

A Study on the Rule of Clipping

with Special Reference to the Phonological Structure of English Words

Park Cheon-Bae

1. Introduction

The term "clipping" refers to "the process whereby a lexeme (simplex or complex) is shortened, while still retaining the same meaning and still being a member of the same form class" (Bauer, 1983:233). According to Marchand (1969:441), the process of clipping does not have "the status that compounding, prefixing, suffixing, and zero-derivation have, and is not relevant to the linguistic system (la langue) itself but to speech (la parole)." His conclusion seems to be based on the facts that the clipped part, as well as the clipped result, is "not a morpheme in the linguistic system,... but an arbitrary part of the word form" and that "it can at all times be supplied by the speaker" (ibid.). However, clipping may be said to play quite a crucial role in word-formation since the lexicon of the English language has been expanded through lexicalization of a number of short forms which result from the process.

As is expected, the phenomenon of clipping has been regarded as marginal in the studies of linguistics, and no one has elaborated upon this topic in order to formulate it into a formal rule. It may be because this phenomenon depends on the omission of an arbitrary part, which resists any attempt to provide a formal rule. It is true that the arbitrariness is so high, and it would not be easy to find any unitary rule which covers all of the *stump*-words.¹⁾ Personally, I have never encountered such an exhaustive and satisfactory explanation of the process of clipping.

What is most important in the study on clipping will be whether we can predict a resultant form from its original form. The following statement made by Bauer (1983: 233) may seem too pessimistic, but it describes really well the situation which we are in:

"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."

However, I think that it would not be impossible to capture the tendency of the process

1) The term 'stump-word' was coined by Jespersen (1942: 534). In this paper the term 'clipped word' is also used for the same meaning.

by means of which clipped forms are produced. Therefore, I will attempt to posit a general rule of clipping which can provide an explanation for most stump-words. I will also deal with some accessory processes which frequently go with the rule of clipping.

2. The Rule of Clipping and Other Accessory Processes

2.1. Classification of Clipping

It is the apparent arbitrariness of a clipped or retained part that makes it difficult to posit a rule which governs the process; there are more than three ways of producing a stump-word: (i) *back-clipping*, (ii) *middle-retaining clipping*, (iii) *fore-clipping*, and (iv) *irregular clipping*. It may be helpful to give some examples for each type of clipping:

- | | |
|----------------------------------|-------------------------------------|
| (1) Back-clipping | |
| <i>doc</i> (doctor) | <i>gas</i> (gasoline) |
| <i>loot</i> (lieutenant) | <i>polio</i> (poliomyelitis) |
| <i>undergrad</i> (undergraduate) | <i>Will</i> (William) |
| (2) Middle-retaining clipping | |
| <i>flu</i> (influenza) | <i>polly</i> (apollinaris) |
| <i>jams</i> (pyjamas) | <i>Liz</i> (Elizabeth) |
| <i>script</i> (prescription) | <i>taties, taters</i> (potatoes) |
| (3) Fore-clipping | |
| <i>bo</i> (hóbo) | <i>bus</i> (omnibus) |
| <i>cello</i> (violincello) | <i>pike</i> (turnpike) |
| <i>Tilda</i> (Matilda) | <i>varsity</i> (university) |
| (4) Irregular clipping | |
| <i>parylene</i> (paraxylenn) | <i>phorate</i> (phosphorodithioate) |
| <i>prepreg</i> (preimpregnated) | |

Faced with the diversity of the clipped examples above, one would doubt whether the phenomenon of clipping depends on any unitary principles. As Bauer has pointed out, "it is by no means clear that the forms of these words can be predicted by rules." Especially, the examples in (4), which have been supplied by Bauer (1983:233), will cast a shadow on the assumption that clipping is a rule-governed process. We are bound to admit that there are a few exceptional clipped forms; however, many other examples can be explained in terms of several rule-governed processes.

The types of clipping shown in (1)~(3) can be formally illustrated such as the following:

- (5) a. $[XYZ]_L \rightarrow [X(Y)]_{L'}$ (back-clipping)
 b. $[XYZ]_L \rightarrow [Y]_{L'}$ (middle-retaining clipping)
 c. $[XYZ]_L \rightarrow [(Y)Z]_{L'}$ (fore-clipping),

where X , Y , and Z are variables.

These apparently separate processes will be reduced into one if we admit that the variables can be null under the condition that the input and the output of the rule cannot be identical:

$$(6) [XYZ]_L \rightarrow [Y]_{L'}$$

where (i) Y may not be null, and

(ii) either X or Z may be null (but, not both).

However, the rule posited in (6) has no power of predictability in that we do not have any idea about what the variable X or Z may (or may not) be; it simply tells us that, when the variable X is null, the process is back-clipping, and that the lexeme undergoes fore-clipping when the variable Z is null. If no variable is null, then it will be middle-retaining clipping.

A full-fledged explanation of clipping will have to account for the clipped words whose input lexeme is a compound, since there are a number of compounds which undergo clipping. They may be classified into three groups according to their resultant forms: (i) the whole of the first lexeme of the original compound, (ii) a part of the first lexeme of the original compound, and (iii) a part of the first lexeme plus the whole of the second lexeme of the compound.

