A COMPARATIVE ANALYSIS OF MORPHOLOGICAL MUTATIONS-CLIPPINGS AND BLENDS/PORTMANTEAUX IN ENGLISH AND URHOBO LANGUAGES

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Abstract
Language, the major means of human communication, grows and changes in form as nations garner new experiences and engage in new technologies. The creation of new words to capture the new experiences and technologies becomes inevitable. This work researches into neologisms in the forms of clippings – shortening of words; and blends – combination of parts of two or more source words in both the English and the Urhobo languages. The exploratory, descriptive, quantitative and comparative research methods were used, while data collection was done through library search, interviews and extensive internet search. From the result of the analysis of accessed data, English has back clips (52%) and fore-clips (19%) as its two most frequently occurring types of clips; the Urhobo has the most frequenting occurring as the median clips (44%) and fore-clip (38%) as the next most frequent. Again, while the English language has the most blend as the (BE) (41%), followed by (WE) (19.1%) and ((BW) at (13.7%), the Urhobo blend patterns are more varied with (BW) as highest (25.5%); followed by (MW) (15.7%) and (WE=O) (11.8%) respectively. This shows that there are word mutations appearing in clips and blends, and, therefore, recommend that these are studied and included in our daily use, especially in informal settings.

Keywords: Comparative analysis, Morphological Mutations, Clippings, Blends, English, Urhobo, communication.

Introduction
Language is a living thing; and one of the characteristics of living things is that they grow. The two languages in focus in this paper are the English and the Urhobo languages. The Urhobo people have their geographical base in Delta State, in South-South of Nigeria. It is one
of the minority groups, totalling approximately two million people. Words and expressions through which languages are manifested have been observed to undergo mutation processes as they also grow to reflect changes in human life and experiences. Language dynamism is, therefore, a reflection of societal growth, changes, developments, and great scientific revolutions that mandate language to communicate these experiences (White, 2014). Some language scholars (Bieswanger, 2007; Yousefi, 2009; White, 2015; Sanchez, 2017; Utulu, 2017) aver that technological and geographical discoveries as a result of diverse migrations, bring about changes that result in national and international advancements as well as disastrous/malevolent experiences. And these may call for neologisms developed through word compounding, word loans, calques and so on, to ensure proper and easy-to-understand naming of such phenomena in all phases of human endeavour at different epochs. This is specifically for language enrichment in order to cater for current human experiences.

Mirzaie (2014) emphasises that the longevity of neologisms (often brought about as a result of novel human experiences) is often dependent on a diversity of factors that may include but not limited to the following. The life-span of newly created words depends a great deal on the frequency of their usage and level of acceptability. The high acceptability level of neologisms that resonate with the users of a language makes them more frequently used. This ultimately enhances their speed at getting widespread usage in speech communities. With time, and as these expressions become more stable and easily identifiable with their referents, they find their ways into standard dictionaries for further perpetuation. For example, Nduka Orijinmo, writes on reactions that greeted the decision of lexicographers (directed by a Nigerian consultant, Kingsley Ugwuanyi) of Oxford English Dictionary to include twenty-nine Nigerian English words/expressions into that dictionary in January 2020. One of the reasons put forward is that their decision could have been as a result of the widespread usage of the words that were included.

Again, changes in tastes, likes and dislikes as result of cultural assimilations that lead to shifting emphasis on the use of certain things, or a dwindling focus on certain concepts that have been overtaken by modern life-styles. Levchenko (2010) also opines that technological upgrades could lead to dropping of certain used terms (making them obsolete) and forming of new terms to accommodate the neo-cultural and technological experiences. Other things that engender the modification of old words or the formation of new ones are political, economic and socio-cultural changes. Migrations also cause people to encounter new ideas, concepts and terms that lead to transfer of such expressions to other nations. Vocabulary expansion could also
be as a result of long strides in scientific discoveries that are cognised into language through formation of new terms (Tonukari, Ejobee, Aleh, & Orjinta, 2014).

Clips and blends are lexemes that are associated with specific (sometimes professional) groups that later become widely known and accepted as standard vocabulary. Sanchez (2017) points out that they are most often initially accepted within their groups because of the ease with which they express ideas that are easily understood within such groups, without recourse to the longer form of such terms. According to him, in schools for instance, it is easy to understand exam for examination; lab for laboratory and math for mathematics. In medicine there is vet for veterinary, and then the police and other bodies also have their clippings and blends and so on, as we shall see later in this work. What is clear is that languages that allow for coinages multiply their vocabulary and attract the interest of hearers and readers by such neologisms. The wordplay that is apparent adds to the excitement that accompanies the discovery of fresh ways of self-expression.

**Purpose of the Study**

Word formation processes in languages have been an area of interest in the works of language and linguistics scholars. Aspects like derivation, compounding, conversion, coinage and affixation in various languages have been delved into by Orie, 2005; Onose, 2009; Wagna, 2010; Yuka and Adeyini, 2010, among others. However, scholars (Bieswanger, 2007; Yousefi, 2009; Mirzaie, 2014; White, 2015 and Sanchez, 2017) who have carried out researches on clips and blends in English have not compared these with Nigerian languages, let alone with clips and blends in Urhobo. Orie (2009) delved into borrowed prefixes in Yoruba while Yuka and Adeniyi examined clipping of names alone in Edo language. Onose (2009) and Tonukari, Ejobee, Aleh, & Orjinta (2014) who researched into the coping mechanisms to address modernism in English and Urhobo languages and effects of modernity and Pidgin English on Urhobo language respectively, did not consider clippings and blends in both languages. The topicality of this article, therefore, is that it takes a critical look at clips and blends/portmanteaux in both English and Urhobo languages, and making a comparative analysis of these aspects of word formation in both languages.

