

6,000 WORDS

A Supplement to
Webster's
Third New
International
Dictionary

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Webster's Third
New International Dictionary

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A-Z Vocabulary

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Preface

A dictionary begins to go out-of-date the moment it is published, for the English language does not freeze upon the date of publication, but continues to grow and change. When Webster's Third New International Dictionary appeared in 1961, it provided as complete coverage of contemporary American English as was then available. But the editing of the Third had begun more than a decade earlier; the language did not stand still during the editing, nor has it since. To try to keep abreast of the living language, Merriam editors added an eight-page Addenda section to Webster's Third in 1966 and increased it to sixteen pages in 1971.

6,000 Words is essentially the most recent Addenda section of Webster's Third New International Dictionary. The Addenda section serves two purposes: to record as many as space will permit of the new words and meanings that have become established since Webster's Third was edited and to enter those older words that for various reasons had been passed over in the earlier editing. This book differs from the Addenda proper in that it has replaced a number of the words in the second category with newer terms for which the Addenda section is physically too small. In addition the somewhat larger compass of a separate book has permitted the inclusion of a more generous selection of quoted illustrations than is possible in the Addenda proper. Still, 6,000 Words has one disadvantage of an Addenda section. It cannot be self-contained; the reader will find it necessary to consult another dictionary for terms—especially technical terms—which are unfamiliar. Every word used in 6,000 Words can be found in Webster's Third or in 6,000 Words; most can be found in a good desk dictionary like Webster's New Collegiate Dictionary.

In order to get such satisfaction and pleasure as a dictionary affords, one must learn how to use it—that is, how to interpret the information contained in each entry. This knowledge involves mainly an ability to recognize different typefaces, a number of abbreviations that occur over and over, and a few traditional dictionary devices. Every reader is therefore urged to read the Explanatory Notes after this preface carefully. Following these the reader will find an informative section on the recent growth of English vocabulary, the fields which yield new words, the processes of word-formation, and the means by which Merriam editors record and define new words and meanings, then a list of pronunciation symbols and a list of abbreviations.

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ENTRIES

A boldface letter or a combination of such letters set flush with the left-hand margin of each page is a main entry. The main entry may consist of letters set solid (as **firmware**), of letters joined by a hyphen (as **de-escalate**), or of letters separated by one or more spaces (as **living will**).

The main entries follow one another in alphabetical order letter by letter. Those containing an Arabic numeral are alphabetized as if the numeral were spelled out.

A main entry marked with an asterisk (as **face-off***) is not a new word, but a new sense of a word already entered in Webster's Third New International Dictionary.

When one new main entry has exactly the same written form as another, the two are distinguished by superscript numerals preceding each word (as ¹**photochromic** *adj* and ²**photochromic** *n*). Main entries marked with asterisks are not given such superscript numerals.

The centered periods within entry words indicate points at which a hyphen may be put at the end of a line of print or writing. They are not shown at the second and succeeding homographs of a word or for asterisked entries. There are acceptable alternative end-of-line divisions just as there are acceptable variant spellings and pronunciations, but for reasons of space no more than one division is shown for any entry in this dictionary. Without being dogmatic, we simply offer these divisions as a guide for writers, typists, and printers aiming at a consistency of end-of-line division in their work.

A double hyphen = at the end of a line in this dictionary stands for a hyphen that belongs at that point in a hyphenated word and that is retained when the word is written as a unit on one line.

When a main entry is followed by the word *or* and another form (as **Chomskyan** at **Chomskian**), the two forms are equal variants. Both are standard, and either one may be used according to personal inclination. When another form is joined to the main entry by the word *also*, the form after *also* is a secondary variant and occurs less frequently than the first. Secondary variants belong to standard usage and may be used according to personal inclination. If there are two secondary variants, the second is joined to the first by *or*.

Variants whose spelling puts them alphabetically more than a page away from the main entry are entered at their own alphabetical places.

A main entry may be followed by one or more derivatives (as **cablecaster** *n* at **cablecast** *vt*) or by a homograph with a different functional label (as **cablecast** *n* at **cablecast** *vt*). These are run-on entries. Each is introduced by a lightface dash and each has a functional label. They are not defined, however, since their meanings are readily derivable from the meaning of the root word.

A few main entries may be followed by one or more phrases (as **hang five** and **hang loose** at **hang***) containing the entry word or an inflected form of it. These are also run-on entries. Each is introduced by a lightface dash but there is no functional label. They are, however, defined since their meanings are more than the sum of the meanings of their elements.

Boldface words that appear within parentheses (as **angiotensin II** at **angiotensin**) are run-in entries. They are related to the entry word in an obvious way and their meaning should be clear from the context in which they occur.

A guide word is printed at the top of each page. On a left-hand page the guide word is usually the alphabetically first entry on the page; on a right-hand page it is usually the alphabetically last entry on the page. Thus the two guide words on a two-page spread indicate that the entries falling alphabetically between them may be found on those pages. Any boldface word—a main entry with definition, a variant, an inflected form, a defined or undefined run-on—may be used as a guide word.

PRONUNCIATION

The matter between a pair of reverse slant lines \ \ following the entry word indicates the pronunciation. The symbols used are explained in the chart printed on pages 18a and 19a.