Some examples for each group are shown below:

(7) The whole of the first lexeme retained

<i>capital</i> (capital letter)	<i>china</i> (China plate)
<i>choke</i> (choke coil)	<i>coachwhip</i> (coachwhip snake)
<i>cobra</i> (cobra de Capello)	<i>flat</i> (flat tire)
<i>goalee</i> (goalkeeper)	<i>jumbo</i> (jumbo jet)
<i>private</i> (private soldier)	<i>rattler</i> (rattle snake)

(8) A part of the first lexeme retained

<i>chemmy</i> (chemin de fer)	<i>chippy</i> (chipping sparrow)
<i>civvies</i> (civilian clothes)	<i>co-ed</i> (co-educational female student)
<i>gat</i> (Gatling gun)	<i>lub</i> (lubricating oil)
<i>perm</i> (permanent wave)	<i>pop</i> (popular music)
<i>prefab</i> (prefabricated structure)	<i>pub</i> (public house)

(9) A part of the first lexeme plus the whole of the second lexeme retained

<i>ad-man</i> (advertisement man)	<i>ad writer</i> (advertisement writer)
<i>con game</i> (confidence game)	<i>con man</i> (confidence man)
<i>con rod</i> (connecting rod)	<i>news boy</i> (newspaper boy)
<i>op art</i> (optical art)	<i>org-man</i> (organization man)

The three types of clipping shown above may be simplified formally as the following:

- (10) a. $[[XYZ]_{L'} [ABC]_{L''}]_C \rightarrow [XYZ]_{C'}$
 b. $[[XYZ]_{L'} [ABC]_{L''}]_C \rightarrow [Y]_{C'}$
 c. $[[XYZ]_{L'} [ABC]_{L''}]_C \rightarrow [[Y]_{L'} [ABC]_{L''}]_{C'}$

The rules described in (10) may look quite different from the one in (6). However, the rule posited in (6) covers the one in (10. a) if we take the domain of the rule as the compound lexeme C and the first lexeme L' as the variable Y (where X is null and Z is the second lexeme L''). Similarly, it also covers the one in (10. b) if we regard the variable Z as representing the whole of the clipped part, i.e. the final part of the first lexeme L' and the following lexeme L''. The domain of the rule (6) may be the first lexeme L' and the subrule (10. c) can also be dealt with by the rule (6). What must be noted again is that the rule (6) has no power of predictability since the structural description of the rule consists of variables exclusively. This rule will be modified in the following sections, especially in Section 2.3.

2.2. Some Accessory Processes

You may have noticed in 2.1 that some of the clipped forms cannot be accounted for by the process of clipping only: e.g., *civvies*, *goalee*, *rattler*, etc. Before going further with the rule of clipping, we will first examine some accessory rules which can affect the phonological structure of a clipped result, since there are a number of stump-words which undergo some of these processes. By recognizing that stump-words are affected by these optional processes, we will be able to understand better the structural change made by the rule of clipping itself.

2.2.1. Pluralization

As a rule, the plural marker /s/ of a lexeme is retained in the resultant form after the rule of clipping has applied. It might be possible to consider that the clipping occurs in the middle of the lexeme, leaving the beginning and the plural suffix. However, this will cause quite a complication for the stipulation of the rule of clipping. We will be able to unravel the complication by assuming that clipping applies before the rule of pluralization applies. The following will show that the plural marker is retained in stump-words without exception:

- | | |
|---------------------------------|-------------------------------------|
| (11) <i>binocs</i> (binoculars) | <i>caps</i> (capital letters) |
| <i>chaps</i> (chaparajos) | <i>civ(v)ies</i> (civilian clothes) |
| <i>dibs</i> (dibstones) | <i>digs</i> (diggings) |
| <i>drapes</i> (draperies) | <i>hols</i> (holidays) |
| <i>jams</i> (pyjamas) | <i>math(s)</i> (mathematics) |
| <i>mods</i> (moderations) | <i>panties</i> (pantaloons) |
| <i>pants</i> (pantaloons) | <i>quin(t)s</i> (quintuplets) |
| <i>quotes</i> (quotation marks) | <i>specs</i> (spectacles) |

2.2.2. Suffixation of /iy/ (/i/ in BrE)

A large number of stump-words end with a tense vowel /iy/ which is a hypocoristic and diminutive suffix. These words usually end with *-y*, *-ey*, or *-ie*, as shown below:

(12) <i>Aussie</i> (Australian)	<i>bookie</i> (bookmaker)
<i>cabby</i> (cabman)	<i>chappie</i> (chapman)
<i>chemmy</i> (chemin de fer)	<i>chippy</i> (chipmunk)
<i>commie</i> (common marble)	<i>commie/commy</i> (communist)
<i>grannie</i> (grandmother)	<i>hanky</i> (handkerchief)
<i>looney</i> (lunatic)	<i>nightie/nighty</i> (nightwear)
<i>panties</i> (pantaloons)	<i>pinny</i> (pinafore)
<i>taties</i> (potatoes)	<i>undies</i> (underwear)

Some words show another suffix *-ee* in their spellings:

(13) <i>bargee</i> (bargeman)	<i>townee</i> (townsman)
(14) <i>goalee</i> (goalkeeper)	

According to Jespersen (1942:222), this *-ee* as well as *-ie* and *-ey* "seems to be a byform of the hypocoristic and diminutive *-y*." Then, it can be considered another orthographical variant of the suffix *-y* in the words of (12).

However, some other words ending in /iy/ may pose some complication to this explanation. Let us consider the following clipped forms with /iy/.

(15) <i>chippy</i> (chipping sparrow)	<i>civ(v)ies</i> (civilian clothes)
<i>deli</i> (delicatessen)	<i>divvy</i> (dividend)
<i>dobie</i> (adobe)	<i>movie</i> (moving picture)
<i>poly</i> (politician)	<i>telly/tele</i> (television, BrE)

In these words, the final /iy/ can be considered to be the vowel /i/ in the original lexemes tensed by some other rule. Since the British pronunciation of the suffix is a lax counterpart of /iy/, it is more difficult in BrE to decide whether the final /i/ of a stump-word has been derived from the suffix or from the retained vowel /i/, when the original word contains the /i/. If we assume that clipping refers to the unit of syllable but not the unit of segment, then the final /iy/ (/i/ in BrE) of *chippy* or *movie* will be considered to have been derived from the suffix /iy/. It is because the coda /ŋ/ of the second syllable in *chipping sparrow* or *moving picture* cannot be excluded if we pick the second syllable in addition to the first syllable as a shortened result. Again, the ambisyllabicity of the second /t/ of *toadeater* makes it difficult to think that the final tense vowel /iy/ in *toadie* has been derived from the second vowel of the original word. (The phenomenon of ambisyllabification will be discussed in 2.2.5.)