There have been calls by language scholars and linguists for more research into minority languages to ensure that they are accorded more recognition and to design means to ensure their survival. Urhobo language happens to be one of the minority languages in Delta State in Nigeria. A comparative study of morphological
mutations, especially clippings, and blends/portmanteaux in both English and Urhobo languages is a novel area that would provide documented data that could be accessed by other scholars or linguists who may be interested in researching into modern trends in language dynamism and evolution or alterations in linguistic patterns. Some researches on the effects of English loan words, modernity and Pidgin English on Urhobo language (Onose, 2009; Ugorji, 2013; Tonukari, Ejobee, Aleh, & Orjinta 2014) have been delved into. Akpojisher & Ekpe (2016) have also done a comparative study of negation in English and Urhobo while Aziza and Utulu (2018) have researched into compounding in Ewulu and Urhobo languages. These studies have touched on features of the Urhobo language and its interaction with the English language to some extent, but have not investigated morphological mutations in both languages in the aspects treated here.

**Clarification of Terms**

The terms used in this study are clarified as follows: **Morphological Mutations**, this describes the changes that take place in the form of words as a result of new word formations, reduction or joining of different words to achieve particular effects or for the expression of new meanings. **Clipping**, this is the process of cutting some parts of a word in order to produce a shorter version or form of such words. **Blends/Portmanteaux**, these are combination of parts of words that form new words for the expression of new ideas, concepts or experiences.

**Theoretical Framework**

The theoretical framework that guides this research is Relevance Theory. According to Nordquist (2020), this theory initially proposed by Dan Sperber and Deirdre Wilson is applied in cognitive and pragmatic linguistics. It appeared first in a seminal book published in 1986 and revised in 1995. As the name implies, the theory is borne out of decoders' anticipation that utterances from encoders should convey messages that are relevant and worthy of the effort that they put into the communication process. The theory presupposes that the receivers of encoded messages should understand them based on their abilities and preferences. This means that utterances should be easy to comprehend, not just for the contents, but encoders should take into consideration the communicative skills of receivers.

Wilson (2014) also emphasises that Relevance Theory also presupposes that the decoder has to comprehend the communicator's message based on literal, non-verbal cues and real-world knowledge. This means that inferences should be drawn from ideas and information
plainly stated – explication; and those that are implied – implicature. This theory is relevant to this article because of its emphasis on the cognitive and pragmatic aspects of communication. Communication is effective only if the encoder and decoder are on the same page and there is mutual understanding of communication codes. Hence, processes of word formation through morphological mutations, whether they are clippings or blends/portmanteaux should be understood by all in a community to make for ease in communication and pragmatic language use.

Methodology
The exploratory, descriptive, quantitative and comparative research methods were adopted in this study. This was done through an exploratory search for data on clips and blends in both English and Urhobo languages. The data collected were categorised and quantified for ease of description for each of the two languages; after which a comparative analysis of the clips and blends in both languages was done to determine patterns of similarity and differences. The data for this work was collected from primary sources (through interviews); and secondary sources – library and extensive internet search (Wikipedia, Google, internet sites and blogs). The interviews were done through interactions with native speakers of Urhobo. It was discovered that there are many anglicised Urhobo words to accommodate emerging new technologies and experiences (ibredi, for bread; iboro, for ball; ifotografa for photographer and so on) but such anglicised forms were excluded from this work.

Clips and their Types
The postmodern age is characterised by speed and brevity and this robs off not only on how things are done, but also on how language is expressed. Jamet (2009) sees clipping as trimming off, deleting parts of lexemes while retaining their original meanings and usage. According to White (2015), the high frequency of usage of clips depends on the discourse context; which are more often informal. Clippings could be in form of, phonemic respellings – e.g. every1 (everyone) phonic respellings – e.g. ‘cos (because), acronyms – e.g. WAEC (West African Examinations Council), initialisms – e.g. BBC (British Broadcasting Corporation) which makes language more simplified for better efficiency in communication. The main form of clippings according to scholars (Yousefi, 2009; Jamet, 2009; Yule, 2010; and White, 2015) are about four: apocopation (also called back clipping) in which the back part of the word is cut as in: ad for advertisement and exam for examination; aphaeresis (also called fore-clipping) where the front part of the word
is clipped, such as: phone for telephone, gator for alligator; and syncope (also called middle clipping). Examples of syncope are flu for influenza and fridge for refrigerator. In the English form the median clips have their middle forms retained. However, from the samples gathered in this study, there are no examples (in Urhobo) of where the words have only their middle forms retained; but there are many with their middle forms clipped in Urhobo and for the purpose of clarity the ones with their middle forms clipped among the Urhobo words will be called median clips. The ones with their middle forms retained in English will be called syncope clips. Complex clipping is clipping of a source and retaining the other source, such as in cablegram – cable telegram, op art - optical art; org-man – organisation man; linocut – linoleum – cut.

