

Squibs

Antonio Lillo

Turning Puns into Names and Vice Versa

Abstract

The formation of slang words in English often relies on the combined action of ellipsis and homophony. Both these processes are also used for humorous effect, and in much the same way, in the creation of nicknames. This article explores how puns based on the ellipsis of homophones or near-homophones (i.e., ‘cut-down puns,’ as the author terms them) may give rise to nicknames and slang words. In the first part, the author focuses on so-called ‘inseparable nicknames’ and examines in detail the role of allusions and cut-down puns in their formation. The second section then describes and analyses the coinage of punning slang terms derived from proper names. To this purpose, the author delves into the main subclasses of cut-down puns and, in the final section, gives good evidence of their use by offering a glossary of name-derived slang words, both old and new, drawn from a number of sources.

Research into nicknames, like that into other aspects of onomastics, is often thought to fall beyond the scope of linguistic enquiry, as a result of which the connection between many patterns of word-formation which generate both nicknames and slang words is not fully understood. Besides performing the same social functions (see Ashley 1989: 48–49; de Klerk and Bosch 1999), nicknames and slang share a number of morphological and semantic processes (for example, suffixation with *-y* – *-ie* – *-ey*, as in *Smithy* and *Brucie*, and ironic reversal of meaning, as in *Curly* for a bald fellow and *Lofty* for a short one), yet much of their wit and wacky charm

result from the jocular nature of other, less well-known and less well-defined mechanisms of word-formation. In this paper, I will present an exploratory overview of how one and the same form of pun—and a somewhat sophisticated one at that—is employed in the making of nicknames and slangisms, thereby demonstrating the way ellipsis and homophony can combine to generate new words. This overview is substantiated in the final section with a glossary of name-derived puns gathered from a range of primary and secondary sources.

1. Puns into names

One of the most familiar types of nickname found in English relies on the transfer of the name of a celebrity, famous person or character to a person bearing the same name (either first, middle or last name) or a homophone of it, the result being what is sometimes termed an ‘inseparable nickname’ (see Franklyn 1962: ix). This process, albeit explosively productive in those great bastions of slang which are the world of sport and the army and navy, is so commonplace in everyday English that speakers often take it for granted. Indeed, it is likely, if not quite inevitable, that a man surnamed *Simpson* is, at some point in his life, given the nickname *Homer*, after the lazy, beer-drinking, doughnut-loving character in the cult cartoon series *The Simpsons*. The chances are that one surnamed *Barber* is nicknamed *Ali*—a no-brainer really, courtesy of Ali Baba of Forty Thieves fame—and one whose first name is *Elvis* may sooner or later earn the handle *Presley*, even if his voice, his looks and his pelvis are not particularly gifted.¹

Easily predictable as all these examples are, the link between a nickname and its original source name may in some cases be blurred through certain, non-rule-governed transformations on the formal level. Australian journalist and broadcaster Annie Warburton (1997) gives the example of an acquaintance of hers whose middle name, *D’Arcy*, prompted the nickname *Dooges* through a two-stage chain of associations: *D’Arcy* gave rise to *Darcy Dugan*, after an infamous Sydney criminal, and this was eventually shortened and corrupted to *Dooges*.

This form of jokey allusion is partly akin to another, much wittier pattern of nickname formation which carries the pun a step further. The

¹ This nicknaming process is, of course, not unique to English. The Finnish boxer Amin Asikainen is known in sporting circles as *Idi*, after the late Ugandan dictator Idi Amin. I owe this example to an anonymous reviewer.

surname *Morter* is a good case in point. Its almost inevitable association with the sobriquet *Bricksan* stems from the fact that *Morter* is a homophone of *mortar*, a word often occurring in the binomial *bricks and mortar* (Franklyn 1962: s.v. *Bricks*). Following this convoluted principle, the England rugby legend *Martin Offiah* has come to be known as *Chariots* because his last name happens to sound very much like the second part of the film title *Chariots of Fire*. Likewise, the Australian cricketer Steve Waugh was given the nickname *Tugga* because his surname is phonetically identical to the second constituent of the compound *tugga war* (a colloquial rendering of *tug of war*).² As with rhyming-slang nicknames (e.g. *Fruit 'Reg*,³ from *Fruit and Veg*), here the wit and lure of the moniker reside not so much in its formal oddity as in the cryptic link between the dropped element and the target word.

