & n. derog. colloq.
adj. proletarian.
n. a proletarian.

352. prom /ˈprɔm/ n. colloq.
1 Brit. = promenade n. 1a.
2 Brit. = promenade concert.
3 US = promenade n. 3.

353. promo /ˈprɔməʊ/ n. & adj. colloq.
n. (pl. -os)
1 publicity, advertising.
2 a trailer for a television programme.
adj. promotional.

354. prop2 /prɒp/ n. Theatr. colloq.
1 = property 3.
2 (in pl.) a property man or mistress.

355. prop3 /prɒp/ n. colloq.
an aircraft propeller.

356. pro tem /ˈproʊtɛm/ adj. & adv. colloq.
= pro tempore.

357. Provie /ˈprəvi, ˈprəvi/ n. colloq.
= Provo.
[abbreviation of Provisional]

358. Provo /ˈprəvəʊ/ n. (pl. -os) colloq.
a member of the Provisional IRA.
adj. intellectually or socially pretentious; not genuine.
n. such a person; a poseur.
[abbreviation of pseudo]

359. psych /sɛkt/ v. (also psyche) colloq.
1 tr. (usu. foll. by up; often refl.) prepare (oneself or another person) mentally for an ordeal etc.
2 tr. a (usu. foll. by out) analyse (a person's motivation etc.) for one's own advantage (can't psych him out). b subject to psychoanalysis.
3 tr. (often foll. by out) influence a person psychologically, esp. negatively; intimidate, frighten.
4 intr. Bridge make a psychic bid.
psych out  break down mentally; become confused or deranged.

361. psycho /ˈsækəθ/ n. & adj. colloq.
   n. (pl. -os) a psychopath.
   adj. psychopathic.

362. pub1 /ˈpʌb/ n.
   1 Brit. a public house.
   2 Austral. a hotel.

363. pub2 /ˈpʌb/ n. & v. (also pub.)
   n. publication.
   v.tr. (pubbed, pubbing; past part. also pub) publish.

   = pudding.

365. pug3 /ˈpʌg/ n. slang
   a boxer.
   [abbreviation of pugilist]

366. punch2 /ˈpʌntʃ/ n.
   1 a device or machine for punching holes in materials (e.g. paper, leather, metal, plaster).
   2 a tool or machine for impressing a design or stamping a die on a material.
   [perhaps an abbreviation of puncheon 1, or from punch 1]

367. punch4 /ˈpʌntʃ/ n. colloq.
   1 (Punch) a grotesque humpbacked figure in a puppet show called Punch and Judy.
   2 (in full Suffolk punch) a short-legged thickset draught horse.
   (as) pleased as Punch showing great pleasure.
   [abbreviation of Punchinello]

368. quack2 /kwæk/ n.
   1 an unqualified practiser of medicine. b (attrib.) of or characteristic of unskilled medical practice (quack cure).
   2 slang any doctor or medical officer.
   3 a charlatan.

quackery n.
quackish adj.
[abbreviation of quacksalver from Dutch (probably from obsolete quacken ‘prattle’ + sal[salve1])]

369. quad1 /ˈkwɔd/ n. colloq.
   a quadrangle.

370. quad2 /ˈkwɔd/ n. colloq.
   = quadruplet 1.

371. quad3 /ˈkwɔd/ n. Printing
   a piece of blank metal type used in spacing.
   [abbreviation of earlier quadrat]

372. quad4 /ˈkwɔd/ n. & adj.
   n. quadraphony.
   adj. quadraphonic.

   a quintuplet.

374. quits /ˈkwɪts/ predic. adj.
   on even terms by retaliation or repayment (then we’ll be quits).
   call it (or cry) quits acknowledge that things are now even; agree not to proceed further in a quarrel etc.
   [perhaps colloq. abbreviation of medieval Latin quittus; see quit]

375. rad1 /ˈræd/ n. (pl. same)
   radian.

376. rad2 /ˈræd/ n. slang
   a political radical.

377. rad4 /ˈræd/ adj. slang
   excellent, fantastic, cool.
   [probably abbreviation of radical]

378. rad5 /ˈræd/ n. colloq.
   radiator.

379. Rasta /ˈræstə/ n. & adj. colloq.
   = Rastafarian.

380. rec /rɪˈkeɪ/ n. colloq.
   recreation ground.

381. recap /ˈriːkæp/v. & n. colloq.
   v.tr. & intr. (recapped, recapping) recapitulate.
   n. recapitulation.

   v.tr. & intr. (recced, recceing) reconnoitre.

383. recon /rɪˈkɔn/ n. (often attrib.) US slang
   military reconnaissance.

384. ref /rɪˈfɛl/ n. colloq.
   a referee in sports.

   = registration mark.

386. rehab /ˈriːhæb/ n. colloq.
   rehabilitation.

387. repl /rɪˈplɛl/ n. & v. colloq.
   n. a representative, esp. a commercial traveller.
   v.intr. (repped, reping) act as a representative for a company, product, etc.

388. rep1 /rɪˈpɛl/ n. & v. colloq.
   n. a representative, esp. a commercial traveller.
   v.intr. (repped, reping) act as a representative for a company, product, etc.

389. rep2 /rɪˈpɛl/ n. colloq.
   1 repertory.
   2 a repertory theatre or company.

390. repat /ˈriːpæt, riˈpat/ n. Brit. slang
   1 a repatriate.
   2 repatriation.
391. repro /'ri:prəu/n. (pl. -os) (often attrib.)
colloq.
a reproduction or copy.

392. retro /'retroʊ/n. & adj.
n. (pl. -os)
1 a thing imitating something from the past.
2 a nostalgic style or fashion in dress, music, etc.
adj. imitative of a style or fashion from the past.
[French rétro, abbreviation of rétrograde]

393. rev /rev/n. & v. colloq.
n. (inpl.)
the number of revolutions of an engine per minute (running at 3,000 revs).
v. (revved, revving)
1 intr. (of an engine) revolve; turn over.
2 tr. (also absol.; often foll. by up) cause (an engine) to run quickly.

1 reverberation.
2 a device to produce this.

395. rhino /'raɪnə/n. (pI. -os or same)
colloq.
a rhinoceros.

396. rickshaw /'rɪkʃə/n. (also ricksha /-ʃə) a light two-wheeled hooded vehicle drawn by one or more persons.
[abbreviation of jinricksha, jinrikshaw from Japanese jinrikisha, from jin 'person' + riki 'power' + sha 'vehicle']

397. riff /rɪf/n. & v. slang
n. a short repeated phrase in jazz etc.
v.intr. play riffs.
[20th c.: abbreviation of riffle n.]

398. rip /rɪp/n.
1 a dissolute person.
2 a rascal.
3 a worthless horse.
[perhaps from rep, abbreviation of reprobate]

399. roach2 /rɑʊʃ/n. (also rieche /-ʃ/) a light two-wheeled hooded vehicle drawn by one or more persons.
[abbreviation of jinricksha, jinrikshaw from Japanese jinrikisha, from jin 'person' + riki 'power' + sha 'vehicle']

400. ruff /rʌf/n. & v.
n. a short repeated phrase in jazz etc.
v.intr. play riffs.
[20th c.: abbreviation of riffle n.]

401. rub2 /rʌb/n.
= rubber2.

402. rube /rʌb/ n. N.Amer. colloq.
a country bumpkin.
[abbreviation of the name Reuben]

403. rum1 /rʌm/n.
1 a spirit distilled from sugar cane residues or molasses.
2 N.Amer. intoxicating liquor.

[17th c.: perhaps abbreviation of contemporary forms rumbullion, rumbustion, of unknown origin]

404. sab /sæb/n. & v. slang
n. a hunt saboteur.
v.tr. (sabbred, sabbing) disrupt (a hunt).
[abbreviation of saboteur]

1 (usu. prec. by the) the Salvation Army.
2 a member of this.

406. salmi /'salmi/n. (pl. salmis) a ragout or casserole esp. of partly roasted game birds.
[French, abbreviation formed as salmagundi]

407. Salvo /'sælu/n. (pI. -os) Austral. slang a member of the Salvation Army.

408. san /san/n. = sanatorium 2.

409. sap3 /sap/n. slang a foolish person.
[abbreviation of sapskull, from sap1 = sapwood + skull]

410. sarge /sɑːdʒ/n. slang sergeant.

411. sarky /'sɑːki/ adj. (sarkier, sarkiest) Brit. slang sarcastic.
sarkily adv.
sarkiness n.

a sandwich.

413. saxl /sɑks/n. colloq.
1 a saxophone.
2 a saxophone-player.
saxist n.

414. scatl /skæt/n. & v.
intr. depart quickly.
into go!
[perhaps abbreviation of scatter]

415. scatty /'skæti/ adj. (scattier, scattiest) Brit. slang scatterbrained; disorganized.
scatility adv.
scatiness n.

416. schizo /'skɪəʊ/ adj. & n. colloq. offens. adj. schizophrenic.
n. (pl. -os) a schizophrenic.

417. scope2 /skəʊp/n. colloq.
a telescope, microscope, or other device ending in -scope.

418. Scouse /skoʊs/n. & adj. colloq.
n.
1 the dialect of Liverpool.
2 (also Scouser /'skauzə/) a native of Liverpool.
3 (scouse) = lobscouse.

ad. of or relating to Liverpool.
[abbreviation of lobscouse]

419. scrip /skrɪp/n.
1 a provisional certificate of money subscribed to a bank or company etc. entitling the holder to a formal certificate and dividends.
2 (collect.) such certificates.
3 an extra share or shares instead of a dividend.
[abbreviation of subscription receipt]

420. scrum /skrʌm/ n. & v.

n.
1 Rugby an arrangement of the forwards of each team in two opposing groups, each with arms interlocked and heads down, with the ball thrown in between them to restart play.
2 Brit. colloq. a disorderly crowd.
v.intr.
1 (often foll. by down) Rugby form a scrum.
2 colloq. jostle, crowd.
[abbreviation of scrummage]

421. scuzzy /'skæzi/ adj. slang
abhorrent or disgusting.
scuzz n.
[probably an abbreviation of disgusting]

422. sec2 /sɛkl/ n colloq.
(in phrs.) a second (of time).

423. simp /simp/ n. US colloq.
a simpleton.

424. sis /sɪz/ n. colloq.
a sister.

425. sked /skɛd/ n. & v. esp. N.Amer. colloq.
n. = schedule.
v.tr. (skedded, skedding) = schedule.

426. skeeter1 /'skiːtə/ n. esp. N.Amer. & Austral. colloq. & dial.
a mosquito.