The postmodern age is characterised by quick fixes, and instants – instant foods, photos and so on. In like manner, in order to hasten communication and to make expressions trendier and make people feel a sense of classiness, some words are shortened. With time they gain acceptance and even get registered into dictionaries. These are called clips in the English language. According to Yule (2010), some of these clips called hypocorisms, are reduced forms which are long words that are reduced to monosyllables with –y or –ie added to the end. Thus, moving pictures becomes "movies," television – "telly" and bookmaker – "bookie." They are different from portmanteaux or blends because they are just words with some of their parts cut and not amalgams like the blends. The argument in favour of clips especially as it pertains to names (like Liz, Ron, Jowho, K'vw³) is that it makes them trendier, and the reduction of polysyllabic words like cellular phone to cell, burger for hamburger makes for simplification and less complexity in utterance (Hamans, 1997).

The following are some of the English language clips.

### Table 1: Clips in English Language

| Full Word     | Clip  | Type of clipping            |
|---------------|-------|------------------------------|
| 1. Gasoline   | Gas   | Back/Apocopation             |
| 2. Mathematics| Math  | Back/Apocopation             |
| 3. Doctor     | Doc   | Back/Apocopation             |
| 4. Tablet     | Tab   | Back/Apocopation             |
| 5. Professor  | Prof  | Back/Apocopation             |
| 6. Laboratory | Lab   | Back/Apocopation             |
| 7. Brassiere  | Bra   | Back/Apocopation             |
| No. | Word                  | Abbreviation | Type of Apocopation |
|-----|-----------------------|--------------|---------------------|
| 8.  | Representative        | Rep          | Back/Apocopation    |
| 9.  | Memorandum            | Memo         | Back/Apocopation    |
| 10. | Advertisement         | Ad           | Back/Apocopation    |
| 11. | Examination           | Exam         | Back/Apocopation    |
| 12. | Photograph            | Photo        | Back/Apocopation    |
| 13. | Dormitory             | Dorm         | Back/Apocopation    |
| 14. | Condominium           | Condo        | Back/Apocopation    |
| 15. | Fanatic               | Fan          | Back/Apocopation    |
| 16. | Cabriolet             | Cab          | Back/Apocopation    |
| 17. | Gymnastics/Gymnasium  | Gym          | Back/Apocopation    |
| 18. | Mummy                 | Mum          | Back/Apocopation    |
| 19. | Chemistry             | Chem.        | Back/Apocopation    |
| 20. | Polytechnic           | Poly         | Back/Apocopation    |
| 21. | Muttonhead            | Mutt         | Complex Apocopation |
| 22. | Popular concert       | Pop          | Complex Apocopation |
|     | (traditional jazz)    |              |                     |
| 23. | Public house          | Pub          | Complex Apocopation |
| 24. | Permanent wave        | Perm         | Complex Apocopation |
| 25. | Facsimile             | Fax          | Complex Apocopation |
| 26. | Typographical error   | Typo         | Complex Apocopation |
| 27. | Middle                | Mid          | Back/Apocopation    |
| 28. | Electrolytes          | Lytes        | Front/Aphaeresis    |
| 29. | Telephone             | Phone        | Front/Aphaeresis    |
| 30. | University            | Varsity      | Front/Aphaeresis    |
| 31. | Parachute             | Chute        | Front/Aphaeresis    |
| 32. | Alligator             | Gator        | Front/Aphaeresis    |
| 33. | Cockroach             | Roach        | Front/Aphaeresis    |
| 34. | Pyjamas               | Jams         | Front/Aphaeresis    |
| 35. | Robot                 | Bot          | Front/Aphaeresis    |
| 36. | Aeroplane             | Plane        | Front/Aphaeresis    |
| 37. | Turnpike              | Pike         | Front/Aphaeresis    |
| 38. | Influenza             | Flu          | Syncope             |
| 39. | Detective             | Tec          | Syncope             |
| 40. | Refrigerator          | Fridge       | Syncope             |
|   | Term          | Synonym | Type            |
|---|--------------|---------|-----------------|
| 41. | Apollinaris  | Polly   | Syncope         |
| 42. | Headshrinker | Shrink  | Complex syncope |
| 43. | Chemistry panel | Chem. panel | Complex |
| 44. | Physical education | Phys-ed | Complex |
| 45. | Political science | Poly sci | Complex |
| 46. | Television   | Telly   | Hypocorism      |
| 47. | Moving pictures | Movie | Hypocorism      |
| 48. | Barbecue     | Barbie  | Hypocorism      |
| 49. | Handkerchief | Hankie  | Hypocorism      |
| 50. | Bookmaker    | Bookie  | Hypocorism      |
| 51. | Australian   | Aussie  | Hypocorism      |
| 52. | Breakfast    | Brekky  | Hypocorism      |
### Table 2: Clips in Urhobo Language

