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# SELECTED TOPICS on English Word-Formation

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Banská Bystrica

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## ABSTRACT

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This textbook presents the latest knowledge of coining new words in English by means of various methods and perspectives: synchronic and diachronic approaches, semasiological and onomasiological approaches. The book is divided into two parts. The theoretical part (I) is subdivided into three subchapters in which key terms and relations are explained (1.1), such as the relations of lexicology to other linguistic branches (1.1.1), motivation (1.1.2), building units (1.1.3), and basic rules working in language (1.1.4). The next subchapter (1.2) deals with particular WFP: derivation (1.2.1), compounding (1.2.2), conversion (1.2.3), shortenings (1.2.4), ex-nihilo (1.2.5), and multiple processes (1.2.6). The third subchapter focuses on two contrasting attitudes towards language (1.3). The sources of inspiration and/or information in compiling this textbook have been found in the works of Irina V. Arnold, Laurie Bauer, Ada Böhmerová, Francis Katamba, Ingo Plag, and Pavol Štekauer. The practical part (II) comprises 62 exercises presented in seven subchapters focusing on forming, practical usage, and training particular WFP types in English which have been discussed in the theoretical part. Firstly, the process of derivation (2.1) is trained, followed by the formation of compounds (2.2). In the third subchapter the process of conversion (2.3) is practiced. In the fourth and final part, blending (2.4), clipping (2.5), back-formation (2.6), and abbreviations (2.7) are trained. The exercises have been inspired by several theoretical and practical texts by authors such as Arnold, Kuznets et al., Misztal, Sinclair et al., and Šaturová-Seppová. The subject index following the practical part provides a list of key terms used throughout the book. All sources are properly listed at the end of the text.

**KEY WORDS:** affix, compounding, morpheme, naming unit, productivity, shortening, word-formation

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## ABBREVIATIONS

adj	adjective
adv	adverb
AmE	American English
BrE	British English
C	century
comp.	compound
Essentials	<i>Essentials of English Linguistics</i> (1993)
infmt	informal
interj	interjection
LDEL	<i>Longman Dictionary of English Language and Culture</i> (1993)
MBU	Matej Bel University
n	noun
NP	noun phrase(s)
OED	<i>Oxford English Dictionary</i>
OCEL	<i>The Oxford Companion to the English Language</i> (1996)
pl	plural
phr.	phrasal
Rudiments	<i>Rudiments of English Linguistics</i> (2000)
sg	singular
usu.	usual or usually
v	verb

VP	verb phrase(s)
vs	versus
WF	word-formation
WFP	word-formative process(es)

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## INTRODUCTION

It is believed that language is a great invention of humankind. Unfortunately, not everyone can use this invention properly. The aim of this publication is to help students of the English language understand the gist of coining new naming units in English, with the emphasis on their autonomous practical forming and using new words in a particular context.

The following textbook presents the latest knowledge of the way the English language coins new words, taking into account the results of recent research in the field of lexical morphology. Various methods have been applied in compiling the publication. A synchronic viewpoint has been preferred; however, neither could diachrony be omitted in several cases for the sake of explanation. A semasiological approach prevails throughout the book, but an onomasiological point of view has been marginally considered, too. Topics on word-formative processes are introduced by means of description and ‘polemic explanation’ to make readers think over the items.

The book is divided into two main parts – theory (I) and practice (II). The theoretical part (I) is further subdivided into three subchapters in which basic terms, expressions, and relations are explained (1.1), such as the relations of lexicology to other linguistic branches (1.1.1), motivation in WFP (1.1.2), building units necessary to form new items (1.1.3), and essential principles functioning in language (1.1.4). The next subchapter (1.2) deals with particular word-formative processes (WFP) such as various types of affixation (prefixation, infixation, interfixation, and suffixation) known under the umbrella term derivation (1.2.1), compounding (1.2.2), conversion (1.2.3), various ways of shortening (1.2.4)

such as blending (1.2.4.1), clipping (1.2.4.2), back-formation (1.2.4.3), and abbreviations knowns as acronyms and initialisms (1.2.4.4). Ex-nihilo creation of root morphemes (1.2.5) is introduced in this part. Multiple processes (1.2.6) used to coin words comprise the last subchapter of this part. A brief glimpse is provided of two contrasting attitudes towards language (1.3), namely descriptive (1.3.1) and prescriptive (1.3.2) approaches and their significance for language users. The sources of inspiration and/or information in compiling this textbook have been found in the works of Irina V. Arnold (1973), Laurie Bauer (1991), Ada Böhmerová (2010), Francis Katamba (1995), Ingo Plag (2003), and Pavol Štekauer (1992, 1995, 1996, 2000) – all these are listed in bibliography at the end of this publication. The help of dictionaries and encyclopaedias has also proved invaluable, especially *An Encyclopaedia of English Linguistics* (1995), *The Oxford Companion to the English Language, Abridged Edition* (1996), *The Cambridge Encyclopedia of the English Language* (1996), and *Longman Dictionary of English Language and Culture* (1993).

The practical part (II) comprises over 60 exercises presented in seven subchapters focusing on forming, practical usage, and training particular WFP types in English which have been discussed in the theoretical part. Firstly, the process of derivation (2.1) is trained from point of view of prefixation (2.1.1), suffixation (2.1.2), and then both processes combined (2.1.3). This is followed by the formation of compounds (2.2). In the third subchapter the process of conversion (2.3) is practiced. In the fourth and final part, blending (2.4), clipping (2.5), back-formation (2.6), and abbreviations (2.7) subdivided into acronyms (2.7.1), initialisms (2.7.2), and hybrids (2.7.3) are trained. The exercises have been inspired by several

theoretical and practical texts by authors such as Arnold (1973), Kuznets et al. (1966) Misztal (1999), Sinclair et al. (1993), and Šaturová-Seppová (1979). The subject index following the practical part provides a list of important terms used throughout the book. All sources (bibliography, dictionaries, encyclopaedias, and electronic sources) are listed at the end of the text.



## I THEORETICAL PART

If the present communication is meant to be highly effective, it has to be very fast in both its production and response. Human communication is stretching its dynamic and interactive boundaries thanks to developed/developing sophisticated electronic technologies. E-mail, chat rooms, social networks (Facebook, Twitter, Skype, etc.), text messages, and other technologies also used for infotainment (e.g. GPS) enable us to keep in touch with interlocutors all around the world, 24/7. Recent trends are shared much faster than a few decades or even years ago. This is also possible thanks to new naming units emerging every single year. English is believed to have borrowed expressions from over 300 different languages; however, it itself has also become a rich source of borrowings and loanwords (neologisms and/or Anglicisms functioning in various languages, mainly European languages). As a (post-)modern *lingua franca*, English functions as a working language in various international institutions and organizations: as one of the three working languages spoken in the EU, one of six in the UN, alongside French in the Council of Europe, NATO and OECD, and along with French and Spanish in the WTO (World Trade Organization). The result is that the English language has become highly important for one's career nowadays, all the more so if you are an English teacher and/or a translator/interpreter from and into English. It is necessary then to understand how new English words are coined and to acquire particular skills and knowledge of the word-formative processes in the English language. To this aim, this part describes and explains the basic terms, relations, principles and rules of word-formation.

## 1.1 Basic Notions

Word-formation (WF) primarily encompasses the word-formative processes (WFP) and motivating and motivated elements (morphemes, formants, splinters, etc.) necessary to coin new words. The main discipline focusing on word-formation is said to be **lexicology**. However, there are other branches of linguistics (see 1.1.1) dealing with the topic of word-formation, namely phonetics, morphology, syntax, semantics, stylistics, pragmatics, and sociolinguistics to name just a few.

### 1.1.1 *Lexicology's links to other branches of linguistics*

**Lexicology linked to phonetics and phonology.** In terms of phonetics and phonology, lexicology studies the *pronunciation* (suprasegmental features such as intonation, word stress, or shift of word stress, etc.) and *spelling* of new naming units (e.g. upper- or lower-case graphemes, in the case of newly coined compounds whether they are solid, hyphenated, or open compounds). For instance, pronunciation can distinguish the singular noun ['æksɪs] from the plural noun ['æksi:z], while spelling does the same in writing *axis* (sg) – *axes* (pl). Another example may be demonstrated through commutation (minimal pairs) based on a distinction of phonemes influencing a change of meaning, e.g. one can clearly see the difference in pronunciation between *pin* and *pit*, between *sin* [sin] and *sing* [sɪŋ], or among *cat* [kʰ..] – *fat* [f..] – *mat* [m..] – *pat* [p..] – *that* [ð..].

**Lexical morphology.** The line between morphology and lexicology is very permeable (see 1.1.3), due to the fact that their building units and morphemes (including affixes)

overlap. Morphemes are seen as minimal units of meaning or grammatical function (see 1.1.3.2). The term's origins go back to the 1890s with the French term *morphème* (notice a naming analogy with *phoneme*, *lexeme*, *styleme*, etc.), coined from Greek *morphé* (= shape, form). Affixes (see 1.2.1) comprise a closed class of elements known as bound morphemes, which are attached to a root morpheme, base (derivational morphemes), or stem (inflectional morphemes). The term was coined in the 16th century from French *affixe* ← Latin *affixus* (attached to). An affix falls into the sub-category of inflectional affixes (influencing grammatical categories of words and their shape) and derivational affixes (coining new words, expressions, naming units).

**Lexicology and syntax.** In lexicology the formation of new words is concerned with syntactic structures due to the analysability of more complex units, such as endocentric compounds (1.2.2), blends (1.2.4.1), or creation of multi-word compound expressions by means of recursion in English (see 1.2.2), where other typologically different languages (e.g. Slovak, Czech, or Russian) would require a whole sentence.

**Lexical semantics.** From a semantic perspective, lexicology studies the meaning(s) of words and fixed expressions (idioms, metaphors, etc.). Moreover, it studies the structural and semantic relations among lexical units based on principles of homonymy, polysemy, synonymy, antonymy, and hyperonymy<sup>1</sup>.

**Lexicology linked to stylistics.** From a stylistic perspective, lexicology examines “the extent to which certain types of words are part of the distinctiveness of a use of

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<sup>1</sup> More on lexical semantics in *Selected Chapters on English Lexical Semantics* by Jesenská & Štulajterová (2013, 127 pp.)

language, given that all varieties of English make use of a restricted kind of vocabulary”<sup>2</sup>. Stylistics helps lexicology in recognition of stylistic charge (value) of particular expressions on various possible axes, depending on the particular point of view examined:

- formal (*abdomen*) – informal (*tummy*),
- standard (*talk, discuss*) – substandard (*chat*) or slang (*spiel*),
- neutral (*laugh*) – marked (*giggle*),
- positively marked (e.g. the euphemistic *pass away, depart*) – neutral (*die*) – negatively marked (e.g. the dysphemistic idiomatic expression *kick the bucket, bite the dust*),
- technical (*parturition*) – technical (*delivery*) – neutral (*childbirth*) – colloquial (*birth*),
- technical (*vertebral column*) – neutral (*spine*) – colloquial (*backbone, back*),
- technical (*anus, rectum*) – neutral (*bottom, buttocks, behind*) – literary, poetic, or euphemistic (*derrière*)<sup>3</sup> – colloquial or slang (*butt, booty/bootie*) – vulgar/obscene<sup>4</sup> (*arse/ass*).

Put simply, stylistics distinguishes synonymous word pairs<sup>5</sup> differentiating items of the **higher style**, “more abstract and artificial”<sup>6</sup> (e.g. *felicity*), and **lower style**, “more concrete and

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<sup>2</sup> Štulajterová (2014:98–99)

<sup>3</sup> Humorously *rump*

<sup>4</sup> For more detail on stratification of vocabulary see Arnold (*The English Word*, 1973, 306 pp.) or Štulajterová & Jesenská (*English Stylistics*, 2013, 113 pp.)

<sup>5</sup> Not really synonymous in the true sense

<sup>6</sup> Štulajterová (2014:30)



straightforward”<sup>7</sup> (e.g. *happiness*). Moreover, it pays attention to register from a diachronic point of view, i.e. obsolete or old-fashioned words (*red tape*) vs neologisms (*ebRARY*, *militainment*, *vape*), from the etymological point of view, i.e. vernacular and foreign (Latin, Greek, French, American in BrE), e.g. *belly* (Anglo-Saxon origin) vs *stomach* (French).

**Lexicology linked to pragmatics.** From the perspective of pragmatics, lexicology studies the relationship between language users and words/symbols (linguistic signs<sup>8</sup>), e.g. expressive, emotive, stylistic, geographic and other connotations (Štekauer, 1993).

**Lexicology linked to sociolinguistics.** In terms of social (and other) factors (variables), lexicology studies the way vocabulary is used among particular groups of speakers (known as *register* or, more precisely, *sociolect*<sup>9</sup>) in accordance with their interest(s), gender, age, education, social class, occupation, race or ethnicity. Linkage of these two branches reflects the whole complexity of the social aspects of vocabulary. While lexicology studies the semantics and semantic structures among words and expressions and the formation of new words, sociolinguistics examines the speakers’ expectations and attitudes towards newly coined words and to the way they are used or misused by other speakers or media, e.g. speakers’ attitudes towards the use of foreign words (e.g. Americanisms) in their mother tongue<sup>10</sup>. Sociolinguistics also can, for instance, give answers to the

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<sup>7</sup> Štulajterová (2014:30)

<sup>8</sup> See the semiotic triangle explained in: Jesenská & Štulajterová (2013:51), Štekauer (1993:63), Štulajterová (2014:87), or Zázrivcová (2011:22).

<sup>9</sup> *Sociolect* was coined in the 1970s by means of blending *sociology* + *dialect*.

<sup>10</sup> More details can be found in Jesenská (2010).

question of the geographical origin of standard speakers of BrE, e.g. based on their pronunciation of such an ‘innocent’ word as *nothing*, which is uttered [ˈnʌθɪŋ] by a speaker from southern England or [ˈnʌθɪŋk] if a speaker comes from the north of England.

### 1.1.2 Motivation

Motivation, i.e. the reasons and causes of the formation of new words and expressions, is of a twofold nature: **linguistic** and **extra-linguistic**.

**Linguistic causes** stem from the fact that language has limited resources (linguistic material, be it morphemes, words, or splinters) to create an unlimited number of new words and expressions. For instance, creation of the derived word *unhappiness* was motivated<sup>11</sup> by the existence of *happiness*, which was in turn motivated by *happy* (derivation<sup>12</sup>). The formation of the compound noun *teapot* was motivated by the existing words *tea* and *pot* (compounding<sup>13</sup>). Peprník (2000) in *Rudiments* (2000: 149–150) calls this phenomenon **morphological motivation**, asserting that the more semantically transparent the new expression is, the more motivation it shows, demonstrating this with the example of *washing machine* (clearer and referring to a machine) vs *washer* (which is quite ambiguous in meaning as *-er* may refer to a machine as well as a person). The emergence of the verb *father* was motivated by the functional change of the noun *father* (n) into the aforementioned verb (conversion<sup>14</sup>). The

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<sup>11</sup> See 1.1.2.1

<sup>12</sup> See 1.2.1

<sup>13</sup> See 1.2.2

<sup>14</sup> See 1.2.3

appearance of *Grexit* was motivated by the existing words *Greece* and *exit* (blending<sup>15</sup>). The creation of *the Web* was motivated by the existing noun phrase *World Wide Web* (clipping<sup>16</sup>). The creation of the verb *donate* was motivated by the existence of the noun *donation* (back-formation<sup>17</sup>). The abbreviation SALT was motivated by the compound multi-word noun *Strategic Arms Limitation Talks* (acronyming<sup>18</sup>). *The EU* was motivated by existence of *the European Union* (initialisms<sup>19</sup>). However, the creation of such words as *blog*<sup>20</sup> or *clone*<sup>21</sup> appears to be unmotivated by any existing words or morphemes (root creation<sup>22</sup>). We say that such a word is arbitrary, not only because there is no direct relation between the symbol (word-form, linguistic sign) and objective reality, but because of the arbitrariness of its usage. Once used, however, the relationship between linguistic sign (naming unit) and its semantics (meaning) becomes conventional and obligatory, i.e. all members of the speech community have to respect this direct relationship of signification.

**Extra-linguistic causes** of the creation of new words have nothing to do with language (be it langue or parole) or linguistic material as such. Words created this way are formed due to the **naming needs** of human society. Extra-linguistic

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<sup>15</sup> See 1.2.4.1

<sup>16</sup> See 1.2.4.2

<sup>17</sup> See 1.2.4.3

<sup>18</sup> See 1.2.4.4

<sup>19</sup> See 1.2.4.4

<sup>20</sup> However, *blog* (blend) was motivated by the existence of *World Wide Web* + *log* (coined in the 1990s).

<sup>21</sup> Also motivated, in this case by Greek *klōn* 'twig' (appeared in English in the early 20th century).

<sup>22</sup> See 1.2.5

causes are linked to development and achievements in society, namely in technology, science, art, politics, media, sport and other branches of human activities. When new phenomena (*belfie, infotainment, militainment, selfie, spam, telfie*), things and objects (*airbag, laptop, notebook, ramer, raser, server*), devices (*camcorder, tablet, webcam*), people (*blogger, hacker, hipster*), etc. arise (intentionally or not), there is a logical necessity to name them and use them as motivating units<sup>23</sup>. For instance, the aforementioned noun *blog* becomes a motivating root morpheme for coining new words like *blogger, blogging*, or *to blog* due to the extra-linguistic need to name a person (-*er*) who does (*to...*) a particular activity (-*ing*). **Onomatopoeic words** are believed to be motivated by sounds of:

- nature (animals: *bow-wow, buzz, miaow*, wind: *swish*, water: *splash*),
- some human activities, e.g. clap, knock-knock (Slovak *ťuk-ťuk, klop-klop*), flap
- machines (cars, buses, planes, trains),
- devices (bombs and grenades go *boom*, guns go *bang* and other weapons produce other sounds),
- appliances (camcorders, data projectors).

However, these formations seem to be only semi-arbitrary (or semi-motivated) and this idea is supported by various onomatopoeic word-forms in different languages, e.g. an English dog goes *bow-wow*, while a Slovak one goes *hav-hav*. An English gun goes *bang-bang* while a Slovak one goes *pif-paf*. There are some onomatopoeia which are similar in both languages, such as *miaow* (BrE)/*meow* (AmE) vs Slovak *mňau*, the sound produced by cats.

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<sup>23</sup> See 1.1.2.1

### 1.1.2.1 Motivating/ed units

Table 1 below depicts the linguistic motivation of WFP with support in the structure of the language itself (langue).

Table 1 Motivating and motivated units

Motivating units	Direction of motivation	Motivated units	Direction of motivation	Other motivated units
<i>happy</i>	→	<i>happiness</i>	→	<i>unhappiness</i>
<i>pot, tea</i>	→	<i>teapot</i>	→	"tempest in a teapot"(AmE) <sup>24</sup>
<i>machine, wash(ing)</i>	→	<i>washing machine</i>	→	<i>washing powder, washing-up liquid</i>
<i>wash + -er</i>	→	<i>washer</i>	→	1) <i>washing machine</i> 2) <i>a flat ring of metal (rubber or plastic)</i>
<i>father (n)</i>	→	<i>fatherhood (n), fatherly (adj), fatherless (adj)</i>	→	<i>father-in-law (n)</i> <i>father figure (n)</i> <i>founding father (n)</i> <i>Father Christmas (n, in BrE)</i> <i>father (v)</i>
<i>donation (n)</i>	→	<i>donate (v)</i>	→	<i>donor (n), "give/donate blood"</i>
<i>knock (v)</i>	→	<i>knock (interj)</i>	→	<i>knock (v)</i> semantic shift (criticize)
<i>break (v), down (adv)</i>	→	<i>break down (phr. verb)</i>	→	<i>breakdown (comp.noun)</i>

<sup>24</sup> "storm in a teacup" (BrE)

### 1.1.2.2 *Actual vs potential words*

The language system (langue) enables us to create as many new words as possible in a variety one can hardly dream of. Basically, there are no theoretical limits to forming innumerable strings of new words. Although we may coin a new word, it does not necessarily mean that we actually need it. For example, the motivating word (root morpheme) *pure* is the background of its derivative *purify*, which motivates its derivative *purification*, motivating the coinage of *purificational*, motivating *\*purificationalism\** and/or *\*antipurificationalistically\** and so on. But which of the aforementioned words do we (language users/speakers/interlocutors) really need? We definitely do need the root *pure* and its derivatives *purify* → *purification* → *purificational*. Speakers' need to name particular phenomena, and subsequent use of the referents (word-forms), causes these words to be real, to 'live'; they are useful, because they are used by speakers. We call such words **actual words**. However, words like *\*purificationalism\** and *\*antipurificationalistically\** are only **potential**: they may be coined (and they are); however, without any particular naming need their coinage is pointless, not to mention their incomprehensibility, and unpronounceability. And even though they are grammatically (i.e. morphologically) well-formed, they have no precedent in practical life because they have not been institutionalized or conventionalized. Štekauer (2000) asserts that this "capacity of WF rules to generate potential words is called **overgenerating capacity**" (Štekauer, 2000: 123).

Words like *stealer*, *ungood*, *unbig* and many others are also potential words in a way; however, they may be uttered by children, English beginners, or may be used by writers of fiction for specific purpose (in such a case they are considered

actual). Children, learning to speak their mother tongue, are intelligent enough to have observed the principle of analogy (1.1.4) working in language, and are thus able to create new words by known (usually regular) means. For example, if they know that a noun referring to a person doing any activity is formed from a verb by attaching *-ar*, *-or*, or *-er*, they are able to coin the word *stealer* from *steal* + *-er*, unaware that its usage is blocked by the existence of *thief*.

There are words that may appear to be merely potential for non-native speakers, but are in fact actual, e.g. the informal adjective *uncool* (not fashionable or impressive): *uncool cars*<sup>25</sup>, *uncool haircut*, *to be (very) uncool*.

### 1.1.2.3 Neologisms

The development of society is logically accompanied by the development of language, too. In other words, the dynamism and stable flexibility/flexible stability, as the case may be<sup>26</sup>, of society is almost immediately reflected in the lexical layer of language, as this one is the most open to new influences and innovations. English is believed to create or borrow about 1,000 neologisms every year. Böhmerová, however, is more courageous in her estimations, claiming nearly 20,000 new words a year (Böhmerová, 2009). Certainly, it is not possible to include them all annually into general dictionaries without any previous selection based on particular criteria. Although we admit that electronic means of communication make things much easier in terms of collecting and uploading data of any

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<sup>25</sup> Especially known from 'The Cool Wall' presented in the BBC programme *Top Gear* on cars and driving. See <https://www.youtube.com/watch?v=eoyBnuP0K9w>

<sup>26</sup> **Flexible stability** is a term referring to a dynamic but very stable layer of language, i.e. lexis (vocabulary).

kind. Some linguists address neologisms only marginally (Arnold, Szymanek, Štekauer), while others pay close attention to this phenomenon (Algeo, Böhmerová, Jesenská).