1 a thin broth or soup or gruel (usu. of oatmeal and water flavoured with meat).
2 an insipid beverage; tea or coffee.
[abbreviation from skilligalee, probably fanciful]

428. skip3 /'skɪp/ n. & v.

n. the captain or director of a side at bowls or curling.
v.tr. (skipped, skipping) be the skip of.
[abbreviation of skipper1]

429. S level n.

(in the UK except Scotland) a GCE examination usu. taken together with an A level, and having a more advanced syllabus.
[abbreviation of special or (formerly) scholarship level]

1 an unpleasant or awkward person or thing.
2 a person of a specified kind; a fellow (the lucky sod).
v.tr. (sodded, sodding)
1 (often absol. or as int.) an exclamation of annoyance (sod them, I don’t care!).
2 (as sodding adj.) a general term of contempt.
sod off go away.
[abbreviation of sodomite]

431. sol2 /n. Chem.
a fluid colloidal suspension of a solid in a liquid.
[abbreviation of solution]

a sovereign, esp. hist. = sovereign n. 2.

433. spat2 /spæt/ n.
1 (usu. in pl.) hist. a short cloth gaiter protecting the shoe from mud etc.
2 a cover for the upper part of an aircraft wheel.
[abbreviation of spatterdash]

434. spec1 /spek/ n. colloq.
a commercial speculation or venture.
on spec in the hope of success; as a gamble, on the off chance.
[abbreviation of speculation]

435. spec2 /spek/ n. colloq.
a detailed working description; a specification.
[abbreviation of specification]

436. specs /speks/ n.pl. colloq.
a pair of spectacles.

437. speedo /'spiːdəʊ/ n. (pl. -os) Brit. colloq.
= speedometer.

438. sperm whale n.
a large whale, Physeter macrocephalus, hunted for the spermaceti and sperm oil contained in its bulbous head, and for the ambergris found in its intestines: also called cachalot.
[abbreviation of spermaceti]

439. splat2 /splæt/ n., adv., & v. colloq.
n. a sharp cracking or slapping sound (hit the wall with a splat).
adv. with a splat (fell splat on his head).
v.intr. & tr. (splatted, splatting) fall or hit with a splat.
[abbreviation of splatter]
440. **steno** /ˈstɛnəʊ/ n. (pl. -os) N.Amer. colloq.
   a stenographer.

441. **stereo** /ˈstɛrɪəʊ, ˈstɛrɪəʊ/ n. & adj.
   n. (pl. -os)
   1 a a stereophonic record player, tape recorder, etc. b stereophony.
   2 = stereoscope.
   adj.
   1 = stereophonic.
   2 stereoscopic.

442. **Strad** /stræd/ n. colloq.
   a Stradivarius.

443. **strep** /streɪp/ n. colloq.
   = streptococcus.

444. **strobe** /strəb/ n. & v. colloq.
   n.
   1 a stroboscope.
   2 a stroboscopic lamp.
   3 US an electronic flash for a camera.
   v.
   1 tr. light as if with a stroboscope.
   2 intr. flash intermittently.
   3 intr. exhibit or give rise to strobing.

445. **stroppy** /ˈstreɪpi/ adj. (stroppier, stroppiest)
   Brit. colloq.
   bad-tempered; awkward to deal with.
   stroppily adv.
   stroppiness n.
   [20th c.: perhaps abbreviation of obstreperous]

446. **stylo** /ˈstɪloʊ/ n. colloq.
   = stylograph.

447. **sub** /sʌb/ n. & v. colloq.
   n.
   1 a submarine.
   2 a subscription.
   3 a substitute.
   4 a sub-editor.
   5 Mil. a subaltern.
   6 Brit. an advance or loan against expected income.
   v. (subbed, subbing)
   1 intr. (usu. foll. by for) act as a substitute for a person.
   2 tr. Brit. colloq. lend or advance (a sum) to (a person) against expected income.
   3 tr. sub-edit.

448. **sulpha** /ˈsʌlfə/ n. (US sulfa)
   any drug derived from sulphanilamide (often attrib.: sulpha drug).

449. **super** /ˈsuːpər, ˈsjʊ-pər/ adj. & n.
   adj.
   1 (also super-duper /ˈsuːpər-dəpər/) (also as int.) colloq. exceptional; splendid.

   2 Commerce = superfine 1.
   3 Brit. Commerce (of a measure) superficial, in square (not lineal or solid) measure (120 super ft; 120 ft super).
   n. colloq.
   1 Theatr. a supernumerary actor.
   2 a superintendent.
   3 superphosphate.
   4 an extra, unwanted, or unimportant person; a supernumerary.
   5 Commerce superfine cloth or manufacture.

450. **suss** /sʌs/ v., n., & adj. (also sus) Brit. slang
   v.tr. (sussed, sussing)
   1 suspect of a crime.
   2 (usu. foll. by out) a investigate, inspect (go and suss out the restaurants). b work out; grasp, understand, realize (he had the market sussed).
   3 (as sussed adj.) well informed; aware.
   n.
   1 a suspect.
   2 a suspicion; suspicious behaviour.
   adj. suspicious, suspect.
   on suss on suspicion (of having committed a crime).
   [abbreviation of suspect, suspicion]

451. **swizz** /swɪz/ n. (also swiz) (pl. swizzes) Brit. colloq.
   1 something unfair or disappointing.
   2 a swindle.
   [abbreviation of swizzle2]

452. **sync** /sɪŋk/ n. & v. (also synch) colloq.
   n. synchronization.
   v.tr. & intr. synchronize.
   in (or out of) sync (often foll. by with) according or agreeing well (or badly).

453. **tab2** /tab/ n.
   1 = tabulator 2.
   2 = tabulator 3.

454. **tab3** /tab/ n. slang
   a tablet, esp. one containing an illicit drug (LSD tabs).

455. **tach** /tæk/ n. N.Amer. colloq.
   = tachometer.

   1 = tachometer.
   2 = tachograph.

   n. a tangerine colour.
   adj. of this colour.
   [abbreviation, influenced by tango1]

458. **tar2** /tæːr/ n. colloq.
   a sailor.
459. tarmac /′tərmɑːk/ n. & v.
  n. propr.
  1 = tarmacadum.
  2 a surface made of this, e.g. a runway.
  v.tr. (tarmacked, tarmacking) apply
  tarmacadum to.
460. tarp /′tærp/ n. N.Amer. & Austral. colloq.
tarpaulin.
461. tarp /′tɑːp/ n. NAmer. & Austral. colloq.
tarpaulin.
462. tart /′tɑːt/ n. & v.
  n. slang
  1 a prostitute; a promiscuous woman.
  2 slang offens. a girl or woman.
  v. (foll. by up) esp. Brit. colloq.
  1 tr. (usu. refl.) smarten (oneself or a thing) up,
  esp. flashily or gaudily.
  2 intr. dress up gaudily.
463. tash /′tɑːʃ/ n. (also tache) colloq.
a moustache.
464. tater /′tɑːtə/ n. (also Brit. tatie /′tæti/)
colloq. =
  potato.
465. tattie /′tɑːti/ n. colloq. =
  potato.
466. taxi /′tɑːksi/ n. & v.
  n. (pl. taxis)
  1 a motor car licensed to ply for hire and usu.
  fitted with a taximeter.
  2 a boat etc. similarly used.
  v. (taxies, taxed, taxing or taxying)
  1 a intr. (of an aircraft or pilot) move along
  the ground under the machine's own power before
  take-off or after landing. b tr. cause (an
  aircraft) to taxi.
  2 intr. & tr. go or convey in a taxi.
467. teeh /′teə/ n.
  1 a technical college.
  2 (esp. in phr. high-tech) technology.
468. teehno /′tehnoʊ/ n.
  a style of popular music making extensive use
  of electronic instruments and synthesized
  sound (also in comb.: techno-funk; techno-
  rock).
469. Ted /′teɪd/ n. (also ted) Brit. colloq.
a Teddy boy.
470. teen /′tiːn/ adj. & n.
  adj. = teenage.
  n. = teenager.
471. telecoms /′tɛləkɑːmz/ n. (also telecomms)
  (also attrib.)
telecommunications (see telecommunication
  2).
472. telefax /′telɪfɑːks/ n. propr.
  1 = telefacsimile.
  2 a document etc. sent by facsimile
  transmission.
  1 television.
  2 a television set.
474. temp /′tɛmp/ n. & v. colloq.
  n. a temporary employee, esp. a secretary.
  v.intr. work as a temp.
475. tetra /′tɛtra/ n.
  any of various small, often brightly coloured
  tropical fish of the characin family, frequently
  kept in aquaria.
476. tash /′tɑʃ/ n. (also tache) colloq.
a moustache.
477. tick /′tɪk/ n. colloq.
  credit (buy goods on tick).
478. tom /′tɒm/ n. & v.
  n.
  1 a male of various animals, esp. (in full tom-
  cat) a male cat.
  2 slang a prostitute.
  v.intr. (tommed, tomming) slang practise
  prostitution; behave promiscuously.
479. tot /′tɒt/ v. & n.
  v. (totted, totting) esp.
  Brit. (totted, totting) esp.
  Brit. (totted, totting) esp.
  Brit.
  1 tr. (usu. foll. by up) add (figures etc.).
  2 intr. (foll. by up) (of items) mount up.
  n. Brit. archaic a set of figures to be added.
  tot up to amount to.
480. tract /′trækt/ n. colloq.
  1 a totalizator.
  2 Brit., Austral., & NZ a lottery.
481. tract /′trækt/ n.
  a short treatise in pamphlet form esp. on a
  religious subject.
  [apparently abbreviation of Latin tractatus
  tractate]
traditional jazz.
adj. traditional.
483. tranny /'træni/ n. (pl. -ies)
1 esp. Brit. colloq. a transistor radio.
2 N.Amer. Mech. transmission.
484. trigl /trɪɡl/ n. colloq.
trigonometry.
485. trig point n. Surveying
= triangulation point.
[abbreviation of trigonometrical point]
486. trike /trɪk/ n. & v. intr. colloq.
a tricycle.
487. trogl /trɒgl/ n. Brit. slang
a contemptible person; a lout or hooligan.
[abbreviation of troglodyte]
488. Trot /trɒt/ n.
esp. Brit. colloq.
usu. derog.
a Trotskyist.
stomach.
[abbreviation of tummy]
490. turps /ˈtɜːrpz/ n. colloq.
oil of turpentine.
491. typo /'taɪpoʊ/ n. (pl. -os) colloq.
1 a typographical error.
2 a typographer.
492. U2 /juː/ ad.
esp. Brit. colloq.
1 upper class.
2 supposedly characteristic of the upper class.
493. ump /ʌmp/ n. esp. N.Amer. slang
an umpire, esp. in baseball.
494. undergrad /ˌʌndəˈɡræd/ n. colloq.
= undergraduate.
495. undies /ˈʌndɪz/ n.pl. colloq.
(esp. women’s) underclothes.
496. uni /juːni/ n. (pl. unis) esp. Austral. & NZ colloq.
an university.
497. ute /juːt/ n. Austral. & NZ slang
a utility truck.
498. vac /væk/ n. colloq.
1 Brit. vacation (esp. of universities).
2 vacuum cleaner.
499. vamp2 /væmp/ n. & v. colloq.
n. a woman who uses sexual attraction to
exploit men; an unscrupulous flirt.
v. 1 tr. allure or exploit (a man).
2 intr. act as a vamp.
vampish adj.
vampy adj.
[abbreviation of vampire]
500. van1 /væn/ n.
1 a covered vehicle for conveying goods etc.
2 Brit. a railway carriage for luggage or for the
use of the guard.
3 Brit. a gypsy caravan.
[abbreviation of caravan]
501. van2 /væn/ n.
1 a vanguard.
2 the forefront (in the van of progress).
[abbreviation of vanguard]
= advantage n. 4.
503. varsity /ˈværəsəti/ n. (pl. -ies)
1 Brit. colloq. (esp. with reference to sports)
university.
2 N.Amer. a university etc. first team in a sport.
504. veg /vedʒ/ n. (pl. same) Brit. colloq.
a vegetable or vegetables.
505. veggie /ˈvedʒi/ n. & adj. (also veggie) colloq.
1 (a) vegetarian.
2 esp. N.Amer. (a) vegetable.
506. vet1 /vet/ n. & v.
n. colloq. a veterinary surgeon.
v. tr. (vetted, vetting)
1 make a careful and critical examination of (a
scheme, work, candidate, etc.).
2 examine or treat (an animal).
507. vet2 /vet/ n. N.Amer. colloq.
a veteran.
508. vibes /ˈvaɪbz/ n.pl. colloq.
1 vibrations, esp. in the sense of feelings or
atmosphere communicated (the house had bad vibes).
2 = vibraphone.
colloq.
popular opinion as represented by informal
comments from members of the public;
statements or interviews of this kind.
[abbreviation of vox populi]
510. welly /ˈwelɪ/ n. (also wellie) (pl. -ies) colloq.
= wellington.
give it some welly an expression of
couragement to use more effort, strength,
etc.
511. wig1 /ˈwɪg/ n.
an artificial head of hair esp. to conceal
baldness or as a disguise, or worn by a judge or
barrister or as period dress.
wigged adj. (also in comb.).
wigless adj.
[abbreviation of periwig: cf. winkle]
512. winkle /ˈwɪŋkl/ n. & v.
n. any edible marine gastropod mollusc of the genus Littorina; a periwinkle.