| Full Word                        | Clip              | Type of Clipping |
|----------------------------------|-------------------|------------------|
| 1. Osomer’ode                    | Osode             | Median           |
| 2. Ejaife                         | Ejaffe            | Median           |
| 3. Uwenvwega                      | Uwenga            | Median           |
| 4. Oyonimo                        | Oyonmo            | Median           |
| 5. Oyorigho                       | Oyorigho          | Median           |
| 6. Ede-reki                       | Edeki             | Median           |
| 7. Ede-iru                        | Edeiru            | Median           |
| 8. Uwevwinrewwie                 | Uvenrewwie        | Median           |
| 9. Amenis agwe                    | Amis agwe         | Median           |
| 10. Amenibi                       | Amibi             | Median           |
| 11. Owowri                        | Owowri            | Median           |
| 12. Omorudo                       | Omorud            | Median           |
| 13. Okorodjewenu                  | Okorodenewu       | Median           |
| 14. Igoh-cyohwo                   | Igohcyohwo        | Median           |
| 15. Adaigho-eyefua                | Adaighofua        | Median           |
| 16. Onanaowen/Onanaome            | Onawen/Onome      | Median           |
| 17. Ek-an-akpo-oyanmmen           | Ekankaampionnen   | Median           |
| 18. Ebeleba                       | Ebitaba           | Median           |
| 19. Ugherowen                     | Ugherowen/Jeremi  | Median           |
| 20. Akpokomen                     | Akpokomen         | Median           |
| 21. Akpwamawobaa-a                 | Akpwamawobaa-a    | Median           |
| 22. Ughieke/Ujeke                | Ughieke/Ujeke    | Complex Median   |
| 23. Emeote                        | Motoe             | Front/Aphaeresis|
| 24. Dafere                        | Dafe              | Front/Aphaeresis|
| 25. Brigho                        | Brigho            | Front/Aphaeresis|
| 26. Kiuswe                        | Kiuswe            | Front/Aphaeresis|
| 27. Uvede                         | Uvede             | Front/Aphaeresis|
| 28. Ophran                        | Ophran            | Front/Aphaeresis|
| 29. Umukoro                       | Mokoro            | Front/Aphaeresis|
| 30. Owhoro-odelilo                | Odelilo           | Front/Aphaeresis|
| 31. Owhoro-orkiasabara            | Okiasabara        | Front/Aphaeresis|
| 32. Omotjowho                     | Omotjowho         | Front/Aphaeresis|
| 33. Owhoro-ohuero                 | Owhoro            | Front/Aphaeresis|
| 34. Owhoro-ekranbo                | Owhoro            | Front/Aphaeresis|
| 35. Oghene-egwukwu (Egweuloghene) | Egwuukwu          | Aphaeresis (Back)|
| 36. Owhoromuabo                   | Owhorodmuabo      | Front/Aphaeresis|
| 37. Emeghaire                     | Emeghaire         | Complex Aphaeresis|
| 38. Umu-awomuhun                  | Umuawomuhun       | Complex Aphaeresis|
| 39. Oghenepomma                   | Oghenepoma        | Complex Aphaeresis|
| 40. Ohorosiyeren                  | Ohorosiyeren      | Complex Aphaeresis|
| 41. Uwhokori                      | Uwhokori          | Complex Aphaeresis|
| 42. Eberawwotushowwim             | Eberawwotushowm   | Complex Aphaeresis|
| 43. Kwadrbuovo                    | Kwadrbuovo        | Complex Aphaeresis|
| 44. Kwadrbuoyin                   | Kwadrbuoyin       | Complex Aphaeresis|
| 45. Owhowiyeren                   | Owhowiyeren       | Complex Aphaeresis|
| 46. Eshare-ighwure                 | Eshareighwure     | Complex Aphaeresis|
| 47. Oghene-awverosowwherose       | Ogheneawverose    | Complex Aphaeresis|
| 48. Ta_phrun-meketa               | Ta_phrun-meketa   | Complex Aphaeresis|
| 49. Ikpor-aphle                   | Ikporaphle        | Complex Aphaeresis|
| 50. Oghene-aphle                   | Ogheneaphle       | Complex Aphaeresis|
Analysis of the Foregoing Clips

One hundred and two clips were studied. Fifty-two were English clips while fifty were taken from the Urhobo language. The English clips occurred in the following order: Back clips, also called apocopeation were twenty (38.5%); Complex back clips (containing compound words) were seven (13.5%); Fore-clips (aphaeresis) were ten (19%) and syncope clips (words with their middle forms retained) were five (9.7%). Complex clips were three (5.8%) and hypocorisms were seven (13.5%).

The Urhobo clips had the following pattern: The median clips (words with the middle parts cut) were 22 (44%). Front clips (aphaeresis) were 14 (28%); Complex fore-clips were 5 (10%); and Complex clips were 9 (18%).

From the presented data in Tables 1 and 2, it was discovered that while there were 38.5% of back clips + 13.5% complex back clips, amounting to 52% of back clips alone in English; the Urhobo language presented no back clip. However, the Urhobo language had 44% median clips (words with the middle parts cut) while the 9.7% in English were syncope – those with their middle forms retained. Complex clips in English formed 5.8%, while that of Urhobo amounted to 10%. Fore-clips (aphaeresis) were 19% in English while in Urhobo they formed 28% + 10% (complex fore-clips) = 38%, doubling the quantity of English samples. It can be concluded that while the English language has more than half of its samples as back clips the Urhobo has no back clips but presents close to half of the accessed sample (44%) as median clips (words with their middle forms cut).