The following example provides us a clear case in which the first two syllables in the

original word are retained in the clipped form.

- (16) *semi* /semay/ (semitrailer)

The pronunciation of it shows that the final *-i* of *semi* is not a suffix /iy/. This suggests that the spelling of a resultant form may be a reliable cue for the judgment. Thus, it is highly probable that the final vowel /iy/ (or /i/ in BrE) of the following clipped forms is derived from the second lax vowel /i/ of the base forms:

- (17) *deli* (delicatessen) *tele* (television)

Telly, a dominant variant of *tele*, however, shows the tendency to prefer the suffixation analysis to the retention of the original second vowel in spite of the sameness (i.e., in BrE) of the phonological forms. Thus, the disyllabic clipped resultant *tele* may be considered to undergo reanalysis into a monosyllabic clipped form /tel/ plus the suffix /i/.

2.2.3. Suffixation of /ow/

Another suffix which is involved in the process of clipping is /ow/, which is spelled *o*. The following are some of the stump-words ending with *-o*.

- (18) *ammo* (ammunition) *beano* (bean-feast 'jollification')
- chico* (chicalote) *combo* (combination)
- commo* (communication) *compo* ((workman's) compensation insurance)
- obbo* (observation balloon)

This suffix also raises the same problem as the suffix /iy/ does. A number of stump-words ending with *-o* seem to retain the *-o-* of their original form:

- (19) *auto* (automobile) *chromo* (chromolithograph)
- compo* (compositional material) *curio* (curiosity)
- Demo* (Démocrate) *dextro* (dextrorotatory)
- dipso* (dipsomaniac) *dynamo* (dynamoelectric machine)
- jumbo* (jumbo jet) *lino* (linoleum/linotype)
- loco* (locomotive engine) *memo* (memorandum)
- mimeo* (mimeograph) *photo* (photograph)
- piano* (pianoforte) *plenipo* (plenipotentiary)
- polio* (poliomyelitis) *porn(o)* (pornography)
- ricco* (ricochet bullet) *typo* (typographer)
- typo* (typographical error) *zoo* (zoological garden)

One may argue for the suffix analysis with the examples of (19), for the pronunciation of the final *-o* of the clipped forms is /ow/ and in many cases different from its original vowel (say, *curiosity*, *Democrat*, *typographical error*, etc.) Some of them may be analyzed (or reanalyzed) as having the suffix, but the facts about pronunciation cannot be a

reliable cue in this case since phonological features are often adapted when a word undergoes clipping: e.g., *lino* /laynow/ (from *linoleum*). Furthermore, there is no other piece of positive evidence that can account for the reason why most of the clipped forms with a final *-o* have an *-o-* in their original lexemes. Therefore, we will assume that they retain the *-o-* of their base forms unless we find some evidence against the assumption.

2.2.4. Suffixation of *-er*

Another suffix which we frequently find in stump-words is *-er*. According to Jespersen (1942: 233), "a special type of slang-words is formed by supplanting the latter part of a word by *-er*, and generally keeping only the first syllable of the word." This can be accounted for by assuming the separate processes of clipping and the suffixation of *-er*. Some clipped forms with the suffix *-er* are shown below:

(20) <i>brekker</i> (breakfast)	<i>claimer</i> (claiming race)
<i>coacher</i> (coach horse)	<i>congratters</i> (congratulations)
<i>footer</i> (football)	<i>fresher</i> (freshman)
<i>leccer</i> (lecture)	<i>rattler</i> (rattle snake)
<i>rocker</i> (rocking chair)	<i>sitter</i> (sitting room)
<i>sleeper</i> (sleeping car)	<i>smoker</i> (smoking-compartment)
<i>soccer</i> (association football)	<i>taters</i> (potatoes) ²⁾

2.2.5. Ambisyllabification

What we are concerned with in this section is whether the final syllable of a clipped form will be open or closed. Let us consider the following two clipped forms derived from one base lexeme.

(21) *quints/quins* (quintuplets)

If we assume that pluralization applies after clipping, then the clipped resultant forms are *quint* and *quin*. Therefore, what matters now is the final *n* and *nt*. When do we take the final *t* in addition to *n* and when do we not?

Sometimes we even do not take any consonant following the vowel:

(22) <i>bi</i> (bisexual)	<i>deli</i> (delicatessen)
<i>dinah</i> (dynamite)	<i>semi</i> (semitrailer)
<i>tele</i> (television)	<i>Chi</i> (Chicago)
<i>Fy</i> (Seraphima)	

2) According to Jespersen (1942), *taties* and *taters* are results of a rapid pronunciation: "I suspect that *taters* (*taties*) for *potatoes* and *tec* for *detective* have arisen from a rapid pronunciation in which the first vowel was syncopated (*p'tatoes*, *d'tective*), ..." (p. 547) However, these seem to me to be clear cases of clipping. A more convincing example of syncope will be *pram* (perambulator).