Defining the term **neologism** is a very difficult task. And it is even rather disputable, as many linguists view it differently (and usually enormously vaguely). Some believe that a word (unit, expression, syntactic structure, etc.) is considered new if it is not included in general dictionaries yet (e.g. Algeo, 1993). By others, however, neologisms are believed to be perceived by native speakers as something new (Arnold, 1973; Jesenská, 2014c) absolutely regardless of their appearance in a dictionary. I.V. Arnold goes even further asserting that “neologisms are **created for new things irrespective of their scale of importance**” (Arnold, 1973, p. 232). We can agree with her attitude – some neologisms are (post-)modern, functional and economic at the same time (e.g. *app*, *infotainment*, *mobbing*<sup>27</sup>), while others are fashionable, trendy, used occasionally, or may be created only *ad hoc* (i.e. for a particular purpose and/or situation), and therefore only temporary, which means they will disappear as quickly as they entered the language for any reason (e.g. *the noughties*<sup>28</sup> referring to a specific time period).

Neologisms in English emerge by means of:

- a) word-formative processes (derivation, compounding, conversion, or by any means of shortening: blending, clipping<sup>29</sup>, abbreviating, or back-forming; they are only rarely coined *ex-nihilo*),

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<sup>27</sup> Originally not an English word, but a pseudoanglicism for *harassment* that has actually gained limited currency (usage) in English in recent years.

<sup>28</sup> The years from 2000 to 2009

<sup>29</sup> There are linguists (e.g. Štekauer, 2000) who do not consider clipping a word-formative process, arguing that no new unit is created and the



- b) semantic change(s),
- c) borrowing from other languages.

The main source of neologisms are naming units denoting new technologies, scientific accomplishments (in the academic and/or research fields), commerce and advertising, politics, fiction (especially science fiction), design, and popular culture (esp. show business), etc. Certainly, every branch of human activity uses neologisms for various reasons. For instance, high technology (e.g. *google*, *podcast*, *skype*) needs new neutral or technical naming units in order to exactly denote real extra-linguistic phenomena, while expressions from popular culture (e.g. *Brangelina*, *lol*, *selfie*, *vape*) usually have features of stylistically coloured vocabulary, such as slang, or features typical of other non-standard layers of the language.

In short: the term *neologism* is used to refer to any unit or element of speech (be it an affix, splinter, root morpheme, whole expression, or multi-word expression) which is viewed by native speakers as brand-new, regardless of its lifespan in the language. In the present work, special attention is paid to neologisms coined by means of word-formative processes (WFP), as these are the most productive way for neologisms to enter language besides borrowings and loanwords.

### 1.1.3 Building units

In structural linguistics<sup>30</sup>, language has been viewed as a system of mutually linked relations among (and within)

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cognitive value remains the same, neglecting the fact that the stylistic value can (and usually does) change/shift from the neutral layer to the informal (usually slang) layer of lexis (compare *application* vs. *app*, *doctor* vs. *doc* or *laboratory* vs. *lab*).

<sup>30</sup> Also known as systemic linguistics

language signs “officially” defined in 1916 by the founding father of (linguistic) structuralism Ferdinand de Saussure<sup>31</sup>, who distinguished between **langue** (language seen as a social phenomenon and/or an abstract system of rules and principles) and **parole** (speech<sup>32</sup> as a concrete realization of language). In social dimension *langue* is a socially formed conventionalized system, but in its individual dimension it represents a mental value. *Parole* has two dimensions too: on one hand, it is perceived as a speech act performed by an individual in a particular time and space, but on the other hand, it encompasses the changes emerging in the language as well (see below).

At the very beginning of the 20<sup>th</sup> century, Saussure believed that linguists should study *langue*, unlike today when linguists, after the so-called (pragmatic) **linguistic turn**, investigate *parole* (speech, utterances, and spoken discourse). Saussure, in his lifetime, was right to pay more attention to *langue* (i.e. the language system) than *parole* (speech). It is understandable that one needs to know the system (*langue*) first in order to study its concrete realizations (*parole*). A uniting term standing above *langue* and *parole* is *langage* (see footnote 30), thus creating a trichotomy. The majority of changes occurring in language happen on the dynamic *parole*

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<sup>31</sup> Posthumously published *Cours de linguistique générale/Course in General Linguistics*, in Czech titled *Kurs obecné lingvistiky* (1990, 1996, 2007). Description and explanation of Saussurian perception of language can be found in *Dějiny lingvistiky* (J. Černý, 1996, Olomouc: Votobia, pp. 127–145 on *Ferdinand de saussure a vznik strukturální lingvistiky*) or in *Ferdinand de Saussure (1857–1913)* by Ondrejovič in *Jazykovedný časopis/Journal of Linguistics*, Vol. 64, No 2 (2013, pp. 151–161). See: [http://en.wikipedia.org/wiki/Ferdinand\\_de\\_Saussure](http://en.wikipedia.org/wiki/Ferdinand_de_Saussure).

<sup>32</sup> *discourse* (in Slovak usually translated as *prehovor* or in older publications as *vrava*, in Czech *mluva*) while *langage* is perceived as *speech* (or faculty of speech)

level, which is also reflected, however, on the *langue* level. This is a kind of background for the **Saussurian paradox**, which asks the following question: *How can interlocutors (language speakers) use language effectively if language keeps on changing all the time at various (lexical, stylistic, etc.) levels?* (Ondrejovič, 2013)

Various building units<sup>33</sup> are used at various language levels as presented in table 2 below.

Table 2 Building units in languages levels

Language level	Abstract unit	Building unit(s)
phonetics & phonology	phoneme, grapheme	phone (sound), letter
morphology	morpheme	morph
lexicology <sup>34</sup>	morpheme	morph
lexicology <sup>35</sup>	lexeme	lexical unit, word-form(s) <sup>36</sup>
syntax	syntactic structure: phrase, clause, sentence	word, expression ("structure of phrases" <sup>37</sup> : NP and VP)

<sup>33</sup> Saussure emphasized, however, that language units have no material base (except the phonetic), asserting that they are mere abstract units/forms/constructs. He considered language a system of values.

<sup>34</sup> Lexical morphology, i.e. in word-formative processes = creation of new words and expressions from a viewpoint of their form.

<sup>35</sup> Lexical semantics, i.e. emergence of new words and expressions from the point of their semantics (full/content/lexical meaning)

<sup>36</sup> E.g. the word-forms of lexeme *do*: *do, does, doing, done, did*; word-forms of *girl*: *girl, girls, girl's, girls'*

<sup>37</sup> A. Štulajterová (2014:71)

Language level	Abstract unit	Building unit(s)
stylistics	styleme	particular stylistic means and expressive devices
text	texteme	concrete realizations of cohesion and coherence <sup>38</sup> ; sentence, paragraph, page, article, etc.

As words are the smallest building units of syntactic structures, clauses, and sentences, or utterances, as the case may be, similarly morphemes are the smallest building units used to coin new words. However, morpheme is the smallest meaningful unit of word, which is not further analysable in terms of morphemic structure. The term **meaningful** refers to **lexical**<sup>39</sup> (denotative and/or connotative meanings) as well as grammatical (functional) meaning.

However, today words and morphemes are viewed as units of communication and as such are examined from pragmatic and sociolinguistic points of view.

#### 1.1.3.1 Morpheme, morph, allomorph

The term comes from Greek *morphé* (= shape, form). **Morpheme** is often defined as **an abstract minimal unit of meaning or grammatical function**. In other words, **the morpheme is the smallest meaningful unit of meaning, lexical and/or grammatical. In other words, it is the smallest semantic unit which is not further analysable**. Let

<sup>38</sup> More on the principles of textuality may be found in A. Štulajterová (2014:96–97).

<sup>39</sup> full/content

us consider the following three words from the viewpoint of syllabic and morphemic analysis – *lady*, *disagreeable*, and *books*:

- ***lady*** can be divided into two syllables (*la.dy*)<sup>40</sup>, but it consists of one morpheme only, because it cannot be further analysed into smaller semantic units (parts or elements);
- ***disagreeable*** can be divided into five syllables (*dis.a.gree.a.ble*), but based on morphemic analysis it consists of three morphemes only: *dis-agree-able*;
- ***books*** contains only one syllable, but it consists of two morphemes (*book-s*) because the morpheme *-s* has a grammatical meaning/function (marker of plural).

There are various ways of using and understanding the term, depending on the point of view – whether it arises from language as arrangement or language as a process.

The American structural linguist **Leonard Bloomfield** (*Language*, 1933) asserted that the morpheme is the fundamental unit of morphology, and therefore its function is merely grammatical (i.e. not lexical). In his approach, language is analysed as a static arrangement of data, consisting of minimal units of form and meaning, each of which can be physically identified. For example, the sentence *The cats were sitting unhappily in the rain* is analysable into the following morphemic string:

*The+cat+s+were+sit(t)+ing+un+happy+ly+in+the+rain.*

The eight-word sentence consists of twelve morphemes, all of equal status.

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<sup>40</sup> Notice that a syllable has nothing to do with meaning.

However, the French linguist **Joseph Vendryes** (*Le Langage*, 1921) could see the twofold nature of the morpheme: one grammatical and one semantic, and each in its own sense a minimal unit. Language in this approach is the outcome of processes which may or may not all have observable forms, but which can be analysed as units of grammatical meaning (*morphemes*) and units of lexical meaning (for Vendryes *semantemes*, but today known as *lexemes*). Here, morphemes are the glue that holds lexemes together, and the specimen<sup>41</sup> sentence can be analysed as >

*the* + *CAT* + *s* + (*BE* + *past/plural*) + *SIT(T)* + *ing* +  
*un* + *HAPPY* + *ly* + *in* + *the* + *RAIN*

In the sentence the lower-case items are morphemes, the upper-case lexemes. The eight-word sentence in this analysis contains eight morphemes and five lexemes.

**The concrete physical realization of the morpheme is called a morph.** Sometimes different morphs may represent the same morpheme, i.e. a morpheme may take different forms. Those different forms of the morpheme are **allomorphs**. This can be demonstrated by the example of the -(e)s morpheme referring to plural nouns, whose concrete realization may vary depending on the particular case (see Figure 1):

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<sup>41</sup> specimen /'spes.ə.mɪn/ *noun* [C] something shown or examined as an example.

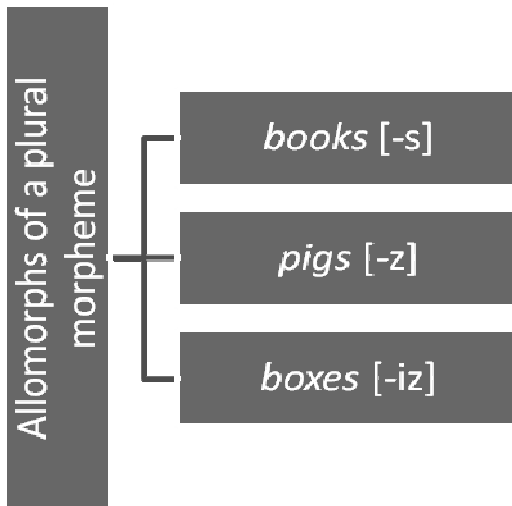


Figure 1 Allomorphs of one inflectional morpheme

As Figure 1 above shows, there are two spelling forms (allomorphs) and three different phonological (pronouncing) forms (allomorphs) representing one grammatical meaning – the category of plural number of nouns.

Another example of allomorphs referring to one morpheme can be demonstrated by the negative prefix/morpheme *in-* (see Figure 2 below):

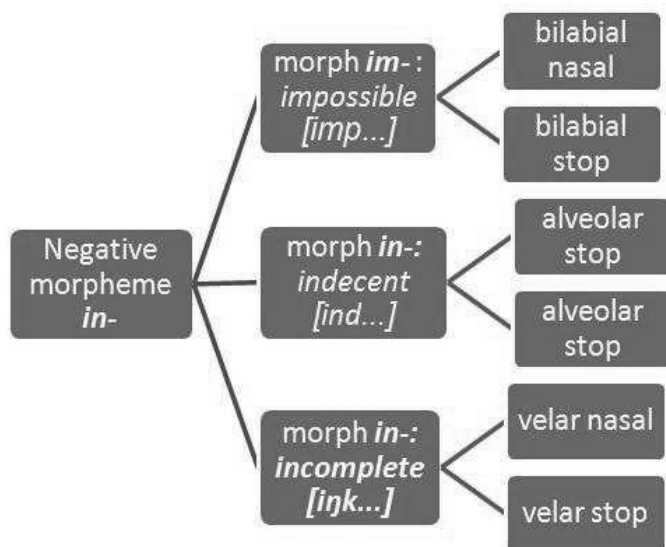


Figure 2 Allomorphs of one derivational morpheme

Figure 2 above shows three allomorphs (*im-*, *in-*, *in-*) of the negative derivational morpheme *in-*, whose realisations vary in spoken and written forms.

Figure 3 below depicts the allomorphs of the derivational morpheme for coining naming units referring to persons and machines, devices, etc.

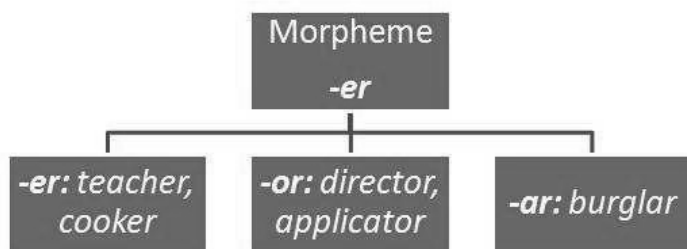


Figure 3 Allomorphs of one derivational morpheme



However, not all three allomorphs from the previous example are productive in the same way. Compared to the usage of **-or** (*accelerator*) and **-ar** (*beggar*, *peddler*) suffixes, the most productive seems to be **-er**, for it forms more words (*doer*, *leader*, *maker*, *singer*, *speaker*, *talker*, *washer*, *worker*<sup>42</sup>).

The sequence of morphemes is fixed, i.e. it is subject to restrictions. Katamba (1995) demonstrates this rule with the word *ungovernability*, comprising four morphemes: *un-*, *govern*, *-abil*, *-ity*. He experiments with the change of rigid order (sequence) of morphemes the following way<sup>43</sup>:

1. *un-govern-abil-ity*
2. *govern-abil-un-ity* \*
3. *ity-un-abil-govern* \*
4. *abil-un-ity-govern* \*
5. *un-govern-ity-abil* \*.

#### 1.1.3.2 Classification of morphemes

Morphemes<sup>44</sup> fall into two sub-categories: a) free and b) bound:

- a) **Free morphemes** are thus named because they can stand on their own. They are further divided into:
  - **Lexical morphemes**, the group of morphemes that have full meaning (root morphemes), usually realized by means of lexical words (i.e. words with full or content meaning). This group includes nouns, full

<sup>42</sup> See the more detailed explanation and further examples in Table 4 in 1.2.1.1, depicting productive English prefixes

<sup>43</sup> Example taken from Katamba (1995:34)

<sup>44</sup> See Table 3 below

verbs (including phrasal verbs and primary verbs *do*, *be*, *have* functioning as full verbs), adjectives, and adverbs, e.g. *house*, *break down*, *pretty*, *today*. Lexical morphemes are typified by dynamism, resulting in the fact that members of the group represent an open system, which means that new words (morphemes) come and go (become part of the system or leave it when not needed anymore). New nouns (e.g. *blog*, *cyberspace*, *glamping*, *hacker*, *jeggins*, *malware*, *netspeak*, *phishing*, *sleeptracker*, *webinar*), adjectives (*barebone*, *junk*<sup>45</sup>), verbs (e.g. *defriend*, *emit*, *hack*, *vape*), and adverbs (*abso-bloody-lutely*) are coined as neologisms, and obsolete words become used less and less until they are not used anymore (e.g. *prithee*).

- **Functional morphemes** are all other morphemes which do not have content meaning, i.e. auxiliary verbs (including modals and the primary verbs *do*, *be*, *have* in the function of auxiliaries), pronouns, interjections, determiners (including articles and qualifiers), numerals, prepositions, and conjunctions. Members of this group represent a kind of closed system, which are usually not enriched by any new morphemes.
- b) **Bound morphemes**, unlike free morphemes, cannot stand on their own and must be attached to the root, base, or stem. They help to modify the meaning or shape the grammatical form of a newly coined word. They carry a particular (grammatical and/or functional) meaning. All members of this group represent a closed class, as their number is limited and well known (can be counted). They

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<sup>45</sup> E.g. *junk food*

are not very dynamic (How many new bound morphemes can appear every year?). They are further classified as:

- **Inflectional morphemes**, which “only” shape the form of new words and influence their grammatical category, i.e. they do not create any new words. In English all inflectional morphemes are suffixes:
  - **-s/-es** as markers of noun plurality (e.g. *cats*, *boxes*) or the third-person singular of the verb in the present simple tense (e.g. *barks*, *does*),
  - **-er** as a marker of the comparative in adjectives and adverbs (e.g. *harder*, *taller*); however, the -er morpheme referring to a person (as in *car driver*, *singer*, *teacher*, or *writer*), tool (e.g. *screwdriver*) or machine (e.g. *cooker*, *washer*) is not an inflectional morpheme, as it is a member of the derivational morphemes,
  - **-est** as a marker of the superlative in adjectives and adverbs (e.g. *tallest*) and a marker of old or biblical use of second-person singular verbs in the present simple tense (e.g. *thou goest*),
  - **-ed** as a marker of the regular past tense and past participle of verbs (which can be used as an adjective, e.g. *displayed*, *wanted*), as a marker of adjectives formed out of nouns (e.g. *interested*),
  - **-ing**<sup>46</sup> as a marker of the present participle of verbs (e.g. *to go dancing*), adjectives (e.g. *frightening*, *interesting*) or nouns created from verbs (e.g. *painting*).

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<sup>46</sup> Adjectival pairs with the endings *-ing/-ed* are very often confused by non-native speakers not realizing the differences between them. Correct examples: *A boring teacher makes me feel bored. I am interested in an interesting painting. Being among depressing people makes me feel depressed. A frightening film made me feel frightened yesterday.*

- **Derivational morphemes**, however, are used to coin new words by means of prefixes, infixes, interfixes, or suffixes (see 1.2.1), e.g. *anti-age-ism*, *de-colon-iza-tion*<sup>47</sup>, *nation-al-iz-ation*, *un-happi-ness*.

Table 3 below depicts the hierarchical position of English morphemes:

Table 3 Classification of English morphemes

English morphemes			
free morphemes (roots and word bases)		bound morphemes (attached to stems)	
lexical morphemes (open class)		inflectional morphemes (closed class)	
functional morphemes (closed class)		bound morphemes (closed class)	

Now we know that **an affix is an inflectional or derivational morpheme (i.e. bound morpheme)** attached to a free morpheme functioning as a **root, base, or stem**. The question is what the difference is between them, if any, or whether they are identical and can be used synonymously. A root morpheme is a lexical morpheme which is usually free, but may also be bound, especially when borrowed from other languages (usu. from Latin, Greek, or French), e.g. *vitamin*, *vital*. Arnold (1973) defines the **root** as “**the ultimate constituent element which remains after the removal of all functional<sup>48</sup> and derivational affixes and does not admit any further**

<sup>47</sup> *colony* → *colonial* → (de)colonialize → colonialization → decolonialization

<sup>48</sup> inflectional

**analysis**<sup>49</sup> (Arnold, 1973: 31). She demonstrates it with the example of *-heart-* functioning as a common root in words like: *heart*, *hearten*, *dishearten*, *heartily*, *heartless*, *hearty*, *heartiness* (derivatives), *sweetheart*, *heartbroken*, *kindhearted*, *wholeheartedly*<sup>50</sup> (compounds).

**Root** and **base** are terms from **derivational morphology**, while **stem** is the unit from **inflectional morphology**.

The **root** is the monosyllabic element left after all affixes have been removed from a complex word, e.g. *act* in *reactivation*, *-ceive* in *receive*, *help* in *unhelpfully*. A root may or may not be a word (a so-called *root word*), and may have several forms and meanings the further back it is traced in a language or languages. A *root word* is usually called a *simple word*. The classic complex forms are divided into *complex words* and *compound words*, the formation of complex words being called *derivation* and of compound words being called *compounding*. To sum up, a **root** is a **form which is not further analysable, either in terms of derivational or inflectional morphology**. A root is the **fundamental part always present in a lexeme**. In the form *untouchables* the root is *touch*, to which first the suffix *-able*, then the prefix *un-* and finally the suffix *-s* have been added.

A **base** or **base form** is a word or lexeme from which another is derived; for example the base of *sharpen* is *sharp*, of *dorsal*<sup>51</sup> is *dors-*. Within a series, successive forms are bases: *sharp* for *sharpen*, *sharpen* for *shapener*. Here, *sharp* is a primary base and *sharpen* a secondary base. A word that serves as a base is a *base word*; part of a word that serves as

<sup>49</sup> Emphasis in bold by P.J.

<sup>50</sup> Arnold, 1973:31

<sup>51</sup> *chrbtový* – e.g. *dorsal fin* = *chrbtová plutva*

a base is a *bound base*, e.g. *colony* → *colonial* → *(de)colonalize* → *colonalization* → *decolonalization*. To sum up, a **base** is any form to which affixes of any kind can be added. This means that any root or any stem can be termed a base, but the set of bases is not exhausted by the sum of the set of roots and the set of stems, and thus a derivationally analysable form to which derivational affixes are added can only be referred to as a base. That is to say that *touchable* can act as a base for prefixation to give *untouchable*, but in this process *touchable* could not be referred to as a root, because it is analysable in terms of derivational morphology, nor as a stem, since it is the adding of inflectional affixes which is in question.

**Stem** is a term in grammar and word-formation for a root plus the element that fits it into the flow of language. Stems are basic to such inflected languages as Czech, Slovak, Russian, or Latin and rare in analytic languages like English. In Latin, the root *am* (love) and a thematic vowel *-a-* make up the stem *ama-*, to which appropriate inflections are added: *-s* in *amas* (thou lovest), *-t* in *amat* (he/she/it loves). The only stems in present-day English are acquisitions (borrowings) from Latin and Greek. Such stems have no syntactic role, but often decide the spelling and sometimes the pronunciation of derivatives: because *negative* and *auditory* derive from Latin *negare* (to deny) and *audire* (to listen) respectively, their stems are *negat-* and *audit-*. Spellings like *\*negative* and *\*audatory* are therefore not possible. Whereas the rhythm of Latin makes the quality and quantity of all stem vowels clear, the rhythm of English often does not do so, reducing the vowels to a schwa and therefore limiting sound–spelling correspondences. To sum up, a **stem** is of concern only when dealing with inflectional morphology. It may be – but need not

be – complex. In the form *untouchables* the stem is *untouchable*, although in the form *touched* the stem is *touch*.

### 1.1.4 Principles and rules

Observing any human language one can find principles and rules working in various types of languages (e.g. the theory of universal grammar) or only in particular languages (e.g. the sequence of verb tenses in Latin, French, English, etc.). Properties which are universal to all languages are analogy, anomaly, and paradigmatic relations, whose realizations may differ from language to language, but whose substance (gist) remains the same.