Pronunciation is shown for most entries in this book. Some entries, however, are common words for which new senses have developed in recent years. No pronunciation is shown for words which have been found to occur commonly in their earlier senses in textbooks and supplementary reading in the elementary school curriculum and which therefore may be considered as belonging to the current general vocabulary, e.g. **country**, **estimate**, **into**. Similarly, no pronunciation is normally shown for common elements of open compounds, e.g. **American dream**, **beef Wellington** \-'welɪŋtən\, **blue stellar object** \-'stɛləɹ-\, **command module** \-'mɑːj(ʊə)\, **line judge**.

All the pronunciation variants shown for entries or parts of entries may be considered acceptable in educated English speech. Variation in pronunciation falls into two main categories, predictable and unpredictable. Predictable variants are those for which one speaker's pronunciation differs from another's because their dialects or speech patterns are different. This type of variation may be predicted from the speaker's pronunciation of other words. One type of predictable variation often recorded in this book is the so-called "loss" of \r\ before a consonant or pause in the speech of many Americans from New England, New York City, and much of the South and that of most southern British speakers. Unpredictable variation, on the other hand, may occur in any dialect, and there is no certain way of telling from a speaker's treatment of other words which variant he might use for a particular utterance of a word with unpredictable variants. For instance, some speakers put more stress on the first syllable of **academese** than on the second; others stress the second syllable more than the first. The order of pronunciation variants in this book does not mean that the first is to be preferred over the second or even that it is more frequent; with two equally acceptable variants one of them must be printed before the other. Variants preceded by *also* are appreciably less frequent than unlabeled variants, and those preceded by *sometimes* are infrequent; however, no variant with either of these labels should be considered unacceptable simply on the basis of relative infrequency.

Entries labeled *abbr* are not normally given a pronunciation respelling in this work; the pronunciation may assumed to be that of its individual constituent letters: **FOBS** *abbr*, **ISBN** *abbr*. However, abbreviations are given a pronunciation respelling if evidence of a pronunciation other than that of the constituent letters appears in the Merriam-Webster pronunciation files: **gox** \-'gaks\ *abbr*, **TEFL** \-'tɛfəl\ *abbr*. For these it can be assumed that some people may pronounce the constituent letters, even though such a pronunciation is not shown. Some abbreviations are not initialisms but are shortened forms of words or parts of words. Many of these are automatically expanded in speech; for instance, **kbar** is probably most often pronounced like **kilobar**, though it may possibly also be pronounced in a way analogous to the pronunciation of the noun **krad** \-'kɑːrəd\. In entries of this class no pronunciation is shown unless evidence appears in our pronunciation files: **nsec** *abbr*, **oceanog** *abbr*, **obstet** *abbr*.

The following devices are used in the pronunciation transcriptions in addition to the character symbols:

\, \ A comma separates pronunciation variants, e.g. **fontanyi** \fɛn-'tɑːni, 'fɛn-'tɑːni\. A semicolon separates groups of variants, as at **medullin** \mɛd-'dʌlɪn, mɛ-; 'mɛd-'dʌlɪn, 'mɛjəl-\ where the variants transcribed in full would be \mɛd-'dʌlɪn, mɛd-'dʌlɪn, 'mɛd-'dʌlɪn, 'mɛjəlɪn\.

\(), \() Parentheses indicate that the enclosed symbols are present in some utterances and not in others; for example, \'ɛb(y)ə,lɪzəm\ indicates two pronunciation variants for **ebullism**, \'ɛbyə,lɪzəm\ and \'ɛbəlɪzəm\. In entries such as **lekvar** \-'lɛk,vār, -vā(r) where the pronunciation of so-called "r-droppers" is distinguished from that of "r-keepers," \r\ with no closing parenthesis indicates that the r-dropper may pronounce the \r\ when a vowel initial word or suffix follows without pause but not otherwise.

-\ A hyphen is used at the beginning or end of a pronunciation respelling to show that not all of the boldface entry is transcribed. The missing part may be supplied from another entry, from a preceding variant within the same pair of reversed slants, or in the

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case of open compounds, from the pronunciation of a common word which is not entered separately in this dictionary.

\', \' Three levels of stress are indicated in this dictionary: primary stress **\'** as in **granola** \grə'nōlə\, secondary stress **\'** as in the first syllable of **kung fu** \kən'fū\, and no stress at all, as in the second syllable of **lexis** \leksəs\. The stress marks stacked together **\'** mean "either **\'** or **\'**." Items with a stress pattern like that of **laid-back** \lād'bak\ should be interpreted as indicating that when one of the stressed syllables has primary stress the other has secondary, or that both may have secondary stress, as is common in running speech for adjectives and even nouns in attributive position where the primary stress may fall on the word being modified. Thus the transcription for **laid-back** represents \lād'bak, lād'bak, lād'bak\. Stress is especially variable in compounds, depending on context, emphasis, and personal preference. Fully French pronunciations are shown without any stress marks, as in the usual practice of transcribers of French. Heaviest stress generally falls on the last syllable of French words pronounced in isolation, though no such precise rule can be given for French pronunciation in running speech. The placement of stress marks in this book is not intended to indicate syllable division; see the section on **\'** following.