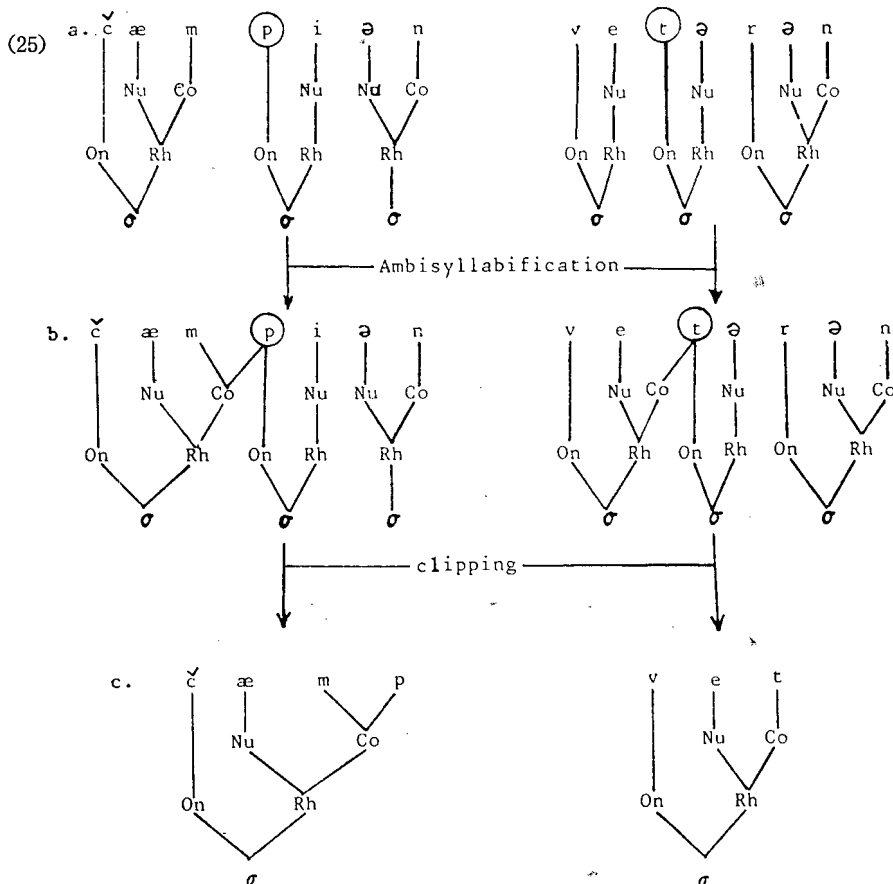
Then, it might look as if it were purely arbitrary to decide the number of consonants following the final vowel in a clipped form. However, it will be more adequate to assume that a clipping rule does not refer to segments but to syllables, since a clipped result never excludes the consonants in the onset position of a syllable when its nucleus is retained in it:

- (23) *champ*/**amp* (champion) *coax*/**oax* (coaxial cable)
taxi/**axi* (taximeter cab) *script*/**cript*/**ript*/**ipt* (prescription)
grad/**rad*/**ad* (graduate) *van*/**an* (caravan)

This might look, however, too meager evidence for syllable clipping, for there are a number of clipped words which retain the onset consonant(s) of the following clipped syllable:

- (24) *champ* (cham-pi-on) *grad* (gra-du-ate)
circs (cir-cum-stan-ces) *prof* (pro-fe-ssor)

These complications can be unraveled by assuming that there is an optional rule of ambisyllabification applying before a rule of clipping.



As shown above, we will have a right resultant form by clipping away all the elements except for the segments of the retained syllable, if we assume that the rule of clipping cuts away some part of a word after the rule of ambisyllabification has applied. Then, in the rule of clipping we do not have to refer to a unit smaller than a syllable.

According to Hogg and McCully, ambisyllabicity occurs when the preceding syllable is stressed (1987: 54). This may be confirmed by the fact that the final unstressed syllable of a clipped form does not have to retain as its coda the onset segment of the following syllable in the base form: *deli*, *dinah*, *tele*, etc. However, ambisyllabification will have to be considered optional when the syllable is not stressed: *medic* (medical student).

We must also note that Hogg and McCully (1987: 55) have argued that the rule of ambisyllabification is obligatory "if the first syllable is both stressed and contains an empty coda." In fact, most stump-words contains a coda consonant derived from an ambisyllabic onset consonant as already shown in (24), though there are a few counterexamples against the argument as follows:

- | | |
|------------------------------------|---------------------------|
| (26) <i>cinema</i> (cinématograph) | <i>curio</i> (cùriosity) |
| <i>lino</i> (linóleum) | <i>typo</i> (typógrapher) |

The above examples might lead one to conclude that the rule of ambisyllabification must be made always optional. However, the number of exceptions is so small that it would be better to constrain the optionality of the rule of ambisyllabification following Hogg and McCully (*ibid.*)

What is important here is that the rule of ambisyllabification makes it possible to assume that a rule of clipping retains some *syllable* or *syllables* of a base form but clips away the rest of it.³⁾ This means that the process does not act in an extremely arbitrary manner; there is something that is rule-governed and thus can be predicted.

2.3. A Rule of Clipping

Jespersen has remarked that "the natural way of shortening words for those who are familiar with the full word is to keep the beginning," (1942: 548) and that "stress plays some role in deciding what to leave out, but on the whole its role is here surprisingly small" (*ibid.*, 550). Marchand follows Jespersen and has argued that "back-clipping, i.e. preservation of the first part, is practically the rule," and that "it is also probable that stress has played a part at the beginning" (Marchand, 1969: 446).

As already shown in (2) and (3), however, a rule of back-clipping cannot account for so many stump-words. In this section, I assume that stress and foot are the most

3) There are some exceptions to this hypothesis of syllable clipping: *grannie* (grandmother), *gent* (gentleman), and *mun* (Edmund). Marchand (1969: 446) argues that *gent* is one of a few words apparently based on the spelling.

prominent elements in the formation of 'stump-words' in spite of the prevailing scepticism against this.

Firstly, the rule of back-clipping will have no means to cope with any of the following fore-clipped words or middle-retaining words:

(27) Fore-clipped proper nouns

a. Group I

<i>Gene</i> (Eugéne)	<i>Net</i> (Ántoinette)
<i>Pool</i> (Líverpòol)	<i>Trix</i> (Bèatrice)
<i>Val</i> (Percíval)	

b. Group II (with a suffix)

<i>Baldie</i> (Árchibáld)	<i>Netty</i> (Ántoinette)
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c. Group III

<i>Bella</i> (Árabélla)	<i>Dora</i> (Thèodóra)
<i>Mina</i> (Wilhelmína)	<i>Nora</i> (Lèonóra, Honóra)
<i>Rona</i> (Veróna)	<i>Tilda</i> (Mathilda)
<i>Tina</i> (Álbertína, Christína)	

(28) Fore-clipped common nouns, etc.