#### 1.1.4.1 Systemic relations

**Analogy in general** can be characterised as a degree of similarity between one thing or process and another, which makes it possible to explain something by comparing it to something else (LDELC, 1993). As an example of analogy can be seen in comparing time to a river (*time is like a river*) which has further consequences for our perception (personification) of time properties (*time goes/runs fast/slowly*). **Analogy in linguistics**, however, can be defined as similarities and affinities between working principles at all language levels. For example, analogy of regular plural nouns between *pens* and *words* and *boxes*, which are subject to the rule valid in English that regular plural in nouns is created by attaching the inflectional morpheme (i.e. suffix) *-(e)s* to the stem. Another example of analogy can be demonstrated by the obvious similarity between nouns with irregular plurals: *foot* – *feet*, *goose* – *geese*, *tooth* – *teeth*, where one can infer the rule of the root change from *oo* /u:/ in singular → *ee* /i:/ in plural.

**Analogy in lexical morphology** is then “the process by which words are created or re-formed according to existing (and usually more regular or productive) patterns in the language”<sup>52</sup>. For example, if the prefix *un-* can be added to *happy* to coin *unhappy*, then analogically, other new ‘negative’ adjectives can also be created this way, such as *unable*, *unacceptable*, *unbelievable*, *uncomfortable*, *unfair*, *unhelpful*, *unjust*, etc. But if we want to negate nouns derived from the aforementioned adjectives (*unhelpfulness*), *un-* is not the only solution and different negative prefix is sometimes used, such as *dis-* as in *disbelief* or *discomfort*, or *in-* as in *inability* or *injustice*.

**Anomaly in general** can be described as a person, thing, situation, or phenomenon that is different from the usual or accepted type. It can be ‘something’ viewed as an unusual irregularity (LDEL, 1993). **Anomaly in linguistics** can be demonstrated on the following sentence: *This woman is the father of three pins*<sup>53</sup>, where one can see that in terms of grammar (syntactic structures) the sentence is perfectly correct, adhering to the S-V-C clause pattern rules of the English sentence, but in terms of semantics it is nonsensical and incoherent. An example of **anomaly in lexical morphology** would then be the coinage of potential words (see 1.1.2.2 and/or 1.1.4.2), e.g. used for a specific purpose in fiction (to impress readers, create a play on words, a rhythmical device, sound authentic, etc.).

**Paradigm in general** can be described as a typical example of something (LDEL, 1993). **Paradigm in linguistics (morphology)** is a term referring to an example or pattern of a

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<sup>52</sup> Lyons in Štekauer’s *An Encyclopaedia of English Linguistics* (1995:24)

<sup>53</sup> Example taken from Smith & Wilson (In: Štekauer, 1995:26)



word, showing all its forms in grammar; e.g. *girl*, *girl's*, *girls*, *girls'* is a paradigm. Another example can be demonstrated with the a commutation chain *bat* – *cat* – *fat* – *mat* – *pat* – *that*, where the phones /b.../ – /k.../ – /f.../ – /m.../, /p.../ and /ð.../ are subject to paradigmatic substitution, i.e. single sounds and graphemes can be substituted on a vertical axis in a sentence:

*I've seen ... recently.*

*I've seen* a bat *recently.*

*I've seen* a pat *recently.*

*I've seen* a cat *recently.*

*I've seen* fat *recently.*

*I've seen* a mat *recently.*

*I've seen* that *recently.*

However, it is obvious that only the countable nouns *bat*, *cat*, *mat*, and *pat* have been substituted without any further modifications within the sentence (a noun phrase consisting of the indefinite article + noun). The words *fat* and *that*, though keeping the same position in the sentence as their commutation members, influence the phrase structure, which means that they are subject to paradigmatic substitution in terms of minimal pairs (the identical sounds /æt/ and the number of sounds – three, change of an initial sound) and syntax (the S-V-O-A pattern kept in all six sentences), but not in terms of paradigm on a vertical axis without changing the syntactic structures. In other words, **sets of elements are said to be in paradigmatic relation if they can “be substituted one for another in a given context”<sup>54</sup>**. **Paradigm in lexical morphology** is then a pattern valid in forming new words, e.g.

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<sup>54</sup> Lyons in Štekauer (1995:308)

in forming new personal nouns from verbs based on the pattern *verb* + *-er* (see figure below):

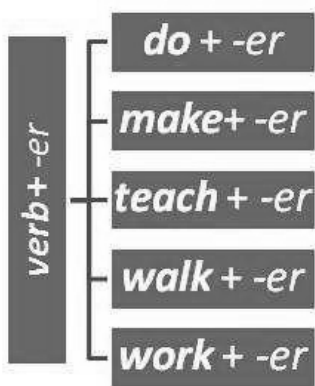


Figure 4 Paradigmatic relations in deriving new nouns from verbs

As one can infer from Figure 4, above there is a paradigmatic relation between the verbs *do*, *teach*, and *work*, which all undergo the process of suffixation<sup>55</sup> in accordance with the valid rules of English WFP.

#### 1.1.4.2 Productivity vs blocking

Productivity is a rather vague and confusing term, as it is disputable when a word or morpheme (lexical or functional/grammatical) becomes productive. According to Arnold, productivity can be ascribed to **“those affixes and types of word-formation which are used to form new words in the period in question. The proof of productivity is the existence of new words coined by these means”**<sup>56</sup>. In

<sup>55</sup> Compare to Figures 2 and 3 in subchapter 1.1.3.1

<sup>56</sup> Arnold in Štekauer (1995:351)

English, for instance, this includes the prefix *un-* and suffix *-er*, whose typical feature is high productivity. The root (morpheme) *able* (adj)<sup>57</sup> plays a part in WF very often to create various new words, and this fact makes it productive: *able* + *-y* → *ably* (adv); *un-* + *able* → *unable* (adj); *able* + *-ity* → *ability* (n); *in-* + *ability* → *inability* (n); *en-* + *able* → *enable* (v). The productive root morpheme is then characterized as “a root capable of producing new words”<sup>58</sup>. The term productivity should not be confused with frequency of occurrence of a word or morpheme in spoken discourse in the form of speech or utterance<sup>59</sup>.

A contrasting term to productivity is blocking. American linguist Aronoff was the first to use this term. Words like *stealer* or *ungood* are possible to coin due to the application of the principle of analogy in language. If nouns like *doer*, *maker*, *teacher*, etc. were able to be created by attaching the *-er* suffix to the root of a verb (*do*, *make*, *teach*, etc.), then it could hypothetically be attached to the verb *steal* as well to refer to a person who steals. However, English already has the noun *thief* to denote a stealing person. By means of analogy with the creation of adjectives such as *unhappy*, *unusual*, *undone*, etc., we can create *ungood* to refer to something or someone which is ‘not good’. But English uses the word *bad* instead. Why does analogy not work in these cases? Because the usage of the words *stealer* and *ungood* is blocked by the existence of the words *thief* and *bad*. Aronoff defines **blocking** as “**the nonoccurrence of one form due to the simple**

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<sup>57</sup> The root *able* [ˈeɪ.bəl] should not be confused with the suffix *-able* [ə.bəl] in words like *treatable*, *unbreakable*, *washable*, etc.

<sup>58</sup> Arnold in Štekauer (1995:351)

<sup>59</sup> See Štekauer (1992:46-47)

**existence of another**”<sup>60</sup>, which is quite a paradoxical situation: the potential word (1.1.2.2) can be created but cannot be used because it is not actual (1.1.2.2).

## 1.2 Word-formation

The term (WF) refers to the following phenomena:

- the study of the formation of new words,
- the formation of all words, whether simple or complex

In the past, it was very often Russian linguists who concentrated on the explanation of English WFP, e.g. **Irina V. Arnold** (1973) and **M. D. Kuznets** et al. (1966), to name just a few, and regardless of their “age” they can boast high quality. Both authors published their textbooks at the productive Muscovite publishing house Higher School, in which various linguists have published their works on morphology, syntax, stylistics, lexicology and other branches of linguistics<sup>61</sup>.

Nowadays, the elementary ideas and principles of English WFP are introduced in countless university textbooks<sup>62</sup>, e.g. **Štulajterová** (2014, pp. 62-70 on the morphemic structure of words<sup>63</sup>, pp. 76-81 on WFP), **Yule** (1993, pp. 51-58 on WF, pp. 59-67 focusing on morphological details), **Štekauer** (1993) in his *Essentials* (pp. 73–83 on

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<sup>60</sup> Aronoff in Štekauer (1995:53)

<sup>61</sup> E.g. A. I. Smirnitsky on sociolinguistics in the 1980s

<sup>62</sup> Many of them are available also in the MBU library.

<sup>63</sup> Štulajterová (2014) in her *An Introduction to the Study of the English Language* (2nd extended edition) describes the classification of morphemes on pp. 62–63.

WFP), Štekauer (2000) in *Rudiments* (pp. 93–132 on WFP) and Fromkin et al.<sup>64</sup> (2007, pp. 83–114 on WF).

However, there are many general textbooks focusing on the phenomenon of WF in more detail, e.g. Katamba (1995, 232 pp.), Plag (2009, 240 pp.), Štekauer (2000, 495 pp.), and Bauer (1991, 315 pp.).

Other publications are very narrowly focused on “only” one particular English word-formative process, describing the minute details of it, e.g. Böhmerová (2010) on **blends** (for details see 1.2.4.1) and Štekauer (1996) on **conversion** (see 1.2.3).

The question is what the word<sup>65</sup> is and how we know that new words are coined (some WFP are doubted and not considered WFP). The following are considered WF processes in English (ordered from the most to the least productive ones): **derivation** (1.2.1), **compounding** (1.2.2), **conversion** (1.2.3), various **shortenings** (1.2.4) such as **blending**, **clipping**, **acronyming**, etc., and **coinage** (1.2.5) – the only linguistically unmotivated process. However, new words are not produced by means of a single WFP only. There are very often more word-formative processes involved (1.2.6).

From the perspective of word-class, WF processes can be divided into two groups: **class-changing** (derivation, conversion, back-formation, compounding) and **class-maintaining** (derivation, clipping, blending, compounding, acronyming, initialisms).

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<sup>64</sup> Fromkin – Rodman – Hyams in *An Introduction to Language, Eighth Edition*.

<sup>65</sup> The controversy of *the word* is examined and studied in *Selected Chapters on English Lexical Semantics* (2013, pp. 35–38) by Jesenská, P. – Štulajterová, A. (Banská Bystrica: UMB, 127 pp.)

### 1.2.1 Derivation

The term derivation (a process also known as affixation or formation) is a Latinate borrowing from *derivatio/derivatio*, referring to drawing or pouring off (from *rivus* – “a stream”<sup>66</sup>), so it derives from an obvious analogy between language and a river, in which more complex forms are coined (derived) from simpler forms.

**Derivation** is a WFP resulting in a derivative. The principle of this WFP is **based on the attachment** of affix(es), also known as **derivational morphemes, to the root (morpheme) or base**, and thus coining new units.

From the standpoint of word class, derivation can be:

- a) **a class-maintaining WFP**, e.g. *un-* + *happy* (adj) → *unhappy* (adj); *child* (n) + *-hood* → *childhood* (n), *re-* + *-write* (v) → *rewrite* (v), or
- b) **a class-changing WFP**, e.g. *en-* + *able* (adj) → *enable* (v); *unhappy* (adj) + *-ness* → *unhappiness* (n).

From point of view of stress shift, affixes were put into two basic groups by **Siegel** in 1979 (In: Štekauer, 1993):

- a) **class I affixes** may cause stress shift in the base they are attached to, for example *-al*, *-ate*, *-ic*, *-ion*, *-ity*, *-ive*, *-ous*, *-y*. Štekauer explains this with the example of *productivity* coined from:
  - '*product* + *-ive* → *pro'ductive* (stress shift from the first to the second syllable due to the use of the class I affix *-ive*),

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<sup>66</sup> *OCEL*, 1996:261

– *pro'ductive* + *-ity* → *produc'tivity* (stress shift from the second to the third syllable due to the use of the class I affix *-ity*)<sup>67</sup>.

b) **class II affixes** are phonologically inert (not active), which simply means that they never cause stress shift, e.g. *-ful, -hood, -less, -ly, -like, -ness, -y*<sup>68</sup>, e.g.

– *pro'ductive* + *-ness* → *pro'ductiveness* (no stress shift due to the usage of stress neutral class II affix *-ness*)<sup>69</sup>.

From the standpoint of word formation, **four basic types of derivational morphemes** are distinguished: **prefixes** (1.2.1.1), **infixes** (1.2.1.2), **interfixes** (1.2.1.3), and **suffixes** (1.2.1.4).

#### 1.2.1.1 Prefixation

Prefixation is a kind of frequent and highly productive WFP whereby a prefix is used to coin a new word. The term *prefix* comes from Latin *prae-fixum*, meaning (something) fixed in front (OCEL). Prefix is a type of affix (= a derivational bound morpheme) attached to a root or stem from the left side. Usually it is a class-maintaining process, e.g. *agree* (v) – *disagree* (v), *doomed* (adj) – *foredoomed* (adj), *kind* (adj) – *unkind* (adj), *read* (v) – *reread* (v), *set* (v) – *preset* (v). However, there are few prefixes that may cause the change of word class, e.g. *able* (adj) – *enable* (verb), *courage* (n) – *encourage/discourage* (v).

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<sup>67</sup> In: Štekauer, 1993:44–45

<sup>68</sup> In: Štekauer, 1993:45

<sup>69</sup> In: Štekauer, 1993:45

From the standpoint of productivity, prefixes are productive (see table 4 below) or non-productive. Non-productive suffixes include **forth-**, meaning *on into the future*, e.g. **forthcoming** (adj):

1. happening or appearing in the near future – *forthcoming monograph/events/etc.*;
2. (usu. in negatives) ready; supplied; offered when needed  
– When she was asked why she was late, no answer was forthcoming.
3. (usu. in negatives) infml ready to be helpful and friendly  
– I asked several villagers the way to the river, but none of them were very forthcoming.

Table 4 Productive English prefixes

Prefix	Meaning	Word-class	Examples
<b>anti-</b>	opposed to something; prevention	nouns and adjectives	<i>anti-colonial</i> ; <i>anti-car-thief</i>
<b>be-</b>	wearing something; to cause to come	adjectives and transitive verbs	<i>bewigged</i> ; <i>beloved</i> , <i>befriend</i>
<b>counter-</b>	actions that oppose other actions	nouns and verbs	<i>counter-accusation</i> , <i>counteract</i> , <i>counterexample</i>
<b>de-</b>	the opposite action; the removal of something	verbs	<i>deactivate</i> ; <i>de-ice</i>



Prefix	Meaning	Word-class	Examples
<b>dis-</b>	the opposite action; opposite states, attitudes, or qualities	verbs; adjectives and nouns	<i>disagree;</i> <i>disorder,</i> <i>dissimilar</i>
<b>pre-</b>	before; already	nouns and adjectives; past participle and nouns	<i>pre-game, pre-war;</i> <i>pre-arranged,</i> <i>pre-payment</i>
<b>un-</b>	not; the reversal of the action	adjectives; verbs	<i>unwilling,</i> <i>unable; untie,</i> <i>undo</i>

### 1.2.1.2 Infixation

Infixation is a kind of WFP whereby an infix is inserted into a word in order to change its semantics and/or function. *Infix* comes from Latin *infixus* derived *infigere/infixum* meaning ‘to fasten in’ (OCEL). This process of coining new words is quite rare in modern standard English. An example of an infix can be demonstrated on the word *recumbent*<sup>70</sup>, where *-m-* as a kind of a relic from Latin is inserted. In present-day English infixation is used in slang or substandard language, e.g. *abso-blooming-lutely*, *abso---lutely*<sup>71</sup>, *clash-ma-clash/clishmaclash* (from a compound *clash-clash*<sup>72</sup>), *edu-ma-*

<sup>70</sup> *recumbent* /rɪ'kʌm.bənt/ *adj* LITERARY lying down: *She looked at Timothy's recumbent **form** beside her.*

<sup>71</sup> *abso-bloody-lutely*

<sup>72</sup> idle gossip, scandal, to gossip

cation, *fan-damn-tastick*, *flibberdegibbit*, *flig-ma-galy* (*flig-me-jig*), *gobbledegook*, *kanga---roo*<sup>73</sup>. It is highly likely that the interfix *-ma-* has its origin in a dialectal pronunciation of *my*, while *-de-* is of French origin (Lieberman, 2009). Infixation is thus the insertion of an infix and a syllable at the same time.

### 1.2.1.3 Interfixation

Interfixation is a kind of WFP whereby an interfix is used to unite words, expressions, or bases. The most common interfix takes the form of a reduced *and* in *sun 'n' sand*, *ladies 'n' gents*, *rock 'n' roll*, or *R&B/RnB/r'n'b* (rhythm and blues), etc. This process of coining new words is quite rare in modern English compared to prefixation or suffixation. Interfix can be realized by means of thematic vowels:

- *-a-* as in *Strip-a-gram*,
- *-i-* as in *agriculture*,
- *-o-* as in *biography* (OCEL).

### 1.2.1.4 Suffixation

Suffixation is a kind of frequent and highly productive WFP whereby a suffix is used to coin a new word. *Suffix* comes from Latin *suffixum*, meaning (something) fixed after or under<sup>74</sup> (OCEL). A suffix is a type of an affix (= a derivational bound morpheme in this case) attached to a root or base from the right side. Neological forms appear from time to time due to this process, coining words like *selfie* (*self* + *-ie*).

From the standpoint of productivity, two groups of suffixes may be distinguished:

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<sup>73</sup> *kanga-bloody-roo*

<sup>74</sup> from *sub-* under and *figere/fixum* to attach

- **productive suffixes**, e.g. *-ful* and *-less*:

*-ful* as in *armful, bottleful, cupful, fistful, fruitful, helpful, houseful, joyful, lawful, painful, pocketful, roomful, tactful, useful, wistful*;

*-less* as in *ageless, childless, countless, endless, heartless, helpless, lawless, lifeless, nameless, priceless, regardless, restless, speechless, spotless, tactless, timeless, useless, wireless*;

- **non-productive suffixes**, e.g. *-ledge* as in *knowledge*.

**Diminutives** are usually neglected by textbook writers due to their scarce use in English. Diminutives are created by means of suffixation, though there are not many of them in English. *Diminutive* comes from Latin *diminutivus*, meaning making less (OCEL), and refers to smallness (expressing either affection or dismissal):

- *-en* (smallness): *chicken*<sup>75</sup>,
- *-et* (smallness): *cornet*<sup>76</sup>,
- *-ette*: *cigarette* (smallness), *kitchenette*<sup>77</sup>, *laundrette*, *lecturette*, *maisonette*, *statuette*, *usherette* (femaleness and lesser status than *usher*),
- *-ey* (affection): *Janey*,
- *-ie* (smallness or affection for people and/or things): *auntie*, *birdie*<sup>78</sup>, *cabbie* (cabman), *daddie*, *dearie*,

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<sup>75</sup> However, the suffix *-en* in *oxen* does not refer to smallness, but is an irregular plural

<sup>76</sup> *cornet* ['kɔːnɪt] BrE a cone (food) = an edible container made of very light thin biscuit, or one of these containing ice cream: e.g. *an ice cream cone/cornet*; BrE and AmE = a small brass instrument

<sup>77</sup> In this particular case the *-ette* suffix may refer to a kind of outlandish elegance and novelty partially due to the fact that it is borrowed from French (Arnold, 1973).

hankie/hanky (informal, handkerchief), hippie, laddie<sup>79</sup>, lassie, Maggie, nightie (informal)<sup>80</sup>, oldie, selfie, sweetie,

- **-kin/-kins** (smallness): manikin/manikins, babykins
- **-let**<sup>81</sup>: *booklet, coverlet, cutlet, droplet, eaglet, eyelet, froglet, islet, owlet, piglet, rivulet*<sup>82</sup>, *starlet*<sup>83</sup>, *streamlet*,
- **-ling**<sup>84</sup>: *darling* (affectionate, little dear), *duckling* (neutral, little duck), *nestling, princeling* (dismissive, little prince), *seedling, suckling* (neutral/old-fashioned, infant<sup>85</sup>),
- **-ock** (smallness): *hillock*,
- **-y**<sup>86</sup> (hypocorism or nickname suggesting smallness, affection, or dismissal): *Billy*<sup>87</sup> (also *Bill*), *Danny*<sup>88</sup>, *Tommy* (also *Tom*), *Willy* (also *Will, Willie*<sup>89</sup>), *Twiggy*<sup>90</sup>; in

<sup>78</sup> Child's word for *bird*

<sup>79</sup> Informal Scottish expression for *lad* (a boy or young man) when addressing someone

<sup>80</sup> *nightdress* in BrE/*nightgown* in AmE

<sup>81</sup> Do not confuse with words having *-let* referring to jewellery: *anklet, armlet, bracelet, circlet, wristlet*. (Examples taken from OCEL.) The archaic (obsolete) word '*hamlet*' refers to small settlement, and is no longer considered diminutive.

<sup>82</sup> Literary register, referring to a very small stream

<sup>83</sup> often disapproving

<sup>84</sup> However, in word like *underling*, the suffix *-ling* refers to a person derogatorily (disapprovingly). Compared to the English suffixes of endearment, there are more derogatory English suffixes (compare Arnold, 1973:48).

<sup>85</sup> The difference betw. *suckling* (lower register) and *infant* (higher register) is "merely" stylistic.

<sup>86</sup> *-y/-ie/-ey*

<sup>87</sup> From *William*

<sup>88</sup> From *Daniel*

<sup>89</sup> *willie* as a euphemism for the penis

common nouns it often expresses affection: *daddy*<sup>91</sup>, *granny/grannie*, *mummy* (BrE)<sup>92</sup>, *smarty*, or smallness: *doggy/doggie*<sup>93</sup>, *kitty*<sup>94</sup>.

Even though many examples of diminutive suffixes have been presented, I. V. Arnold (1973) asserts that **English diminutive suffixes are not very productive**, and therefore there is tendency in present-day English “to express the same meaning by the semi-affix *mini-*: *minibus*, *mini-car*, *mini-crisis*, *mini-lecture* [inserted by P.J.], *mini-skirt*, etc., which may be added to words denoting both objects and situations” (Arnold, 1973:48)<sup>95</sup>.

As mentioned above, suffixes with emotional force may carry positive (euphemistic) but also negative (derogatory, dysphemistic) meaning. The most common suffixes signalling negative emotional charges (used derogatorily) include the following<sup>96</sup>:

- **-ard**: *drunkard*, *dullard*;
- **-let**: *starlet*;
- **-ling**: *princeling*, *weakling*;
- **-ster**: *gangster*, *youngster*;

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<sup>90</sup> **Proper noun** referring to the person born Lesley Hornby (1949), who became a popular English model in the 1960s. **Common noun**: *twig* + *-y* appeared in English in 1555–1565.

<sup>91</sup> Young children address their parents as *mummy and daddy*, while older children call their parents *mum and dad*.

<sup>92</sup> *mommy/mom* (AmE)

<sup>93</sup> Child’s word for a *dog*

<sup>94</sup> Informal word for a *cat* or *kitten* (a very young cat)

<sup>95</sup> A. Štulajterová – P. Jesenská (2013:49 – 50) mention lexical combinations of words, such as *little chap* or *poor devil*, “where the emotional effect results from the interaction of elements“ (Štulajterová – Jesenská, 2013:50).