\' Syllable division is not regularly indicated in the pronunciation transcriptions. However, we have found it desirable to indicate what we will here call syllable division in some cases where confusion might arise otherwise. This is shown by the use of a centered dot **\'**. It occurs, for instance, between the third and fourth syllables of the plural of **corpus allatum**, **corpora allata** \kōrpərə-əlādə, . . .\, to indicate that the two adjacent vowels are in separate syllables. In the entry **FORTAN** \fōr,tran\ the centered dot indicates that the variety of **\'** used in this word is that heard at the beginning of a word or syllable as in *tan* or *train*, and not that heard at the end of a word or syllable as in *foot* or *fort*. That is to say, the centered dot shows that the *tr* in **FORTAN** is pronounced as in *four transoms*, not as in *Fort Ransom*. The centered dot following the character in the symbol **\d** is not meant to represent syllable division. The use of this symbol is explained in some detail in the Pronunciation Guide to Webster's Third. **\d** should be thought of as a single character representing a sound heard in the speech of most Americans in both *madder* and *matter*.

\÷ The symbol **\÷** preceding a variant indicates that although the variant occurs in educated speech many people consider it unacceptable. For example, at the entry for **escalate** the variant **\÷-kyə** is included because it has been heard from a number of educated speakers including highly placed government officials, members of Congress, and journalists or news commentators with nationwide radio and television exposure. The absence of a representative in the spelling for the **\y** in this pronunciation variant may have given rise to the objections to its acceptability, but spelling should not overly influence the transcription of the spoken language.

FUNCTIONAL LABELS

An italic label indicating a part of speech or some other functional classification follows the pronunciation or, if no pronunciation is given, the main entry. The eight traditional parts of speech are abbreviated thus: *adj* (adjective), *adv* (adverb), *conj* (conjunction), *interj* (interjection), *n* (noun), *prep* (preposition), *pron* (pronoun), *vb* (verb).

Other italicized labels used to indicate functional classifications that are not traditional parts of speech include these: *vi* (verb intransitive), *vt* (verb transitive), *abbr* (abbreviation), *comb form* (combining form), *prefix*, *service mark*, *suffix*, *symbol*, *trade-mark*. Functional labels are sometimes combined.

INFLECTED FORMS

NOUNS

The plurals of nouns are shown in this dictionary when suffixation brings about a change of final *-y* to *-i*, when the noun ends in a consonant plus *-o* or in *-ey*, when the

noun has an irregular plural or a zero plural or a foreign plural, when the noun is a compound that pluralizes any element but the last, when the noun has variant plurals, and when it is believed that the dictionary user might have reasonable doubts about the spelling of the plural.

heavy* *n. pl* **heavies**

hetero ... *n. pl* **-eros**

bogey* ... *n. pl* **bogeys**

dong ... *n. pl* **dong**

granum ... *n. pl* **grana**

halala ... *n. pl* **halala** or **halalas**

bialy *n. pl* **bialys**

goofy-foot ... *n. pl* **goofy-foots**

Cutback inflected forms are frequently used when the noun has three or more syllables:

helicity ... *n. pl* **-ties**

The plurals of nouns are usually not shown when the base word is unchanged by suffixation, when the noun is a compound whose second element is readily recognizable as a regular free form, or when the noun is unlikely to occur in the plural.

Nouns that are plural in form and that regularly occur in plural construction are labeled *n pl*:

granny glasses *n pl*

Nouns that are plural in form but that do not always take a plural verb are appropriately labeled:

gyrodynamics ... *n pl but sing in constr*

VERBS

The principal parts of verbs are shown in this dictionary when suffixation brings about a doubling of a final consonant or an elision of a final *-e* or a change of final *-y* to *-i-*, when the verb ends in *-ey*, when the inflection is irregular, when there are variant inflected forms, and when it is believed that the dictionary user might have reasonable doubts about the spelling of an inflected form.

grab* *vt* **grabbed; grabbing**

goose* *vt* **goosed; goosing**

gussy up *vt* **gussied up; gussying up**

hang* *vb* **hung; hanging**

input ... *vi* **inputted or input; inputting**

Cutback inflected forms are usually used when the verb has three or more syllables and when it is a compound whose second element is readily recognized as an irregular verb:

habituate* ... *vi* **-ated; -ating**

The principal parts of verbs are usually not shown when the base word is unchanged by suffixation or when the verb is a compound whose second element is readily recognizable as a regular free form.

ADJECTIVES & ADVERBS

The comparative and superlative forms of adjectives and adverbs are shown in this dictionary when suffixation brings about a doubling of a final consonant or an elision of a final *-e* or a change of final *-y* to *-i-*, when the word ends in *-ey*, when the inflection is irregular, and when there are variant inflected forms. The superlative forms of adjectives and adverbs of two or more syllables are usually cut back:

grungy ... *adj* **grun-gi-er; -est**

The inclusion of inflected forms in *-er* and *-est* at adjective and adverb entries means nothing more about the use of *more* and *most* with these adjectives and adverbs than that their comparative and superlative degrees may be expressed in either way.

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The comparative and superlative forms of adjectives and adverbs are usually not shown when the base word is unchanged by suffixation or when the word is a compound whose second element is readily recognizable as a regular free form.

Inflected forms are not shown at undefined run-ons.

CAPITALIZATION

Most entries in this dictionary begin with a lowercase letter. A few of these have an italicized label *often cap*, which indicates that the word is as likely to be capitalized as not, that it is as acceptable with an uppercase initial as it is with one in lowercase. Some entries begin with an uppercase letter, which indicates that the word is usually capitalized. The absence of an initial capital or of an *often cap* label indicates that the word is not ordinarily capitalized:

icekhana . . . *n*
jouval . . . *n, often cap*
Sasquatch . . . *n*

The capitalization of entries that are open or hyphenated compounds is similarly indicated by the form of the entry or by an italicized label:

cabana set *n*
spaghetti western . . . *n, often cap W*
Fabry's disease *n*
cable TV *n*
Hardy-Weinberg *adj*

A word that is capitalized in some senses and lowercase in others shows variations from the form of the main entry by the use of italicized labels at the appropriate sense.