a. Group I

<i>bus</i> (óm nibùs)	<i>chute</i> (párachùte)
<i>coach</i> (hóntchy-cóotchy)	<i>doze</i> (búlldòze)
<i>fend</i> (defénd)	<i>fence</i> (defénce)
<i>loid</i> (cèllulòid)	<i>loo</i> (lànterlòo)
<i>mend</i> (aménd)	<i>peal</i> (appéal)
<i>phone</i> (téléphòne)	<i>pike</i> (túrnpike)
<i>plane</i> (áirpláne)	<i>ply</i> (applý)
<i>sample</i> (exámple)	<i>spite</i> (despíte)
<i>sport</i> (dispórt)	<i>spy</i> (espý)
<i>squire</i> (esquíre)	<i>stain</i> (distáin)
<i>tend</i> (atténd)	<i>van</i> (càraván)
<i>wig</i> (périwig)	

b. Group II

<i>cello</i> (violincèllo)	<i>cellist</i> (violincèllist)
<i>copter</i> (hélicòpter)	<i>dowdy</i> (pandówdy)
<i>dozer</i> (búlldòzer)	<i>drawing room</i> (withdráwing róom)
<i>gator</i> (álligátor)	<i>legger</i> (bóotlègger)
<i>paper</i> (nèwspáper)	<i>peter</i> (repéater)
<i>skeeto</i> (mosquíto)	<i>teena</i> (còncertína)
<i>vanguard</i> (avántgárde)	<i>vasity</i> (ùniversítý)

(29) Middle-retaining clipped proper nouns

a. Group I

<i>Belle</i> (Isabélla)	<i>Fy</i> (Sèraphína)
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<i>Lige</i> (Elijah)	<i>Liz</i> (Elizabeth)
<i>Lum, Lom</i> (Colúmbus)	<i>Tave</i> (Octávia)
<i>Tish</i> (Letítia)	<i>Ves</i> (Sylvéster)
b. Group II	
<i>Phronie</i> (Sophrónia)	<i>Sandy</i> (Àlexánder)
<i>Tiny</i> (Clèmentína)	<i>Tory</i> (Victória)
(30) Middle-retaining clipped common nouns, etc	
a. Group I	
<i>fridge</i> (refrigerator)	<i>jams</i> (pyjamas)
<i>script</i> (prescription)	<i>tec</i> (detéctive)
b. Group II	
<i>broolly</i> (umbrella)	<i>davy</i> (áffidávit) ⁴
<i>polly</i> (apóllinàris)	<i>skeeter</i> (mosquito)
<i>taters, taties</i> (potatoes)	<i>soccer</i> (assóciation fóotball)

In order to account for the clipped words above, we will have to depend on a rule different from the one proposed by Jespersen or Marchand.

Secondly, every clipped word shown in (27. a, b), (28. a), (29) and (30) consists of a stressed syllable of the original word (sometimes with suffixes), while every word in (27. c) and (28. b) comprises a stressed syllable and following syllable(s), which can be said to form a phonological foot. Therefore, a new clipping rule will have to be designed to reflect this fact about stress.

It is straightforward to revise the rule (6) so that it can account for the former:

(31) *Clipping Rule (The first version)*

$[XYZ]_L \rightarrow [Y]_{L'}$,

where (i) Y is a stressed syllable, and

(ii) either X or Z may be null (but not both).

What is important here is that this rule can account for all of the following back-clipped words as well:

(32) Back-clipped proper nouns

a. Back-clipped first names with no suffix

<i>Al</i> (Álfred/Álbert)	<i>Ben</i> (Bénjamin)
<i>Con</i> (Cónstence)	<i>Fred</i> (Frédrick)
<i>Gyff</i> (Gýffore)	<i>Jake</i> (Jácob)
<i>May/Mae</i> (Máry)	<i>Nick</i> (Nícholas)
<i>Prue</i> (Prúdençe)	<i>Phil</i> (Phílip)
<i>Ray</i> (Ráymond)	<i>Sam</i> (Sámuel)

4) Jespersen treats *davy* (affidavit) as one of end-retaining stump words (ibid., 549).