v.tr. (foll. by out) esp. Brit. extract or eject (winkled the information out of them).

winkler n.
[abbreviation of periwinkle2: cf. wig1]

513. Xmas /'krɪsməs, 'ɛksməs/ n. colloq.
= Christmas n.
[abbreviation, with X for the initial chi of Greek Khristos ‘Christ’]

514. zinc /'zɪŋkə/ n. & v.
n. (pl. -os) = zincograph.
v.tr. & intr. (-oes, -oed) = zincograph.

515. zoo /zu:/ n.
an establishment which maintains a collection of usu. wild animals in a park, gardens, etc., for display to the public, conservation, etc.
[abbreviation of zoological garden]
Appendix 2 – List of forms excluded from the analysis
The list contains 123 headwords from the preliminary list that are excluded from the analysis on the basis of the selection criteria.

A: abbreviation, aide, aldehyde, amphetamine, Anglo, APB, AS level, autopilot, AWACS
B: BCD, Beeb, BMX, bumf
C: 'cause, chocka, cine-, Civvy Street, Comecon, Comsat, con-rod, consols, contrail, con-trick, 'cos, culprit, cusec
D: dandy, des res, DOS, dynamo
E: eff, Efta, ‘em, ETA, Euratom, Euro-, Eyetie
F: fibro, fine, flak, full stop
G: ‘gainst, GI, GT
H: haemo-, hi-fi, hi-tech
I: IHS, initialism, Interpol, IOU
J: jackrabbit, jum-jams, Jimmy
K: KGB, KO’d, KP, KWAC, KWIC, KWOC
L: LAN, lazuli, levodopa, Lib Dem, Lib Lab, locum, lox
M: magneto, maglev, magpie, majorette, melon, Messrs, meths, mini-, Motown, Mr, Mrs, mutuel
N: ‘n, nickel, Nikkei index, nor
O: o’, OD, OK, phospho-
P: photo-, PIN, pixel, plus ca change, pneumo-, ‘pon, PWA
Q: Qantas, q.t., quango
R: ROM, ro-ro
S: ‘s-, sci-fi, scurry, semi, short, sitcom, sits vac, SOS, spic, squinch, synchromesh
T: tam, telco, tifer, tog
U: ultra, viva, viz
W: while, whisky, wiener, wilco, Wren
Y: Yank
Appendix 3 – Czech equivalents
The list contains the Czech equivalents of the English clippings. The abbreviations “Leda” and “Lingea” stand for the *Velký anglicko-český slovník* and the *Lingea Lexicon 2002* respectively.