Lecombe . . . *n* . . . **2** *often not cap*

ETYMOLOGY

The matter in boldface square brackets preceding the definition is the etymology. Meanings given in roman type within these brackets are not definitions of the entry, but are meanings of the italicized words within the brackets.

The etymology gives the language from which a word borrowed into English has come. It also gives the form or a transliteration of the word in that language, if the form in that language differs from that in English.

Whenever a language name appears in an etymology without an expressed form or without an expressed meaning, the form or meaning of the etymon in that language is the same as that of the word immediately preceding. If a language name which begins an etymology has no expressed form or meaning, the form of the word in that language is the same as the form of the entry word, or the meaning is the same as that of the first definition of the entry.

When an italicized word appears in an etymology with no language label, that word belongs to the same language as the word immediately preceding.

In some cases the expression "deriv. of" replaces the more usual "fr." This indicates that one or more intermediate steps have been omitted in tracing the derivation.

Small superscript numerals following words or syllables in an etymology refer to the tone of the word or syllable which they follow. They are, therefore, used only with forms cited from tone languages.

An etymology is usually not given for a word formed in English by compounding, affixation, or functional shift. Such an absence indicates that the etymology is expected to be self-evident. When several words formed from the same English prefix are entered, only the first is etymologized.

USAGE

Two types of status labels are used in this dictionary—regional and stylistic—to signal that a word or a sense of a word is not part of the standard vocabulary of English.

A word or sense limited in use to one of the other countries of the English-speaking world has an appropriate regional label:

clanger . . . *n, Brit*

The stylistic label *slang* is used with words or senses that are especially appropriate in contexts of extreme informality:

scag . . . *n, slang*

There is no satisfactory objective test for slang, especially with reference to a word out of context. No word, in fact, is invariably slang, and many standard words can be given slang applications.

When the application of a word or sense is very limited, the definition may be preceded by an italic guide phrase that points out the limitation:

scramble* *vi. . . of a football quarterback*

Definitions are sometimes followed by usage notes that give supplementary information about such matters as idiom, syntax, and semantic relationship. A usage note is introduced by a lightface dash:

schmear . . . — usu. used in the phrase *the whole schmear*
plastic . . . — often used as a generalized term of disapproval
performance* . . . — contrasted with *competence*

Definitions are frequently followed by illustrative quotations and verbal illustrations that show a typical use of the word in context. These illustrations are enclosed in angle brackets, and the word being illustrated is set in *italic*.

SENSE DIVISION

A boldface colon is used in this dictionary to introduce a definition; it is also used to separate two or more definitions of a single sense.

Boldface Arabic numerals separate the senses of a word that has more than one sense and boldface letters separate subsenses.

A particular semantic relationship between senses is sometimes suggested by the use of one of the italic sense dividers *esp*, *specif*, *also*, or *broadly*.

The sense divider *esp* (for *especially*) is used to introduce the most common meaning included in the more general preceding definition. The sense divider *specif* (for *specifically*) is used to introduce a common but highly restricted meaning subsumed in the more general preceding sense.

The sense divider *also* is used to introduce a meaning that is closely related to the preceding sense but that may be considered less important. The sense divider *broadly* is used to introduce an extended or wider meaning of the preceding definition.

The order of senses is historical: the sense our evidence shows to have been first used in English is entered first.

When an italicized label follows a boldface numeral, the label applies only to that specific numbered sense. It does not apply to any other boldface numbered senses.

CROSS-REFERENCES

Three different kinds of cross-references are used in this dictionary: directional, synonymous, and cognate. In each instance the cross-reference is readily recognized by the lightface small capitals in which it is printed. Every occurrence of small capitals refers the reader to another entry in 6,000 Words.

A cross-reference following a lightface dash and beginning with *compare* is a directional cross-reference. It directs the dictionary user to look elsewhere for further information:

plateglass . . . *adj. . . — compare OXBRIDGE, REDBRICK*

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A cross-reference following a boldface colon is a **synonymous cross-reference**.

apocynthion . . . *n* . . . : APOLUNE

A synonymous cross-reference indicates that a definition at the entry in this dictionary cross-referred to can be substituted as a definition for the entry or the sense in which the cross-reference appears. A lightface numeral following a synonymous cross-reference refers to a sense number at the entry cross-referred to.

magnetoplasmdynamic . . . *adj*: HYDROMAGNETIC 1

A cross-reference following an italic *var of* ("variant of") is a **cognate cross-reference**:

schtick *var of* SHTICK

ABBREVIATIONS & SYMBOLS

Abbreviations and symbols are included as main entries in the vocabulary:

ICU *abbr* intensive care unit

p* *symbol* . . .

Abbreviations have been normalized to one form. In practice, however, there is considerable variation in the use of periods and in capitalization (as *bpi*, *b.p.i.*, *BPI*, *B.P.I.*), and stylings other than those given in this dictionary are often acceptable.

The Recent Growth of English Vocabulary • 13a

The vocabulary of English, like that of every other living language, is constantly growing. This growth is certainly not new. Always, as men have met with new objects and new experiences and have developed new ideas, they have needed new words to describe them. New words and new meanings for old words are the reason for this book. In the sections that follow, we will indicate some of the areas that produce new words, the ways in which new words are formed, and how new words get into the dictionary.