- | | |
|---------------------|-----------------------|
| <i>Tom</i> (Thómas) | <i>Will</i> (William) |
|---------------------|-----------------------|
- b. Back-clipped first names with the suffix /iy/
- | | |
|------------------------------------|--|
| <i>Abie</i> (Ábraham) | <i>Aggie</i> (Ágnes) |
| <i>Andy</i> (Ándrew) | <i>Archie</i> (Árchibáld) |
| <i>Babbie</i> (Bárbara) | <i>Barney</i> (Bárnabas) |
| <i>Benney</i> (Bénjamin) | <i>Bertie</i> (Bértram) |
| <i>Charlie</i> (Chárlés/Chárlotte) | <i>Christie</i> (Chrístian) |
| <i>Connie</i> (Cónrad) | <i>Debby</i> (Déborah) |
| <i>Eddie</i> (Édmund/Édward/Édwin) | <i>Freddie/Freddy</i> (Fréderick) |
| <i>Harry</i> (Hárolld) | <i>Jerry</i> (Gérald/Géraldine/Jéremiah) |
| <i>Judy</i> (Júith) | <i>Robbie/Robby</i> (Róbert/Róbin) |
| <i>Ronnie/Ronny</i> (Rónald) | <i>Rosie</i> (Rósa/Rósalind/Róse) |
| <i>Rudy</i> (Rúdolph) | <i>Susie/Susy</i> (Súsan) |
| <i>Terry</i> (Térence) | <i>Tommy</i> (Thómas) |
| <i>Vinny</i> (Víncent) | <i>Willie/Willy</i> (William) |
- c. Back-clipped surnames
- | | |
|----------------------------|--------------------------|
| <i>Boney</i> (Bónapárte) | <i>Lindy</i> (Líndbergh) |
| <i>Oppy</i> (Óppen�eimer) | <i>Solly</i> (Sólomons) |
| <i>Talley</i> (Tállejránd) | <i>Bozzy</i> (Bóswell) |
| <i>Sherry</i> (Shéridan) | <i>Kitch</i> (Kítchener) |
- (33) Back-clipped common nouns, etc.
- a. Back-clipped words with no suffix
- | | |
|---------------------------------|----------------------------------|
| <i>ad</i> (ádvértisement) | <i>beaut</i> (béauty) |
| <i>boob</i> (bóoby) | <i>bum</i> (búmmér) |
| <i>bunk</i> (búncombe) | <i>cab</i> (cábriolèt) |
| <i>cad</i> (cáddie) | <i>cat</i> (cáterpillar tráctor) |
| <i>champ</i> (chámption) | <i>chap</i> (chápman) |
| <i>choke</i> (chóke cóil) | <i>cling</i> (clíngstone) |
| <i>Coke</i> (Cóca-cóla) | <i>con</i> (cónvict) |
| <i>con man</i> (cónfidence màn) | <i>cop</i> (cópper) |
| <i>cox</i> (cóxswain) | <i>cox</i> (cóusin) |
| <i>cuss</i> (cústomer) | <i>cuttle</i> (cúttlefish) |
| <i>cyc/cyke</i> (cýcloráma) | <i>deb</i> (débutant) |
| <i>dip</i> (dípsomániac) | <i>doc</i> (dóctor) |
| <i>doodle</i> (dóodlebug) | <i>dorm</i> (dórmitory) |
| <i>dupe</i> (dúplicàte) | <i>gas</i> (gásoline) |
| <i>gat</i> (Gátling gùn) | <i>grad</i> (gráduate) |
| <i>fan</i> (fánatic) | <i>fed</i> (féderal) |
| <i>flat</i> (flát tíre) | <i>hip/hyp</i> (hýpochóndria) |
| <i>lab</i> (láboratóry) | <i>lub</i> (lúbriçàting oil) |
| <i>mas</i> (màster) | <i>math</i> (màthematics) |
| <i>miss</i> (místress) | <i>mob</i> (móbile vúlghs, L.) |

- | | |
|-----------------------------------|-----------------------------------|
| <i>mutt</i> (múttónhèad) | <i>nabe</i> (néighborhòod) |
| <i>news boy</i> (néwspàper bòy) | <i>op art</i> (óptical árt) |
| <i>org-man</i> (òrganizátiòn màn) | <i>ork</i> (órchestra) |
| <i>pard</i> (pártner) | <i>pep</i> (pépper/pépsin) |
| <i>perm</i> (pérmanent) | <i>pop</i> (pópular (music)) |
| <i>preem</i> (prémier) | <i>pub</i> (públic hòuse) |
| <i>quack</i> (quácksálver) | <i>san</i> (sánatórium) |
| <i>sap</i> (sáphèad) | <i>sarge</i> (sérgeant) |
| <i>spec</i> (spèculátiòn) | <i>tick</i> (ticket) |
| <i>U</i> (ùnivérsity) | <i>vac</i> (vácuum clèaner) |
| <i>van</i> (vánguàrd) | <i>vet</i> (vèterinàrian/vèteran) |
| <i>Yank</i> (Yánkee) | |
- b. back-clipped words with the suffix /iy/
- | | |
|-----------------------------------|----------------------------------|
| <i>bargee</i> (bárgeman) | <i>bookie</i> (bóokmàker) |
| <i>chippy</i> (chípmunk) | <i>chippy</i> (chípping spàrrow) |
| <i>commie</i> (còmmon márble) | <i>commie/commy</i> (cómunist) |
| <i>cabby</i> (cábman) | <i>comfy</i> (cómfortable) |
| <i>goalee</i> (góalkèeper) | <i>grannie</i> (grándmòther) |
| <i>hanky</i> (hándkerchief) | <i>movie</i> (mòving pícture) |
| <i>nightie/nighty</i> (níghtwèar) | <i>pinny</i> (pínafòre) |
| <i>telly</i> (tèlevision) | <i>toadie</i> (tóadèater) |
| <i>townee</i> (tównsman) | <i>looney</i> (lúnatic) |
| <i>undies</i> (únderwèar) | <i>Jerry</i> (Gérman) |
- c. back-clipped words with the suffix -o (= (18))
- | | |
|---------------------------------------|-----------------------------------|
| <i>ammo</i> (àmmunítiòn) | <i>beano</i> (béan-fèast) |
| <i>chico</i> (chicalóte) | <i>combo</i> (còmbinátiòn) |
| <i>compo</i> (còmpeñsátiòn insúrance) | <i>obbo</i> (òbservátiòn ballòon) |
- d. back-clipped words with the suffix -er
- | | |
|-------------------------------------|--------------------------------|
| <i>brekker</i> (bréakfast) | <i>claimer</i> (cláiming ràce) |
| <i>coacher</i> (cóach hòrse) | <i>footer</i> (fóotbàll) |
| <i>freshier</i> (fréshman) | <i>leccer</i> (lécture) |
| <i>rattler</i> (ràttle snàke) | <i>rockier</i> (rócking chàir) |
| <i>sitter</i> (sítting ròom) | <i>sleeper</i> (sléeping càr) |
| <i>smoker</i> (smóking-compártment) | |
- e. back-clipped words with the plural suffix -s
- | | |
|-------------------------------|-----------------------------|
| <i>caps</i> (cápital lètters) | <i>chaps</i> (chàparájos) |
| <i>dibs</i> (díbstones) | <i>digs</i> (díggings) |
| <i>drapes</i> (dráperies) | <i>hols</i> (hólidays) |
| <i>math(s)</i> (máthemátics) | <i>panties</i> (pántalóons) |
| <i>pants</i> (pántalóons) | <i>specs</i> (spéctacles) |

The rule (31), nevertheless, can deal with neither the clipped words in (27.c) and

(28. b) nor the following back-clipped words in (34):

(34) <i>chromo</i> (chròmolithograh)	<i>compo</i> (còmposition matériel)
<i>condo</i> (còndomínium)	<i>demo</i> (dèmonstration)
<i>dextro</i> (dèxtrorótatory)	<i>dinah</i> (dýnamite)
<i>dipso</i> (dipsomániac)	<i>memo</i> (mèmorándum)
<i>patter</i> (pátérnóster)	<i>photo</i> (phótograh)
<i>polio</i> (pòliomyelítis)	<i>semi</i> (sémitrailer)

These examples lead us to modify the rule stipulated in (31) so that it can produce polysyllabic stump-words as well. We may deal with these clipped results by introducing the concept of phonological *foot*:

(35) *Clipping Rule (Revised)*

$[XYZ]_L \rightarrow [Y]_{L'}$,

where (i) *Y* is a stressed syllable or a foot, and

(ii) either *X* or *Z* may be null (but not both).