The complex clips were few in both languages 5.8% in English and 10% in Urhobo. There were no hypocorisms in Urhobo while English presented 13.5% hypocorisms. From this report, therefore, it could be stated that while the English has back clips (52%) and fore-clips (19%) as its two most frequenting occurring types of clips; the Urhobo has the most frequent occurring as the median clips (words with their middle forms cut) (44%) and the fore-clip 38% as the next most frequent. The morpho-syntactic structure of many Urhobo words which are sentence-like necessitates clipping such words particularly at the middle and creating blends for simpler and more fluent expressions. This could account for it having more median than other clips as the core of such expressions lie at the beginning and end of such expressions. Many Urhobo personal names are fore-clipped as there is a mutual understanding of the omitted front part by both encoders and decoders.
The Nature and Essence of Blends

Blends form an aspect of word formation in which different words are clipped and amalgamated to form a word that expresses a meaning that originates from a combination of the clipped words. They are lexicalised abbreviations that are clipped from their source words. They are not complex lexemes because they are not morphologically related to a syntagma. Zahra (2010) and Mirzaie (2014) have pointed out that morphological mutations in English word formation processes have resulted in neologism. One of the major purposes of such coinages is to make communication easier and faster, to capture and be able to communicate new experiences, innovations in technology and human relations. Examples of such morphological mutations abound in literature, linguistics and popular culture and in branding and scientific language. There is, therefore, the need sometimes, for semantic transformation of old terms and synthesising and cognising them in order to reflect the fast-flowing new concepts and phenomena evolving in this epoch of intensive scientific implosions. Another function of portmanteaux is that they widen the scope of the language through the creativity involved in arriving at neologisms through melting and smelting of different words to form words with distinct meanings (Levchenko, 2010).

Types of Blends

There are different types of blends according to how they are structured in different languages. Mirzaie (2014) pointed out some common patterns of blends in English. Though some of these patterns are common to both English and Urhobo languages, there were others that were discovered to be present in English only and not found among the Urhobo blends. There were yet other patterns that were found among the Urhobo blends and not in English. For instance, there are blends that are formed from the first part of the first source word and the first part of the second. Examples are: internet and Britcom (pattern not found in Urhobo). The end parts of the source words could also form blends as in netizens and idjighere. The whole part of the first source word and the end part of the second is used in motorcade and carjack (pattern not found in Urhobo).

Sometimes, the beginning of the first source word is added to the whole of the second source word as can be seen in emoticon and emese. The beginning of the first source word and the end of the second is found in malware and eranwowwin. The whole of the first source word could be merged with the beginning of the second as in retrospect. Blends that overlap were found in the two languages. Examples are carboxide, Hungarican, ewanwo and ugw'nga. According
to Levchenko (2010), the import of clips and blends in languages, apart from serving the need for brevity or speed to effect efficient and fast communication is the need for paralinguistic restitution as a result of a lack of intonation and body language, especially in written language. There is also the need for phono-morphological approximation in speech and writing which is enabled by blends. Long and frequently used words and expressions are more often clipped than those that are only rarely used. In this article, we considered examples of morphological mutations that have resulted in neologisms and have found their way into the English language through clips, blends/portmanteaus.

**Blends/Portmanteaux in English Language**
The following blends are classified according to the parts of the source words that are taken to form the blends. The following keys are used for ease of classification:

* *(B+B)* this is when the beginning of the first source word and the beginning of the second are joined.

* *(B+E)* occurs when the beginning of the first source word and the end of the second are joined.

* *(E+E)* occurs when the end of the first source word and the end of the second are merged.

* *(B+W)* means that the word is blended with the beginning of the first source word and the whole of the second.

* *(W+E)* means that the blending is with the whole of the first source word and the end of the second.

* *(W+E=OV)* occurs when the whole of the first source word and the end of the second are merged with an overlap in-between.

* *(OV)* means that there is a strong overlap of the blended words.

* *(POV)* means a perfect overlap where you can pronounce the two source words in the blend.
Table 3