<table>
<thead>
<tr>
<th>English</th>
<th>Leda</th>
<th>Lingea</th>
<th>English</th>
<th>Leda</th>
<th>Lingea</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Abo</td>
<td>domorodec</td>
<td>místní, domorodec</td>
<td>13. amp2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. ad</td>
<td>Inzerát, reklama</td>
<td>inzerát</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. ad lib</td>
<td>Extempore, improvisace Extemporovat, improvisovat Extemporovaný, improvisováný Improvizovaně, spatra, bez přípravy</td>
<td>improvisovat, mluvit bez přípravy / spatra improvisovat / spatra improvisovat, hovor spatra / bez přípravy improvisovat, bez přípravy spatra</td>
<td>14. antepenult</td>
<td>Třetí od konce Třetí slabika od konce</td>
<td>Třetí slabika slova počítaná od konce</td>
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<tr>
<td>4. admin</td>
<td>Hovor. Zkr. administration, administrative, administrator</td>
<td>administrativa</td>
<td>15. antilog</td>
<td>antilogaritmus</td>
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<tr>
<td>5. advert</td>
<td>Inzerát, reklama</td>
<td>reklama, inzerát</td>
<td>16. app</td>
<td>Zkr. application</td>
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<tr>
<td>7. aggro</td>
<td>Agresivnost, útočné nepřátelství</td>
<td>neříjemnost, mrzutost výtržnost, rvačka</td>
<td>18. aqua</td>
<td>Světle zelenomodrá barva</td>
<td></td>
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<tr>
<td>8. A level</td>
<td>Vyšší stupeň závěrečné zkoušky na vyšší střední škole Předmět této zkoušky Známka „prospěl“ z tohoto předmětu</td>
<td>jednička, výborná (školní známka)</td>
<td>19. arb</td>
<td>arbitražér</td>
<td></td>
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<td>9. allele</td>
<td>Allela, dědičný základ znaku</td>
<td></td>
<td>20. arvo</td>
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<td>10. ammo</td>
<td>Munice, střelivo</td>
<td>munice, střelivo</td>
<td>21. Aussie</td>
<td>Australák</td>
<td>Australský, Australian/Australanka</td>
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<td>11. amnio</td>
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<td>22. auto</td>
<td>Auto, Jet autem</td>
<td>Auto, automobil, vůz</td>
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<tr>
<td>12. amp1</td>
<td>ampér</td>
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<td>23. baccy</td>
<td>tabáček</td>
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<td>24. barbie</td>
<td>25. beano</td>
<td>26. beant</td>
<td>27. berg</td>
<td>28. berk</td>
<td></td>
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<tr>
<td>Gril, ro žeň</td>
<td>Výroční celopodnikový slavnostní oběd, slavnost, povyražení</td>
<td>Krasavec, krasavice príma</td>
<td>ledovec</td>
<td>ledovec</td>
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<tr>
<td>Piknik s opékáním masa na rožní</td>
<td>41. bop</td>
<td>42. bra</td>
<td>podprsenka</td>
<td>podprsenka</td>
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<td>43. brack</td>
<td>Bebop džež</td>
<td>bebopový</td>
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<td>Bebop, tancovat bebop</td>
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<td>29. bevy</td>
<td>30. bi</td>
<td>31. bicarb</td>
<td>32. bike</td>
<td></td>
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<tr>
<td>Piti, pít</td>
<td>Hlupák, truba</td>
<td>Jedlá/užívací soda, bikarbonát sodný, kyselý uhličitan sodný</td>
<td>Kolo (jízdní) kolo, bicykl</td>
<td></td>
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<tr>
<td>Drink, sklenka, panák, škopek</td>
<td>45. brig</td>
<td>48. broly</td>
<td>(jízdní) kolo, bicykl jet na kole</td>
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<td>Spratek, frácek, fakan</td>
<td>47. Brit</td>
<td>50 Brum</td>
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<td>Brit</td>
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<td>34. blitz</td>
<td>35. blub</td>
<td>36. bock</td>
<td>37. bod</td>
<td>38. boho</td>
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<tr>
<td>Bombardovat, vest kampaň, zničit, rozbít, zkapit</td>
<td>Brečet, bulit</td>
<td>Kozel, sklenice piva</td>
<td>Černé pivo</td>
<td>Člověk, chlapek</td>
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<tr>
<td>Bombardovat, zničit, vybombardovat, ochronit, hnutí, štvár</td>
<td>(zavyliekat, štkat, zaštítat, vyplakat, nasálnout, promáčet vzlyknutí), zavyliekači, štkání, lībra</td>
<td></td>
<td>Člověk, chlapek, individuum</td>
<td>Člověk, chlapek</td>
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<td>Bombesová válka, bombardování, nálet, holotný pozemní útok, intentivní kampaň</td>
<td>52. budgie</td>
<td>55. burger</td>
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<td>51. bud</td>
<td>buddy</td>
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<td>Kámo, chlapče, hochu</td>
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<td>39. Bolshie</td>
<td>40. boob</td>
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<tr>
<td>Buřičský, odmítající spolupracovat</td>
<td>Blb, vůl, truba, moula, ňouma Udělat blbost, udělat vola z koho</td>
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<td>Vzdrorovitý, uminěný, hádavý, tvrdohlavý</td>
<td>Blbost, královina Udělat blbost</td>
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<td>54. burb</td>
<td>56. bus</td>
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<td>Karbanátek, hamburger</td>
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<td>Autobus, bedna Jet autobusem...</td>
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<td>Autobus, letadlo, auto, sběrnice Jet / vozít autobusem</td>
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<td>57. butch</td>
<td>„drsný“ mladý muž, drsnák, lesbická vystupující v úloze muže, krátké vlasy, ježek žena oblékající se / chovající se jako muž</td>
<td>Drsný, hrubý, chlapácký, tvrdý, mužný</td>
<td>76. choc</td>
<td>čokoláda</td>
<td>Čokoláda, čokoládové bonbony</td>
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<td>58. bye</td>
<td>Good-bye</td>
<td>Ahoj, sbohem, nashledanou</td>
<td>77. Christie</td>
<td>Christiania</td>
<td>Kristiánka, starý lyžařský oblouk</td>
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<tr>
<td>59. cab</td>
<td>Taxi, drožka, budka, kabina, klec</td>
<td>Taxi, kabina, budka, klec</td>
<td>78. chrysanth</td>
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<td>60. cad</td>
<td>Nevychovanec, hrubián, klacek, hulvát, sprostřák</td>
<td>Nevychovanec, hulvát, sprostřák, mizera, grázl, klacek</td>
<td>79. chute</td>
<td>padák</td>
<td>Padák</td>
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<tr>
<td>61. caffe</td>
<td>Kavárna, restaurace</td>
<td>Kavárna, kavářnička, restaurace</td>
<td>80. cig</td>
<td>Cigar, cigarette, cigarillo</td>
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<tr>
<td>62. caper</td>
<td>Poskok, pohupnutí, výskok, kousek, zřetězenost, skopšťina, vejpad Poskokovat, hopsat, křepčít, dělat skopšťiny</td>
<td>Poskok, výskok, kousek, žert, špás, vylomenina, roštárna Poskokovat, skotačit</td>
<td>87. ciggy</td>
<td>cigarette</td>
<td>Ciga, žváro</td>
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<td>63. carb</td>
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<td>88. circs</td>
<td>Okolnosti, poměry</td>
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<td>64. cardy</td>
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<td>89. civvy</td>
<td>Civil</td>
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<td>65. carom</td>
<td>Karambol</td>
<td>Udělat karambol, odstrčit, odrazit</td>
<td>90. coax</td>
<td>Koaxiální kabel</td>
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<td>66. cat</td>
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<td>91. cocky</td>
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<td>67. celeb</td>
<td>Osobnost, hvězda</td>
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<td>92. coco</td>
<td>Kokosová palma, coco(a)nut</td>
<td>Kokosová palma</td>
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<td>68. cello</td>
<td>(violon)cello</td>
<td>cello</td>
<td>93. cod</td>
<td>Nesmysl, blhost</td>
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<td>69. cembalo</td>
<td>Cembalo, spinet</td>
<td>cembalo</td>
<td>94. coed</td>
<td>Studentka na koedukační škole, koedukace, koedukovaný ústav Koedukační, určený pro muže i ženy, smišený</td>
<td>Studentka koedukační školy Smišený</td>
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<td>70. cert</td>
<td>Hotovka, jistý vítěz</td>
<td>Hotová věc, jistá věc, tutovka</td>
<td>95. Coke</td>
<td>Coca-cola, koka</td>
<td>Kola</td>
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<td>71. champ</td>
<td>champion</td>
<td>Šampión</td>
<td>96. coke</td>
<td>Koks, droga</td>
<td>koks</td>
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<td>72. chap</td>
<td>Chlápek, muž, mládevec, člověk, maník</td>
<td>Maník, chlápek, kámoš</td>
<td>97. combi</td>
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<td>73. chops</td>
<td>chaparejos</td>
<td>Kožené chráněče</td>
<td>98. combo</td>
<td>Combo, jakákoli kombinace</td>
<td>Kombo, malá instrumentální skupina</td>
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<td>74. chimps</td>
<td>chimpanzee</td>
<td>Šimpanz</td>
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<tr>
<td>75. Chink</td>
<td>Čínan</td>
<td>Žluťák, šikmočko</td>
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<td>99.</td>
<td><strong>comfy</strong></td>
<td><strong>comfortable</strong></td>
<td>Pohodlný, útulný</td>
<td>116.</td>
<td><strong>cox</strong></td>
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<tr>
<td>100.</td>
<td><strong>Commie</strong></td>
<td>komouš</td>
<td>komouš</td>
<td>117.</td>
<td><strong>coz</strong></td>
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<tr>
<td>101.</td>
<td><strong>comp</strong></td>
<td>Sazeč, Pracovat jako sázeč, sázet <em>Competition, accompaniment</em> Hrát (jako) doprovod,doprovázet čim</td>
<td>118.</td>
<td><strong>cred</strong></td>
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<tr>
<td>102.</td>
<td><strong>compo1</strong></td>
<td><em>Composition, cementová malta</em></td>
<td>Kompozit, kompozitní materiál</td>
<td>119.</td>
<td><strong>crim</strong></td>
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<tr>
<td>103.</td>
<td><strong>compo2</strong></td>
<td>Náhrada za úraz při práci</td>
<td>120.</td>
<td><strong>crit</strong></td>
<td>Kritická studie/vyšetřování/zkoumání Formální kritika Kritická hmota</td>
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<tr>
<td>104.</td>
<td><strong>con1</strong></td>
<td><em>Confidence trick</em> Ošídit, obrat o, nalákat, obalamutit</td>
<td>121.</td>
<td><strong>croc</strong></td>
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<td>Kdo odpirá konat vojenskou službu n. nosit zbran z duvodu svědomí</td>
<td>123.</td>
<td><strong>cush</strong></td>
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<td>107.</td>
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<td>Kondominium</td>
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<td>Inkasista pohledávek, neodbytný věřitel, upomínka, upominat, sužovat, trápit</td>
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<td>Báječný, fantastický</td>
<td>171. gill</td>
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<td>172. gin</td>
<td>Džín, jalovcová, borovička, Pit džín, pit alkohol, nasávat</td>
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<td>Průjem, kterým trpívají turisté v tropických krajinách</td>
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<td>179. gravure</td>
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<td>212. Jeez</td>
<td>Jeez – ježkový zraky!, pane na nebi!</td>
<td>Mirné zaklení, např. k vyjádření překvapení</td>
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<td>Lugsail</td>
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<td>213. jock1</td>
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<td>235. ma</td>
<td>Mami(nka)</td>
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<td>214. jock2</td>
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<td>236. mac</td>
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<td>216. K</td>
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<td>Služka, služebná, panna, dívka</td>
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<td>Kilogram(me), kilometre</td>
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<td>239. marge</td>
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<td>240. mat</td>
<td>Matrix</td>
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<td>Kalhoty, kalhotky, trenýrky, knickerbockers</td>
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<td>241. math</td>
<td>Matika</td>
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<td>220. lab</td>
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<td>243. matric</td>
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<td>222. legit</td>
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<td>Správný, poctivý, řádný</td>
<td>244. Med</td>
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<td>223. lib</td>
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<td>Memorandum</td>
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<td>Limousine</td>
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<td>246. metho</td>
<td>Alkoholík, závislák, opilec</td>
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<td>225. lino</td>
<td>Lino, linoleum</td>
<td>linoleum</td>
<td>247. metro</td>
<td>Metro, podzemní dráha</td>
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<td>226. litho</td>
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<td>248. mid</td>
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<td>251. milliamp</td>
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<td>Lollipop, prachy</td>
<td>Lízátko, nanuk, ledňáček, eskymo</td>
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<td>231. loo</td>
<td>Lu, sáčka při hře lu</td>
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<td>232. loony</td>
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<td>Pane na nebi, panebože, propánařkále</td>
<td>Božíčku, pane na nebi</td>
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<td>Slečna, miss, slečno, paní učitelka, dívka, děvče, mladá žena</td>
<td>Slečna, holka, dívka, slečinka, miss, beauty queen</td>
<td>270. navvy</td>
<td>Kopáč, nádeník, pomocný dělník, štěrkař</td>
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<td>Mitten, pracka, pazoura, boxerské rukavice, baseballová rukavice</td>
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<td>Okamžik, moment</td>
<td>Moment, vteřina, okamžik</td>
<td>273. Nip</td>
<td>Žluťák, šikmooký</td>
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<td>255.</td>
<td>mob</td>
<td>Dav, lůza, chátra, mob, ordinální lidé, masy, gang, Obklípit, napadnout, být shromážděn, nakupen, zaplaňovat, zaplavovat, srotit se</td>
<td>Dav, masy, lůza, chátra, rozvášněný dav, banda, gang, stádo, hejno, Obklípit, zaútočit, sesypat se na koho, shluknout se, shromáždit se, nahmout se</td>
<td>274. nip2</td>
<td>Doušek, lok, hlt, slza, srknuti, liznutí, Upijet, usrkavat, lizat, cucat</td>
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<td>Frajerský, sekáčský, páskovský Frajer(ka), sekáč, rváč, výtržník, násilník, nejposlednější móda</td>
<td>Moderní Kdo se obléká ve stylu hnutí „mods“</td>
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<td>Zabedněnec, moula</td>
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<td>266.</td>
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<td>Napoleon (karetní hra), sázka na jednu kartu, tip, tipovat vítěze</td>
<td>Karetňí hra, sázka na jednu kartu, jasný typ Tipovat jako vítěze</td>
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<td>269.</td>
<td>natch</td>
<td>Samo, se vi, že váháš, no jestli Na beton, jasně, že váháš</td>
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<td>287. pan</td>
<td>Najet, sledovat, zabrat, panoramovat</td>
<td>Zabírání, najíždění, panoramování Najet, najíždět, přejet, přejíždět, sledovat, svěnkovat, zabírat, zabrat, panoramovat</td>
<td>302. perm1</td>
<td>Trvalá ondulace udělat trvalou, Naondulovat</td>
<td>Trvalá, trvalá ondulace Naondulovat, udělat trvalou</td>
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<td>289. pants</td>
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<td>304. Pete</td>
<td>Pěťá, Petřík, for Peter's sake = pro všechno na světě</td>
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<td>290. par</td>
<td>Odstavec, paragraf, článek, sloupek</td>
<td>Odstavec</td>
<td>305. phage</td>
<td>Fág, bakteriofág</td>
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<td>Parachutist</td>
<td>Para, parašutista</td>
<td>306. phenom</td>
<td>Osoba s fenomenálními schopnostmi</td>
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<td>292. paren</td>
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<td>308. phiz</td>
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<td>Telefon, sluchátka Zazvonit, brnkout, za/volat, za/telefonovat</td>
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<td>Čínský pinč, japončík, mopsl, mopsik</td>
<td>Čínský pinč, japončík</td>
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<td>Lapák, loch, basa</td>
<td>311. phissy jaw Phosphorus necrosis</td>
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<td>297. penult</td>
<td>Předposlední Předposlední slabika, penultima</td>
<td>Předposlední Předposlední slabika</td>
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<td>298. pep</td>