However, this rule is not complete, either; the rule must be modified again to explain the following:

(36) <i>auto</i> (àutomobile)	<i>cine</i> (cínema)
<i>deli</i> (dèlicatèssen)	<i>dicot</i> (dicotylédon)
<i>medic</i> (médical (stúdent))	

In English, a stress foot can have more than two syllables, and a clipped form may retain only two syllables from such a trisyllabic foot as shown above. To cope with such stump-words, the rule (35) may be revised as follows:

(37) *Clipping Rule I (The final version)*

SD: # X [_F σ_s (σ_w (σ_w)) _F] Y (#Z) #

1 2 3 4 5 6 7 8 9 10

SC: 1 φ 3 4 (5 (6)) 7 φ (9) 10

where (i) # is a word boundary,

(ii) [_F is a foot boundary, and

(iii) *X* and *Y* may be null.

Condition: A clipped result must be shorter than its base form.

It must be noted here that this rule can account for almost all the clipped forms listed so far, interacting with other accessory processes such as suffixation, ambisyllabification, and pluralization. The interaction of the processes is illustrated below:

(38)	#omnibus#	#hankertchief#	#sleeping#car#	#potatoes#	#combination#
Ambisyllabification	—	+	+	+	+
Clipping	bus	hank	sleep	tat	comb
Suffixation	—	+y	+er	+er/+y	+o
Pluralization	—	—	—	+	—
	# bus #	# hanky #	# sleeper #	# taters # / # taties #	# combo #

This rule will also be able to deal with the following clipped forms, each of which comprises a weak foot of its base forms:

(39) Clipped forms derived from a weak foot

a. Group I

bi (biséxual)

cite (citéation)

coif (coiffúre)

coke (cocáine)

cot (cotángent)

gym (gymnásium)

narc (narcótics ágent)

porn (pornógraphy)

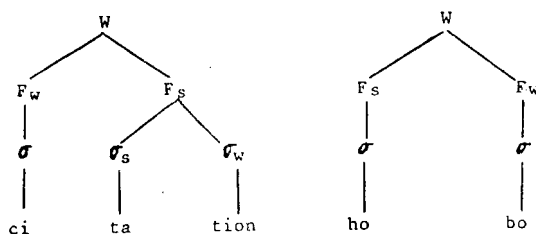
quotes (quotátion márk)

b. Group II

bo (hóbo)

Every clipped word in (39) consists of a heavy syllable,⁵⁾ which means that it is a stress foot "which will never be interpreted as a weak (i.e. stressless nonprominent) syllable" (Selkirk, 1980: 565).

(40)



The rule (37), nevertheless, has a problem; it cannot account for the following:

(41) Clipped forms of an initial weak foot and a stressed syllable

advert (advértisement)

binocs (binóculars)

cinema (cinemátograph)

coax (coáxial cáble)

5) *Prof* (professor) is a counterexample to Clipping Rule (37), for the initial syllable of the base form contains a reduced vowel (schwa). We may assume that (foot-based) destress (Hogg and McCully, 1987: 83) is preceded by clipping.

<i>confab</i> (confabulation)	<i>co-op</i> (co-operative)
<i>cosec</i> (cosécant)	<i>curio</i> (cùriosity)
<i>decal</i> (decálcómánia)	<i>demi-rep</i> (dèmi-rèputátió)
<i>demob</i> (demóbilize)	<i>exam</i> (exámínatió)
<i>legit</i> (legítimate)	<i>pram</i> (perámbulátor)
<i>porno</i> (pornógraphy)	<i>prelim</i> (prelímínary exámínatió)

As shown above, there is a tendency that, when the second or third syllable is stressed, the clipped form retains the initial part of the base form as well. This causes serious complications for the rule, since these clipped forms do not observe the phonological foot structure of their respective base form. These are real counterexamples to Clipping Rule (37), and we need such a subsidiary rule of clipping as the following in order to deal with them:

(42) *Clipping Rule II (A subsidiary rule)*

SD: # F_w [F σ_s X F] Y #

1 2 3 4 5 6 7 8

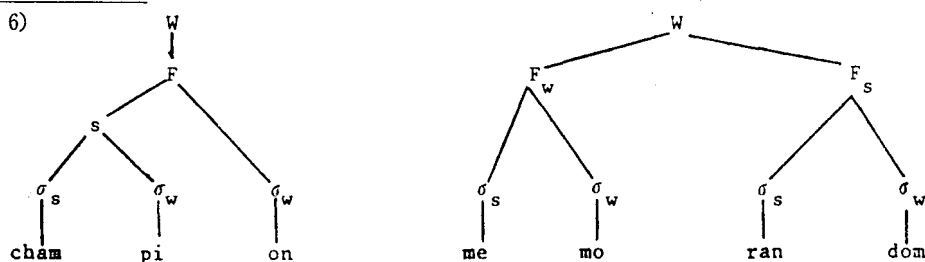
SC: 1 2 3 4 φ 6 φ 8

where (i) # is a word boundary,

(ii) [F is a foot boundary, and

(iii) either X or Y may be null (but not both).