As one might expect, the creative potential of this pattern is nowhere exploited more fully than in literature. In Kevin Sampson's *Outlaws* one of the characters is dubbed *Moby* because 'his dick was half deformed' (Sampson 2002: 12), thus playing on the title and eponymous whale of Herman Melville's *Moby Dick*. On the same lines, in Emanuel Derman's memoir *My Life as a Quant* we are told that one of the characters used to call a Pakistani programmer *Mander* on the grounds that 'his true name was Salah, reminiscent of Salamander' (Derman 2004: 138).

2. Names into puns

Going beyond these witty monikers, the process described here illustrates a larger category of word-formation whose natural breeding ground is to be found in the pun-laden domain of slang. Take the British slangism *Frank*, namechecking the late avant-garde rock pioneer Frank Zappa, whose meaning of 'TV remote control' derives from a pun on the homophones *zapper* and *Zappa*. Punning being the tricky thing that it is, the general architecture of these 'cut-down puns' allows for at least three major variations, depending on the part of the phrase which is left out. To wit:

² Interestingly, his twin brother, Mark Waugh, was known for a while as *Afghanistan* or *Afghan* ('the forgotten Waugh') (see Delahunty 2003).

³ This was the nickname of notorious London gangster Reg Kray (Woolard 2003: 192). Believe it or not, this mechanism also accounts for *H*, one of the nicknames of footballer David Seaman: *H* derives from *Harry Monk*, which rhymes with *spunk*, which is a synonym of *semen*, which is a homophone of *Seaman*. This and other types of hidden puns are analysed in detail in Lillo (in press).

Type 1: $A + (B) = a \text{ homophone of the elliptical, final } B$

Example *Michelle (Pfeiffer)* = ‘in the jargon of cricket, a five-for (i.e., five wickets taken in an innings).’

Type 2: $(A) + B = a \text{ homophone of the elliptical, initial } A$

Example: *(Charlie) Bronson* = ‘charlie’ (cocaine)

Type 3: $A + (B) + C = a \text{ homophone or ‘semi-homophone’ of the elliptical, medial } B$

Example: *Richard (Milhous) Nixon* = ‘house’ (music)

Not surprisingly, though, when it comes to punning, unpredictability is the name of the game. And this not only because the variations on a given theme are potentially endless (*John B.* and *Roy* are but two of the possible Irish puns on ‘keen’), but because the formal make-up of certain puns can change in unsettling ways. Such is the case of the last example above: the target homophone ‘house’ can be disguised as *Richard Nixon*, but also as *Richard* or, more overtly, *Richard Milhous* (sometimes misspelled *Millhouse*), as illustrated in the following quotation.

Too many [DJs] seemed po-faced cunts with no spirit, and it showed in the *Richard Millhouse*. Ye cannae gie other cunts enjoyment if you cannae enjoy it yourself. ¶ One afternoon ah was settling down to a bit of *Richard Nixon* when the door went. Ah had the music on low, but ah still thought it was the yuppie cunts across the landing who complained about anything and everything. ¶ [...] Ah went back inside, wrapped it on the *Richard* and headed oot tae the shops tae get the ingredients for the soup. (I. Welsh 1997, *Ecstasy*, pp. 176 and 177; italics mine)

Whether a slang pun is curtailed or not is, by and large, a matter of usage or, in some cases, individual preference. Some puns, like *Michelle* ‘a five-for’ (from *Michelle Pfeiffer*), are always shortened, others are invariably used in full (in which case, of course, they do not qualify as cut-down puns), and still others, like *Richard* itself, fall between stools. One may reasonably think that, in the absence of contextual cues, all cut-down puns are liable to be expanded or ‘restored’ to their full, supposedly original form; still, the truth is that many of them, having been coined as quasi-

euphemisms (Crespo 2007: 223),⁴ appear to have always been used elliptically.