<td>Vzpruha, verva, energie, člán, šťáva, říz, šmrnc</td>
<td>Elán, verva, energie, šťáva, šmrnc, říz</td>
<td>313. phthalic acid Kyselina ftalová</td>
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<td>299. pepe</td>
<td>Plod tykovitě rostliny</td>
<td>Plod tykovitě rostliny</td>
<td>314. physio Fyzikální terapeut / terapie</td>
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<td>300. perk2</td>
<td>Výhody, požitky</td>
<td>Výhody, požitky</td>
<td>315. pi Pobožný, nábožný</td>
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<td>301. perk3</td>
<td>Bublat, perkolovat, u/vařit v perkolátoru, dát / si vylouhovat</td>
<td>Vařit kávu v překapávači, překapávat se, prosakovat, probublávat, vařit se v překapávači</td>
<td>316. piano Piano, klavír Klavír, piano</td>
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<td>317. pic Fotka, film, biják, kino Biják, fotografie</td>
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<td>318. pike</td>
<td>Závora, šraňk, myto, mýtné, cesta, na níž se vybírá mýto</td>
<td>Mytnice, mytní domek, mytní závory, myto, dálnice / silnice s plapatkem</td>
<td>333. porn</td>
<td>Pornografie, pornografický film, pornograf</td>
<td>Porno, pornografie</td>
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<td>319. pinny</td>
<td>pinafore</td>
<td>zástera</td>
<td>334. port</td>
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<td>320. pip</td>
<td>Jádro, jadéro, pecička</td>
<td>Jádro, jadéro, pečka, Zbavit jader / pece, odpecekovat</td>
<td>335. possum</td>
<td>Vačice</td>
<td>vačice</td>
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<td>321. pistole</td>
<td>Pistol (stará španělská a francouzská zlatá mince)</td>
<td>Pistol (stará španělská a francouzská zlatá mince)</td>
<td>336. postgrad</td>
<td>Absolvent prvního stupně vysoké školy</td>
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<td>322. pix</td>
<td>Fotky, filmy</td>
<td>337. posite</td>
<td>Pošt'áček, pošt'áčka</td>
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<td>323. pleb</td>
<td>Obyčejný člověk, plebejec, plebejčík</td>
<td>Plebsa, buran, křupan</td>
<td>338. pram</td>
<td>Dětský kočárek, mlékařský vozík</td>
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<td>324. polio</td>
<td>(dětská) obra, polio, člověk stižený dětskou obrnou</td>
<td>(dětská) obra</td>
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<td>325. poly1</td>
<td>Minerálka (z Apollinarisburgu)</td>
<td>340. prefab</td>
<td>Panelák, montovaný dům</td>
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<td>326. poly2</td>
<td>Polytechnika</td>
<td>341. prelim</td>
<td>Přijímací zkouška, předběžná zkouška, vstupní strany (knihy)</td>
<td>Předběžná zkouška, titulní listy, předmluva</td>
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<td>327. poly</td>
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<td>342. pre-med</td>
<td>Domácí úkol, úkoly, domácí příprava, prep school</td>
<td>Domácí úkoly/příprava/studium</td>
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<td>328. Pom</td>
<td>Špic, Špiči, Anglán</td>
<td>343. prep1</td>
<td>Domácí úkol, úkoly, domácí příprava, prep school</td>
<td>Domácí úkoly/příprava/studium</td>
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<td>329. poop</td>
<td>Nula, nicka, telátko, blbeček</td>
<td>344. prep2</td>
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<td>330. pop2</td>
<td>Koncert populární hudby, koncert za lidové vstupné, populární píseň, šlágr, lidovka, populární gramofonová deska, estrádní koncert</td>
<td>Populární hudba, pop, pop music</td>
<td>345. prep school</td>
<td>Přípravka, soukromá střední škola</td>
<td>Soukromá škola pro děti od 7 do 13 let, soukromá škola připravující studenty na střední školu n. univerzitu</td>
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<td>331. pop3</td>
<td>Tati, tat'ka</td>
<td>Tat'ka, tatik, tata</td>
<td>346. prex</td>
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<td>332. porky</td>
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<td>347. prezze</td>
<td>Profik, prostitutka</td>
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<td>348. pro</td>
<td>Profik, prostitutka, prostitukta</td>
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<td>349. prob</td>
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<td>350. prof</td>
<td>Prófa, kantor</td>
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<td>369. quack</td>
<td>Mastičkář, šarlatán, dryáčník, podvodník, felčar</td>
<td>Mástičkář, šarlatán, felčar Šarlatánský, mastičkářský</td>
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<td>351. prog</td>
<td>Proletář</td>
<td>Proletář</td>
<td>370. quad1</td>
<td>Dvůr, nádvoří</td>
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<td>352. prole</td>
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<td>Školní ples, promenáda, koncert, promenádní koncert</td>
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<td>374. quits</td>
<td>Kvit, být vyrovnán</td>
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<td>Vrtule</td>
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<td>357. pro tem</td>
<td>Prozatímní, dočasně</td>
<td>376. rad2</td>
<td>Radikál</td>
<td>Radical</td>
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<td>358. Provie</td>
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<td>360. pseud</td>
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<td>379. Rasta</td>
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<td>361. psych</td>
<td>Ztratit n: podlomit vůli, vybičovat, našponovat, u/dělat psychoanalýzu, rozčerpat z psychologického hlediska</td>
<td>380. rec</td>
<td>Recreation</td>
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<td>362. psycho</td>
<td>Cvok, psychoší Jsoúcí pro cvoky, psychiatrický, zevkmutý, vzatý, praštěný Šílenec, blázen, psychopat</td>
<td>381. recap Recapitulate Recapitulation</td>
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<td>363. publ</td>
<td>Hospoda, hospůdka, lokál, výcep, kréma Hospoda, kréma, výcep, lokál</td>
<td>382. recce Reconnaissance</td>
<td>Jít na průzkum, provádět průzkum Průzkum</td>
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<td>364. pub2</td>
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<td>365. pug</td>
<td>Nákyp, sladkost, dobrota Pudink, nákyp</td>
<td>384. ref Sudi, soudce</td>
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<td>366. pug</td>
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<td>385. reg</td>
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<td>Průbojník, děrovač, trn, lisovník, razník, písmový razník, lis, dirkovač, dirkovačka Probíjěč, průbojník, děrovač, dirkovač, razník, děrovačka, důlčik, důlko vachen</td>
<td>386. rehab Rehabilitation</td>
<td>Rehabilitace</td>
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<td>368. punch4</td>
<td>Silný tažný kůň, pořízek, cvalda, cvalik, Kašpar Cvalik, pořízek, buřt</td>
<td>387. repl Zástupce, obchodní cestující</td>
<td>Obchodní zástupce, obchodní cestující, zástupce, mluvčí</td>
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<td>388. rep2</td>
<td>Soubor n. divadlo hrající repertoárovým systémem</td>
<td>406. salmi</td>
<td>Ragú</td>
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<td>389. rep4</td>
<td>Pověst</td>
<td>407. Salvo</td>
<td>Moula, pytlik, trouba, trumbera, kavka</td>
<td>Moula, trouba, pitomec, nekůba</td>
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<td>390. repet</td>
<td>408. san</td>
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<td>Reprodukce, kopie, duplicát</td>
<td>409. sap</td>
<td>Moula, pytlik, trouba, trumbera, kavka</td>
<td>Moula, trouba, pitomec, nekůba</td>
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<td>392. retro</td>
<td>Retro, ovlivněno minulostí</td>
<td>410. sarge</td>
<td>Sergeant</td>
<td>Seržant, četař</td>
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<td>393. rev</td>
<td>Otáčka</td>
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<td>Jízlivý, ušlepačný, kousavý, jedovatý</td>
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<td>394. reverb</td>
<td>Reverberate</td>
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<td>Saxofon</td>
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<td>396. rickshaw</td>
<td>Jinricksha</td>
<td>414. scat</td>
<td>Zníz, vypadnout, koučkující, ztratit se, kši, jedeš! Zahnat, odehnat, mazat, šťětět, hnutí se, žíhat si to, přímo letečt</td>
<td>Prašený, na hlavu padlý</td>
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<td>397. riff</td>
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<td>415. scathy</td>
<td>Prašený, vášnivý, cvoklý</td>
<td>Prašený, na hlavu padlý</td>
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<td>398. rip</td>
<td>Herka, kobyla, hajtra, remunda, divoch, fláma, flamendr, pásek, budižničkem</td>
<td>416. schizo</td>
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<td>399. roach</td>
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<td>417. scope</td>
<td>Mikroskop, teleskop, periskop</td>
<td>Mikroskop, teleskop, periskop, osciloskop</td>
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<td>400. roo</td>
<td>Klokan</td>
<td>418. Scouse</td>
<td>Liverpoolský dialekt, Scouser</td>
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<td>401. rub</td>
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<td>Prozaická stvrzenka, prozaická certifikáty, nehodnotná papírová měna</td>
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<td>402. rube</td>
<td>Bulik, balík, dacan</td>
<td>420. scrum</td>
<td>Scrimmage</td>
<td>Mlýn, klubko, mela, skrumáž</td>
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<td>403. rum</td>
<td>Rum, koktejl, kořalka, alkohol</td>
<td>421. scuzzy</td>
<td>Špinavý, snily, rozbitý, sprostý, bidný</td>
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<td>Okamžik, moment, vteřinka</td>
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<td>405. Sally</td>
<td>423. simp</td>
<td>Naivka, trouba, pytlik, truhlík, trdlo</td>
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<td>426. <em>skeeter</em></td>
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<td>Zploštít se, rozplácnuť se</td>
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<td>427. <em>skilly</em></td>
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<td>Řídká kaše, slabý vývar, vodová polévka, slabý nápoj, čajiček</td>
<td>Víkvan obrovský, stenograf, stenografa</td>
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<td>428. <em>skip</em></td>
<td>Kapitán mužstva</td>
<td>Velet Kapitán, velitel, kapitán mužstva</td>
<td>Stereoфонні заřízenі / aparatura, stereoфонні нahrávка / reproducce, stereo, stereoskopická fotografie, stereografie stereoфонні, stereo, stereoskopický</td>
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<td>429. <em>S level</em></td>
<td><em>Strad</em></td>
<td><em>Stradivarius</em></td>
<td>Stereoфонні, stereo Stereoфонні zařízenі, aparatura</td>
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<td>Teplouš, buzzerant, buzík, blbec, vůl</td>
<td>Blbec, vůl, hajzl, pederast, teplouš, buzzerant, buzná, člověk, chlap, chlápek, maník</td>
<td>Streptokok</td>
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<td>431. <em>sol</em></td>
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<td>Snímací impuls</td>
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<td>Podřízený, poručík, podporučík, ponorka, předplatně, předplatitel, náhrada, náhradník, zástupce, záskok, záloha na mdu</td>
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<td>Brejle</td>
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<td>Tachák, tachometr</td>
<td>Tachák, tachometr</td>
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<td>449. super</td>
<td>Statista, člen komparsu, říča, šlof, starý, superintendent, nadpočetný člověk, člověk, s nímž se nepočítalo, pomocník, výpomoc, zboží prima kvality Extra, prima, plošný, báječný, fantastický, senzační, super Statista, superfosfát</td>
<td>Báječný, fantastický, senzační, vynikající, super Statista, superfosfát</td>
<td>465. taxi</td>
<td>Nájemné auto, taxi, taxik, autotaxi, autodrožka, taxametr</td>
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<td>450. susu</td>
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<td>Přijít na co, prokouknout koho</td>
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<td>451. swizz</td>
<td>Zklamání, bouda, podfuk, švindl</td>
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<td>Mladý člověk, mladiství, dospívající, mladý člověk ve věku od 13 do 19 let Mladý</td>
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<td>455. tach</td>
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<td>456. tacho</td>
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<td>457. tango</td>
<td>Oranžový</td>
<td>Jasně oranžová barva</td>
<td>471. telecoms</td>
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<td>458. tar</td>
<td>Námorník</td>
<td>Námorník</td>
<td>472. telex</td>
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<tr>
<td>459. tarmac</td>
<td>Dehtový makadam, silnice n. rozjedová dráha z dehtového makadamu Dát silnici apod. koberec z dehtového makadamu</td>
<td>Dehtový makadam, silnice, rozjedová dráha, letištní plocha z dehtového makadamu</td>
<td>473. telly</td>
<td>Televize</td>
<td>Televize, televizor</td>
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<td>460. tarp</td>
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<tr>
<td>461. tart</td>
<td>Coura, děvka, kurvička</td>
<td>Coura, běhna, děvka</td>
<td>474. temp</td>
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<td>462. tash</td>
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<td>463. tater</td>
<td>Brambor</td>
<td>Světlý brambor</td>
<td>475. tetra</td>
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<tr>
<td>464. tattie</td>
<td>brambor</td>
<td>476. thou</td>
<td>Thousand</td>
<td></td>
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<tr>
<td>479. tot</td>
<td>Sečist, spočitat dohromady, dát dohromady, shrnout, zrekapitolovat</td>
<td>493. ump</td>
<td>Student dosud bez ukončeného prvního stupně univerzitního vzdělání</td>
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<tr>
<td>480. tote</td>
<td>Totalizator</td>
<td>494. undergrad</td>
<td>Undergraduate</td>
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<tr>
<td>481. tract</td>
<td>Pojednání, traktát, traktus</td>
<td>495. undies</td>
<td>Dámské (spodní) prádlo</td>
<td></td>
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<tr>
<td>482. trad</td>
<td>Tradiční, konvenční, staromódní Traditional jazz</td>
<td>496. uni</td>
<td>Univerzita, vysoká škola</td>
<td></td>
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<tr>
<td>483. tranny</td>
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<td>497. ute</td>
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<tr>
<td>484. trig</td>
<td>Trigonometrie</td>
<td>498. vac</td>
<td>Prázdniny</td>
<td></td>
<td></td>
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<tr>
<td>485. trig point</td>
<td></td>
<td>499. vamp</td>
<td>Démonicky svůdná žena, žena-úpír, vamp</td>
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<tr>
<td>486. trike</td>
<td>Tricycle</td>
<td>500. van1</td>
<td>Stěhovací vůz, dodávkové auto, dodávka, nákladní vůz, nákladní vagón, služební vůz, zavazadlový vůz, maringotka</td>
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<tr>
<td>487. trog</td>
<td></td>
<td>501. van2</td>
<td>Předvoj, přední řada/fady, avantgarda</td>
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<tr>
<td>488. Trot</td>
<td>Trockista/trockistka</td>
<td>502. van4</td>
<td>Výhoda</td>
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<tr>
<td>489. tum</td>
<td>Tummy</td>
<td>503. varsity</td>
<td>Univerzita, studentské/univerzitní družstvo</td>
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<td>490. turps</td>
<td>Terpentín</td>
<td>504. veg</td>
<td>Zelenina</td>
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<tr>
<td>491. typo</td>
<td>Sazeč, typograf</td>
<td>505. veggie</td>
<td>Vegetariánský, vegetarián</td>
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<tr>
<td>492. U</td>
<td>Charakteristický pro hořejších deset tisíc, noblesni, panský, jemný, nóbli, vzdělanecký</td>
<td>506. vet1</td>
<td>Veterinář, zvěrolékař Vyšetřit, prohlédnout, prokádrovat, prozkoumat, prošetřit, promyslit</td>
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<td>507. vet2</td>
<td>Veteran</td>
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<td>Veterán</td>
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<td>508. vibes</td>
<td>Vibrations, vibraphone</td>
<td>Vibrace, vibrafon</td>
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<td>509. vox pop</td>
<td>Vox populi</td>
<td>Vox populi</td>
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<td>510. welly</td>
<td>Gumáky</td>
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<td>511. wig</td>
<td>Paruka, vlásenka</td>
<td>Paruka</td>
<td></td>
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<tr>
<td>512. winkle</td>
<td>Velký jedlý mořský hlemýžď</td>
<td>Břeženka</td>
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<tr>
<td>513. Xmas</td>
<td>Christmas, vánoce</td>
<td>Hod boží, Boží hod vánoční, Vánoce, vánoční svátky</td>
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<tr>
<td>514. zinco</td>
<td>zincograph</td>
<td>Zinkový štoček, otisk zinkového štočku</td>
<td></td>
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<td>515. zoo</td>
<td>Zoo, zoologická zahrada</td>
<td>Zoo, zoologická zahrada</td>
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</table>
Appendix 4 – Thematic Analysis