| Portmanteau Term | Source Words/Type | Meaning |
|------------------|-------------------|---------|
| 1. Biopic        | Biography + picture (B+B) | Motion pictures based on the lives of real; not fictional people |
| 2. Internet      | International/interconnected + network (B+B) | Global networks of computers |
| 3. Netizen       | Internet + citizen (E+E) | A person that often engages in internet activities |
| 4. Webinar       | Web + seminar (W+E) | A live presentation in real time where participants connect through the World Wide Web, by chat, video, or file-sharing |
| 5. Weblog        | Web + log (W+E) | Blog |
| 6. Emoticon      | Emotion + icon (B+W) | Emotions of a writer represented in graphic form |
| 7. Malware       | Malicious + software (B+E) | Computer programmes that are designed to damage or disable computer systems |
| 8. E-dress       | Email + address (B+E) | Email address |
| 9. Motorcade     | Motor + cavalcade (W+E) | Motor vehicles in procession |
| 10. Electrocution| Electricity + execution (B+E) | Death by electricity |
| 11. Hazmat       | Hazardous + material (B+B) | Harmful material |
| 12. Motel        | Motor + hotel (W+E = OV) | Hotel with easy access to the lodgers’ automobiles |
| 13. Carjack      | Car + hijack (W+E) | Forceful stealing of a car from its owner |
| 14. Smog         | Smoke + fog (B+E) | Mixture of harmful particles and gases, causing air pollution |
| 15. Vog          | Volcanic + smog (B+E) | Pollution caused by substances, like sulphur dioxide, emitted from volcanoes |
| 16. Gasohol      | Gas + alcohol (W+E) | A product made from alcohol used like gasoline |
| 17. Pregnesia    | Pregnancy + amnesia (B+E) | A loss of short-term memory because of pregnancy |
| 18. Ridonkulous  | Ridiculous + donkey (OV) | Very ridiculous |
| 19. Spork        | Spoon + fork (B+E) | A hybrid cutlery functioning as a spoon and fork and |
| No. | Term          | Meaning                                                                 |
|-----|---------------|-------------------------------------------------------------------------|
| 20  | Streetball   | A variation of basketball played on outdoor courts                      |
| 21  | Ebonics      | A form of English spoken by people of the Black race                     |
| 22  | Chinglish    | A form of English spoken by Chinese people                               |
| 23  | Spanglish    | A hybrid language combining English and Spanish                          |
| 24  | Franglais    | A combination of French and English                                      |
| 25  | Scanlation   | Scanning, translation and editing of comics from a language into another |
| 26  | Bollywood    | The Indian/Hindi film industry at Mumbai                                 |
| 27  | Cineplex     | A cinema with multiple theatres                                         |
| 28  | Clapter      | An audience in prolonged clapping and laughter                           |
| 29  | Simulcast    | A programme that is broadcast across more than one medium or service at the same time. |
| 30  | Podcasting   | Using the internet to make digital recordings of broadcasts to be downloaded into a computer |
| 31  | Cosplay      | To dress up to resemble a fictional character                           |
| 32  | Faction      | A mixture of fact and fiction in a literary work                         |
| 33  | Britcom      | A British comedy, especially a television series                         |
| 34  | Sitcom       | A comedy TV programme with a storyline based around a particular humorous situation |
| 35  | Infomercial  | A TV programme that promotes a product by providing information about it |
| 36  | Telethon     | A long television programme                                             |
| No. | Term     | Meaning                                                                 |
|-----|----------|------------------------------------------------------------------------|
| 37  | Docusoap | Documentary + soap opera (B+B) A hybrid drama, following the lives of real people |
| 38  | Edutainment | Education + entertainment (B+E) Games and other forms of entertainment that educate |
| 39  | Cyberzine | Cyberspace + magazine (W+E) A magazine published on the internet |
| 40  | Three-peat | Three + repeat (W+E=O) A third consecutive victory |
| 41  | Oxbridge | Oxford + Cambridge (B+E) A term used to describe both Oxford and Cambridge |
| 42  | Dumbfounded | Dumb + confounded (W+E) To be so confused that one is left speechless |
| 43  | Chillax | Chill + relax (W+E) To calm down or rest |
| 44  | Snough | Sneeze + cough (B+E) To sneeze and cough simultaneously |
| 45  | Guesstimate | Guess + estimate (POV) To estimate without sure facts and figures |
| 46  | Chortle | Chuckle + snort (OV) A joyful laugh sounding like a snorting chuckle |
| 47  | Wordrobe | Word + wardrobe (POV) The collection of words a person makes use of (vocabulary) |
| 48  | Flare | Flame + glare (B+E=O) Sudden burst of bright flame or light |
| 49  | Stagflation | Stagnation + inflation (B+E=O) A persistent inflation and unemployment accompanied by stagnant demand |
| 50  | Bionic | Biology + electronics (B+E) Designing electronics based on biological systems |
| 51  | Animatronic | Animate + electronics (W+E) Robots made to look like animals |
| 52  | Cyborg | Cybernetic + organism (B+B) A creature who is part organic but physiologically enhanced by mechanical elements |
| 53  | Brunch | Breakfast + lunch (B+E) A meal taken later than breakfast time but earlier than lunch |
| 54  | Frankenfood | Frakenstein + food (B+W) Genetically modified food |
| 55  | Turducken | Turkey + duck + chicken (OV) A dish comprising a deboned turkey stuffed with a deboned duck that has been stuffed with a small deboned chicken |
| 56  | Hangry | Hungry + angry (B+W=O) Hunger induced anger |
| Blend Type | Component Words | Meaning |
|------------|-----------------|---------|
| Channel Tunnel | Channel + tunnel (B+E=O) | The Channel Tunnel that runs between the UK and France |
| Chocoholic | Chocolate + alcoholic (B+E=O) | A person who eats too much chocolate |
| Workaholic | Work + alcoholic (W+E) | One who feels compelled to work excessively |
| Shopaholic | Shop + alcoholic (W+E) | A person who is addicted to shopping and buying things |
| Vidiot | Video + idiot (POV) | One who habitually and indiscriminately watches TV or videotapes |
| Prissy | Prim + sissy (B+E=O) | A well-mannered person who is sometimes seen to being excessively so |
| Laysense | Layman + sense (B+W) | The common usage of a word |
| Flexitarian | Flexible + vegetarian (B+E) | A vegetarian who sometimes eat meat |
| Teleevangelist | Television + evangelist (B+W=O) | Preacher on TV |
| Telecast | Television + broadcast (B+E) | A television programme |
| Feminazi | Feminist + Nazi (B+W) | Extreme feminist |
| Shero | She + hero (POV) | A woman admired for her courage, noble qualities and outstanding achievements |
| Frenemy | Friend + enemy (B+W=O) | A supposed friend whose actions portray that he/she is an enemy |
| Administrivia | Administrative + trivia (B+W=O) | Unexciting administration activities |
| Interpol | International + police (B+B) | An international organisation facilitating police cooperation |
| Retrospect | Retro + spectacle (W+B) | Ruminating over/backward look at a past awesome event |
| Brexit | British + exit (B+W) | The withdrawal of the United Kingdom from the European Union |