Compounding this is the fact that not all cut-down puns are based on homophones. Some are formed from colloquial pronunciations or near-homophones (the more far-fetched the better), thus enhancing the humorous effect. A wonderful specimen based on a colloquial, slurred pronunciation is *Kipling*, the pun hinging on the pronunciation of *ruddy hard* as if it were spelt *Rudyard*. Another favourite of mine, first brought to my attention by slang lexicographer Terry Victor (personal communication, 12 April 2005), is the word *Marlon*, whose meaning of ‘brandy’ is established via the name of the Hollywood star Marlon Brando.

For all this, full or partial homophony does not have much effect on the predictability of meaning, since it sometimes happens that the elliptical element itself takes on a figurative meaning or is to be interpreted in a rhyming-slang sense. Witness *Trevor* for ‘hamburger,’ after British broadcaster *Trevor McDonald*, and the Cockney *Lionel* for ‘penis,’ derived from the name of the US jazz legend *Lionel Hampton* and ultimately from the rhyming slang *Hampton (Wick)* ‘prick.’ To be sure, the inherent playfulness of this process accounts for at least some of the humour behind the nonce slangism *Bristol*, as used by the late comedian and punmeister Ronnie Barker in a celebrated sketch of the 1970s:

And he would put on his almond rocks [= ‘socks’] and his Dicky Dirt [= ‘shirt’] and his round the houses [= ‘trousers’], and set off down the frog and toad [= ‘road’] until he reached the outskirts of the Bristol [= ‘city,’ from the rhyming slang *Bristol City* ‘titty’]. (‘A Sermon in Slang,’ BBC TV, 1977)

3. About the glossary

As exhaustiveness is an unattainable ideal (of the making of many words, to paraphrase Ecclesiastes, there is no end), the glossary below aims to give but a taste of the category of words I have examined in the previous section. All these words have been attested in primary and/or secondary sources and some of them are underpinned by citations (both printed and oral). Given the paucity of printed evidence of this part of the lexicon (as of slang in general) and the partly serendipitous nature of the citation-

⁴ Crespo’s concept of ‘quasi-euphemism’ corresponds to what Allan and Burridge (2006: 39) refer to as ‘euphemistic dysphemism,’ i.e. a euphemistic locution whose illocutionary force is dysphemistic.

gathering process, these citations do not necessarily correspond to the earliest recorded use of the words, though I am positive that at least a handful of them have not been recorded elsewhere.

A mere perfunctory glance at the quotations will reveal that, like any other solo lexicologist-cum-slang sleuth, I am constrained not only by my sources, but also, need I say, by my own reading preferences. The Ross O'Carroll-Kelly series of books by Irish writer Paul Howard (O'Carroll-Kelly 2003, 2004, 2005, 2006, 2007) is one of my favourites. Despite the humorous, satirical nature of these books, Howard's finely tuned ear for the dialect of rich South Dublin kids (or 'D4 heads,' as they are called by northsiders) makes them a valuable source for the study of Dublinese 'as she is spoke' today by the young, one of its most outstanding features being, as it happens, the use of rhyming slang and cut-down puns.⁵ For the sake of brevity and ease of reference, the secondary sources in which I have attested some of the puns in the glossary are identified by the following abbreviated titles. Their full bibliographic references are given at the end of the article.

B	– Puxley 2003	FW	– Dickson 2007
BS	– Share 2003	JD	– Dunn 1997
DCS3	– Thorne 2005	LYS	– Lane 1966
DP	– Powis 1977	NP	– Dalzell and Victor 2006
DRS	– Franklyn 1961	RPR	– <i>Roger's Profanisaurus Rex</i> 2005
DSUE8	– Partridge 1984	SE	– Elmes 2005

4. Glossary

Alan. A very good-looking car. (SE) is used by car salespeople. From British (Birmingham use). The term British boxing champion Alan

⁵ The relationship between cut-down puns and rhyming slang is the *leitmotiv* of Lillo (2006). For a full discussion of the origins and development of rhyming slang in Ireland see Lillo (2004).