Where Do They All Come From?

Science and technology are probably the most prolific providers of new words today. Most spectacularly, perhaps, they have combined to take men to the moon and bring them back, and they have sent unmanned craft even farther into space. The exploration of the moon has given us words for novel experiences: *moonwalk*, *earthrise*.

The closer exploration of the moon has also brought changes in our conception of more familiar experiences. We have long been familiar with the moon's maria, those large dark areas which appear to the naked eye of the earthbound observer to be the features of the man in the moon. We long ago borrowed the Latin word *mare* "sea" to refer to these dark patches. We now know that the moon has highlands, too, contrasting with the low-lying maria. These we call *terrae*, contrasting Latin *terra* "land" with *mare* "sea." And we have long been aware that the earth and the other planets orbit the sun. We have referred to a planet's greatest distance from the sun as its *aphelion*, the least distance as its *perihelion*. Now that we are able to orbit the moon we speak analogously of a moon satellite's *apolune* and *perilune*. But we have not yet settled down with these words; we have created variants, borrowing from both Greek and Latin, even from mythology. We base *apolune* and *perilune* on the Latin word for the moon, *luna*; *aposele*, *aposenelum*, *periselen*, and *periselenium* on the Greek *selēnē*. And we use the name of *Cynthia*, goddess of the moon, in *apocynthion* and *pericynthion*.

It is not only our exploration of *deep space* which adds to our extraterrestrial vocabulary. Earthbound astronomers continue to make new discoveries and formulate new theories. We hear about *quasars*, *pulsars*, *neutron stars*, and the mysterious *black hole*. The *big bang theory* and the *steady state theory* offer us alternative explanations of the origin of the universe. We learn that the earth moves in a mysterious way, *Chandler's wobble*, not yet explained; and we can be sure that efforts to explain the wobble will add further to our scientific vocabulary.

Other fields of scientific study are also adding to the English vocabulary. For all the years men have lived on the earth, they have not exhausted the study of the earth's natural history. It is true that discoveries of undescribed and uncataloged animals and plants are not as frequent as they were in earlier ages, when whole continents were being opened up for scientific exploration. Nor have we yet discovered living things in our exploration of outer space. But we shall probably never feel confident that we know all the forms of life. Few new discoveries are as striking or as controversial as that, as yet unconfirmed, of a large nonhuman primate in the Pacific Northwest. Whether or not he exists, the animal's names, *Sasquatch* and *bigfoot*, are now a part of our language. Other animals, although not new to science, are new to America. For example, two immigrant's from abroad, the *walking catfish* and the *imported fire ant*, are making their presence felt in the southeastern United States, and their names have become established in American English.

The discovery of the mechanism of protein synthesis has made genetics a fertile provider of new terms, giving us the *Watson-Crick model* of DNA, the *genetic code*, *messenger RNA*, and a new meaning for *template* among many others. And as physicists pry deeper and deeper into the atomic nucleus they have discovered more subatomic particles: *kaon*, *lambda*, and *muon*, for example. They have discovered *antimatter*, studied *isospin*, and used *spark chambers*. Medicine too is a major contributor of new terms such as *busulfan*, *open-heart surgery*, the *sudden infant death syndrome*, and the famous *pill*. Mathematics has become more noticeable especially since the revising of the subject as taught in school. *Fourier transform*, *open sentence*, *onto*, and *truth set* are among the mathematical terms that will be found herein.

Technological sophistication always seems to make things faster or smaller, as such

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terms as *SST*, *computerization*, and *microminiaturization* attest. Programmers communicate with computers in *FORTRAN*, *COBOL*, or *BASIC* and computers talk to each other in *ASCII* or *EBCDIC*. Technical improvement in *microforms* has made possible the business of *micropublishing*. Tiny *integrated circuits* make the pocket calculator possible. And in even more familiar applications technology has supplied the *flashcube*, the *microwave oven*, and the *Wankel engine*.

Some technological advances are less benevolent than these, however. Our capacity for military destructiveness is constantly increasing, and with it our military vocabulary. We have *ABMs*, *SAMs*, and *MIRVs*. We have *overkill*. We can talk almost casually about the possibility of nuclear war, and we have a new unit of measurement to use in such discussions, the *megadeath*. Our long military involvement in Vietnam also increased our vocabulary. We sought to justify our actions by the *domino theory*. We disparaged the Cong by calling them *dinks* or *slopes*. The *Green Berets* became a household word, and the common foot soldier became a *grunt*. The division of American opinion on our undeclared war gave us *doves* and *hawks*. And the words we brought out of the war were not only military: the appearance in American English of such words as *ao dai* and *hootch* was a by-product of our military involvement in Southeast Asia.

But science and technology are not the only sources of new words. The decade and a half since the publication of Webster's Third has seen considerable political and social ferment and this ferment has left its mark on the language. The young people of the English-speaking world have become more numerous as well as more visible and more vocal. Many of them have spurned the *establishment* to join the *counter-culture* as *hippies* or *flower people*. The music of the young has given us *acid rock*, *hard rock*, and *folk rock*, which are all cheered loudly by *teenyboppers* and *groupies*.

So many young people have become involved with the drug subculture that the jargon of drugs has won a prominent place in the consciousness of contemporary America. We talk of *uppers* and *downers*, *acid*, *pot*, *dexies*, and *smack*, of people who have *OD'd*, and of people *busted* for trying to *smuggle* in a couple of *keys*.