<sup>96</sup> Some examples are mentioned above.

- **-ton**: *simpleton*.

As we take a synchronic approach towards this topic, the origins of these suffixes will have to be treated elsewhere.

Table 5 Productive English suffixes

Suffix	Meaning	Word-class	Examples
<b>-cy</b>	a state or quality; rank, position or occupation	nouns	<i>accuracy, delicacy, hesitancy, secrecy; advocacy, piracy, regency, tenancy</i>
<b>-en</b>	changing the quality or state something; indicating that something is made of or resembles	verbs; adjectives	<i>blacken, brighten, cheapen, lengthen; golden, oaken, silken, wooden</i>
<b>-ence</b>	state or quality	nouns	<i>existence, intelligence</i>
<b>-er</b>	occupation or pastime; things (devices, machines)	nouns	<i>baker, driver, farmer, rider, winner; cooker, cutter, digger, mixer, mower, printer</i>
<b>-ment</b>	process of making or doing something or its result	nouns	<i>achievement, agreement, argument, payment</i>
<b>-ness</b>	state or quality	nouns	<i>awareness, loneliness</i>

Suffix	Meaning	Word-class	Examples
<b>-ship</b>	<p>occupation and position;</p> <p>skills and ability; connections;</p> <p>boats and other vehicles</p>	nouns	<p><i>ambassadorship, authorship, membership; craftsmanship, showmanship; friendship, kinship, partnership, relationship; airship, battleship, flagship, warship</i></p>

Suffixes not only have word-formative force (coining new naming units), but also a strong stylistic potential (see diminutives above). From this standpoint they can influence the stylistic layer of a new word. For instance, the word *joy* can take the suffix **-ful** as well as **-ous**, having only small impact on its semantics. However, the stylistic value changes in accordance with the particular suffix:

- **joyful** (adj) a formal word – full of or causing joy (*joyful scene*)<sup>97</sup>;
- **joyous** (adj) a literary word – full of or causing joy (*a joyous heart/occasion/song*).

In this context, the logical thing is that both words (*joyful* and *joyous*) are motivating words for the formation of adverbs, taking the suffix **-ly** (*joyfully, joyously*), and uncountable nouns, taking the suffix **-ness** (*joyfulness, joyousness*).

<sup>97</sup> The antonym *joyless*, however, is without any stylistic marker of formality.

From the standpoint of the classification of the new word into a particular word-class, five groups of suffixes may be distinguished<sup>98</sup>:

- **noun-forming suffixes:** **-age** (*breakage, mileage, storage*), **-al** (*arrival, refusal*), **-ance/-ence** (*assistance, guidance, reference*), **-ant/-ent** (*defendant, informant, student*), **-dom** (*boredom, dukedom, freedom*), **-ee** (*absentee, addressee, appointee, arrestee, consultee, employee, examinee, flirtee, grantee, interviewee, kissee, licencee, payee, sendee, trainee*), **-eer** (*profiteer*), **-er** (*writer, typewriter*), **-ess** (*lioness, tigress*), **-hood** (*manhood*), **-ing** (*building, meaning*), **-ion/-sion/-tion/-ation** (*creation, rebellion, tension, explanation*), **-ism/-icissm** (*heroism, criticism*), **-ist** (*communist, novelist*), **-ment** (*development, government, replacement*), **-ness** (*loudness, sadness, tenderness*), **-ship** (*friendship, membership, premiership, professorship, scholarship*), **-(i)ty** (*regularity, sonority, stupidity, cruelty*);
- a) **abstract nouns:** **-age, -ance/-ence, -ancy/-ency, -dom, -hood, -ing, -ion/-tion/-ation, -ism, -ment, -ness, -ship, -th** (*depth, length, warmth*), **-ty**;
- b) **personal nouns:** **-an** (*grammarian, historian*), **-ant/-ent** (*servant, student*), **-arian** (*librarian, vegetarian*), **-ee** (*escapee, examinee*), **-er/-ar/-or** (*porter, beggar, conductor, translator, inspector, inventor*), **-ician** (*beautician, phonetician, technician*), **-ist** (*guitarist, linguist*);

<sup>98</sup> Inspired by I. V. Arnold (1973:46–47)



c) **feminine suffixes** (sub-class of personal noun suffixes): **-ess** (*actress, adventuress, benefactress, countess, duchess, empress, Jewess, goddess, heiress, hostess, mistress, princess, prophetess, proprietress, shepherdess, stewardess, traitress, waitress*)<sup>99</sup>, **-ette** (*suffragette, usherette*), **-ine** (*heroine*), **-rix** (*testatrix*<sup>100</sup>)<sup>101</sup>.

- **adjective-forming suffixes:** **-able/-ible/-uble** (*comfortable, unbearable, treatable, washable, audible, comprehensible, flexible, irreversible, soluble*<sup>102</sup>), **-al** (*coastal, cultural, federal, formal, modal*), **-ic** (*alcoholic, Byronic, poetic, polysyllabic, tragic*), **-ical** (*ethical, grammatical, musical, poetical*)<sup>103</sup>, **-ant/-ent** (*pleasant, dependent*), **-ary** (*planetary*), **-ate** (*affectionate*), **-ed/(-d)** (*bearded, broad-minded, kind-hearted, pig-headed, wooded*), **-ful** (*eventful, forgetful, plentiful*), **-ian** (*Dickensian*), **-ish** (*childish, eightish*<sup>104</sup>, *fiftyish*<sup>105</sup>, *selfish, snobbish, Swedish, yellowish*), **-ive** (*active, adoptive*), **-less** (*hopeless, speechless, useless*), **-like** (*childlike, jellylike*), **-ly** (*brotherly, daughterly, fatherly, manly, motherly, queenly, womanly*), **-ous/ious** (*barbarous,*

<sup>99</sup> Characteristic for changes in root/stem

<sup>100</sup> the maker of a will (legal term): *testatrix* (female), *testator* (male)

<sup>101</sup> Consider the following pairs: *bride* (female) – *bridegroom* (male), *widow* (female) – *widower* (male)

<sup>102</sup> Something (e.g. a problem) that can be solved. The word falls under the formal register of language.

<sup>103</sup> Compare the following pairs in terms of meaning: *economic* – *economical*, *historic* – *historical*.

<sup>104</sup> at about 8 o'clock

<sup>105</sup> about 50 years old

*dangerous, famous, synonymous, spacious, curious, gracious, -some (cuddlesome, lonesome, quarrelsome, tiresome, troublesome), -y (cloudy, curly, dirty, hairy, horsy<sup>106</sup>, sleepy);*

- **verb-forming suffixes:** *-ate* (activate, facilitate, regulate), *-er* (glimmer), *-en* (blacken, broaden, darken, lengthen, quicken, ripen, shorten, strengthen), *-fy/-ify* (clarify, purify, speechify<sup>107</sup>, terrify), *-ize*<sup>108</sup> (Americanize, emphasize, feminize, formalize, modernize, privatize, sermonize);
- **adverb-forming suffixes:** *-ly* (cleverly, coldly, hardly, shortly, slowly, strongly), *-ward/-wards* (downward, earthwards), *-wise* (clockwise, crosswise, lengthwise, likewise);
- **numeral-forming suffixes:** *-fold* (twofold), *-teen* (fourteen), *-th* (seventh), *-ty* (sixty).

From the aforementioned it can be concluded that **features typical of derivation** are:

- a) in general, it is a **highly productive WFP** in English,
- b) its significant building constituents are **free and bound morphemes**,
- c) derivation is based on the principle of attaching bound morphemes to the root morpheme or base,
- d) productivity of morphemes used for coining new words varies and depends on various phenomena,

<sup>106</sup> E.g. *his horsy appearance* = he looks like a horse, *a horsy woman* = a woman who is keen on horses (also spelled *horsey*)

<sup>107</sup> Infml (humorously) make speeches, use fine-sounding words

<sup>108</sup> The majority of British writers use *-ise* (Oxford spelling notwithstanding)

- e) **autosemantic words**, i.e. new nouns, adjectives, adverbs, and verbs are coined this way,
- f) it can be a **class-maintaining** (usually prefixation, infixation, interfixation) as well as a **class-changing** (usually suffixation) process,
- g) new potential words can be coined this way; however, they are not to come into common usage (they will not become actual words).

### 1.2.2 Compounding

Compounding is a frequent and therefore highly productive WFP in English whereby two (or, rarely, more than two) free morphemes (lexical and/or functional) are put together to produce a single form, e.g. *anyone*, *forget-me-not*, *inside*, *(the) European Union*, *(the) North Atlantic Treaty Organization*, *pickpocket*, *teapot*. The term itself comes from Latin *componere/compositum* (to put together).

Compound words occur in many languages. They are quite frequent in German, where they are conventionally written in solid form, e.g. *Eisenbahn* ('ironway' = railway). In Greek and Latin, they are typically joined by thematic vowels, such as the *-i-* of Latin *agricultura*, the *-o-* of Greek *biographia*. In French, however, one kind of compound has the form of a prepositional phrase, e.g. *arc-en-ciel* ('arch in sky' = rainbow). Another French compound consists of a verb-noun phrase: *grate-ciel* ('scrape-sky' = sky-scraper).

In general compounds are single units formed from more than one root or base. English compounds, however, are found in all word classes:

nouns: *answerphone*, *blackbird*, *car park*, *daydream*, *pop group*, *teapot*;

adjectives: *heartbreaking, guilt-ridden, homesick, lonesome*;  
 verbs: *babysit, daydream, downsize, dry-clean, nickname, sandpaper*;

adverbs: *good-naturedly, nevertheless, nowadays*;

pronouns: *anyone, everything, nobody, somebody*;

numerals: *forty-seven, two-thirds*;

prepositions: *into, onto, upon*,

conjunctions: *although, whenever*;

interjections: *bow-wow, clever-clever, easy-peasy, Good heavens!, goody-goody, lovey-dovey, hanky-panky, olde-worlde, super-duper, tick-tock*.<sup>109</sup>

Compounds, from formal point of view, can be perceived according to their

- a) pronunciation and spelling,
- b) the way they have been created.

**Pronunciation of compounds.** In speech most compounds have a falling intonation and are stressed on the first word (*TEA*pot, *BLACK*bird) or primary stress falls on the stressed syllable of the first word (*eMERgency plan, HOUSE party*). This pattern of stress and intonation usually serves to distinguish compounds from expressions which typically have equal stress on both elements: such adjectival phrases as *the white house* (as opposed to *the WHITE House*) and noun used attributively (*iron bridge*, as opposed to *IRONbridge*, the name of a town in England). Compound words, and phrases containing attributive nouns, generally have explanatory paraphrases: *teapot* = a pot for tea; *iron bridge* = a bridge made of iron.

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<sup>109</sup> Division and examples taken from Carter – McCarthy (2006:480/265a)

The following examples show differences in sound and meaning between compound and attributive usages (the compound first in each pair):

- *ORange juice* = juice squeezed from oranges and *órange júice* = juice that is orange in colour;
- *KEY position* = the position of a key or keys and *kéy position* = a position of great importance.

Adjective/noun combinations like *blackbird* are established as compounds both on the phonological criterion of stress and the semantic criteria of generic use and unique reference. *BLACKbird* has the stress pattern of *teapot* (distinct from the stress pattern of *a black BIRD*) and serves as the unique generic name for all such birds. Colour adjectives often figure in such compounds (*blackboard, bluebird, brownstone, greenhouse, paleface, redcoat, redskin, whitecap*) as well as in place and personal names (*Blackburn, Greenland, Greystoke, Redpath, the White House, Whitehouse*).

**Orthography (spelling) of compounds.** Traditionally, more attention has been paid to compounds on paper than to how they sound. In writing and print there are three forms:

- **solid compounds**, such as *teapot* or *blackbird*;
- **hyphenated compounds**, such as *body-blow*<sup>110</sup>, *bridge-builder, mud-walled*;
- **open compounds**, such as *Army depot, coffee cup*.

Based on the way they have been created, the majority of English compounds fall into two categories:

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<sup>110</sup> 'body blow *noun* [C]

**1** something that causes serious problems and disappointment for a person trying to do something: *Having all her research notes stolen was a real body blow for her.* **2** when someone hits the main part of your body

**1. Vernacular compounds** like *teapot* and *blackbird*, formed on principles typical of the Germanic languages. They are written in solid form, open form, or with hyphens. The status of vernacular compounds has traditionally been established through two criteria: how they sound and how they appear in writing and print.

**2. (Neo)Classical compounds** like *agriculture* and *biography*, based on the compounding patterns of Greek and Latin. They are generally written in solid form. There are also some minor groups such as those containing prepositions, in the French style: *commander-in-chief*, *man-at-arms*, *man of the church*, *mother-to-be*<sup>111</sup>, *father-in-law*. Grammarians generally treat the vernacular form as the compound proper. The classical compound belongs to a stratum of language which serves as an international resource on which many languages draw.

From the viewpoint of productivity, the most productive are compound nouns and compound adjectives, which outnumber compound verbs (coined usually from converted nouns).

**Compound nouns** can be analysed according to the presence or absence of a ‘head’ (also known as the referent or determinatum):

**a) Endocentric compound**

- based on a binary structure **determinans** – **determinatum** where the referent (determinatum) is named by one of the elements (determinans) and given a further characteristic by the other, e.g. *bedroom* is a kind of room, *blackbird* (a kind of bird), *documentary*

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<sup>111</sup> Higher register (*expectant mother*) – neutral (*mother-to-be*) – lower style (*preggo*, clipped from *pregnant*)

*drama* (a kind of drama), *motor race* (a kind of race),  
*table-tennis* (a kind of tennis),

- contains a **semantic head**,
- functions as a **whole** in the same way as its **head element**.

#### b) **Exocentric compound**

- remains a minority of compound nouns,
- only the combination of both elements names the referent,
- the referent (determinatum) is not named, i.e. zero determinatum,
- (paradoxically) absent determinatum stands for an 'agent',
- an agent can be a person (*blockhead*, *cutthroat*, *head-hunter*<sup>112</sup>, *highbrow*, *killjoy*, *pickpocket*, *redskin*, *turncoat*<sup>113</sup>), animal (*turnstone*, *wagtail*), plant (*catchfly*, *cut-finger*, *forget-me-not*, *heal-all*, *kill-lamb*), or a thing (*breakwater*, *make-way*, *red tape*, *turnpike*),
- contains no **semantic head**,
- its function is not the same as that of its head element.

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<sup>112</sup> *Head-hunter* could be interpreted as an endocentric compound in the past when it literally referred to a person hunting people for their heads, armed with a bow and arrow, or some other tools or weapons. Modern *head-hunters*, however, wearing white collars and suits do not collect heads for trophies. They are peaceful recruiters of top business executive talent (Katamba, 1995).

<sup>113</sup> *Turncoat* is no kind of coat. Literally it refers to a person who turns their coat inside out. Metaphorically it means renegade.

From the standpoint of semantic and syntactic structures and bounds, there is a wide range of possible semantic relationships between the pre-head item and the head<sup>114</sup>:

- a) subject + verb: *headache* (head that aches), *rainfall* (rain that falls),
- b) verb + subject: *warning sign* (sign that warns),
- c) verb + object: *know-all* (a person who thinks they know everything), *killjoy* ('kills joy', someone who spoils the enjoyment of others),
- d) object + verb: *carpet-shampoo* (shampoos carpets), *risk-taking* (takes risks), *hair-dryer* (dries hair),
- e) predicative complement + subject: *junk food* (food that is junk),
- f) prepositional complement: *raincoat* (a coat for the rain), *ashtray*,
- g) complement + noun: *chair leg*, *fingertip* (the tip of the finger).

**Compound adjectives** can be analysed according to the following semantic and syntactic criteria:

- a) object + -ing/-ed: *English-speaking* (speaks English), *confidence-boosting* (boosts confidence), *heart-broken* (the heart has been broken by somebody),
- b) verb complement + -ing/-ed: *far-reaching* (reaches far), *home-made*,
- c) subject + predicative complement: *top-heavy* (the top is heavy) – A is B,
- d) comparative: *paper-thin* (as thin as paper) – B is A,

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<sup>114</sup> Division and examples taken from Carter – McCarthy (2006:481/265b) and Katamba (1995:72–73)



- e) adjective + complement: *fat-free* (free of fat), *user-friendly* (friendly to the user),
- f) adjective + adjective head: *royal-blue*, *light-green*, *bittersweet*.<sup>115</sup>

### Compound verbs:

- compared to compound nouns and adjectives, compound verbs are not so frequent,
- may be derived by conversion from another word class, very often an already existing compound noun, e.g. *to daydream*, *to blackmail*, *to wait-list*,
- may also be derived by a process of back-formation by the removal of a suffix, e.g. *babysit* from *babysitting* or *babysitter*, *chain-smoke* from *chain-smoker*, *dry-clean* from *dry-cleaning*, *head-hunt* from *head-hunter*, *housekeep* from *housekeeper* or *housekeeping*, *sight-see* from *sightseeing*, *spring-clean* from *spring-cleaning*, *shoplift* from *shoplifting* or *shoplifter*, etc.<sup>116</sup>

**Derivational compounds** are those compounds subject to another productive WFP, derivation:

- an affix is attached to the second of the two compound stems (*first-night*, *broken-heart*) + *-er/-ed* (*first-nighter*, *broken-hearted*),
  - in cases such as *eye-opener* or *book-binding*, the suffixes *-er/-ing* belong ONLY to the second elements → these are NOT derivational compounds
  - sometimes there are TWO different analyses possible:
- a) *water-skiing* → made up of *water ski* + *-ing* or *water* + *skiing*?

<sup>115</sup> Division and examples taken from Carter – McCarthy (2006:481/265c)

<sup>116</sup> In: Carter – McCarthy (2006:481/265d)

b) *non-acceptability* → made up of *non-* + *acceptability* or *non-acceptable* + noun suffix *-ility*?

**Paraphrase patterns.** Next to phonology and orthography, the most distinctive aspect of compounds is **susceptibility**<sup>117</sup> **to paraphrase.** This exhibits a kind of covert syntax based mainly on prepositional phrases: the compound *teapot* can be paraphrased only as ‘a pot *for* tea’, not a ‘pot *of* tea’. Similarly, an *armchair* is ‘a chair with arms’, a *flowerpot* ‘a pot for (holding) flowers’, a *goatskin* ‘the skin of a goat’, and a *bank clerk* ‘a clerk in a bank’. Innumerable semantic relationships of this kind occur among compounds, some easy to interpret in isolation, others dependent on context. *London goods*, for example, may be:

- ‘goods in London’,
- ‘goods for London’,
- ‘goods from London’.

Paraphrasing is not, however, always straightforward, even when the context is clear. What paraphrase is best for *steamboat*: ‘a boat that uses steam’, ‘a boat driven by steam’, ‘a boat with a steam engine in it’, or ‘steam drives this boat’? Precise paraphrase is impossible, but imprecise paraphrases still work adequately, because the relation between *steam* and *boat* is clear enough. It is the same with *sheepdog* ‘a dog that ? sheep’, *silk merchant* a merchant who ? silk, *car factory* a factory that ? cars, and *honeybee* a bee that ? honey.

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<sup>117</sup> *susceptibility* /səˌsep.tɪˈbɪl.ɪ.ti/ *noun* [U] the quality or state of being easily influenced, harmed or infected

**Compound names.** Such holistic<sup>118</sup> compounds include proper names like *Sutton* (a reduced version of ‘South Town’) and *Shakespeare* (who ‘shook no spears’). Words like these have unique references and histories, and their elements make no contribution to their everyday use. Historical association has produced various more or less opaque everyday compounds formed from names, such as *Wellington boot* (a British rubber boot named after the Duke of Wellington) and *Balaclava helmet* (a knitted cap associated with Balaclava<sup>119</sup>, first used by British soldiers in the Crimean War). Such compounds are readily (= quickly) clipped, to become *wellingtons* (or *wellies*) and *balaclavas*.

**Recursion (recursiveness).** From the point of view of WF possibilities, there are virtually no limits to the lengths to which one can go in producing compounds. Especially the formation of compound nouns is without any limits, due to the fact that they can be formed by adding a noun to another noun, creating a compound noun to which another noun(s) may be added. Štekauer (1993) calls this compounding rule “the self-feeding property” (Štekauer, 1993:77), also known as **recursion** or **recursiveness**. This rule results in numberless infinitely long compound nouns (see Table 6 below).

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<sup>118</sup> **holistic** /həʊˈlɪs.tɪk/ *adjective* dealing with or treating the whole of something or someone and not just a part

<sup>119</sup> **balaclava** /ˌbæl.əˈklɑː.və/ *noun* [C] a closely fitting woollen covering for the head and neck

Table 6 Examples of English recursion

	Example 1	Example 2 <sup>120</sup>
1.	<i>Coventry car</i>	<i>student film</i>
2.	<i>Coventry car factory</i>	<i>student film society</i>
3.	<i>Coventry car factory strike</i>	<i>student film society committee</i>
4.	<i>Coventry car factory strike committee</i>	<i>student film society committee scandal</i>
5.	<i>Coventry car factory strike committee policy</i>	<i>student film society committee scandal inquiry</i>
6.	<i>Coventry car factory strike committee policy decision</i>	<i>etc.</i>
7.	<i>etc.</i>	

**Reduplication** (from Latin *reduplication/reduplicationis* – doubling, folding) is a very natural feature of compounds. It is “the repetition of the base of a word in part or in its entirety”<sup>121</sup> for various reasons, usually grammatical, lexical, or stylistic (e.g. in poetry). It is believed that standard and dialectal English uses about 2,000 reduplicative words<sup>122</sup>. Typical examples of this phenomenon are: *bow-wow*, *crawley-mawley*, *dilly-dally*, *ding-dong*, *dingle-dangle*, *flip-flop*, *goody-goody/goodie-goodie*, *hanky-panky*, *harum-scarum*, *helter-skelter*, *higgledy-piggledy*, *hoity-toity*, *hubbub*, *hugger-mugger*, *hurly-burly*, *itsy-bitsy*, *mumbo-jumbo*, *nitty-gritty*, *pat-pat*, *piggy-wiggy*, *ping-pong*, *pit-a-pat*, *pitter-patter*, *pooh-*

<sup>120</sup> Both examples inspired by and taken from *Essentials*

<sup>121</sup> Katamba (1995:79)

<sup>122</sup> Thun (1963) in Katamba (1995:79)

*pooh, roly-poly, shilly-shally, sing-song, tap-tap-tap, teeny-weeny, tick-tack-toe, tick-tock, tittle-tattle, tip-top, tootsy-wootsy, tozy-mozy, walkie-talkie, wee-wee, wishy-washy, zigzag.*

**Compounds in context.** The coinage and use of compound words often follow a pattern of development in texts and social situations, usually a sequence that reinforces certain usages and may precipitate others. A character in a story may be introduced as *a man with a red beard*, brought in again as *a red-bearded man* and then called *Redbeard*. This might be his only name in a story for children, or it could be an epithet, like *Eric Redbeard*, in a historical saga. In the flow of a narrative, new information is placed in focus in various ways. One such device is primary stress, already significant in compounds. It becomes particularly noticeable when texts containing patterns of compounding are read aloud, as in the following (each new focus italicized) example, based on the principle of recursion:

Let's have a little talk about *tweetle* beetles –  
What do *you* know about tweetle beetles?