Minter (b.1951), the word *minter* being interpreted in the slang sense ‘an attractive person or thing.’

Ali. A barber. *Also* **Alley.** (LYS)

British (Merseyside use). Used in the 1960s; now obsolete. From Ali Baba, the name of the main character in ‘Ali Baba and the Forty Thieves.’ *Ali* is also a sobriquet for any man surnamed Barber (e.g., ‘Anyway, when you get to know him [*sc.* Eno Barber] you call him Ali.’ S. Rushdie 2000, *The Ground Beneath Her Feet*, p. 275).

Annie. A three-ton lorry. (B) *Also, more commonly, used in full: Annie Laurie* (DRS, DSUE8).

British. From the title of a traditional Scottish song. As pointed out by Franklyn (1961), the expression was coined by soldiers during World War I, after which it soon fell into desuetude. *Annie Laurie* was also used during World War II for ‘a bus conductress’ (Partridge 1984; Green 2005; cf. Franklyn 1962).

Basil. Forty pounds. (B)

British. From Basil Fawlty, the lead character in the classic BBC sitcom *Fawlty Towers*.

Bonnie Prince. Charlie (= cocaine). *Also* **Bonny Prince.** (NP)

British. From Bonnie Prince Charlie, the nickname of Charles Edward Stuart (1720–88).

Bronson. Charlie (= cocaine). (NP)

British and Irish. From the British criminal Charlie Bronson (b.1952).

Cecil Day. See *Daniel Day*.

Christian Andersen. Hand.

Irish (Dublin use). From the Danish writer Hans Christian Andersen (1805–75).

► [S]uddenly I’m wondering, roysh, whether this is one of those countries

where they, like, cut your fucking Christian Andersens off for basically robbing shit. (R. O’Carroll-Kelly 2005, *The Curious Incident of the Dog in the Nightdress*, p. 153)

Claus. A barbecue.

British. From the notorious Nazi war criminal Klaus Barbie (1913–91), also known as the ‘Butcher of Lyon.’

► ‘Come over for a Claus’ (as in Barbie, the French war criminal), he’ll say, and we do, but more for the pleasure of his company than his culinary skills. (*Spectator*, 9 September 2006)

C.S. See next entry.

Daniel Day. The Luas (the name of Dublin’s light railway system). *Also* **Danny Day.**

Irish (Dublin use). From the British film actor Daniel Day-Lewis (b.1957). Always used with the definite article: *the Daniel Day*. The word, along with its synonyms **Cecil Day**, **C.S.** and **Jerry Lee** (after Cecil Day-Lewis, C.S. Lewis and Jerry Lee Lewis respectively) is first recorded in *The Irish Times*, 7 July 2004.

► It seems that the new Luas will not long escape the attention of Dublin wits. Already it has variously been called “The Jerry Lee;” “The Daniel Day;” “The C.S.” or, as the real Dubliners say in their distinctive accent, “The Train in the Lane.” (B. Mac Aongusa 2004, *Luas: Harcourt Street Memories*, p. 15)

► The Luas—or the Danny Day, as South Dubliners have lovingly christened it—is the jewel in the area’s transport crown. (R. O’Carroll-Kelly 2007, *Ross O’Carroll-Kelly’s Guide to South Dublin*, p. 68)

Denis. A hickey (= a love bite).

Irish (Dublin use). From the Irish rugby player Denis Hickie (b.1976).

- ▶ I'd actually prefer a dirty big Denis on my neck to all these fucking mossie bites[.] (R. O'Carroll-Kelly 2004, *PS, I Scored the Bridesmaids*, p. 88)

Edgar Allans. The police.

American. A pun on the name of the American writer Edgar Allan *Poe* (1809–49) and the slang *po-po* 'the police.' Usually with the definite article: *the Edgar Allans*.

Frank. A zapper (= a TV remote control). (DCS3)

British. From the American rock star Frank Zappa (1940–93).