Minorities as well as the young have made themselves heard. The civil rights movement that began with *freedom rides* and *sit-ins* has made us all more aware of black culture. Black culture itself has given us many new words. A new academic subject, *black studies*, has been added to the curriculum of many schools. And *Afro*, *dashiki*, the *Black Panthers*, the *Black Muslims*, and *soul* are familiar to most of us. Other minorities have also become more politically active and more visible: we are now familiar with both *Chicanos* and *Native Americans*. From the women's movement we get such terms as the now widely used *Ms.*, *sexism*, *chairperson*, and *chairone*. Rounding out the group are politically active *golden-agers* who call themselves *Gray Panthers* and fight *ageism*.

The changing attitude of Americans toward sexual matters and materials has also contributed to the language. Movies are now rated *G*, *PG*, *R*, or *X*, and people may be *A.C./D.C.* The homosexual subculture has become more open, bringing into general use such terms as *homophile*, *gay*, *butch*, and *camp*.

Education is another source of new vocabulary, giving us *underachiever*, *open classroom*, *T.A.*, *grade-point average*, *CAL*, and *pass-fail grading*. Increasing interest in the consumer has given us *consumerism*, *callback*, *unit pricing*, and *generic*.

Entertainment has always been a source of new words. We have *sitcoms* and *shoot-'em-upson* television and *call-in programs* on radio; at the neighborhood movie theater we might watch a *spaghetti western*. We might see *guerrilla theater* or a *happening*. Sports continues its steady production of vocabulary with new sports such as *roller hockey* and new ways of playing old ones, such as baseball's *designated hitter*. Television coverage of football fills weekends with *blitzes*, *split ends*, *square outs*, and *squib kicks*. Those who care *zilch* about football may go to the track and play the *perfecta*, *superfecta*, or *trifecta*. The *martial arts* of the Far East have given us *aikido* and *kung fu* along with *dan*, *dojo*, and *black belt*. Surfing has created a whole new vocabulary, including *head-dip*, *hang five*, *goofy-foot*, *hotdog*, and the less sporting *hodad* and *beach bunny*.

Cooking too has added to the English vocabulary. From *aiolito zuppa Inglese* English has borrowed a host of terms from foreign cuisines, including *coq au vin*, *marinara* sauce, and *wok*. The vocabulary of food has also been increased by such domestic contributors as the *corn chip* and *green goddess dressing*.

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How Are They Formed?

English gets its new vocabulary from many fields, some very new. But these new words are, for the most part, created or derived in a number of time-honored ways. Not all new words, in fact, are really new. Old words are frequently given new meanings to fit new situations. *Angel*, for example, is the name of a spiritual being believed by many to be able to exert an influence on men without their being aware of his presence. Now the word *angel* is used also for a radar echo whose cause is not visually discernible. Because the dove is a traditional symbol of peace and the hawk is a predatory bird, *dove* has come to be used for a conciliatory person, *hawk* for one who is militant. We have long been familiar with the *Mafia* as a secret criminal society; now the use of the word has been extended so that any clique may be called a *Mafia*.

Some new words are new not in form but in function. By functional shift an old noun, for example, may come to be used as a new verb. The noun *clone* means "an aggregate of the progeny of an individual, reproduced asexually." *Clone* has now been made into a verb, meaning "to grow as a clone or to culture into a clone." The noun *update*, meaning "an updating", comes by functional shift from the verb *update*. Similarly, the adjective *soul* comes from the noun, the noun *commute* from the verb, the verb *format* from the noun.

Of course the words most obviously new are those whose forms have not been used before, whether in earlier senses or in other functions. One common method of forming new words is compounding, combining two (or more) old words to form a new one. Typical compounds are such words as *fake book*, *far-out*, *pantsuit*, *uptight*, *goof-off*, *acidhead*, *strawberry jar*, *end-of-day glass*, *floating decimal*, *water bed*, *litterbag*, *splash-down*. Some of these words occur in more than one styling—closed (*acidhead*), hyphenated (*acid-head*), or open (*acid head*)—but only the most common will appear in the dictionary. Some new words are compounds of parts of older words. *Gravisphere*, for example, adds *sphere* to the *gravi-* of *gravity*. *Underwhelm* is formed from *under* and the *-whelm* of *overwhelm*.

Sometimes words which are combined seem to overlap. Two words which have letters or sounds in common may be blended. Typical blends are such new words as *cremains*, from *cremated* and *remains*, *boatel*, from *boat* and *hotel*, and *Franglais*, blended in French of *français* (French) and *anglais* (English).

Many word elements occur only in combinations, never alone. These are affixes (prefixes and suffixes) and combining forms. Many old affixes and combining forms are very prolific. The prefix *anti-*, for example, has given us *antihero*, *antiheroine*, *antiparticle*, *antipollution*, *antismog*, and a host of other new words. From *non-* we derive such words as *nonbook*, *nondiscrimination*, *nonnegative*, and *nonperson*. The suffix *-ese*, which denotes a jargon, has formed *academese*, *computerese*, *educationese*. The combining form *-logy* has been especially prolific in recent years, yielding terms for such studies as *erotology*, *futureology*, *Pekingology*, and *planetology*. Nor is the English language content with its already large hoard of affixes and combining forms; it creates or borrows new ones like the suffix *-manship*, taken from *sportsmanship* and used to form such words as *gamesmanship* and *grantsmanship*; like the suffix *-nik*, borrowed from Yiddish and used in *peacenik*, *neatnik*, and their relatives; like the combining form *-in*, which we find not only in the original *sit-in*, but very widespread, as in *love-in* and *teach-in*, and like the very frequently used new combining form *mini-*, in *minibus*, *minicomputer*, and *mini-state*.