Well ...

When tweetle beetles *fight*, it's called a tweetle beetle *battle*.

And when they battle in a *puddle*, it's a tweetle beetle *puddle* battle.

AND when tweetle beetles battle with *paddles* in a puddle, they call it a tweetle beetle puddle *paddle* battle.

AND when beetles battle beetles in a puddle paddle battle and the beetle battle puddle is a puddle in a *bottle* ...

they call this a tweetle beetle *bottle* puddle  
paddle battle *muddle*<sup>123</sup>.

(from Dr Seuss, *Fox in Socks*, 1960)

**Creative compound paradigms (patterns, models).** Nonce and stunt compounds are often generated by social and linguistic circumstance. In the US television series *Hart to Hart* (1983), a character is asked: “What’s the matter, Max, you got heart-burn<sup>124</sup>?” To which he replies, referring to a game of poker, “Not only that – I got club-burn, diamond-burn, and spade-burn.” Comparably, *drug abuse* begets, as needs arise and similarities are recognized, such parallel forms as *alcohol abuse*, *child abuse*, *solvent abuse*, *spouse abuse*, *substance abuse*. Analogical paradigms of this kind are common.

**Typical features of compounding** are:

- a) **the most productive WFP**,
- b) compounding is based on the principle of putting two free (lexical or functional) morphemes together,
- c) the possibility of creating compounds by means of any free morphemes (lexical or functional) results in the fact that they are found in **all word-classes**,
- d) compounds can be written solid, open, or with a hyphen,
- e) **recursion** is a phenomenon which enables the formation of a potentially infinitely long compound noun,

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<sup>123</sup> confusion, confused state

<sup>124</sup> **heartburn** /'hɑ:t.bɜ:n/ US /'hɑ:rt.bɜ:n/ *noun* [U] a painful burning feeling in the lower chest caused by the stomach not digesting food correctly

- f) **reduplication** is a creative phenomenon used for rhyming, fun or other creative reasons,
- g) **the tendency to paraphrase.**

### 1.2.3 Conversion

Conversion is a **process of word formation which involves a change in the functioning of a word from one word class to another, usually without any morphemic changes**. When the adjective *solid*, for instance, is turned into the verb *to solidify*, the suffix *-ify* is added, which is an example of derivation (suffixation in this case). When the adjective *dry* is turned into the verb *to dry* or the noun *fax* is turned into the verb *to fax*, no affix is added, and that is the process of conversion. Compared to the past, this process is becoming more productive in present-day English, and many new words are created this way.

The main types of conversion are **major** and **minor**, depending on a particular type of word-class subject to this process.

**Major conversion** occurs when a content or full word (lexeme) is converted into another word class (another content/full word). In other words, major conversion happens when a free lexical morpheme changes its word class. Most examples involve the conversion of verbs into nouns or nouns into verbs:

- **verbs converted into nouns:** *cheat, clap, construct, cure, dispute, doubt, drink, drop, export, extract, import, impress, insert, laugh, overestimate, overlap, permit, produce, rebel, reject, smoke, stop* (as in *bus stop*), *transfer, transport, tune, walk, whistle, work*;

- (compound) **nouns converted into verbs**: *to accent, to author, to baby*<sup>125</sup>, *to beggar*<sup>126</sup>, *to blackwash, to bottle, to bridge*<sup>127</sup>, *to bully, to butter*<sup>128</sup>, *to cashflow, to chair, to claw*<sup>129</sup>, *to coffee, to contact, to download, to elbow, to email, to experiment, to father*<sup>130</sup>, *to flip-flop, to glue, to gold-plate, to graffiti, to greenlight, to group, to hammer*<sup>131</sup>, *to handbag, to head, to house, to impact, to implement, to instrument, to juice, to kebab, to knife, to lawyer, to mouth, to outline, to paint, to progress, to rat run, to retail, to salt, to sand*<sup>132</sup>, *to ship, to ski, to skin, to switch, to text, to time, to tutor, to understudy, to water, to workshop, to wrist* (e.g. *She **wristed** the ball over the net.*<sup>133</sup>); *Can we **microwave** it?*;
- **nouns converted into adjectives**: *A-list, coronal, **junk** food, killjoy, a **rubbish** explanation* (common in spoken British English, otherwise very rare)<sup>134</sup>;
- **adjectives converted into verbs (including comparatives)**: *to abstract, to appropriate, to better, to*

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<sup>125</sup> To treat someone as a baby

<sup>126</sup> To make someone a beggar, e.g. “*Wars that beggar a nation*” (Štekauer, 1996:105)

<sup>127</sup> To connect by means of a bridge

<sup>128</sup> E.g. *to butter somebody's piece of bread*

<sup>129</sup> To scratch with claws

<sup>130</sup> To act as a father

<sup>131</sup> To use a hammer

<sup>132</sup> E.g. *to sand icy/slippery roads; to make something smoother with sandpaper*

<sup>133</sup> Example sentence taken from Štekauer (1996: 98)

<sup>134</sup> Last two examples are taken from Ronald Carter and Michael McCarthy's *Cambridge Grammar of English* (2006:479–480)



*calm, to clean, to concrete, to dry, to empty, to faint, to lower, to perfect, to smooth, to tidy, to wet;*

- **adjectives converted into nouns:** *compact*.

Though conversion is defined as a process of word-class functional change without any morphemic changes, exceptions can be found to the rule. Major conversion can become subject to **formal changes** which may be of twofold nature:

- **Phonetic changes** in major conversion:

house → /haus/ (n) → /hauz/ (v)

use → /ju:s/ (n) → /ju:z/ (v)

im'port (v) → 'import (n) – the shift of word stress

ex'port (v) → 'export (n) – the shift of word stress

+ /ɛ/ → /ɪ/

- **Orthographic (spelling) changes** in major conversion:

advise (v) advice (n).

**Minor conversion** occurs when a free functional morpheme is converted into a free lexical morpheme:

- **prepositions converted into verbs:** *That kind of remark only **ups** the stress for everyone;*
- **prepositions converted into nouns:** *You get both **ups** and **downs**.*
- **modal verb converted into a noun:** *Seeing that play is **an** absolute **must**. The film is **an** absolute **must** for all lovers of Westerns;*
- **conjunction converted into a noun:** *But me no **buts**! That's a very big **if**.*
- **conjunction converted into a verb:** ***But** me no **buts**!*
- **interjection converted into a noun:** *doo-wop;*
- **prefix converted into an adjective:** *mega, super;*

- **the conversion of a sub-class of proper noun to common noun** is also possible: *Has anybody seen my **Galsworthy**?* (copy of a book by Galsworthy), *she has two **Ferraris*** (a car manufactured by Ferrari);
- **whole phrases may also be converted**, most commonly **into adjective compounds**: *I really fancy one of those **four-wheel-drive** cars. Why don't you have a word with that **good-for-nothing** brother of his? It was a **fly-on-the-wall** documentary;*
- **whole phrase converted into a noun**: *thirtysomething.*

The typological properties of English (an analytical language) enlarge the possibilities of conversion in a way unthinkable in synthetic languages, because one word (e.g. *slow*) can function as an adjective, an adverb, a verb or a noun:

a) *He is a **slow** bowler.* (adj)

b) *Go **slow**.* (adv)

c) ***Slow** down the car, please.* (v)

d) *Mr. **Slow** is a popular children's book.*<sup>135</sup> (n, proper noun)

However, one must be careful when recognizing conversion in a text **not to confuse it with homonymous pairs**, e.g. *fast<sub>1</sub>* (adj, adv) – *fast<sub>2</sub>* (n, v)<sup>136</sup>.

Thus, we can conclude that **typical features of conversion** are:

- usually monosyllabic (*dock, down, help, house, land, milk, stop, up, work*) and disyllabic words (*bottle, elbow, empty, export, father, impact, lecture, muscle*,

<sup>135</sup> All four examples taken from Katamba (1995:71)

<sup>136</sup> Consult a monolingual dictionary to find out the difference.

*widow*) undergo this process<sup>137</sup>, though there are many polysyllabic words among converted expressions too (*appropriate, coronal, understudy*),

- b) the change of word class (see major/minor conversion above) – this feature is **essential**,
- c) morpho-syntactic properties are different because the motivating word and motivated word belong into two different paradigms,
- d) stress shift in two- or more- syllabic words after undertaking the process of conversion, stress thus becoming a mark of the syntactic category of the word (e.g. *'import* vs *im'port*),
- e) semantic restriction(s), i.e. “close semantic affinity between conversion pair members”<sup>138</sup> when the number of possible meanings of newly converted words is limited “by the number of actual meanings of a potentially polysemantic motivating naming unit”<sup>139</sup>,
- f) no change in form, e.g. *some help/water* – *to help/water* (except rare suprasegmental and spelling changes and/or shifts, e.g. */haus/* vs */hauz/*),

a particular scale of predictability (only content words can be created this way).

#### 1.2.4 Ways of shortening

The tendency towards language efficiency results in language economy, i.e. speakers want to say as much as possible during

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<sup>137</sup> Štekauer did the research on the process of English conversion supporting this fact presented in his publication *A Theory of Conversion in English* (1996, 156 pp.).

<sup>138</sup> Štekauer (1996:46)

<sup>139</sup> Štekauer (1996:103)

the shortest possible period of time in order to save time, space, linguistic material, etc. Additionally, a typical feature of the English language is “the tendency towards monosyllabism”<sup>140</sup>. Therefore monosyllabic words outnumber longer words in English. This is especially obvious in everyday colloquial discourse, which uses words that are truncated (abbreviated) in various ways. There are several ways to make words shorter in English: one can do so by means of blending (1.2.4.1), clipping (1.2.4.2), back-formation (1.2.4.3), and acronyming (1.2.4.4). The monosyllabism of English words results in a high number of homonymous pairs (or chains), e.g. *be* – *bee*, *file* – *file* (tool), *wind* (n) – *wind* (v), etc.<sup>141</sup>

#### 1.2.4.1 Blending

*Independence referendum* is informally shortened to *indyref*. A national Scottish independence referendum (18/09/2014) made this blend popular in 2014 again. *Slacktivism* (sometimes also coined as *slactivism* or *slackervism*) is a blend of the words *slacker*<sup>142</sup> and *activism*<sup>143</sup>. Other English blends:

*belfie* ← *buttocks/bottom/behind* + *selfie*  
*chocoholic*<sup>144</sup> ← *chocolate* + *alcoholic*

<sup>140</sup> Hladký – Růžička (1996:54)

<sup>141</sup> For details on English homonymy, see *Selected Chapters on English Lexical Semantics* by Jesenská – Štulajterová (2013, 127 pp.)

<sup>142</sup> good-for-nothing, idler, lazy person

<sup>143</sup> More on the term can be found at <http://en.wikipedia.org/wiki/Slacktivism>. Analogically, another term was coined *clicktivism*, whose emergence was semantically motivated by a word *activism*.

<sup>144</sup> Due analogy by the splinter *-aholic/-o)holic*, words such as *chataholic*, *cinemaholic*, *pepsiolic*, *shopaholic*, *wowaholic* are blended. *Alcoholic* and later *workaholic* were the first motivating elements used to coin other

*docudrama*<sup>145</sup> (1960s) ← *documentary* + *drama*

*ebrary* ← *electronic* + *library*

*glamping* ← *glamorous* + *camping*

*Inviskin* (trademark) ← *invisible* + *skin*

*telfie* ← *tummy* + *selfie*

*webinar* ← *World Wide Web* + *seminar*.

The examples above indicate that blending is a process involving the fusion of two free lexical morphemes which have been reduced (clipped) before fusion. There are many definitions of blends provided by many linguists, e.g. Arnold (1973), Bauer (1991), Böhmerová (2010), Katamba (1995), Nemčoková (2005), and Štekauer (1993) to name just a few. They usually characterize blending as a word-formative process based on the fusion of two or more clipped words (see, for example, Bauer and Nemčoková). Böhmerová (2010) defines **blending** by accurately asserting that it is **a process of a simultaneous joining, reduction and amalgamation of the matrices of the bases within the selected combinatory possibilities of the joint matrix and the boundaries of the (relative) recognizability of the residues of the motivating bases of the new naming unit**<sup>146</sup>. From the standpoint of semantics, all words coined this way are autosemantic words (i.e. full/content words). In terms of word-class it is obvious that the majority of blended expressions are nouns (adjectives and verbs are also sometimes coined).

Specific formants (building units of blends), parts of words standing somewhere between affixes and root or base,

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expressions. This is the evidence of “the present-day vitality of stem formations” (Adams, 2001:13).

<sup>145</sup> Due to the principle of analogy working in language, new blends are coined this way, such as *docuhistory*, *docufantasy*, *docu-musical*, or *docusoap*.

<sup>146</sup> Böhmerová (2010:64)

have emerged due to their frequency. These specific constituents of blends are denoted **splinters**. They represent an open and dynamic group of segments which results in their growing productivity, e.g. *-burger* (from *hamburger*) as in *beefburger*, *cheeseburger*, *chickenburger*, *fishburger*; *-ercise* (from *exercise*) as in *boxercise*, *dancercise*, *sexercise*; *-licious* (from *delicious*) as in *babelicious*, *beautilicious*, *fabulicious*; *-tainment* (from *entertainment*) as in *eatertainment*, *infotainment*, *militainment*; *-zine* (from *magazine*) as in *fanzine*, *letterzine*, *webzine*<sup>147</sup>. They have to be considered individually, because some are viewed as affixes (*-crat*, *-omics/-omix*) and other as lexical words (*burger*, *zine*).

This process is consistent with the tendency towards **language economy** (especially the monosyllabism typical for English) in **colloquial** (*alcoholiday*, *fantabulous*, *garbage*, *slanguage*) and **professional discourse** (blended terms: *fertigation*, *molecism*, *netiqette*, *stagflation*). In **fiction** it is used for its strong expressive potential and strong impression on readers, e.g. *slithy* from *slimy* + *lithe* or *chortle* from *chuckle* + *snort*, both invented and popularized by Lewis Carroll, the author of *Alice in Wonderland*.

Among blends a group of **neutral expressions** can be found as well (*Amtrack*<sup>148</sup>, *brunch*, *liger*, *smog*, *zonkey*<sup>149</sup>). Moreover, Böhmerová (2010:97) also includes **trademarks** (i.e. proper nouns) using blends, such as *Dormobile* (*dormitory* + *automobile*) or *Spork* (*spoon* + *fork*).

Blends are not mere evidence of **language economy** but also of language users' lexical and artistic **creativity and playfulness**. Böhmerová (2010:68–83) introduces several

<sup>147</sup> Examples taken from Böhmerová (2010:85–86)

<sup>148</sup> American + track meaning the US national rail service.

<sup>149</sup> zebra + donkey

criteria according to which blends are classified. I have borrowed her typological categorization of blends into four groups or subcategories respectively:

1. *Structural typology*
2. *Typology according to the number of stems*
3. *Typology of the bases*
4. *Typology of the syntactic relationships between the bases.*

1. **Structural typology** deals with blends according to the way they are coined and the “extent of the preservation of the bases”<sup>150</sup>. Within the first group, Böhmerová recognizes four further subgroups:

- a) **Telescoped blends** with various degrees of the preservation of bases (one base fully preserved, the other reduced to a splinter, both bases reduced, mixed blends) depending also on the degree to which they overlap (phonological, graphical, both), e.g. intrusion: *foolosophy* (*fool* + *philosophy*), both parts reduced with an overlap: *liger* (*lion* + *tiger*), *motel* (*motor* + *hotel*), *positron* (*positive* + *electron*), mixed bases: *burble* (*bubble* + *murmur*), *fertigation* (*fertilization* + *irrigation*), *glocalisation* (*globalisation* + *localisation*).
- b) **Fused blends** are based on formal fusion without sharing common parts, e.g. *blog* (*web page* + *log*), *brunch* (*breakfast* + *lunch*), *cineplex* (*cinema* + *multiplex*), *jazzercise* (*jazz* + *exercise*), *Oxbridge/Camcord*, *Calexico/Mexicali*.
- c) **Blending across collocations** are used for specific effects, especially in newspaper headlines and fiction, e.g. *learning a living* (*learning* + *earning a living*),

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<sup>150</sup> Böhmerová (2010:69)

*Peter Panic* (from *Peter Pan*), *red tapeworm* (*redtape* + *tapeworm*).

- d) **Lexical units structurally not qualifying as blends**, though they look like blends but their classification is disputable, e.g. *Interpol* (*international* + *police*), *sitcom* (*situation* + *comedy*), which are reduced and further fused compounds.

## 2. *Typology according to the number of stems*

- a) Two stems – the largest group (see examples above).
- b) More than two stems – triple blends are rather rare, e.g. *turducken* (*turkey* + *duck* + *chicken*) or *magnox* (*magnesium* + *no* + *oxidation*).

## 3. *Typology of the bases:*

- a) etymology of blends derived from native bases (*awkword* ← *awkward* + *word*), from borrowings (*Yinglish* ← *Yiddish* + *English*) or neoclassical elements such as Latin and Greek, in possible combination with native sources (*autocide* ← *automobile* + *suicide*),
- b) word-class of blends, e.g. noun + noun (*knife* + *fork* → *knork*), adjective + noun (*positive* + *electron* → *positron*), adjective + adjective (*fantastic* + *delicious* → *fantalicious*), verb + verb structure is quite rare (*guess* + *estimate* → *guesstimate*, *misunderstand* + *underestimate* → *misunderestimate*),
- c) phonotactic features in terms of the (un)predictability of the resulting syllabic pattern,
- d) stress pattern based on the fact that original placement of stress is maintained on a right-hand basis (the second element is preferably stressed), e.g.



*docu'tainment* ← *document* + *enter'tainment*,  
*slim'nastics* ← *slim* + *gym'nastics*.

4. *Typology of the syntactic relationships of the bases* subcategorizes blends into two groups:

- a) Determinative<sup>151</sup> blends, also known as attributive, are coined by means of an element in the attributive position (and function), such as *boxercise* (*boxing* + *exercise*), *docudrama* (*document* + *drama*). They answer the question *What kind of?* E.g. *boxercise* is a kind of exercise, *docudrama* is a kind of drama. This is possible due to the fact that the second constituent functions as a head.
- b) Coordinative blends known as additive<sup>152</sup> are not (do not have to be) headed, i.e. both elements share the same degree of significance, e.g. *brunch* or *carplane* (*car* + *aeroplane*).

One might have noticed that **the varying degree of semantic recognisability** of particular blends results in the fact that they vary on an axis from most transparent to most opaque, i.e. from **totally transparent** (*docudrama*, *webliography*) through **less transparent** (*brunch*, *dawk*) to **nearly semantically opaque** (*blog*, *glamping*) and to **utterly opaque** (*prissy*).

From the aforementioned information the following **typical features of blending** may be concluded:

- a) blending is a specific kind of **shortening** consistent with the tendency towards language economy,
- b) it is a process of **fusion/amalgamation** or sharing of overlapping elements,

<sup>151</sup> Arnold (1973:89) calls them restrictive

<sup>152</sup> Arnold (1973:89)

- c) evidence of speakers' creativity and imagination,
- d) high **non-predictability** in terms of **choice of** blended **constituents**, in terms of their **order** (which will be used as first and which second), and final **length** (monosyllabic, disyllabic or longer),
- e) **predictability in stress pattern** (the second element bears its original stress placement),
- f) **various degrees of recognisability** resulting in semantic transparency or opacity;
- g) **a heterogeneous group** of words,
- h) formal and/or semantic **blendability** as an important precondition for creating blends ("the possibility of forming blends from existing bases"<sup>153</sup>),
- i) exclusively **autosemantic words** are coined this way,
- j) in terms of word-class it is mostly **nouns** (and adjectives) coined by this WF process, this specific process introduced formants straddling the borderline between an affix and a free morpheme known as **splinters**.

#### 1.2.4.2 Clipping

Words like *app* (from application) or *nick* (from nickname) are considered clips, clipped forms, or clipped words. One can see that clipping is a class-maintaining process based on the shortening of existing words (usually nouns). Truncation occurs when **a lexeme of more than one syllable is reduced to a shorter form**, often in casual (colloquial or informal) speech (or discourse) **while still retaining the same meaning and still being a member of the same form and word class**. The word *gasoline* is still in use, but occurs much less frequently than *gas*, the clipped form. However, clipping

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<sup>153</sup> Böhmerová (2010:86)

frequently results in a **change of stylistic register**. Common examples are *ad* (from advertisement), *fan* (from fanatic), *bus*, *plane*, *prof*, *lab* and *flu*.

The **unpredictability** concerns the way in which the base lexeme is shortened – initial part, central (middle) part, or final part of the word:

- The main pattern is for **the beginning of the base lexeme to be retained** as in the recent examples *ad* (advertisement, advert), *bi* (from bisexual), *binocs* (binoculars), *decaf* (decaffeinated), *deli* (delicatessen), *jumbo* (jumbo jet), *lab* (laboratory), *medic* (medical student, doctor), *memo* (memorandum), *mic* (microphone), *mimeo* (mimeograph), *narc* (narcotic agent), *porn* (pornography). It does not seem to be predictable how many syllables will be retained in the clipped form (except that there will be fewer than in the base lexeme), whether the final syllable will be open or closed, whether the stressed syllable from the base lexeme will be included or not. While clipping which retains the initial part of the word is easily the most common type, there are also others.
- In the following recent examples, it is the final part of the base lexeme which has been retained: *Cong* (Viet Cong), *'fro* (Afro hair style), *loid* (celluloid), and *Yard* (Montagnard).
- A much rarer type is where **the middle of the word is retained**, but both ends are clipped. Examples are: *jams* ('pyjamas') and *shrink* ('head-shrinker').

**Clipped compounds.** Clipped forms are also used in compounds, as in *op art* (optical art), *org-man* (organization man), and *showbiz* (show business). It is also frequently the case that both halves of a compound are clipped, as in *edbiz*.

In these cases it is difficult to know whether the resultant formation should be treated as a clipping or as a blend; the border between the two types is not always clear. Perhaps the easiest way to draw the distinction (although it might be a bit *ad hoc*) is to say that those forms which retain compound stress are clipped compounds, whereas those that take simple word stress are not. By this criterion *bodbiz*, *Chicom*, *Comsymp*, *Intelsat*, *midcult*, *pro-am*, *sci-fi* and *sitcom* are all compounds made of clippings.

Clipping, particularly in scientific terminology, is often much more complex than in the examples that have been discussed so far. Consider, for example, the recent formations *parylene* (paraxylene), *phorate* (phosphorodithioate) and *prepreg* (preimpregnated). In cases like these there seem to be no limitations on the clipping except that the clipped form should be a possible word, and such forms are as much instances of word manufacture as of clipping.<sup>154</sup>

It can be concluded that the following are **typical features of clipping**:

- a) clipping (truncation) is a WFP based on **shortening** existing words,
- b) **monosyllabism** is preferred,
- c) **class-maintaining process**,
- d) **stylistic charge** is changed when a clip shifts from the neutral to the expressive register of language,
- e) **non-predictability of the retained element** (usually it is the initial part of a clipped word),
- f) exclusively **autosemantic words** (nouns) are subject to this process.