This subsidiary rule of clipping (42) might be considered to be the resurrection of the discarded rule of back-clipping. This is not really true, because the rule in (42) is constrained strictly while the rule of back-clipping is not. The rule (42) not only gives a solution to the counterexamples against the rule (37), but also explains partly why the back-clipped words are encountered much more frequently than the fore-clipped words or middle-retaining forms are, in spite of the fact that Clipping Rule I (= (37)) allows apparently equal opportunities for each way of becoming short. The majority of back-clipped forms, however, can be accounted for by the rule (37) which is based chiefly on stressfeet of a full word. In other words, many words which consist of only one foot have stress in their initial syllable: e.g., *champ* (champion), *doc* (doctor), *fan* (fanatic) etc., and those of two or more feet also tend to be stressed word-initially⁶⁾: e.g., *dip*



<i>Mabel</i> (Amabel)	<i>Tony</i> (Anthony)
c. (= (4))	
<i>parylene</i> (paraxylene)	<i>prepreg</i> (preimpregnated)
<i>phorate</i> (phosphorodithioate)	

Any rule will not be able to include them as normal output of it, unless the rule guarantees anarchical freedom. Therefore, they will be left untouched in this paper.

3. Concluding Remarks

In the preceding sections, I have devised a pair of rules for clipping, and elucidated accessory processes concerning the phenomenon: Ambisyllabification, Suffixation, and Pluralization. Both of the main rule of clipping (37) and the subsidiary rule (42) are designed to observe stresses and phonological units such as syllables and stress feet. Together with other rules such as Ambisyllabification, the clipping rules seem to give us a more satisfactory account of the phenomenon than previous scholars have done.

I have maintained in this paper that what is decisive in the process of clipping is the position of stress and the phonological structure of a given word. Thus, it provides a plausible account of the fact that the difference of the stress position results in the distinct clipped forms though only the phonological structures of their full form are not identical: *ad* (advertisement) and *advert* (advertisement).

What must be noted about the rules of Clipping stated in (37) and (42) is that they provide more than one clipped candidate for each full word by nature. The choice among them may be affected by the principles such as Economy Principle, Clarity Principle,⁸⁾ etc. It might be said that the rules of Clipping are too loosely organized; however, this seems to correspond more closely to the reality than the strict rule of back clipping does, for two or more clipped forms for a single full form have sometimes come to gain currency side by side: *boot*, *bootie/legger* (bootlegger), *Mari*, *Mary/juane* (marijuana), *U/vasity* (university), etc.

However, the clipping rules posited in this paper cannot be considered maximally optimal because the rule cannot account for some exceptions shown in (45). Another thing that I have left untouched is modification rules which change the qualities of vowels or consonants in the clipped words, e.g., *broolly* (umbrella), *script* (prescription), *prog* (proctor), etc. These will also have to be studied further in order to understand the phenomenon of clipping exhaustively.

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8) The shorter a stump-word would be, the economical it would be. However, the use of a clipped form must not cause bad communication. One who uses it will have to observe Grice's Cooperative Principle as well.

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(논문요약)

영어에 있어서의 clipping 현상 연구

박 천 배

이 논문에서는 영어에서의 clipping 현상을 clipping 규칙이 작용하는 영역과, 부수적인 음운론적 또는 형태론적 규칙들, 즉, 양음절화(ambisyllabification), 어미 결합(suffixation), 복수어미 결합(pluralization) 등이 작용하는 영역으로 구분하여, stump-word들이 일반적인 clipping 규칙에 의하여 설명될 수 있는지의 여부를 조사하였다.

영어의 clipping 현상은 몹시 불규칙하여 지금까지 이를 포괄적으로 설명해주는 원리는 제안되지 못한 형편이다. Jespersen이나 Marchand는 back clipping이 clipping의 일반규칙이라 말하고 있으나 단어의 앞부분이 잘려나간 stump-words나 중간 부분만 남은 것들은 설명하지 못한다. Bauer 같은 학자는 아예 clipping 현상은 예측할 수 없는 것이라고 두 손 들고 있는 형편이다.

이 논문에서는 지금까지 과소평가되던 강세의 역할을 재조명하고 단어 내의 음운구조에 눈을 돌려, (i) clipping은 syllable 단위로 행해지며, (ii) stump-word의 후보가 될 수 있는 형태들은 stress와 foot structure에 의해 결정된다는 새로운 가설을 주장하고 있다. 원래 단어의 강세 위치에 의해 clipping의 결과인 stump-word의 가능한 형태가 결정된다는 이 가설은 미국과 영국에서 각각 다른 강세위치를 보이는 advertisement의 stump-word로서 ad(미국영어)와 advert(영국영어)의 서로 다른 두 형태가 존재한다는 사실에 의해서도 뒷받침된다.

이 새로운 가설은 앞머리가 잘려나간 단어들이나 중간만 남아 있는 단어들이 항상 원래 단어의 강세 음절이나 그것을 포함하는 음절군으로 구성되어 있으며 foot의 경계를 벗어나지 않는다는데서 착안되었고 앞부분만 남겨진 back-clipped word들의 원래 단어들은 대부분 첫 음절에 강세를 가지고 있다는 것을 밝혀내게 되었다.

이 논문에서 설정된 clipping 규칙의 특색은 각각의 단어에 대해 복수의 stump-word 후보자들을 생성할 가능성을 열어주고 있다는 것으로, 규칙이 너무 느슨하다는 비난을 받을지 모르나, 이는 실제로 많은 단어들에 대해 두 세개씩의 서로 다른 stump-word들이 통용되고 있다는 사실에 의해 그 규칙의 정당성이 증명된다. 예를 들면, boot, bootie/legger (bootlegger), Mari, Mary/juane (marijuana), U/vasity (university) 등이 있다.

마지막으로 위의 clipping 규칙으로 해결할 수 없는 예외적인 단어들이 (45)에 열거되어 있으며 clipping 과정 중의 음소의 질적 변화는 이 논문에서는 다루어지지 않았는데 clipping 현상을 완전히 설명하기 위해서는 이들도 역시 연구되어야 하리라 믿어진다.