Many new words are simply shortened forms, or clippings, of older words. By shortening we derive *deli* from *delicatessen*, *mayo* from *mayonnaise*, *mod* from *modern*, *narc* from *narcotics agent*. Some words are formed as acronyms from the initial letters of the parts of a compound term. In this way we have created *COBOL* from *common business oriented language*, *LSD* from *lysergic acid diethylamide*, and *WASP* from *white Anglo-Saxon Protestant*.

A process somewhat similar to clipping is known as back-formation. A back-formation is formed from an already existing word by subtracting a real or supposed affix. *Gangling*, for example, looks as if it ought to be the present participle of a verb, so we create a new verb *gangle*, removing the supposed derivative suffix *-ing*. *Laser*, although

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it is an acronymic formation from *light amplification by simulated emission of radiation*, looks like an agent noun formed from a verb. So we remove the apparent agent suffix and form the verb *lase*. In like manner, we have created the back-formations *free-associate* from *free association* and *one-up* from *one-upmanship*.

Many new English words are not products of English word formation at all. They are borrowed from other languages. For much of its history English has been a great borrower, building its vocabulary by culling languages all over the world for new and useful terms. From the French, English has taken such words as *après-ski*, *extraordinaire*, *bidonville*, and *yé-yé* (the last borrowed earlier by French from English *yeah-yeah*). We have borrowed Italian *autostrada* and *ciao*, Portuguese *favela*, German *gemutlich* and *gemutlichkeit*, Swedish *ombudsman*, Mexican Spanish *macho* and *machismo*, Hindi *tala*, Sanskrit *tala*, Chinese *wok*, Japanese *ikebana*, Tahitian *mai tai*.

We have borrowed such words as *flokati* from modern Greek and gone back to classical Greek for *lexis*. One language from which English has borrowed extensively is in a unique position. Yiddish is a language foreign to English, but it is spoken by many English-speaking American Jews, who often lard their English with Yiddish words. And many Yiddish words have passed into the speech of non-Yiddish-speaking Americans. Especially prominent among these borrowings are derogatory terms like *klutz*, *nebbish*, *schlepp*, and *schlock*. But also from Yiddish come *chutzpah* (perhaps derogatory), *bialy*, and *maven*.

Sometimes English compounds are borrowed from other languages, but their components are translated into English. These are called loan translations. *Black humor* is a loan translation from French *humour noir*. French *objet trouvé* has entered English both as a straight borrowing and as a loan translation (*found object*). Occasionally we translate only part of a compound we are borrowing. *Auteur theory*, for example, is a part translation of French *politique des auteurs*.

Some new words come from the names of people or places. The *Alfvén wave*, for instance, was named for Swedish astrophysicist Hannes Alfvén, *Chandler's wobble* for American astronomer Seth Carlo Chandler. A jacket of eastern appearance is called either *Mao*, after Mao Tse-tung, or *Nehru*, after Jawaharlal Nehru. *A-go-go* comes from a café and discotheque in Paris, the Whisky à Gogo.

Trademarks are another source of new words. Although a trademark is owned by a particular company and used for a specific class of products, some trademarks become so familiar that they are used by many people for similar products. Of course a company that owns a trademark will try to protect its property and maintain the association of the trademarked name with its product alone. But occasionally a trademark does become generic. *Granola*, formerly a trademark, is now a generic name for a cereal mixture whose basic component is rolled oats. Sometimes a trademark for one product is borrowed and used as a general word for something else. *STP* is a trademark for a motor fuel additive, but it is commonly applied to a psychedelic drug. Other trademarks, although they do not become generic, do produce derivatives by functional shift. The trademark *Mace*, for example, has given us the verb *mace*. Some trademarks which have not become generic occur so often in speech and writing that they deserve a place in a dictionary, even though they cannot really be considered a part of the general vocabulary of English. Those entries known to be trademarks or service marks are so labeled and are treated in accordance with a formula approved by the United States Trademark Association. No entry in this dictionary, however, should be regarded as affecting the validity of any trademark or service mark.

Many new words are onomatopoeic, imitative of nonspeech sounds. *Chugalug* imitates the sound of swallowing liquid, *bleep* a high-pitched sound of electronic equipment, *zap* the sound of a gun. Some words are simply coined ex nihilo, but these are relatively rare. One such is *quark*, which was coined by the physicist Murray Gell-Mann in 1964 during a discussion of a new theory apparently by his garbling another term he had meant to propose for the particle.

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How Do They Get Into Merriam-Webster Dictionaries?

It is one thing for a word to get into the language and quite another for it to get into a dictionary. The definitions in this book, as in all Merriam-Webster dictionaries, are based upon our voluminous files of citations. The editorial staff regularly reads a variety of periodicals, as well as fiction and nonfiction books in many fields. Every editor spends a part of each working day reading and marking. When he comes across a word that is not in our dictionaries or that is used in a new or striking way, he underlines the word and brackets enough of its context to make the word's meaning clear. (Sometimes, it is true, a word's meaning will not be clear no matter how much context surrounds it. When this happens, the only thing an editor can do is mark it anyway, simply for its occurrence, and hope that the word will turn up elsewhere, more intelligibly used.) The passages marked in this manner are put on 3x5 slips of paper, called citation slips, and filed alphabetically. When a new dictionary is being written, a definer will take all the citations for a particular word, sort them according to grammatical function (such as noun or verb) and possible separable segments of meaning, read them carefully to determine the meaning of the word as it is used, and write a definition. The definitions, then, are based not on an editor's idea of what words ought to mean but rather on the meanings actually given to words by the speakers and writers of English who use them.