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<sup>154</sup> Taken from OCEL (1996:205–206), Bauer (1991:233–234), and Yule (1993:54)

### 1.2.4.3 Back-formation

Oxford Dictionaries' **word of the year for 2014** was the verb **vape** ← *vapour* (inhale and exhale the vapour produced by an electronic cigarette or similar device), which is a derivative formed in accordance with principles of back-formation. Other common back-formation derivatives in English are the following:

**air-condition**: derived from *air-conditioner*

**brainwash**: derived from *brainwashing*

**commentate**: derived from *commentator*

**diagnose**: derived from *diagnosis*

**donate**: derived from *donation*

**edit**: derived from *editor*

**emote**: derived from *emotion*

**enthuse**: derived from *enthusiasm*

**intuit**: derived from *intuition*

**lase**: derived from *laser*

**laze**: derived from *lazy* by analogy with pairs like *craze/crazy*

**legislate**: derived from *legislation*

**legitimise**: derived from the adjective *legitimate*

**oneupman**: derived from *oneupmanship*

**paramedic**: derived from *paramedical*

**rotovate**: derived from *rotovator*

**sightsee**: derived from *sightseeing*

**surreal**: derived from *surrealist*

*televise*: derived from *television*<sup>155</sup>.

Thus, we can conclude that **back-formation is a process of word formation in which what is thought to be a suffix (and occasionally a prefix) is removed**. It applies in particular to the process of forming verbs from nouns. The two major sources are nouns and compound nouns ending in *-tion*, or *-ion* and in *-ar*, *-er*, *-or*, *-ing*. But there is also a large miscellaneous group which occasionally includes back-formation from adjectives. However, the great majority of back-formations in English are **verbs**. Some linguists give the figure nearly 90 per cent, asserting that verbs have a larger field of derivatives around them than other form classes. This means that there is a wider range of possible sources for a back-formation which is a verb<sup>156</sup>. To sum up, back-formation is a very specialized type of **reduction process**. Typically, a word of one word class (usually a noun) is reduced to form another word of a different word class (usually a verb). This process is typical of **free lexical morphemes**. Some linguists think that back-formation should be redefined, considering it a special case of clipping. However, **back-formation**, unlike clipping, **is a class-changing process**.

#### 1.2.4.4 Acronyming and initialisms

Acronyms and initialisms are members of a large group of specifically shortened words known under the umbrella term abbreviations. **Abbreviation** appeared in the 15<sup>th</sup> C through the French word *abréviation*, borrowed from Latin

<sup>155</sup> Examples taken from Carter – McCarthy (2006:483/267b)

<sup>156</sup> Taken from *English Word-Formation* by Laurie Bauer (1991:230–232) and *Cambridge Grammar of English* by Ronald Carter and Michael McCarthy (2006:483)

*abbreviatio/abbreviationis* (OCEL, 1996). It refers to the shortening of words and phrases, e.g. kilogram to *kg*, Master of Arts to *MA*, the European Union to *EU*, etc. Alphabetic abbreviation emerged around 1000 BC and was common in the classical world (in both Greek and Latin), e.g. *SPQR* stood for *Senatus Populusque Romanus* (the Senate and the Roman people) and *INRI* for *Iesus Nazaraeus Rex Iudaeorum* (Jesus of Nazareth, King of the Jews) has been used ever since. In addition, short forms such as *IMP CAES* (*Imperator Caesar* Emperor Caesar) were common on inscriptions and coins. Today we still use *AD* for *Anno Domini* (from the year of the Lord), which was a loan at first. Later *BC* (*Before Christ*) came into existence. All such devices use economy (of effort, space, and reference) to deal with repetition. Today we also use **symbolic abbreviations** that serve as symbols and are usually pronounced as letter sequences or as their full originating words, as with *c.c.* ('cee-ces', 'cubic centimetres'). Some are spoken very differently from anything suggested by etymology or appearance. For instance, the former British symbol *£s.d.* is pronounced either 'ell-ess-dee' or 'pounds, shillings, and pence', not \**Librae, solidi, et dinari*\* (the Latin words for which the signs stand). **Lexical abbreviations** are those interesting for lexical morphology. They are constantly used today to serve as words and fall into the following types:

1. **Initialism** – a letter group that cannot be pronounced as a word, and must therefore be spoken as letters, e.g. *BBC* pronounced as 'bee-bee-see'.
2. **Acronym** – a letter group that can be, and is, pronounced as a word: *NATO* spoken as 'Nay-toe'.

**3. Clipping** – a part of a word standing for the whole: *pro* for *professional* and *phone* for *telephone*<sup>157</sup>.

**4. Blend** – a word made from two or more constituents by fusion (*brunch* from *breakfast* and *lunch*) or by putting together syllabic elements from other words (for example *Oxbridge* from *Oxford* and *Cambridge*)<sup>158</sup>.

**5. There are variations and hybrids of these basic types:**

- a) both initialisms and acronyms:** *VAT* (Value Added Tax) is referred to as both ‘vat’ and ‘vee-ay-tee’;
- b) forms that look one type but behave like another:** *WHO* (World Health Organization) is ‘double-you-aitch-oh’, not ‘hoo’; *POW* (prisoner of war) is ‘pee-oh-double-you’, not ‘pow’;
- c) part-initialism, part-acronym:** *VTOL* (vertical take-off and landing) is pronounced ‘vee-tall’; *CD-ROM* (compact disc read-only memory) is ‘cee-dee-rom’;
- d) combinations of letter groups and clippings:** *ARP Anet* (Advanced Research Projects Agency computer network);
- e) initialisms adapted as acronyms:** *GLCMs* (ground-launched cruise missiles) and *SLCMs* (sea-launched cruise missiles) are called Glickems and Slickems by those in the know<sup>159</sup>.

**Initialism** (19th C) is a spelled abbreviation comprising the initial letters of a series of words, pronounced in sequence, e.g. *BBC* (for British Broadcasting Corporation), *CD* (compact disc), *EU*, *PC* (personal computer, politically correct), *SOS*

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<sup>157</sup> See 1.2.4.2

<sup>158</sup> See 1.2.4.1

<sup>159</sup> from *Time*, Feb. 18th, 1985



(calling for help), *UK*, *USA*, *USSR*, etc. However, not all initialisms are easy to say. One could say they are almost unpronounceable, e.g. *AAA* standing for Amateur Athletic Association, *G.R.S.M.* for Graduate of the Royal School of Music, or *GLCMs* and *SLCMs*, which have had to adapt into acronyms due to their unpronounceability as initialisms (see above).

**Acronym** (1940s, from Greek *ákros* (point) and *ónuma* (name)), refers to an abbreviation formed from the initial letters of a series of words and pronounced as one (syllabic) word: *NATO* from *North Atlantic Treaty Organization*, pronounced ‘Nay-toe’ or *radar* from *radio detection and ranging*, pronounced ‘ray-dar’. Acronyms then can consist of capital letters, as in *NATO* or *UNESCO*<sup>160</sup>, but can lose their capitals to become everyday terms such as *laser* or *radar*. In formal structural terms, there are three types of acronyms:

- a) **Letter acronyms**, such as *NATO*, *RAM* (Random Access Memory), *laser* or *radar*, *WIMPs* (weekly interacting massive particles).
- b) **Syllabic acronyms**, such as *Asda* (Associated Dairies) and the problematic *sitcom* (situation comedy), which can be considered a compound, blend, or acronym.
- c) **Hybrids** of these, such as *CoSIRA* (Council for Small Industries in Rural Areas) and *MATCON* (microwave aerospace terminal control).

However, there is no sharp dividing line between initialisms and acronyms due to the problematic or flexible approach towards pronunciation, as can be seen from the two examples of **semi-acronyms**:

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<sup>160</sup> United Nations Educational, Scientific and Cultural Organization: a department of the United Nations which aims to encourage peace between countries through education, science and culture

*BBC* (Beeb) British Broadcasting Corporation (informal usage, omitting the C)

*CCAT* (See-cat) Cambridge College of Arts and Technology.

**Mnemonic acronyms are very often homonymous with pre-existing words that help fix events and ideas in people's minds:**

*SALT* Strategic Arms Limitation Talks

*SQUID* Superconducting quantum interference device

**Slogan acronyms are parasitic on existing words, coined to label a cause and send a message at the same time:**

*ALOHA* Aboriginal Lands of Hawaiian Ancestry

*ASH* Action on Smoking and Health

*DUMP* Disposal of Unused Medicines and Pills

*NOW* National Organization of Women.

In addition, because acronyms are so much like words, they can become part of further acronyms, as when *AIDS* (Acquired Immune Deficiency Syndrome) contributes the *A* in both *ARC* (AIDS-related complex) and *DIFA* (Design Industries Foundations for AIDS).

Mnemonic and slogan acronyms are particularly subject to word-play, especially in newspaper headlines to attract readers' attention:

***Can START be stopped?***

refers to Strategic Arms Reduction Talks;

***A ConCERNed Pope***

refers to the Vatican's interest in radiation and in *CERN*, the Conseil européen pour la Recherche nucléaire.

**Orthography of acronyms has been strongly influenced by the pronunciation of letter acronyms, which has**

encouraged **two tendencies** in abbreviation: first, to omit points (*NATO* rather than *N.A.T.O.*); and second, to use lower-case letters (*radar* rather than *RADAR*, *laser* rather than *LASER*). As a result, an acronym may become so fully a word that its letter-based origin ceases to signify or be remembered, as with *radar*. Occasionally, contrasts occur, such as lower-case *radar* and upper-case *RADAR* (Royal Association for Disability and Rehabilitation). There are variations, inconsistencies, and idiosyncratic practices in the presentation of letter acronyms: *UNESCO* – commonly contracted this way, conservatively contracted as *U.N.E.S.C.O.*, and sometimes as *Unesco*, too<sup>161</sup>.

Semantics of many abbreviations may be opaque without a particular context. This can be demonstrated on the two following examples of initialisms<sup>162</sup>:

- *BBC* can stand for: *baseball club*, *basketball club*, *British Broadcasting Corporation*, *bromo-benzyl-cyanide*;

*BC* can stand for: *Bachelor of Chemistry*, *Bachelor of Surgery*, *bad character*, *bass clarinet*, *basso continuo*, *Battery Commander*, *battle cruiser*, *before Christ*, *bicycle club*, *birth certificate*, *board of control*, *boat club*, *Bomber Command*, *Borough Council*, *Boston College*, *bowling club*, *British Columbia*, *British Council*, *broadcast*.

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<sup>161</sup> Taken from Bauer (1991), Katamba (1995), and OCEL (1996)

<sup>162</sup> Notice that some are created *ad hoc* (i.e. for a specific purpose) only. Also take into account the various orthographic forms (upper-case vs lower-case spelling).

### 1.2.5 Coinage

**An invented word or phrase and the process of inventing** are both known as **coinage**. Like *loan* and *borrowing*, the term *coinage* is based on an ancient analogy between language and money. The creation of words without the use of earlier words is rare: for example, *googol*, the term for the number 1 followed by a hundred zeros, or  $10^{100}$ , was introduced by the American mathematician Edward Kasner, whose nine-year-old nephew coined it when asked to think up a name for a very big number.

Coinage is one of the least common processes of word formation in English and it is the invention of totally new terms. Words like *aspirin* and *nylon*, originally invented as trade names are another good examples. Familiar recent examples are *kleenex* and *xerox*, which also began as invented trade names, and which have quickly become everyday words in the language<sup>163</sup>.

### 1.2.6 Multiple processes

Although we have concentrated on each word-formation process in isolation, it is possible to trace the operation of more than one process at work in the creation of a particular word or expression. This means that there are some formations which appear to be a mixture of two or more of the processes described in previous subchapters. Since it is obviously possible to mix these processes productively, the coiner is not restricted to one or another of them, and this makes the words produced by these methods even less predictable; for example, if you hear someone complain that *problems with the project*

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<sup>163</sup> Taken from *OCEL* (1996:213) and Yule (1993:52)

*have snowballed*, the final term, *snowballed*, can be noted as an example of compounding, whereby *snow* and *ball* have been combined to form the noun *snowball*, which has then undergone the process of conversion, and thus can be used as a verb. Forms which begin as acronyms can also undergo other processes, as in the use of *lase* as a verb, the result of back-formation from *laser*. In the expression *waspish attitudes*, the form *WASP* (White Anglo-Saxon Protestant) has lost its capital letters and gained a suffix in the derivation process. Many such forms, of course, have a very brief lifespan. Perhaps the generally accepted test of the arrival of recently formed words in a language is their appearance in a (general) dictionary. However, even this may not occur without protests from some, as Noah Webster found when his first dictionary, published in 1806, was criticized for citing words like *advocate* and *test* as verbs, and for including such ‘vulgar’ words as *advisory* and *presidential*. ‘It would seem,’ writes Yule, ‘that Noah had a keener sense than his critics of which new word-forms in the language were going to last’<sup>164</sup>. For attitudes toward language in general (not just newly coined words), see subchapter 1.3 and/or 1.3.2 below.

### 1.3 Approaches

Descriptivism (1.3.1) and prescriptivism (1.3.2) comprise two different approaches towards language. They are viewed as contrasting terms in linguistics. But though they have different priorities and are sometimes seen to be in conflict, prescription and description are essentially complementary.

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<sup>164</sup> Based on Yule (1993:56–57) and Bauer (1991:239–240)

### 1.3.1 *Descriptivism*

*Descriptivism* is an approach that proposes the objective and systematic description of language, in which investigators confine themselves to facts as they can be observed, particularly the approach favoured by mid-20<sup>th</sup> C US linguists known as *descriptivists*. All scholarly research in linguistics is descriptive; like all other sciences, its aim is to observe the linguistic world as it is, without the bias of preconceived ideas about how it ought to be. Modern descriptive linguistics is based on a structural approach to language, as exemplified in the work of **Bloomfield** and others. A *descriptive grammar* is an account of a language that seeks to describe how language is used objectively, accurately, systematically, and comprehensively.

### 1.3.2 *Prescriptivism*

*Prescriptivism*, according to OCEL (1996) is an approach, especially to grammar, that sets out rules for what is regarded as correct language. In debates on language and education, enthusiasts for one side use the label for the other side dismissively. A *prescriptive grammar* is an account of a language that sets out rules (*prescriptions*) for how it should be used and for what should not be used (*proscriptions*), based on norms derived from a particular model of grammar. For English, such a grammar may prescribe *I* as in *It is I* and proscribe *me* as in *It's me*. It may proscribe *like* used as a conjunction, as in *He behaved like he was in charge*, prescribing instead *He behaved as if he were in charge*.

Prescriptive grammars have been criticized for not taking account of language change and stylistic variation, and for imposing the norms of some groups on all users of a

language. They have been described by linguists as exemplifying specific attitudes to language and usage. Traditional British and American grammar books have often, however, combined description and prescription. Since the late 1950s, it has become common in linguistics to contrast *descriptive grammars* with *generative grammars*. *Descriptive grammars* involve a description of linguistic structures, usually based on utterances elicited from native-speaking informants. *Generative grammars*, introduced by **Chomsky**, concentrate on providing an explicit account of an ideal native speaker's knowledge of language (*competence*) rather than a description of samples (*performance*). Chomsky argued that generative grammars are more valuable, since they capture the creative aspect of human linguistic ability.

**Authorities.** Prescription usually presupposes an authority whose judgment may be followed by other members of a speech community, i.e. speakers need someone or something to distinguish right from wrong, correct from incorrect, etc. Such an authority may be:

- a person (e.g. prominent writers, actors/actresses, media speakers, teachers, linguists),
- an institution (academic institutions),
- media (electronic, TV channels, printed/electronic quality newspapers),
- a publication (dictionaries of various kinds, grammar books, textbooks, fiction, etc.)
- etc.

Such a prominent writer and educator was Henry Fowler, whose *English Usage* defined the standard for **British English** for much of the 20th century. The *Duden* grammar has a similar status for German, as does *Larousse* for French. Though dictionary makers usually see their work as purely

descriptive, they are widely used as prescriptive authorities by the community at large.

**Henry Watson Fowler** (1858–1933) was an influential English schoolmaster, lexicographer and commentator on the usage of English. He is notable for both *Fowler's Modern English Usage* (see Figure 5 below) and his work on the *Concise Oxford Dictionary*.



Figure 5 Fowler's Modern English Usage

However, in some language communities, linguistic prescription can be regulated formally. The *Académie française* (French Academy) in Paris is an example of a widely respected national body whose recommendations, though not legally enforceable, carry great authority. In Germany and the Netherlands, recent spelling reforms were devised by teams of linguists commissioned by government and were then implemented by statute. See, for example, the German spelling reform of 1996. The Russian language was



heavily prescribed during the Soviet period, deviations from the norm being purged by the Union of Soviet Writers.

Bureaucracy is another factor that encourages prescriptive tendencies in language. When government centres arise, people acquire different forms of language which they use in dealing with the government, which may be seated far from the locality of the governed.



## II PRACTICAL PART

The whole practical part focuses on practical use and training of the particular types of word-formative processes in English discussed in the theoretical part. First, the process of **derivation** (2.1) is trained from the point of view of **prefixation** (2.1.1), **suffixation** (2.1.2), and then both processes **combined** (2.1.3). Secondly, the formation of **compounds** (2.2) follows. Thirdly, the results of **conversion** (2.3) are practiced. Fourthly, **blending** (2.4), **clipping** (2.5), **back-formation** (2.6), and **abbreviations** (2.7), subdivided into **acronyms** (2.7.1), **initialisms** (2.7.2), and **hybrids** (2.7.3), are trained in the final parts. The exercises have been inspired by Arnold (1973), Kuznets et al. (1966), Misztal (1999), Sinclair et al. (1993), and Šaturová-Seppová (1979).

Before doing the particular exercises, direct your attention to the three following tasks below:



### G E N E R A L   T A S K S

---

**1 Identification of WFPs.** What type of WF-process (or combinations of various processes) do the following examples illustrate? Also identify the part of speech where necessary (relevant):

a) *laze*

d) *blot*

g) *glickem*

b) *breakdown*

e) *VAT*

h) *bluejackets*

c) *netomania*

f) *unbelievable*

i) *INRI*

**2 Multiple processes.** Identify the exact sequence in which the following expressions have been coined (dynamic approach of analysis, not static):

- a) *snowballed* – .....
- b) *radar* – .....
- c) *untrustworthy* – .....
- d) *SALT* – .....

**3 Shortenings.** Create a blend, clip, an acronym or initialism (think of as many possibilities as you can), and identify the used WFP(s):

- a) *Belgium, Luxembourg, the Netherlands* – .....
- b) *political correctness* – .....
- c) *mule, zebra* – .....
- d) *dictionary, Wikipedia* – .....
- f) *computer* – .....
- g) *public house* – .....

## 2.1 Derivatives

The formations of derivatives by means of prefixes (2.1.1), suffixes (2.1.2), and their combinations (2.1.3) are practiced in this part.

### 2.1.1 Prefixations

#### PREFIXES OF ATTITUDE

**EXERCISE 1** Which of the following words do not take prefix *a-*? Add correct attitude or negative prefixes to the odd words:

---

<i>connect</i>	<i>dependent</i>	<i>ice</i> (v)	<i>measure</i> (v)
<i>moral</i>	<i>political</i>	<i>sensual</i>	<i>septic</i>
<i>sexual</i>	<i>social</i>	<i>symmetry</i>	<i>tie</i> (v)
<i>typical</i>			

---

**EXERCISE 2** The prefix *ANTI-* can be used with different meanings. Divide the following words formed with *ANTI-* into two groups:

- 1) when it means *opposed to a particular system or practice or to a particular group of people or their policies, culture, or power*;
- 2) when it means *intended to prevent something from happening or to destroy something harmful*.

---

<i>anti-abortion</i>	<i>anti-apartheid</i>	<i>antibacterial</i>	<i>anti-British</i>
<i>anti-burglar</i>	<i>anti-cancer</i>	<i>anticommunist</i>	<i>antidemocratic</i>
<i>antifascist</i>	<i>anti-freeze</i>	<i>antifungal</i>	<i>anti-government</i>
<i>anti-infection</i>	<i>anti-marriage</i>	<i>anti-racist</i>	<i>antireligious</i>
<i>anti-rust</i>	<i>anti-seasickness</i>	<i>anti-submarine</i>	<i>anti-tank</i>
<i>anti-war</i>			

---

**EXERCISE 3** Which of the following words do not take prefix *ANTI-*? Add the correct attitude or negative prefixes to the odd words:

<i>abortion</i>	<i>aggression</i>	<i>agree</i>	<i>balance</i>
<i>behaviour</i>	<i>burglar</i>	<i>cancer</i>	<i>capitalist</i>
<i>freeze</i>	<i>fungus</i>	<i>government</i>	<i>happiness</i>
<i>infection</i>	<i>intelligent</i>	<i>nuclear</i>	<i>pollution</i>
<i>practice</i>	<i>trust</i>	<i>usual</i>	

**EXERCISE 4** Which of the following words do not take the prefix *COUNTER*? Add the correct attitude or negative prefixes to the odd words:

<i>accusation</i>	<i>argument</i>	<i>attack</i>	<i>balance</i>
<i>belief</i>	<i>comfort</i>	<i>espionage</i>	<i>force</i>
<i>move</i>	<i>plot</i>	<i>reform</i>	<i>stability</i>
<i>symmetry</i>	<i>tidiness</i>	<i>willingness</i>	

**EXERCISE 5** Divide the following words into two groups:

- 1) the ones taking *ANTI*-,
- 2) the ones taking *COUNTER*-.

<i>-abortion</i>	<i>accusation</i>	<i>act</i>	<i>-aggression</i>
<i>-American</i>	<i>-apartheid</i>	<i>argument</i>	<i>attack</i>
<i>balance</i>	<i>bacterial</i>	<i>blow</i>	<i>-burglar</i>
<i>-cancer</i>	<i>claim</i>	<i>communist</i>	<i>espionage</i>
<i>example</i>	<i>-freeze</i>	<i>-government</i>	<i>-infection</i>
<i>measure</i>	<i>-missile</i>	<i>move</i>	<i>nuclear</i>

## PREFIXES of TIME and ORDER

**EXERCISE 6** *PRE-* can be used with different meanings. Divide the following words formed with *PRE-* into two groups:

1) when it means before, e.g. pre-Christian,

2) when it means already, e.g. prepaid.

---

<i>re-arranged</i>	<i>pre-birth</i>	<i>pre-booked</i>	<i>pre-Christmas</i>
<i>pre-cooked</i>	<i>pre-cut</i>	<i>pre-dawn</i>	<i>pre-delivery</i>
<i>predestination</i>	<i>pre-digested</i>	<i>pre-election</i>	<i>pre-examination</i>
<i>prefabricated</i>	<i>pre-heated</i>	<i>prehuman</i>	<i>pre-independence</i>
<i>pre-industrial</i>	<i>premarital</i>	<i>pre-packed</i>	<i>pre-payment</i>
<i>pre-planned</i>	<i>pre-prepared</i>	<i>pre-recorded</i>	<i>pre-Reformation</i>
<i>pre-retirement</i>	<i>pre-revolution</i>	<i>pre-Roman</i>	<i>pre-school</i>
<i>pre-selection</i>	<i>preset</i>	<i>pre-sixteenth century</i>	<i>prewar</i>
<i>pre-1950</i>			

---

**EXERCISE 7** Which of the following verbs take *FORE-* and which *PRE-*?

---

<i>cast</i>	<i>-date</i>	<i>decease</i>	<i>determine</i>	<i>judge</i>
<i>see</i>	<i>shadow</i>	<i>tell</i>	<i>view</i>	<i>warn</i>

---

**EXERCISE 8** *FORE-* can be used with different meanings. Divide the following words formed with *FORE-* into two groups:

1) when it means before, e.g. foretell,

2) when it means the front, e.g. forearm.