The bases of the clippings are thematically classified into 42 groups. The name of the group is in bold type and the word-classes of the bases in the group are in brackets after the name of the group. The base is presented in the brackets after the clipped form. If there are any noticeable sense relations among the bases in the group they are mentioned at the end of each group.

1. **Animals** (the original is in brackets, only nouns / NPs as bases): bronc (bronco), budgie (budgerigar), chimp (chimpanzee), coon (raccoon), croc (crocodile), hippo (hippopotamus), kit (kitten), peke (Pekinese), Pom (Pomerian dog), porky (porcupine), possum (opossum), rhino (rhinoceros), roach (cockroach), roo (kangaroo), skeeter (mosquito), sperm whale (spermaceti whale), tetra (Tetragonopterus), winkle (periwinkle).

This group contains co-hyponyms with the hyperonym being the general term “animal”.

2. **Flowers / Plants (part of)** (only nouns as bases): chrysanth (chrysanthemum), coco (coconut palm), daff (daffodil), dicot (dicotyledon), gage (greengage), glad (gladiolus), ipecac (ipecacuanha), monocot (monocotyledon), pepo (pepón sikuos), pip (pippin), tater (potato), tattie (potato).

This group contains cohyponyms either of the hyperonym “flowers” or of the hyperonym “plants” (in the case of coco, tater and tattie). Gage (the fruit), ipecac (the root of the plant), pepo (the fruit), pip (fruit or the seed) are meronyms of the holonym “plant”.

3. **Food / non-alcoholic drink** (nouns / NPs, choc has both a nominal and an adjectival base): brack (barmbrack), burger (hamburger), choc (chocolate), Coke (Coca-cola), deli (delicatessen), marge (margarine), pep (pepper), polly (Apollinaris water), pud (pudding), salmi (salmagundi), sarnie (sandwich), scouse (lobscouse), skilly (skilligalee), veg (vegetable).

4. **Drugs and alcohol** (nouns / NPs): coke2 (cocaine), cig (cigarette), baccy (tobacco), bevvy (beverage), boc (Eimbockbier), dipso (dipsomaniac), gin (genever), hash (hashish), hock (hockamore), hooch (hoochino), it (Italian vermouth), metho (methylated spirit), narc (narcotic), rum (rumbullion), tab3 (tablet).

Coke2, hash are cohyponyms of the hyperonym “drugs”. The bases of boc, gin, hock, hooch, it and rum are cohyponyms of “alcohol”. The base of bevvy is a synonym of “alcohol” and the base of narc is a synonym of “drugs”. Baccy is a meronym of cig.

5. **Words concerning politics** (Bolshie, Commie, pleb, prole have both nominal and adjectival bases, others have nouns as their base): Bolshie (Bolshevik), Commie (Communist), contra (contrarevolucionario), demo (demonstration), lib (liberation), pleb (plebian), polly2 (politician), prole (proletarian), Provie (member of the Provisional IRA), Provo (member of the Provisional IRA), rad2 (political radical), Trot (Trotskyist).

Commie, pleb, prole and Trot are derogatory expressions.

6. **Words denoting races, ethnicities, nationalities and other groups of people** (Afro adjective as base, Aussie, Euro, Jap, Oz have both nouns and adjectives as bases, the rest nouns / nominal multi-word expression as bases): Abo (Aborigine), Afro (African), Aussie (Australia(n)), Brit (British person), Chink (Chinese), Euro (European), Jap (Japanese), Nip (Nipponese), Oz (Australian), Paki (Pakistani), Pom (Pommy = Brititish person, recent immigrant to Australia).

Chink, Jap, Nip, Paki, Pom are all offensive terms that disparage nationalities and similar groups of people.

The bases of these clippings, except *temp*, are cohyponyms of the hyperonym “occupation”.


The bases of *bra*, *cardy*, *knickers*, *mac*, *mini*, *mitt*, *nightie*, *pants*, *undies* and *welly* are cohyponyms of the hyperonym “clothing”. The base of *mull* is in a meronymic relation stuff-object to “clothing”.