Not every word that is represented in the citation files will be entered in a dictionary. A single citation or two is not normally considered evidence of a word's establishment as part of the general vocabulary. We look for the use of a word in a variety of sources, and for its occurrence over several years. Some words enjoy a brief vogue, when they are on practically every tongue, then disappear. The division of British youth a few years ago into *Mods* and *Rockers* seemed destined to add these terms to the general vocabulary. But after a couple of years the division faded away and with it the words. A more recent example was the highly publicized phenomenon of *streaking*. It went out of fashion after about six months, and the word has been rarely seen since. Such words as *Mod*, *Rocker*, and *streaking* are items of interest for a historical dictionary, but are unlikely to enter a general dictionary.

Some of our 6,000 Words are older than the 1960s. They appear here because, for one reason or another, they were not entered in Webster's Third New International Dictionary. Some words, although they had been in the spoken language for years, did not appear in print until recently or appeared so rarely as to be caught only once or twice, or not at all, by our reading and marking program. *Mayo* has probably been heard at lunch counters for forty years or more, but it was only in the early 1960s that we began to see it in print. Another word, *frog* "a spiked or perforated holder used to keep flowers in position in a vase", is quite old. Even now it has been cited only very rarely by our readers and markers. But after the appearance of Webster's Third, a number of correspondents questioned its absence from that book, so it was entered among the addenda.

In some fields, our reading and marking program was fairly weak in the past. In mathematics, for example, such words as *counterexample* and *Fibonacci number*, although they are not new, have only recently caught the attention of the markers and definers. Some older words did not appear in Webster's Third because they were rejected by outside consultants. One such is *sprechstimme*, which was rejected by the music consultant with the note "The time will come . . . when this word will or must, be entered". His note is dated 1957 and the citational evidence, now more than three times what it was in 1957, shows that *sprechstimme* deserves entry.

Some words have an air of antiquity not because they themselves are old but because the objects with which they are associated are old. The controversial *homo habilis*, for example, although he is a fossil about two million years old, was not discovered until 1964. And though typists have been taught for years with the aid of such sentences as "The quick brown fox jumps over the lazy dog", we knew of no word for such sentences until 1964, when we first met *pangram* in print.

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- ə in unstressed syllables as in *banana*, *collide*, *about*, *maker*; in stressed syllables as in *humdrum*, *about*, and by *r*-keepers in *bird*
- ə̌ two-value symbol meaning \ə\ or \i\ in unstressed syllables only
- ə̌ immediately preceding \l\, \n\, \m\ as in *battle*, *cotton*, and one pronunciation of *open* \ˈɒpən\; immediately following \l\, \m\, \r\ as often in French *table*, *prisme*, *titre*
- ə̌, ə̌i alternative pronunciations used by *r*-droppers in stressed positions where *r*-keepers have \ər\ as in *bird*
- a *mat*, *map*, *mad*, *man*, *pass*, *stamp*
- ā *day*, *fade*, *aorta*, *drape*, *cape*, *date*
- ä *bother*, *cot*, and with most Americans *father*, *cart*
- â *father* as pronounced by speakers who do not rhyme it with *bother*; *aunt* as pronounced by speakers who do not rhyme it with *pant* or *font*; *farther*, *cart* as pronounced by *r*-droppers; French *pâte*
- au *now*, *loud*, *out*, some pronunciations of *talcum* (see \ü\)
- b *baby*, *rib*
- ch *chin*, *nature* \ˈnætʃə(r)\ (actually, this sound is \t\ + \ʃ\)
- d *elder*, *undone*, *glad*
- ď as in the usual American pronunciation of *duty*, *latter*; \t\ is always to be understood as an alternative
- e *bed*, *pet*
- ē in stressed syllables as in *beat*, *rosebloom*, *evenly*, *sleepy*; in unstressed syllables as in one pronunciation of *evenly*, *sleepy*, *envious*, *igneous* (alternative \i\)
- f *fifty*, *cuff*
- g *go*, *big*
- h *hat*, *ahead*
- hw *whale* as pronounced by those who do not have the same pronunciation for both *whale* and *wail*
- ī *bid*, *tip*, one pronunciation of *active*, *evenly* (alternative unstressed \ē\)
- ī̌ *site*, *side*, *buy* (actually, this sound is \ä\ + \i\ or \á\ + \i\)
- j *job*, *gem*, *judge* (actually, this sound is \d\ + \ʒ\)
- k *kin*, *cook*, *ache*
- ḱ as in one pronunciation of *loch* (alternative \k\); German *ich*, *buch*
- l *lily*, *pool*, *cold*
- m *murmur*, *dim*, *nymph*
- n *no*, *own*
- ⁿ indicates that a preceding vowel or diphthong is pronounced with open nasal passages as in French *un bon vin blanc* \œ̃ˈbɔ̃ˈvãˈblɑ̃ˈ\
- ŋ *sing* \ˈsɪŋ\, *singer* \ˈsɪŋə(r)\, *finger* \ˈfɪŋɡə(r)\, *ink* \ɪŋk\