---

<i>forearm</i>	<i>forecast</i>	<i>foredoomed</i>	<i>forefathers</i>
<i>forefoot</i>	<i>forehead</i>	<i>foreknowledge</i>	<i>foreleg</i>
<i>forelimb</i>	<i>forepart</i>	<i>foresee</i>	<i>foreshadow</i>
<i>foreshore</i>	<i>foresight</i>	<i>foreskin</i>	<i>forewarn</i>

---

**EXERCISE 9** Not only *PRE-* and *FORE-* but also *ANTE-* have before as part of their meaning. Divide the following words into three groups: those taking *PRE-*, *ANTE-*, or *FORE-*. Are there any which can take more than one of the prefixes?

---

<i>-birth</i>	<i>cast-</i>	<i>chamber</i>	<i>-Christian</i>
<i>date</i>	<i>decease</i>	<i>doomed</i>	<i>-examination</i>
<i>fathers</i>	<i>knowledge</i>	<i>marital</i>	<i>natal</i>
<i>room</i>	<i>-school</i>	<i>see</i>	<i>tell</i>

---

**EXERCISE 10** Prefix *RE-* added to a verb indicates that an action is done or happens a second time. In which of the following words may *RE-* have a different meaning? What is the meaning of the odd word?

---

<i>reappear</i>	<i>rebuild</i>	<i>reconsider</i>	<i>reconstruct</i>
<i>recover</i>	<i>recreate</i>	<i>redefine</i>	<i>rediscover</i>
<i>redistribute</i>	<i>re-examine</i>	<i>release</i>	<i>remarry</i>
<i>remove</i>	<i>rename</i>	<i>reopen</i>	<i>reprint</i>
<i>re-read</i>	<i>research</i>	<i>reserve</i>	<i>resolve</i>
<i>restart</i>	<i>restrain</i>	<i>reunite</i>	<i>rewrite</i>

---



## NUMBER PREFIXES

**EXERCISE 11** *BI-* can be used with different meanings. Divide the following words formed with *BI-* into two groups:

- 1) when it means two, e.g. *bicycle*,
- 2) when it means twice, e.g. *biweekly*.

---

<i>biannual</i>	<i>bicarbonate</i>	<i>bicentenary</i>	<i>bigamy</i>
<i>bilateral</i>	<i>bilingual</i>	<i>bimonthly</i>	<i>binary</i>
<i>binoculars</i>	<i>bisect</i>		

---

What are the two possible meanings of the following sentence: "*The film festival takes place biyearly*"?

- a) ..... b) .....

**EXERCISE 12** Words with both *DEMI-* and *SEMI-* have half as part of their meaning. Divide the following into two groups:

- 1) those which take *DEMI-*,
- 2) those which take *SEMI-*.

---

<i>-annual</i>	<i>circle</i>	<i>-detached</i>	<i>-god</i>
<i>-monde</i>	<i>-tone</i>	<i>-world</i>	

---

**EXERCISE 13** *SEMI-* can be used with different meanings. Divide the following words formed with *SEMI-* into two groups:

- 1) when it means half, e.g. semicircular,
- 2) when it means partly, e.g. semi-official.

---

<i>semi-annual</i>	<i>semi-automatic</i>	<i>semicircle</i>	<i>semi-detached</i>
<i>semi-retired</i>	<i>semi-skilled</i>	<i>semi-tone</i>	

---

**EXERCISE 14** Words with both MULTI- and POLY- have many as part of their meaning. Choose which of the given prefixes can be used with the given word or stem:

---

<i>MULTI / POLY coloured</i>	<i>MULTI/POLY cultural</i>
<i>MULTI / POLY-dimensional</i>	<i>MULTI/ POLY-flavoured</i>
<i>MULTI / POLYglot</i>	<i>MULTI / POLYgram</i>
<i>MULTI / POLYgraph</i>	<i>MULTI / POLYlateral</i>
<i>MULTI / POLYlingual</i>	<i>MULTI / POLYnational</i>
<i>MULTI / POLYphony</i>	<i>MULTI / POLYracial</i>
<i>MULTI / POLYstorey</i>	<i>MULTI / POLYsyllabic</i>
<i>MULTI / POLYtalented</i>	<i>MULTI / POLYtechnic</i>
<i>MULTI / POLYtheism</i>	

---

**EXERCISE 15** Which of the following can take:

- 1) POLY- (meaning many),
- 2) MONO- (meaning one, single),
- 3) either prefix?

---

<i>MONO/POLYculture</i>	<i>MONO/POLYgamy</i>	<i>MONO/POLYglot</i>
<i>MONO/POLYgon</i>	<i>MONO/POLYgraph</i>	<i>MONO/POLYgram</i>
<i>MONO/POLYphonic</i>	<i>MONO/POLYplane</i>	<i>MONO/POLYsyllabic</i>
<i>MONO/POLYtechnic</i>	<i>MONO/POLYtheism</i>	<i>MONO/POLYtone</i>
<i>MONO/POLYxide</i>		

---

**EXERCISE 16** Both *UNI-* and *MONO-* have one, single as part of their meaning. Divide the following into two groups:

- 1) those which take *UNI-*,
- 2) those which take *MONO-*.

---

<i>form</i>	<i>lateral</i>	<i>sex</i>	<i>chrome</i>
<i>culture</i>	<i>syllabic</i>	<i>theism</i>	<i>tone</i>

---

**EXERCISE 17** Give the defined words. If you find this task too difficult, match the definitions with the right words given under the exercise. Note that sometimes there are more words than definitions!

**A. Note:** words with *OMNI-* have all as part of their meaning.

OMNI..... – having complete power to do anything that is desired

OMNI..... – having unlimited knowledge

OMNI..... – existing everywhere at the same time

OMNI..... – able to eat all kinds of food

<b>A.</b>	<i>omniscient</i>	<i>omnipotent</i>
	<i>omnivorous</i>	<i>omnipresent</i>

**B. Note: words with *UNI-* have one or single as part of their meaning.**

UNI..... – being the only existing one of its type

UNI..... – the same, not varying in any way

UNI..... – believing that God is one person and rejecting the dogma of the Trinity

UNI..... – to bring together

UNI..... – a horse-like creature with a single horn

UNI..... – involving only one group or country

UNI..... – intended for use by both men and women

<b>B.</b>	<i>unicorn</i>	<i>uniform</i>
	<i>unify</i>	<i>unilateral</i>
	<i>unique</i>	<i>unisex</i>
	<i>Unitarian</i>	

**C. Note: words with *TRI-* have three as part of their meaning.**

TRI... – a painting consisting of three parts

TRI... – of which three copies are made

TRI... – lasting for, happening or done every three hundred years

TRI... – a group of three

TRI... – three children born at one birth

TRI... – a series of three books

TRI... – a geometrical figure with three straight sides

<b>C.</b>	<i>triangle</i>	<i>tricentennial</i>
	<i>triennial</i>	<i>trilogy</i>
	<i>trio</i>	<i>triplet</i>
	<i>triplex</i>	<i>triplicate</i>
	<i>trptych</i>	<i>triumvirate</i>

**EXERCISE 18 Match the number prefixes with their explanations:**

<i>Bilateral, Bicentennial</i>	= eight
<i>CENTigrade, CENTimetre</i>	= five
<i>DECAgon, DECAlitre</i>	= four
<i>KILOcalorie, KILOwatt</i>	= a hundred
<i>MEGAbyte, MEGAhertz</i>	= many
<i>OCTAgon, OCTAve</i>	= a million
<i>PENTAgon, PENTAmeter</i>	= single
<i>POLYtheism, POLYsyllabism</i>	= ten
<i>QUADrangle, QUADrilateral</i>	= a thousand
<i>TRIangle, TRIlogy</i>	= three
<i>UNIlateral, UNIsix</i>	= two, twice

### 2.1.2 Suffixations

**EXERCISE 19** Fill in the table as shown in the example.

For example:

SUBJECT	PERSON	ADJECTIVE
<i>art</i>	<i>artist</i>	<i>artistic</i>

Your suggestions and ideas

SUBJECT	PERSON	ADJECTIVE
<i>analysis</i>	...	...
...	...	<i>biological</i>
...	<i>economist</i>	
<i>electricity</i>	...	...
<i>geography</i>	...	..
...	...	<i>grammatical</i>
<i>history</i>	...	
...	...	<i>linguistic</i>
...	...	<i>logical</i>
<i>machine</i>	...	...
...	...	<i>physical</i>
<i>science</i>	...	...

**EXERCISE 20** Complete the given stems with the suffix the meaning of which is given next to it:

SUFFIX	MEANING	EXAMPLES	
...	<i>vehicle</i>	air...	space...
...	<i>lover of</i>	Anglo...	biblio...
...	<i>surgical removal</i>	append...	tonsill...
...	<i>device for measuring</i>	baro...	chrono...
...	<i>fear of</i>	clastro...	xeno...
...	<i>people</i>	country...	kins...
...	<i>speaking, discussion</i>	deca...	mono...
...	<i>rule</i>	dem...	techn...
...	<i>killing</i>	fungi...	regi...
...	<i>inflammation</i>	hepat...	appendic...
...	<i>resemble</i>	human...	fung...
...	<i>study of</i>	method...	the...
...	<i>device for transmitting sound</i>	micro...	ear...
...	<i>angle</i>	octa...	deca...
...	<i>rule, government</i>	olig...	an...
...	<i>record, writing</i>	photo...	auto...
...	<i>affected by</i>	poverty-...	terror-...
.....	<i>illness</i>	tubercul...	scler...

---

-ARCHY	-CIDE	-CRAFT	-ECTOMY	-FOLK
-GON	-GRAPH	-ITIS	-LOGUE	-METER
-OCRACY	-OID	-OLOGY	-OSIS	-PHILE
-PHOBIA	-PHONE	-STRICKEN		

---

**EXERCISE 21** *-FUL* can be used with different meanings.

Divide the following words formed with *-FUL* into two groups:

- 1) **nouns**, referring to amounts and measurement, e.g. teaspoonful,
- 2) **adjectives** describing characteristics and qualities, e.g. beautiful.

<i>armful</i>	<i>cheerful</i>	<i>cupful</i>	<i>deceitful</i>	<i>delightful</i>
<i>dutiful</i>	<i>glassful</i>	<i>graceful</i>	<i>handful</i>	<i>hopeful</i>
<i>houseful</i>	<i>joyful</i>	<i>merciful</i>	<i>mouthful</i>	<i>painful</i>
<i>peaceful</i>	<i>plateful</i>	<i>pocketful</i>	<i>powerful</i>	<i>spoonful</i>
<i>tablespoonful</i>	<i>thankful</i>	<i>useful</i>	<i>youthful</i>	

**EXERCISE 22** Form diminutives using one of the following suffixes: *-ie/-y*, *-let*, *-ling*.

<i>dog</i>	<i>grandmother</i>	<i>sweet</i>	<i>smart</i>
<i>lass</i>	<i>nest</i>	<i>soft</i>	<i>cut</i>
<i>lad</i>	<i>seed</i>	<i>frog</i>	<i>owl</i>

*2.2.3 Prefixation and suffixation combined*

**EXERCISE 23** Fill in the following table as shown in the examples. In case more than one form exists, explain the difference in meaning – if any – between the forms. For example:



ROOT	+ ADJECTIVE(S)	– ADJECTIVES	MEANING
<i>help</i>	1. <i>helpful</i>	1. <i>helpless</i> 2. <i>unhelpful</i>	<i>in need of help</i> <i>not giving help</i>
<i>humour</i>	1. <i>humorous</i>	1. <i>humourless</i>	

	+ positive meaning		– negative meaning	
ROOT	+ ADJECTIVE	MEANING	– ADJECTIVE	MEANING
<b><i>art</i></b>	1. 2.	1. 2.		
<b><i>colour</i></b>	1. 2.	1. 2.	1. 2.	1. 2.
<b><i>doubt</i></b>			1. 2.	1. 2.
<b><i>faith</i></b>			1. 2.	1. 2.
<b><i>fault</i></b>				
<b><i>fruit</i></b>	1. 2.		1. 2.	1. 2.
<b><i>grace</i></b>	1.		1. 2.	1. 2.
<b><i>heart</i></b>				
<b><i>law</i></b>			1. 2.	1. 2.

	+ positive meaning		– negative meaning	
ROOT	+ ADJECTIVE	MEANING	– ADJECTIVE	MEANING
<b>sense</b>	1.	1.	1.	1.
	2.	2.	2.	2.
	3.	3.	3.	3.
			4.	4.
			5.	5.
<b>sleep</b>			1.	
<b>spot</b>	1.	1.		
	2.	2.		
<b>taste</b>	1.	1.	1.	
	2.	2.		
<b>value</b>	1.	1.		
	2.	2.		

**EXERCISE 24** Fill in the blanks with words formed from the given stems:

1. He said "Hallo" in a most ..... way. FRIEND
2. To be a good novelist you really have to be very ..... . IMAGINE
3. I enjoyed the book very much because it was so ..... . READ
4. Travelling in an aeroplane for the first time was a ..... experience. MEMORY
5. Pete's parents decided that his scorpion was an ..... pet. SUIT
6. Be careful! The floor has just been washed and is very ..... . SLIP

7. His ..... knowledge is very poor – he thinks Paris is in Italy.  
GEOGRAPHY

8. He was turned down for the job because he wasn't ..... . QUALIFY

9. The film was well made but not very ..... . AMUSE

10. Many ..... people sleep on the streets of the capital! HOME

11. Her hair is ....., not bright red. RED

12. In some places the weather changes so quickly that it's very .....  
. PREDICT

13. I was ..... by my friends to take this exam. COURAGE

14. Alexis is really a very ..... kind of person. ART

15. This is the restaurant where most of the town's rich and .....  
people dine. INFLUENCE

**EXERCISE 25** Fill in the blanks with words formed from  
the given stems:

1. My little son is always getting into trouble at school. He's  
not very ... . OBEY

2. Unfortunately, your illness is ... . CURE

3. Steve was bitten by a ... snake. POISON

4. He is completely ... . Not only is he lazy but he is dishonest  
too. EMPLOY

7. Don't leave any money lying around. He's ... . TRUST

6. There will be no pay rise in the ... future. SEE

7. Please don't tell lies. It is very ... . HONESTY

8. I asked for directions but people were rather... . HELP

9. My dog never does what it is told, it's very ... . OBEY

10. *Of course it's a violet! It's colour and shape are ...* .  
MISTAKE

11. *The editor said my poems were so bad they were ...* .  
PRINT

12. *You won't be paid much as a/an ... worker.* SKILL

13. *The car in front braked ... and I ran into it.* EXPECT

14. *"This is not a good essay," said the lecturer. "I find your arguments ..."* CONVINCE

15. *The factory was ... so the management tried to cut costs by making some work redundant.* COMPETE

**EXERCISE 26** Fill in the blanks with words formed from the given stems:

1. *Pushing into a queue is considered extremely ...* . POLITE

2. *This is good quality leather, but actually very ...* . EXPENSE

3. *Don't depend on him, he's a very ... person* RELY

4. *Those shoes are not waterproof. They are ... for the fall.*  
SUIT

5. *Her parents ... her to apply for the job.* COURAGE

6. *Unfortunately Jim's bid for the 100 metre record was ...* .  
SUCCEED

7. *Even if you're good at a game, you shouldn't be ...* .  
CONFIDENT

8. *Water came through our roof but luckily my books were ...* .  
DAMAGE

9. *8:15 a.m. on Saturday is a rather ... time for an appointment.* CONVENIENT

10. *The world of computers is extremely ... . COMPETE*
11. *We feel that the laws against begging should not be ... . FORCE*
12. *Don't be so ...; we've only been waiting a few minutes. PATIENT*
13. *Most people who work feel that they are ... . PAY*
14. *People who suffer from ... should buy a pet. LONELY*
15. *Barb is a good employee, and is very ... . CONSCIENCE*

**EXERCISE 27** Fill in the blanks with words formed from the given stems:

1. *My sister never stops talking! She's a very ... person. TALK*
2. *Please don't be so ...; I can't do all the work by myself. REASON*
3. *The judge described Smith as a "... criminal" who was a danger to members of the public. HARD*
4. *There are always mistakes because the firm is so ... . EFFICIENCY*
5. *Nobody wears clothes like that anymore – they are terribly ... . FASHION*
6. *I'll always remember that journey – it was an ... experience. FORGET*
7. *The new professor gave a most ... lecture to the students. IMPRESS*
8. *When the miners were finally rescued they were ... . EXHAUST*
9. *Everyone was ... by the good news. HEART*

10. *His boss told him off because he had behaved ...* .  
RESPONSE

11. *Arnold is very tall and ...* . MUSCLE

12. *Please make the cheque ... to Morton Brown.* PAY

13. *I couldn't help it; the accident was ...* . AVOID

14. *This small car is ... for long journeys.* SUIT

15. *The villages in the mountains are quite ... during winter.*  
ACCESS

## 2.2 Compounds

In this part you will practice compound nouns (exercises 28–34), compound adjectives (exercises 35–39), and compound verbs (exercise 40).

### COMPOUND NOUNS

**EXERCISE 28** Combine the words in capital letters with each word in the list below it, putting it either before or after according to the meaning. Explain the compound word you have formed in this way: e.g. *POT* tea — *teapot* = *a pot for tea*:

<i>BED</i>	<i>BOOK</i>	<i>DAY</i>	<i>HEAD</i>	<i>HOUSE</i>
<i>bath</i>	<i>address</i>	<i>birth</i>	<i>big</i>	<i>coffee</i>
<i>camp</i>	<i>Case</i>	<i>break</i>	<i>dress</i>	<i>boat</i>
<i>oyster</i>	<i>cheque</i>	<i>dream</i>	<i>figure</i>	<i>hold</i>

<i>river</i>	<i>coffee-table</i>	<i>flag</i>	<i>magnetic</i>	<i>keeper</i>
<i>twin</i>	<i>cookery</i>	<i>time</i>	<i>office</i>	<i>lower</i>
<i>water</i>	<i>guest</i>	<i>pay</i>		<i>publishing</i>
<i>wetting</i>	<i>phone</i>			<i>wife</i>
	<i>reference</i>			
	<i>stall</i>			
	<i>talking</i>			
	<i>token</i>			

<b>LAND</b>	<b>MASTER</b>	<b>TABLE</b>	<b>TIME</b>	<b>WORK</b>
<i>father</i>	<i>bedroom</i>	<i>dressing</i>	<i>bomb</i>	<i>day</i>
<i>grazing</i>	<i>head</i>	<i>high</i>	<i>lag</i>	<i>social</i>
<i>mark</i>	<i>list</i>	<i>linen</i>	<i>limit</i>	<i>team</i>
<i>lord</i>	<i>key</i>	<i>manners</i>	<i>machine</i>	<i>permit</i>
<i>promised</i>	<i>school</i>	<i>tennis</i>	<i>table</i>	<i>shop</i>
<i>slide</i>	<i>piece</i>	<i>wine</i>	<i>prime</i>	<i>stone</i>
	<i>plan</i>		<i>question</i>	
	<i>old</i>		<i>zone</i>	

**EXERCISE 29** Make as many compound nouns with HIGH, LOW and MIDDLE as you can, using the words below. If you are uncertain what one of the compounds means, check in the dictionary:

<b>HIGH-</b>	<b>MIDDLE-</b>		<b>LOW-</b>	
<i>age</i>	<i>church</i>	<i>class</i>	<i>court</i>	<i>finger</i>
<i>heels</i>	<i>jump</i>	<i>light</i>	<i>name</i>	<i>noon</i>
<i>rise</i>	<i>school</i>	<i>season</i>	<i>speed</i>	<i>street</i>

<i>tide</i>	<i>treason</i>	<i>way</i>	<i>weight</i>
-------------	----------------	------------	---------------

**EXERCISE 30** What do the following compound nouns mean?

<b>A.</b>	<i>short circuit</i>	<i>shortcoming</i>	<i>shortfall</i>
	<i>short list</i>	<i>shortbread</i>	<i>shorthand</i>
<b>B.</b>	<i>double bass</i>	<i>doubles</i>	<i>double bed</i>
	<i>double-decker</i>	<i>double-glazing</i>	

**EXERCISE 31** Which of the following words can be used with both **FIRST** and **SECOND** to make compound nouns? And which form compound nouns only with **FIRST** or **SECOND**? Form all the compounds and explain their meaning:

<i>best</i>	<i>born</i>	<i>childhood</i>	<i>class</i>
<i>coming</i>	<i>cousin</i>	<i>floor</i>	<i>lady</i>
<i>language</i>	<i>light</i>	<i>name</i>	<i>nature</i>
<i>prize</i>	<i>sight</i>	<i>thoughts</i>	<i>wind</i>

**EXERCISE 32** Expressions like *walking shoes* may mean either:

- 1) **shoes for walking**, and then we have a compound noun. In this case we stress the first word only, and sometimes use a hyphen.
- 2) **shoes which are walking**, and then we have a noun and an adjective.



In this case we stress both words and never use a hyphen.

**Decide which of the following are compound nouns:**

1. 100 degrees Centigrade is the **boiling** point
2. Fetch some **boiling** water for our tea.
3. Could I borrow a **frying** pan?
4. Yesterday I bought a new pair of **running** shoes.
5. I often fish in that **running** stream.
6. My English professor is a **walking** dictionary.
7. After the volcanic eruption, everything was covered with **boiling** lava.
8. I need some **writing** paper, please.
9. I spent the whole day **writing** a paper for my history class.
10. Put it away, it is not **drinking** water.