**Blends/Portmantaux in Urhobo Language**

The following blends are classified according to the parts of the source words that are taken to form the blends. The following keys are used for ease of classification:
*(M+W) means that the blending is with a median or mixed clip of the first source word and the whole of the second.

*(M+W=O) means that the blending is with a median or mixed clip of the first source word and the whole of the second with an overlap within the blend.

*(E+W=O) means that the blend is done with the end of the first source word and the whole of the second with an overlap within the blend.

(E+W) means that the blending is with the end of the first source word and the whole of the second.

*(B+E=O) means that the blending is with the beginning of the first source word and the end of the second with an overlap within the blend.

*(B+E) means that the blend is achieved with the beginning of the first source word and the end of the second.

*(W+W) means that the whole of the first and second source words are merged to achieve the blend.

*(OV) means that there is an overlap in the mixing of the two source words.

*(POV) means that there is a perfect overlap of the two source words.

(E+E=O) means that the blending is with the end part of the first source word and the end of the second with an overlap within.

(E+E) means that the blending is with the end part of the first source word and the end of the second.

*(BW) means that the blend is with the beginning of the first source word and the whole of the second.

*(BW=O) means that the blend is achieved with the beginning of the first source word and the whole of the second with an overlap within.
| Portmanteau Term | Source Word/Type | Meaning |
|-----------------|------------------|---------|
| 1. Urhi ọ | Obrọ + udj (M+W) | Obrọ-adj |
| 2. Odi-ọtọ | Odi + otọ (M+W) | Odi-otọ |
| 3. Ugbọrọ | Ugbọ + orọ (M+W) | Ugbọ-orọ |
| 4. Igbo otor | Ugbọ + otor (M+W) | Ugbọ-otọ |
| 5. Ugbọre | Ugbọ + ere (M+W) | Ugbọ-ere |
| 6. Onwụ | On + u (M+W) | On-u |
| 7. Odogo | Odogo + (M+W) | Odogo |
| 8. Obuọ | Ugbọ + o (M+W) | Ugbọ-o |
| 9. Obi | Odi + i (M+W) | Odi-i |
| 10. Odi-ọ | Odi + ọ (M+W) | Odi-ọ |
| 11. Odogo | Odogo + o (M+W) | Odogo |
| 12. Ugbọre | Ugbọ + ere (M+W) | Ugbọ-ere |
| 13. Obi | Odi + i (M+W) | Odi-i |
| 14. Obi | Odi + i (M+W) | Odi-i |
| 15. Ugbọre | Ugbọ + ere (M+W) | Ugbọ-ere |
| 16. Onwụ | On + u (M+W) | On-u |
| 17. Odogo | Odogo + o (M+W) | Odogo |
| 18. Ugbọre | Ugbọ + ere (M+W) | Ugbọ-ere |
| 19. Obi | Odi + i (M+W) | Odi-i |
| 20. Onwụ | On + u (M+W) | On-u |
| 21. Odogo | Odogo + o (M+W) | Odogo |
| 22. Ugbọre | Ugbọ + ere (M+W) | Ugbọ-ere |
| 23. Obi | Odi + i (M+W) | Odi-i |
| 24. Onwụ | On + u (M+W) | On-u |
| 25. Odogo | Odogo + o (M+W) | Odogo |
| 26. Ugbọre | Ugbọ + ere (M+W) | Ugbọ-ere |
| 27. Obi | Odi + i (M+W) | Odi-i |
| 28. Onwụ | On + u (M+W) | On-u |
| 29. Odogo | Odogo + o (M+W) | Odogo |
| 30. Ugbọre | Ugbọ + ere (M+W) | Ugbọ-ere |
| 31. Obi | Odi + i (M+W) | Odi-i |
| 32. Onwụ | On + u (M+W) | On-u |
| 33. Odogo | Odogo + o (M+W) | Odogo |
| 34. Ugbọre | Ugbọ + ere (M+W) | Ugbọ-ere |
| 35. Obi | Odi + i (M+W) | Odi-i |
| 36. Onwụ | On + u (M+W) | On-u |
| 37. Odogo | Odogo + o (M+W) | Odogo |
| 38. Ugbọre | Ugbọ + ere (M+W) | Ugbọ-ere |
| 39. Obi | Odi + i (M+W) | Odi-i |
| 40. Onwụ | On + u (M+W) | On-u |
| 41. Odogo | Odogo + o (M+W) | Odogo |
| 42. Ugbọre | Ugbọ + ere (M+W) | Ugbọ-ere |
| 43. Obi | Odi + i (M+W) | Odi-i |
| 44. Onwụ | On + u (M+W) | On-u |
| 45. Odogo | Odogo + o (M+W) | Odogo |
| 46. Ugbọre | Ugbọ + ere (M+W) | Ugbọ-ere |
| 47. Obi | Odi + i (M+W) | Odi-i |
| 48. Onwụ | On + u (M+W) | On-u |
| 49. Odogo | Odogo + o (M+W) | Odogo |
| 50. Ugbọre | Ugbọ + ere (M+W) | Ugbọ-ere |
| 51. Obi | Odi + i (M+W) | Odi-i |
| 52. Onwụ | On + u (M+W) | On-u |
| 53. Odogo | Odogo + o (M+W) | Odogo |
| 54. Ugbọre | Ugbọ + ere (M+W) | Ugbọ-ere |
| 55. Obi | Odi + i (M+W) | Odi-i |
| 56. Onwụ | On + u (M+W) | On-u |
| 57. Odogo | Odogo + o (M+W) | Odogo |
| 58. Ugbọre | Ugbọ + ere (M+W) | Ugbọ-ere |
| 59. Obi | Odi + i (M+W) | Odi-i |
| 60. Onwụ | On + u (M+W) | On-u |
| 61. Odogo | Odogo + o (M+W) | Odogo |
| 62. Ugbọre | Ugbọ + ere (M+W) | Ugbọ-ere |
| 63. Obi | Odi + i (M+W) | Odi-i |
| 64. Onwụ | On + u (M+W) | On-u |
| 65. Odogo | Odogo + o (M+W) | Odogo |
| 66. Ugbọre | Ugbọ + ere (M+W) | Ugbọ-ere |
Data Analysis