9. **Text-related words and literary genres** (nouns / NPs as bases): *par* (paragraph), *para* (paragraph), *paren* (parenthesis).

10. **Colours** (bases both nouns and adjectives): *aqua* (aquamarine), *tango* (tangerine). The two members of this group are cohyponyms of the hyperonym “colour”.


12. **Unit of measurement** (nouns / NPs as bases): *amp* (ampere), *kilo* (kilogram, kilometre), *milliamp* (milliampere). The members of this group are cohyponyms of the hyperonym “measurement”.


The bases of all these clipped forms, except *dozer*, are cohyponyms of the hyperonym “vehicle”.


17. **Computers** (*K* has a combining form as its base, the rest nouns / NPs): *app* (application), *doc* (document), *hex* (hexadecimal), *K* (kilo = 1,024), *tab* (tabulator).


The bases of *coz*, *gran*, *huppy*, *ma*, *mom*, *mum*, *pa*, *pop*, *quad*, *quin*, *sis* are cohyponyms of the hyperonym “family members”. *Ma*, *mom*, *mum* are cognitive synonyms as are *pa* and *pop*.

19. **Military words** (nouns / NPs as bases, *demob*, *recce* has a verbal and nominal base): *ammo* (ammunition), *chute* (parachute), *demob* (demobilise, demobilization), *gat*
( Gatling), **non-com** (non-commissioned officer), **nuke** (nuclear weapon), **para** (paratrooper), **recce** (reconnaissance, reconnoitre), **recon** (reconnaissance), **sarge** (sergeant), **sub** (submarine, subaltern), **ver2** (veteran).

20. **School-related words** (nouns / NPs as bases): *A level* (advanced level), **coed** (co-educational student/institution), **dorm** (dormitory), **grad** (graduate), **gym** (gymnasium), **hols** (holidays), **matric** (matriculation), **Mods** (Moderations), *O* grade (ordinary grade), *O* level (ordinary level), **poly** (polytechnic), **postgrad** (postgraduate), **prelim** (preliminary examination), **prep school** (preparatory school), **prof** (professor), *S* level (special / scholarship level), **tech** (technical college), **undergrad** (undergraduate), **uni** (university), **vac** (vacation), **varsity** (university).

21. **Sport-related words** (**scrum** and **skip** has a verbal and nominal base, others have nouns as their bases): **carom** (carambole), **cox** (coxswain), **gym** (gymnastics), **jock1** (jockey), **pug** (pugilist), **ref** (referee), **rub** (rubber), **scrum** (scrummage), **skip** (skipper), **ump** (umpire), **van4** (advantage).

22. **Sex-related words** (*bi* noun and adjective, others have nouns as their base): **bi** (bisexual), **fag** (faggot), **hetero** (heterosexual), **homo** (homosexual), **nympho** (nymphomaniac), **porn** (pornography), **pro** (prostitute), **sod** (sodomite), **tart** (sweetheart = prostitute).

*Bi, hetero, homo* are instances of non-binary opposition. *Fag* and *homo* are cognitive synonyms.

23. **Mathematics** (nouns / NPs as bases): **antilog** (antilogarithm), **log** (logarithm), **math** (mathematics), **maths** (mathematics), **perm2** (permutation), **quad1** (quadrangle), **rad1** (radian), **thou** (thousand), **trig** (trigonometry), **trig point** (triangulation point).

24. **Chemical and chemistry-related words** (nouns / NPs as bases): **bicarb** (bicarbonate), **gel** (gelatin), **hypo1** (hyposulphite), **mag** (magnesium), **phossy jaw** (phosphorus), **pthalic acid** (naphthalic acid), **sol** (solution), **sulpha** (sulphanilamide), **super** (superphosphate).

25. **Medical words** (nouns as bases): **amnio** (amniocentesis), **hype** (hypodermic), **hypo2** (hypodermic), **hypo3** (hypoglycaemia), **pre-med** (pre-medication).

26. **Biology-related words** (nouns as bases): **allele** (allelomorph), **phage** (bacteriophage), **strep** (streptococcus).

27. **Media** (nouns / NPs as bases): **ad** (advertisement), **advert** (advertisement), **mag** (magazine), **mike1** (microphone), **promo** (promotion), **prog** (programme), **pub2** (publication), **telly** (television), **tranny** (transistor radio), **typo** (typographer), **vox pop** (vox populi).

28. **Feature/quality** (**boho**, **pseud** noun and adjective, the others have adjectives as their bases): **boho** (Bohemian), **comfy** (comfortable), **drear** (dreary), **fab** (fabulous), **glam** (glamorous), **Invar** (invariable), **mod** (modern), **pi** (pious), **pop** (popular), **pseud** (pseudo), **rad4** (radical), **sarky** (sarcastic), **scatty** (scatterbrained), **schizo** (schizophrenic), **scuzzy** (disgusting), **stroppy** (obstreperous), **trad** (traditional).

**Comfy, fab, glam, mod, pi, pop, rad and trad** have a positive value, while **drear, pseud, sarky, scatty, schizo, scuzzy, stroppy** have negative connotations.

29. **Error / mistake** (nouns / NPs as bases): **bunk** (bunkum), **cod** (codswallop), **prob** (problem), **typo** (typographical error).

30. **Foolish person** (**loony** noun and adjective, the others nouns / NPs as bases): **boob** (booby), **loony** (lunatic), **mutt** (mutton-head), **poop** (nincompoop), **sap** (sapskull), **simp** (simpleton).

The bases of the clipped forms in this group are cognitive synonyms.

31. **Music-/sound-related words and musical instruments** (**mono** adjective and NP, **quad4** noun and adjective, the others nouns / NPs as bases): **bop** (bebop), **cello**
(violoncello), *cembalo* (clavicembalo), *jock* (disc jockey), *mike* (microphone), *mono* (monophonic, monophonic record), *moso* (musician), *piano* (pianoforte), *reverb* (reverberation), *quad* (quadrphony, quadraphonic), *sax* (saxophone), *stereo* (stereophonic record player), *Strad* (Stradivarius), *trad* (traditional jazz). Cello, cembalo, piano, sax and Strad are cohyponyms of the hyperonym “musical instrument”. The bases of bop and trad are cohyponyms of the hyperonym “type of music”.

32. **Human entertainment and feasts** (nouns as bases): *barbie* (barbecue), *beano* (beanfeast), *disco* (discotheque), *Xmas* (Christmas).

33. **Physics** (*electro* noun and verb, the others nouns / NPs as bases): *coax* (coaxial cable), *electro* (electrotype, electroplate), *flex* (flexible cable), *strobe* (stroboscope).


35. **Organization, its member** (nouns / NPs as bases): *Sally* (Salvation Army), *Salvo* (member of the Salvation Army).


41. **Currency, coins** (nouns as bases): *D mark* (Deutschmark), *pistole* (pistolet), *sov* (sovereign).

42. **Theatre** (nouns / NPs as bases): *panto* (pantomime), *rep* (repertory), *super* (supernumerary actor).
Appendix 5 – Monosyllabic and disyllabic plain clippings

There are 312 monosyllabic plain clippings: ad, ad lib, A level, amp1, amp2, app, arb, beaut, berg, berk, bi, bike, biz, blitz, blub, boc, bod, boob, hop, bra, brack, brat, brig, brill, Brit, bronc, Brum, bud, bumb, burb, bus, butch, bye, cab, cad, caffe, cat, cert, champ, chap, chaps, Chink, choc, chute, cig, circs, coax, cod, Coke, coke2, comp, con1, con3, coon, cox, coz, cred, crim, crit, croc, cushion, daff, deb, dick2, dick3, dis, doc, dorm, drear, drome, dub, dun, Dutch, fab, fag, fan, fave, fax, fed, flex, floe, foil, Fra, fridges, froe, gate, gat, gee, gel, gent, Gib, gilt, gin, glad, glam, glim, grad, gran, gav, gym, hack, hash, hex, hock, hols, hon, hooch, hood, hype, infra dig, it, Jap, Jeez, jock1, jock2, jube, K, kit, lab, lav, lib, log, loo, lor, lag, ma, mac, mag, maid, marge, mat, math, maths, Med, met, mid, Mike, mike1, miss, mitt, mo, mob, mod1, mod2, Mods, mom, null, mum, mutt, nap, narc, natch, Nip, nuke, O grade, O level, op art, Oz, pa, pan, pants, par, pass, Pat, peke, pen, pep, perk2, perk3, perm1, perm2, perve, Pete, phage, phiz, phone, phono, pi, pic, pike, pip, pix, pleb, Pom, poop, pop2, pop3, porn, port, pram, prep1, prep2, prep school, prex, pro, prob, prof, prog, prole, prom, prop2, prop3, pro tem, pseud, psych, pub1, pub2, pud, pug, punch2, punch4, quack, quad1, quad2, quad3, quad4, quins, quiets, rad1, rad2, rad4, rad5, rec, ref, reg, rep1, rep2, rep4, rev, riff, rip, roach, roo, rub, rube, rum, sab, san, sap, sarge, sax, scat, scope, Scouse, scrip, scour, sec, simp, sis, sked, skip, S level, sod, sol, sov, spat, spec1, spec2, specs, sperm whale, splat, Strad, strep, strobe, sub, suss, swizz, sync, tab2, tab3, tach, tar, tar, tash, tec, tech, Ted, teen, temp, thou, tick, tom, tot, tote1, tract, trad, trig, trig point, trike, trog, Trot, tum, U, ump, ute, vac, vamp, van1, van2, van4, veg, vet1, vet2, vibes, vox pop, wig, zoo.