**EXERCISE 33** Combine the verbs with prepositions to form compound nouns. The meaning of the needed compound noun is given in brackets:

break... ( <i>failure</i> )	break-... ( <i>escape</i> )
break... ( <i>important discovery</i> )	break-... ( <i>finish</i> )
check-... ( <i>cash-desk</i> )	crack-... ( <i>action against</i> )
cut... ( <i>reduction</i> )	draw... ( <i>negative aspect</i> )
drop... ( <i>person who rejects society</i> )	fall... ( <i>radioactive dust</i> )
feed... ( <i>comment</i> )	lay-... ( <i>parking at the side of a road</i> )

print... ( <i>printed information</i> )	set-... ( <i>start</i> )
shake-... ( <i>change</i> )	take...(purchase by another firm)
turn... ( <i>change; money earned and spent</i> )	walk-... ( <i>strike</i> )
...-pass ( <i>secondary road</i> )	...put ( <i>information that is put in</i> )
...break ( <i>start</i> )	...come ( <i>conclusion</i> )
...let ( <i>place to sell</i> )	...look ( <i>forecast</i> )
...out ( <i>production</i> )	

**EXERCISE 34** What is the difference in meaning between the following pairs?

break-out <i>versus</i> outbreak	lay-out <i>versus</i> outlay
let-out <i>versus</i> outlet	look-out <i>versus</i> outlook
hang-over <i>versus</i> overhang	take-over <i>versus</i> overtake
set-up <i>versus</i> upset	

**COMPOUND ADJECTIVES**

**EXERCISE 35** Fill in the blanks with the right words to form compound adjectives. If you find the exercise too difficult, look for the right words in the list below:

absent-... professor	air-... apartment	audio-... aids
bitter-... taste	blood-... monster	brand-... car
breast-... infant	breath-... view	bullet-... jacket
clean-... man	cold-... criminal	duty-... shop
fact-... mission	far-... conclusion	first-... ticket
freeze-... coffee	front-... news	

<b>BLOODED</b>	<b>CLASS</b>	<b>DRIED</b>	<b>CONDITIONED</b>
<b>FED</b>	<b>FETCHED</b>	<b>FINDING</b>	<b>FREE</b>
<b>GOING</b>	<b>MINDED</b>	<b>NEW</b>	<b>PAGE</b>
<b>PROOF</b>	<b>SHAVEN</b>	<b>TAKING</b>	<b>THIRSTY</b>
<b>SWEET</b>	<b>VISUAL</b>		

**EXERCISE 36** Join words from the list with the colours to form compound colour adjectives:

<i>blood</i>	<i>blue</i>	<i>bottle</i>	<i>brick</i>	<i>coal</i>
<i>electric</i>	<i>ice</i>	<i>iron</i>	<i>jet</i>	<i>lime</i>
<i>midnight</i>	<i>nut</i>	<i>ocean</i>	<i>off</i>	<i>pea</i>
<i>pearl</i>	<i>royal</i>	<i>sea</i>	<i>sky</i>	<i>snow</i>

**Colours:**

...-	...-	...-	...-GREEN
<b>BLACK</b>	<b>BLUE</b>	<b>BROWN</b>	
...-GREY	...-RED	...-	
		<b>WHITE</b>	

**EXERCISE 37** Some compound adjectives are borrowed from foreign languages. Explain the meaning of the following compounds. Check their pronunciation in a pronouncing dictionary:

---

<i>a la mode</i>	<i>a priori</i>	<i>ad hoc</i>	<i>ad lib</i>	<i>au fait</i>
<i>avant-garde</i>	<i>bona fide</i>	<i>cordons bleu</i>	<i>de facto</i>	<i>de jure</i>
<i>de luxe</i>	<i>de rigueur</i>	<i>de trop</i>	<i>ex gratia</i>	<i>infra dig</i>
<i>laissez-faire</i>	<i>per capita</i>	<i>prima facie</i>	<i>sub judice</i>	

---

**EXERCISE 38** Match the compound adjectives from list A with the right nouns from list B:

**A.**

---

<i>a la mode</i>	<i>a priori</i>	<i>ad hoc</i>	<i>ad lib</i>
<i>au fait</i>	<i>avant-garde</i>	<i>bona fide</i>	<i>cordons bleu</i>
<i>de jure</i>	<i>de luxe</i>	<i>ex gratia</i>	<i>infra dig</i>
<i>laissez-faire</i>	<i>per capita</i>	<i>prima facie</i>	<i>sub judice</i>

---

**B.**

---

... art	... court case	... chores	... clothes
... comments	... cuisine	... evidence	... hotel
... income	... intentions	... marriage	... meeting
... payment	... player	... policy	... reasoning
... with the situation			

---

**EXERCISE 39** In each of the following sentences there is a blank with a word just before it. Fill each blank with a word that combines with the one given in a way that fits the sentence. If you find the exercise too difficult, look for the right words in the list below:

1. He paid a lot of money for his *FIRST-...* ticket.
2. She hasn't got much money to spend because she can find only a *PART-...* job.
3. She looks rather severe but she is really a very *KIND-...* woman.
4. My mother always gives her guests *HOME-...* cakes for tea.
5. What I'd really like for breakfast is a nice *NEW-...* egg.
6. We say that the *SO-...* "leader" of the group is just a petty tyrant.
7. I have never had any painting lessons. I am entirely *SELF-....*
8. Peter always wears very *WELL-...* shoes.
9. Our teacher isn't strict at all. She is very *EASY-....*
10. To be honest, I enjoy eating in *HIGH-...* restaurants.
11. Please enclose a *SELF-...* envelope.
12. Everyone began the holiday in a *LIGHT-...* mood.
13. This particular kind of *LONG-...* sheep can run quite fast.
14. I think you would be *ILL-...* to sell the house at the present time.
15. I much prefer having a drink in an *OLD-...* country club.

<i>ADDRESSED</i>	<i>CALLED</i>	<i>CLASS</i>
<i>GOING</i>	<i>HEARTED</i>	<i>HEARTED</i>
<i>LAIID</i>	<i>LEGGED</i>	<i>MADE/BAKED</i>

*POLISHED**PRICED**TAUGHT**TIME**ADVISED**FASHIONED***COMPOUND VERBS**

Note: you cannot always guess the meaning of a compound verb if you are not already familiar with it. Always check the meaning of the new compounds in the dictionary.

**EXERCISE 40** Join words from list A and list B to form compound verbs (transitive):

<b>A.</b>	<i>blow</i>	<i>court</i>	<i>cross</i>	<i>cross</i>	<i>cross</i>
	<i>double</i>	<i>double</i>	<i>dry</i>	<i>field</i>	<i>force</i>
	<i>hand</i>	<i>ill</i>	<i>nick</i>	<i>proof</i>	<i>rubber</i>
	<i>sand</i>	<i>ship</i>	<i>spin</i>	<i>spoon</i>	<i>tape</i>
	<i>white</i>				
<b>B.</b>	<i>check</i>	<i>clean</i>	<i>cross</i>	<i>cuff</i>	<i>dry</i>
	<i>dry</i>	<i>examine</i>	<i>feed</i>	<i>feed</i>	<i>glaze</i>
	<i>martial</i>	<i>name</i>	<i>paper</i>	<i>read</i>	<i>record</i>
	<i>reference</i>	<i>stamp</i>	<i>test</i>	<i>treat</i>	<i>wash</i>
	<i>wreck</i>				

## 2.3 Conversion

**Note:** conversion is the process whereby a new word is created by changing a word-class, usually without any morphemic changes.

**EXERCISE 41** Read the following pairs of sentences. Recognize the word classes. Explain the differences, if any:

- a) *Maria loves fast cars.* .....
- b) *I can't run very fast.* .....
- c) *One day a week he fasts for health reasons.* .....
- d) *Hundreds of prisoners began a fast in protest about prison conditions.* .....
- e) *Seamen in the Navy wear blue jackets.* .....
- f) *There were several bluejackets walking in front of us.*  
.....
- g) *A hammer is a tool that can help you.* .....
- h) *He hammered the nails into the board with a crowbar.*  
.....
- i) *He hammered the idea into our heads.* .....

## EXERCISE 42

**A) Notice nouns (n), adjectives (adj), adverbs (adv), and conjunctions (conj) converted to VERBS (v) or NOUNS (n). Explain the differences, if any:**

hand (n)	→	to hand (.....): s/he hands, handing, handed
head (n)	→	to head (.....)

eye (n)	→	to eye (.....)
elbow (n)	→	to elbow (.....)
muscle (n)	→	to muscle (.....)
arm (n)	→	to arm (.....)
black (adj)	→	to black (.....)
down (adv)	→	to down (.....)
	→	to down tools (BrE) (to refuse to continue working, especially because you are dissatisfied with the amount you are being paid or with your working conditions), e.g. <i>The printers are threatening <u>to down tools</u> if the pay offer is not increased to 8 %.</i>
up (adv)	→	to up prices (.....), e.g. <i>House <u>prices</u> have been <u>up</u> in the area by the possibility of a new factory opening.</i>
cold shoulder (n)	→	to cold-shoulder (.....)
dog (n)	→	to dog (.....)
fan (n)	→	to fan (.....)
mother / father / captain (n)	→	to mother / father / captain (.....)
water (n)	→	to water (.....)
iron (n)	→	to iron (.....)
wire (n)	→	to wire (.....)
X-ray (n)	→	to X-ray (.....)
clean / dry /	→	to clean / dry / empty (.....)



empty (adj)		
but (conj)	→	but (n) → to but (.....), e.g. <u>But</u> me no <u>buts</u> .

**B) Think of other examples (use a dictionary if necessary):**

..... (n, adj, adv) → to ..... (.....)

..... (n, adj, adv) → to ..... (.....)

..... (n, adj, adv) → to ..... (.....)

..... (n, adj, adv) → to ..... (.....)

..... (n, adj, adv) → to ..... (.....)

..... (n, adj, adv) → to ..... (.....)

**EXERCISE 43** Create a noun and explain in English (or translate):

Verbs converted to nouns	Adjectives converted to nouns
to call –	black –
to catch –	cold –
to dress –	evil –
to drink –	female –
to jump –	good –
to look –	half –
to make –	initial –
to make up –	native –
to smile –	private –

<i>(your example)</i>	<i>(your example)</i>
..... – .....	..... – .....

**EXERCISE 44** Create nouns and explain differences, if any. (Partial conversion, i.e. adjectives converted to nouns without plural ending -s):

*beautiful* (adj) – .....

*blind* (adj) – .....

*dead* (adj) – .....

*English* (adj) – .....

*good* (adj) – .....

**EXERCISE 45** Add suitable phrases. Noun and other phrases under influence of conversion:

*a small town* – ..... habits

*heavier than air* – ..... aircraft

**EXERCISE 46** There are exceptions to the rule about no morphemic changes during conversion. For each of the examples, identify the type of change that occurred during the particular word formation process, e.g. use /ju:z/ – use /ju:s/ implies a phonetic change of the z-sound in the verb to an s-sound in the noun. Identify the word classes of all words in the exercise:

<i>advice – advise</i>	<i>house – house</i>	<i>good – the goods</i>
<i>initial – the initials – initial</i>	<i>blue jacket – bluejackets</i>	<i>break down – breakdown</i>

## 2.4 Blends

Blends comprise a heterogeneous group of words, and sometimes it is not clear whether an expression is a blend or a clip. The two classes, blends and clipped words, are not sharply distinguished, and some words may be put into either class.

**EXERCISE 47** Give the originals of these blends, e.g. *brunch* = *breakfast* + *lunch*:

<i>autobus</i>	<i>Benelux</i>	<i>breathalyser</i>
<i>cablegam</i>	<i>Eurovision</i>	<i>heliport</i>
<i>Interpol</i>	<i>motel</i>	<i>newscast</i>
<i>paratroops</i>	<i>telecast</i>	<i>smog</i>
<i>webinar</i>	<i>zebrule</i>	<i>plumcot</i>
<i>celtuce</i>	<i>tigon</i>	<i>liger</i>

**EXERCISE 48** Give the blends that result from fusing these words. If you find the exercise too difficult, match the blends given underneath with the right words, e. g. *blot* = *blemish* + *spot*:

<i>binary digit</i>	<i>blare or blow + spurt</i>	<i>dumb + confound</i>
<i>motor + pedal(cycle)</i>	<i>transfer + resistor</i>	<i>splash + spatter</i>

BI T	BLU RT	DUMBFOU ND	MOP ED	TRANSIST OR	SPLATT ER
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**EXERCISE 49 Distinguish blended parts:****Animals:**

- cattalo* → ..... + buffalo
- liger* → ..... + .....
- tigon* → ..... + .....
- zebrass* → ..... + ..... (donkey)
- zebrule* → zebra + ..... (= an animal whose mother is a horse and whose father is a donkey)

**Plants:**

- celtuce* (AmE) → ..... + lettuce
- plumcot* (AmE) → ..... + .....
- tangemon* → ..... + .....

**Other blends:**

e.g. *smog* (typical blend) from **sm**oke + **f**og and analogically:

- smaze* → ..... + ..... (Slovak 'opar')
- whiskoda* → bottled ..... + .....  
(AmE)

**2.5 Clips**

Note: the jargon of students is filled with clipped words: *lab*, *dorm*, *prof*, *exam gym*, *math*, etc. As these examples suggest, the clipping of the end of a word is the most common, and it is

mostly nouns that undergo this process. However, be careful in using them in exams, theses, etc., as some examiners will not accept them, and you will lose a mark for their use. As a safe generalisation, use them only in informal or colloquial English.

**EXERCISE 50** Give the original words from which these clipped words were formed, e. g. *ad* – *advertisement*:

<i>bike</i> —	<i>bus</i> —	<i>co-ed</i> —	<i>coke</i> —	<i>decaf</i> —
<i>doc</i> —	<i>exam</i> —	<i>flu</i> —	<i>fridge</i> —	<i>gas</i> —
<i>gent</i> —	<i>grannie</i> —	<i>lab</i> —	<i>maths</i> —	<i>mike</i> —
<i>movie</i> —	<i>phone</i> —	<i>photo</i> —	<i>plane</i> —	<i>pop</i> —
<i>vet</i> —	<i>zoo</i> —			

**EXERCISE 51** Give clipped forms of the following words, e.g. *cabriolet* — *cab*:

<i>brassiere</i>	<i>communist</i>	<i>dormitory</i>
<i>fanatic</i>	<i>graduate (student)</i>	<i>grandmother</i>
<i>memorandum</i>	<i>Metropolitan Opera</i>	<i>pantaloon</i>
<i>perambulator</i>	<i>permanent (hair wave)</i>	<i>periwig</i>
<i>poliomyelitis</i>	<i>preparatory (school)</i>	<i>professor</i>
<i>promenade</i>	<i>public house</i>	<i>San Francisco</i>
<i>dance</i>	<i>taximeter cab</i>	<i>violin</i>
<i>sergeant</i>		

**EXERCISE 52** First names are, in spoken language, more often used in their clipped than in their original forms.

**Give clipped forms of the following names. In some cases more than one form is possible, e.g. *Elizabeth* — *Betty*:**

<i>Albert</i>	<i>Alfred</i>	<i>Anthony</i>
<i>Benjamin</i>	<i>Charles, Charlotte</i>	<i>Arnold</i>
<i>Elizabeth</i>	<i>Frederick</i>	<i>Edmund, Edward,</i>
<i>Philip</i>	<i>Richard</i>	<i>Edwin</i>
<i>Thomas</i>	<i>William</i>	<i>Nicholas</i>
		<i>Samuel</i>

**EXERCISE 53 Match the clipped forms in list A with the full names in list B:**

**A.**

<i>Aggie</i>	<i>Andy</i>	<i>Archie</i>	<i>Bella</i>	<i>Bert</i>
<i>Con</i>	<i>Debby</i>	<i>Dora</i>	<i>Gene</i>	<i>Lottie</i>
<i>Lu</i>	<i>Mabel</i>	<i>Mae, May</i>	<i>Net</i>	<i>Nora</i>
<i>Prue</i>	<i>Ray</i>	<i>Tilda</i>	<i>Tina</i>	<i>Tish</i>
<i>Trixy</i>	<i>Vee</i>			

**B.**

<i>Agnes</i>	<i>Andrew</i>	<i>Archibald</i>	<i>Amabel</i>
<i>Antoinette</i>	<i>Arabella</i>	<i>Beatrice</i>	<i>Charlotte</i>
<i>Christina,</i> <i>Albertina</i>	<i>Constance</i>	<i>Deborah</i>	<i>Eleonora</i>
<i>Eugene</i>	<i>Herbert</i>	<i>Letitia</i>	<i>Luisa</i>
<i>Mary</i>	<i>Mathilda</i>	<i>Prudence</i>	<i>Raymond</i>
<i>Theodora</i>	<i>Veronica</i>		

**EXERCISE 54** Clipped words are formed not only from individual words but also from grammatical units, such as modifier + noun. Paratrooper, for example, is a clipped form of parachutist trooper. Give the original of these clipped words:

<i>Aframerican</i>	<i>Amerindian</i>	<i>Australasia</i>
<i>comintern</i>	<i>Eurasia</i>	<i>maitre d'</i>
<i>medicare</i>	<i>newsboy</i>	<i>paratrooper</i>

## 2.6 Back-formations

**EXERCISE 55** Define back-formation in your own words. Give an example: .....

.....

**EXERCISE 56** Recognize the part of speech and add the missing form:

<i>baby-sitter</i> →	.....	.....	→ <i>televise</i>
<i>peddler</i> →	.....	.....	→ <i>burgle</i>
<i>brainwashing</i> →	.....	.....	→ <i>edit</i>
<i>sightseeing</i> →	.....	.....	→ <i>concentrate</i>
<i>celebration</i> →	.....	.....	→ <i>commentate</i>
			→ <i>hawk</i>
(sell goods informally in public places.....)			

## 2.7 Abbreviations

**EXERCISE 57** The most frequent English abbreviations and their (possible) meanings. Fill in the gaps:

**AA** 1. *Alcoholics* .....

2. *Automobile* .....

3. *anti-*.....

4. *Associate in Arts* (člen kolégia umení)

**A & R** *assembly and* .....

(montážno-opravársky)

**AAR** 1. *against all risks*

(poist'. proti každému nebezpečenstvu)

2. .... of *American Railroads*

**A.C.** 1. *aircraftsman* (člen leteckej posádky)

2. *Alpine Club* (alpinistický klub)

3. *alternating* ..... (el. striedavý prúd)

4. lat. **ante Christum** = before Christ

5. lat. **ante cibum** = before meals

6. **Area Code** (práv. oblastný zákonník)

7. *Athletic* .....

**acc.** 1. *acceleration* (zrýchlenie)



2. *acceptance* (prijatie, akceptovanie, súhlas),  
*accepted* (prijatý, akceptovaný, schválený)

3. .... (podľa)

4. .... (účet)

5. *accumulator* (akumulátor)

6. .... (gram. akuzatív)

**CAR**     **Civil Air R.....s**  
 (predpisy pre civilnú leteckú dopravu)

**C.B.**     1. *Companion of the Bath* (BrE vyznamenanie):  
 rytier rádu kúpeľa  
 2. *confinement to barracks* (voj. kasárenská väzba)  
 3. *county borough* (Br. town/city having  
 50,000 inhabitants)

**C.B.E.**     **Commander of the ..... of the British  
 Empire**  
 (vyznamenanie rytier Radu Britského impéria)

**coll.**     1. *collateral* (postranný, súběžný, vedľajší), napr.  
*collateral damage*  
 2. *collect* (zbierať; inkasovať); *collected* (zobraný;  
 inkasovaný); *collection* (zbierka); *collective*  
 (kolektív, kolektívny)  
 3. *colleague* (kolega, kolegyňa)  
 4. *collegiate* (kolegiálny; člen kolégia)

**C.O.L.** *cost of living* (náklady/výdavky na živobytie)

**Colo.** *Colorado* (geogr. U.S. state and river)

**EXERCISE 58** Find all possible meanings of the following abbreviations:

- |                     |          |                     |
|---------------------|----------|---------------------|
| <b>C. of E.</b>     | 1. ....; | 2. ....             |
| <b>con.</b>         | 1. ....; | 2. ....;            |
|                     | 3. ....; | 4. ....;            |
|                     | 5. ....; | 6. ....;            |
|                     | 7. ....; | 8. ....;            |
|                     | 9. ....; | 10. ....            |
| <b>Con.</b>         | 1. ....; | 2. ....             |
| <b>Conn.</b>        |          | .....               |
| <b>C.U.P.</b>       | .....    |                     |
| <b>D.L.</b>         | 1. ....; | 2. ....             |
| <b>EAES</b>         | .....    |                     |
| <b>E &amp; O.E.</b> | .....    |                     |
| <b>E.B.</b>         | .....    | <b>E.D.D.</b> ..... |
| <b>ET</b>           | .....    | <b>ETA</b> .....    |
| <b>f.</b>           | 1. ....; | 2. ....;            |
|                     | 3. ....; | 4. ....;            |
|                     | 5. ....; | 6. ....;            |
|                     | 7. ....; | 8. ....;            |
|                     | 9. ....; | 10. ....;           |
|                     | 11. .... |                     |

- f.p. / F.P.** 1. ....; 3. ....;  
2. ....; 4. ....
- G.** 1. ....; 2. ....;  
3. ....; 4. ....;  
5. ....; 6. ....;  
7. ....
- H.P.** 1. ....; 2. ....;  
3. ....; 4. ....;  
5. ....; 6. ....;  
7. ....; 8. ....
- imp.** 1. ....; 2. ....;  
3. ....; 4. ....;  
5. ....; 6. ....;  
7. ....; 8. ....;  
9. ....

**EXERCISE 59** Some acronyms are of Latin or French origin but are nonetheless very common in English. Pronounce the following acronyms, give their originals and their English meanings:

<i>AD</i>	<i>am</i>	<i>CD</i>	<i>D.G.</i>	<i>e.g.</i>	<i>etc.</i>
<i>i.e.</i>	<i>NB</i>	<i>p.a.</i>	<i>RIP</i>	<i>RSVP</i>	

### 2.7.1 Acronyms

**EXERCISE 60** Acronyms pronounced as a word are very often used without knowing what the letters stand for. Pronounce the following acronyms and give their originals, e.g. *NATO* – ['neɪtəʊ] – *North Atlantic Treaty Organisation*:

<i>Basic English</i>	<i>GATT</i>	<i>laser</i>	<i>radar</i>
<i>OPEC</i>	<i>SALT</i>	<i>UFO</i>	<i>UNESCO</i>
<i>UNICEF</i>	<i>UNO</i>	<i>WASP</i>	

### 2.7.2 Initialisms

**EXERCISE 61** Pronounce the following abbreviations and give their originals. Are they all 'clear' initialisms?

<i>AA</i>	<i>A-</i>	<i>AC</i>	<i>A level</i>	<i>a.s.a.p.</i>	<i>b &amp; b</i>	
<i>BA</i>	<i>bomb</i>	<i>CIA</i>	<i>c/o</i>	<i>C.O.D.</i>	<i>DC</i>	
<i>DC</i>	<i>BC</i>	<i>DJ</i>	<i>D. Litt.</i>	<i>DNA</i>	<i>EEC/EU</i>	
<i>FAO</i>	<i>DIY</i>	<i>GB</i>	<i>GMT</i>	<i>GP</i>	<i>HM</i>	<i>HRH</i>
	<i>FBI</i>					

### 2.7.3 Hybrids

**EXERCISE 62** Pronounce these acronyms and/or initialisms and give their originals:

<i>ID</i>	<i>IMF</i>	<i>IOU</i>	<i>IQ</i>	<i>IRA</i>	<i>LA</i>
<i>LP</i>	<i>LSD</i>	<i>MA</i>	<i>MC</i>	<i>MD</i>	<i>MIT</i>
<i>MP</i>	<i>mph</i>	<i>MSc</i>	<i>OED</i>	<i>ono</i>	<i>PO Box</i>
<i>POW</i>	<i>PTO</i>	<i>s.a.e.</i>	<i>SF</i>	<i>TB</i>	<i>TV</i>
<i>UK</i>	<i>UN</i>	<i>US</i>	<i>VSO</i>	<i>wc</i>	<i>YMCA</i>

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