One hundred and twenty-four blends/portmanteaux were studied. Seventy-three were English portmanteaux while fifty-one were taken from the Urhobo language. The English portmanteaux occurred in the following order: Blending of beginning of the source words (BB) were 9 (12.4%); the ones with end of the source words (EE) were two (2.8%); whole first source followed by end of the other (WE) were fourteen (19.1%); beginning of first source added to the whole of the second (BW) were ten (13.7%); the beginning of the first source added to the end of the second (BE) were thirty (41%); those that overlapped (OV+POV) were seven, including four perfect overlaps (9.6%); the whole of the first source followed by the beginning of the second (WB) was one (1.4%). The Urhobo blends/portmanteaux had the following patterns: The ones with median clips from the first source word blended with the whole of the second source (MW) were 8 (15.7%). The pattern with the end of first source words merged with the whole of the second part (with many having overlaps) (WE=O) were 6 (11.6%). The pattern with the beginning of first source words merged with the end of the second part (with many having overlaps) (BE=O) were 4 (7.9%). Those with the beginning of first source words merged with the whole of the second part (with some having overlaps) (BW=O) were 13 (25.5%). Those that generally overlapped (OV) + perfect overlaps (POV) were 6 (11.8). One had the end of source words blended and overlapping (EE=O) (1.9%). One other also had end of the first two source words clipped with the whole of the third part, with overlaps within (EEW=O) (1.9%).

From the presented data in Tables 3 and 4, it was discovered that the Urhobo language has a more varied spread of blend patterns with those with the beginning of first source words merged with the whole of the second part (with some having overlaps) (BW=O) having (25.5%) followed by the ones with median clips from the first source word blended with the whole of the second source (MW) at (15.7%) and those with the end of first source words merged with the whole of the second part (with many having overlaps) (WE=O) at (11.8%). The least at 1% each were those with (EE=O) and (EEW=O) patterns. The English blends have a clear leading pattern with those beginning of the first source added to the end of the second (BE) having (41%); the two closest were (WE) having (19.1%) and (BW) (13.7%). It can be concluded that while the English language has the most (BE) (41%) blend patterns, the Urhobo has the most (BW) with (25.5%).

As nations garner new experiences and engage in new technologies, new words are created to capture experiences and technologies. Neologisms in the forms of clippings and blends/
Portmanteaux are major tools by which languages manifest dynamism or evolution in linguistic patterns. A research into how such clippings and blends/portmanteaux manifest in English and the Urhobo languages adds to the corpus of researches with data made available for further linguistic analyses. A close examination of morphological mutations appearing in the forms of clips and blends/portmanteaux also presents a historical perspective of how languages continue to be stretched and creatively applied to extend or increase vocabulary for the expression of novel experiences or to address new phenomena. This paper is informative, in that it compares how these mutations influence word choices and expression in the two languages. Again, a minority language such as Urhobo needs more frequent and rigorous research to enable it achieve essential recognition and study that will prevent its extinction.

Conclusion
This work has delved into the study of morphological mutations in the aspects of clips and blends/portmanteaux in both English and Urhobo languages. Several reasons were adduced by scholars for the use of these clips and blends, some of which are the need for new words to express new experiences in the face of implosions in scientific and technological discoveries and globalisation. The main source of data for the Urhobo clips and blends were interviews with knowledgeable native speakers of Urhobo language, while data on the English forms were retrieved through library and internet search. Though the languages had different patterns of both clips and blends, there were also certainly (though not at equal percentages) some same patterns between the two languages.

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