The group of disyllabic plain clippings numbers 123 examples: Abo, admin, advert, allele, appro, aqua, auto, bicarb, burger, caper, carom, celeb, cello, chrysanth, coco, coed, combi, compo1, condo, confab, congrats, contra, co-op, coser, counter, decal, deli, demo, demob, dicot, dipso, disco, D-mark, dobe, dozer, Euro, ex-con, exec, expat, Expo, golly, gravure, gyro, hippo, homo, hydro, hyp01, hyp02, hyp03, impro, improv, incog, info, intro, Invar, kilo, knickers, legit, limo, lino, litho, loco, logo, lolly, matric, memo, metro, mini, mono, non-com, nympho, obit, oppo, Oxon, Paki, panto, para, paren, penult, pepo, phenom, photo, phthalic acid, pistol, polly1, poly, possum, postgrad, preamp, prefab, prelim, premed, promo, psycho, Rasta, recap, recon, rehab, repat, repro, retro, reverber, rhino, rickshaw, salmi, schizo, skilly, speedo, steno, stylo, sulpha, super, tacho, tarmac, taxi, techno, tetra, typo, uni, welly, winkle, Xmas, zinco.
Appendix 6 – Colloquial plain clippings

ad, admin, advert, amnio, amp2, appro, arb, auto, bicarb, bike, biz, blitz, bod, hop, brill, Brit, bronc, Brum, bud, burb, burger, bus, bye, carb, celeb, champ, chap, chimp, choc, chrysanth, chute, cig, circs, coax, coed, comp, condo, confab, congrats, co-op, cred, crit, croc, cush, daff, deb, decal, deli, demo, demob, dipso, disco, dobe, doc, dorm, dozer, drome, electro, ex-con, exec, expat, fab, flu, fridge, gee, gent, Gib, gill, glad, glam, golly, grad, gran, gym, gyro, hash, hetero, hippo, hols, homo, hon, hooch, hydro, hyp02, hyp03, impro, improv, incog, info, infra dig, intercom, intro, ipecac, it, Jap, jock\, jock2, lab, lav, legit, lib, limo, litho, loco, lolly, ma, mac, mag, marge, math, maths, matric, Med, memo, met, mike, milliamp, mini, mo, mob, mod1, Mods, mom, mum, nap, natch, non-com, nuke, nympho, obit, oppo, pa, panto, par, para, peke, pep, perk2, perk3, perm2, phenom, phiz, physio, pic, pix, pleb, polly1, poly, poop, pop2, pop3, porn, port, possum, postgrad, prefab, prelim, pre-med, prep1, prep2, pro, prof, prole, prom, promo, prop2, prop3, pro tem, pseud, psych, psycho, pud, quad1, quad2, quin, rad5, Rasta, rec, recap, ref, reg, rehab, rep1, rep2, repat, repro, rev, reverb, rhino, roach, roo, rube, sax, scat, schizo, scope, Scouse, scrum, sec, simp, sis, sked, svov, spec1, spec2, specs, speedo, splat, steno, Strad, strep, strobe, stylo, sub, super, swizz, sync, tach, tacho, tar, tarp, tart, tash, tec, tech, Ted, temp, thou, tick, tote, trad, trig, trike, Trot, tum, typo, U, undergrad, uni, vac, vamp, van4, varsity, veg, vet1, vet2, vibes, vox pop, welly, Xmas.
Appendix 7 – Clippings which disregard the syllabic boundaries of the original

This is a list of 110 clipped forms which disregard the syllabic divisions in the original (the surplus, or in more complex cases the whole original, is in brackets):

advert(isment), A(vanced level), amp(ere), amp(lifier), app(lication), appro(val), arb(itrager), beaut(y), berk(eley), bicarb(onate), boob(y), bra(sserie), brill(iant), bronc(o), (su)urb, caff (café), carb(urettor), cat(alytic converter), cer(tain/ty), champ(ion), chimp(anzee), chrysanth(emum), circs (circumstances), Coke (Coca-Cola), coke (cocaine), comp(etition, osit)or ((ac)omp(animent)), curio(sity), daff(odil), demo(nstration), demob(olize), dick (declaration), dorm(itory), drear(y), dub (double), expat(riate), fan(tatic), fave (favourite), fax (facsimile), fridge(refrigerator), gent(lemen), Gib(raltar), gin (Geneva), gran(dmother), hype (hypodermic), improv(isation), info(rmation), it(alian vermouth), Jeez (Jesus), K(ilo), limo(usine), litho(graphy), lor(d), marge (margarine), mat(rix), met(corological), milliamp(ere), mitt(en), nuke (nuclear weapon), O(rdinary) grade, O(rdinary) level, pant(aloon)s, peke (Pekinese dog), penult(imate), perk (perquisite), perk (percolate), perm(anent wave), perm(utation), perve (pervert), Pete (Peter), (na)phthalic acid, pleb(eian), porn(ography), preamp(lifier), prep(are), prep(atory) school, pro(stitute), prof(essor), pro(g(ramme), prop(eller), psych(analysis), pug(ilst), punch(eon), rad(ian), rad(iator), recap(itulation), rehab(ilitation), reverb(eration), rhino(ceros), serge (sergeant), simp(leton), S(andard) level, sol(tution), speedo(meter), sperm(aceti) whale, steno(grapher), sync(chronize), tach(ometer), tarp(aulin), telefax (telefacsimile), temp(orary), tot(al), trad(itional), U(pper class), ump(ire), ute (utility vehicle), vac(ation), vamp(ire), vibes (vibrations), welly (wellington).
Appendix 8 – Clippings whose base is a concrete noun denoting an artefact

This list contains 100 examples and indicates that these clippings are much more frequent than those whose nominal base is connected with fauna and flora: 
ammo (ammunition), amp (amplifier), auto (automobile), bike (bicycle), bra (brassiere), brig (brigantine), brolly (umbrella), burger (hamburger), bus (omnibus), cab (cabriolet), carb (carburettor), cardy (cardigan), cat (catalytic converter), cello (violoncello), cembalo (clavicembalo), chaps (chaparajos), choc (chocolate), chute (parachute), cig (cigarette), ciggy (cigarette), coax (coaxial cable), coke (cocaïne), cuss (cushion), dobe (adobe), dorm (dormitory), dozer (bulldozer), drome (aerodrome), foil (hydrofoil), fridge (refrigerator), gel (gelatin), gelly (gelignite), golly (golliwog), gravure (photogravure), gym (gymnasium), gyro (gyroscope), hanky (handkerchief), hydro (hydroelectric power plant), hype (hypodermic needle/injection), jock (jockstrap), knickers (knickerbockers), lab (laboratory), lav (lavatory), limo (limousine), lino (linoleum), litho (lithograph), loco (locomotive), lolly (lollipop), lug (lugsail), mac (mackintosh), mag (magazine), metho (methylated spirit), mike (microphone), mini (miniskirt), mitt (mitten), mul (mulmull), nappy (napkin), nightie (nightdress), nuke (nuclear weapon), obit (obituary), pants (pantaloons), pen (penitentiary), phone (telephone), phono (phonograph), photo (photograph), piano (pianoforte), pike (turnpike), pinny (pinafore), port (portmanteau), pram (perambulator), preamp (preamplifier), prefab (prefabricated building), prop (propeller), pud (pudding), rad (radio), rickshaw (rickshaw), san (sanatorium), sarnie (sandwich), sax (saxophone), scope (telescope), spat (spatterdash), specs (spectacles), speedo (speedometer), strobe (stroboscope), stylo (stylograph), sub (submarine), tab (tablet), tach (tachometer), tacho (tachometer), tar (tarpaulin), tarmac (tarmacadam), tarp (tarpaulin), telly (television), tranny (transistor radio), trike (tricycle), undies (underclothes), vac (vacuum cleaner), van (caravan), welly (wellington), wig (periwig), zinco (zincograph).
Appendix 9 – Stylistically marked plain clippings with no Czech equivalent

This is a list of 166 stylistically marked plain clippings which have the same Czech equivalent for the clipping as for the base, which means that there is no equivalent with the same stylistic characteristic as the English clipping:

Abo, ad, admin, advert, appro, arb, bi, bicarb, biz, blitz, hop, Brit, brnc, burger, bus, bye, celeb, champ, chimp, choc, chute, cig, circles, coax, coed, comp, condo, confab, congrats, coop, crim, crit, daff, deb, deli, demo, demob, dipso, disco, dobe, doc, dorm, drome, electro, excon, exec, expat, fave, flu, fridge, Gib, glad, glam, grad, gym, gyro, hash, hetero, hippo, hols, hon, hood, hydro, hypo2, incog, info, intercom, intro, ipecac, it, Jeez, jock1, jock2, lav, legit, lib, limo, litho, loco, mag, marge, maths, matric, Med, memo, met, mike, mo, Mods, nap, narc, nympho, obit, Paki, panto, par, pash, Pat, perk2, perk3, phenom, physio, pi, polly1, poly, possum, postgrad, prelim, prep1, prole, prom, promo, prop2, prop3, psych, pug, quad1, quad2, quin, rad2, rad5, rec, recap, recon, ref, rehab, rep1, rep2, rep4, repro, reverb, rhino, roach, roo, sab, sarge, schizo, scope, sov, spec1, spec2, splat, steno, Strad, strep, strobe, sub, sync, tach, tar, tarp, thou, tole, trad, trig, trike, Trot, turps, undergrad, uni, vac, van4, varsity, veg, vet2, vox pop, Xmas.
Appendix 10 – Homonymous clippings

This is a list of 149 clipped forms which are homonymous either with a different clipped form or with an independent word. These clippings are marked by a superscript number after the headword in the dictionary and in Appendix 1 (the superscripts are retained here only if two or more homonymous clippings exist, as in the case of amp\(^1\) from ampere and amp\(^2\) from amplifier):

advert, amp\(^1\), amp\(^2\), berg, booh, hop, brig, brill, bud, bunk, bye, caper, cat, champ, chap, chute, coax, cocky, cod, coke, compo\(^1\), compo\(^2\), con\(^1\), con\(^2\), counter, dick\(^2\), dick\(^3\), divvy, dub, dun, fag, fan, fed, flex, foil, gage, gat, gee, gill, gin, glad, golly, hack, hash, hex, hock, hood, hype, hypo\(^1\), hypo\(^2\), hyp0\(^3\), it, jock\(^1\), jock\(^2\), K, kit, loco, log, loo, lug, marge, mat, met, mike, miss, mod\(^1\), mod\(^2\), muff, mum, nap, nip, pan, par, pen, perk\(^2\), perk\(^3\), perm\(^1\), perm\(^2\), phone, pi, pike, pip, pix, polly\(^1\), polly\(^2\), poop, pop\(^2\), pop\(^3\), porky, port, pram, prep\(^1\), prep\(^2\), prep\(^3\), prop\(^2\), prop\(^3\), pub\(^1\), pub\(^2\), pug, punch\(^2\), punch\(^4\), quack, quad\(^1\), quad\(^2\), quad\(^3\), quad\(^4\), rad\(^1\), rad\(^2\), rad\(^3\), rep\(^1\), rep\(^2\), rep\(^3\), rip, roach, rub, rum, sap, sax, scat, scope, sec, skeeter, skip, sod, sol, spat, spec\(^1\), spec\(^2\), splat, tab\(^2\), tab\(^3\), tango, tar, tart, thou, tick, tot, tote, tract, trig, trog, U, vamp, van\(^1\), van\(^2\), van\(^4\), vet\(^1\), vet\(^2\), wig.
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