- ▶ There are not many products we have not even troubled to name. But the television remote control unit, a functional description, became "the remote," and there we left it. [...] ¶ A year or two ago, Radio 4's *Word of Mouth* brought this omission to the attention of its listeners. They responded in fine form. There was the Flat Controller, the Frank (Zapper), the Yentob (the BBC controller). (*New Statesman*, 18 December 1998, p. 92)

Frito. A good lay (applied to a woman). (NP)

American. From Frito-Lay™, the well-known US manufacturer of snack food products.

Harold. A loid (= a thin piece of pliable plastic or a credit card used by housebreakers to open a door lock). (CDS2, DSUE8, NP) *Also used in full: Harold Lloyd* (B, CDS2, DSUE8, NP, SC).

British. Used since the 1950s; now obsolete. From the American silent film comedian Harold Lloyd (1893–

1971).

- ▶ Harold (Harold Lloyd) is celluloid, an instrument of housebreaking, and "Elephant" equals "Elephant and Castle" (pronounced "Carsel") which means a parcel. (J. Gosling 1960, *The Ghost Squad*, p. 24)

Harrelson. A woody (= an erection).

Irish (Dublin use). From the US film actor Woody Harrelson (b.1961).

- ▶ I've got a dirty big Harrelson on me. (R. O'Carroll-Kelly 2007, *Ross O'Carroll-Kelly's Guide to South Dublin*, p. 232)

Jan'd. Hammered (= drunk). (NP) *Also used in full: Jan Hammered* (NP).

British. From the Czech-born keyboardist and composer Jan Hammer (b.1948).

J. Edgar. Hoover.

Irish (Dublin use). From J. Edgar Hoover (1895–1972), former director of the FBI.

- ▶ I'm, like, running the J. Edgar over the carpet in the sitting-room. (R. O'Carroll-Kelly 2006, *Should Have Got Off at Sydney Parade*, p. 226)

Jerry Lee. See *Daniel Day*.

Jimi. A Hendrickson fly. (JD)

American. The term is used by fly fishermen. From US rock singer and guitarist Jimi Hendrix (1942–70).

John B. Keen. (BS)

Irish (Dublin use). From the Irish writer John B. Keane (1928–2002).

- ▶ I know Fionn's John B. on her and everything, but fock him. (R. O'Carroll-Kelly 2006, *Should Have Got Off at Sydney Parade*, p. 164)

Keith. A woody (= an erection).

Irish (Dublin use). After the Irish rugby legend Keith Wood (b.1972).

- ▶ I've had a dirty big Keith on me since the second that fucking Gráinne Seoige walked in. (R.

O'Carroll-Kelly 2007, *Ross O'Carroll-Kelly's Guide to South Dublin*, p. 235)

Kipling. Ruddy hard (pronounced *Rudyard*). (DCS3)

British. From the famous English writer Rudyard Kipling (1865–1936).

- ▶ If training-shoes provoke an excited exclamation of “Hey, man, they’re Kipling!” the wearer can rest assured that their street-credibility is intact. Slur “ruddy hard” into Rudyard, and there you have it. (*Guardian*, 26 September 1989, quoted in Thorne 2005)

Lawrence. To walk (a dog). (FW)

Secret family word. From the US entertainer Lawrence Welk (1903–92).

- ▶ In our family you cannot say the word ‘walk’ without making our dog excited, so we now say we are going to *Lawrence* the dog (as in Lawrence Welk). (Naomi Klages, Clarksburg, Ontario, quoted in Dickson 2007)

Lionel. Hampton (= penis). (B)

British. From the US jazz musician and composer Lionel Hampton (1908–2002), whose surname is also the shortened version of the rhyming slang *Hampton Wick* ‘prick.’ Thence the phrase *to larrup one’s Lionel* ‘to masturbate.’

LL. Marijuana. (NP)

British. From LL Cool J, the stage name of US rapper and film actor James Todd Smith (b.1968). The pun is based on the interpretation of *Cool J* as an abbreviation of ‘cool joint.’

Marlon. Brandy.

British. From the American film star Marlon Brando (1924–2004).

- ▶ Getting to the bar’s going to be trouble / So the Marlons will have to

be doubles[.] (Lyrics to ‘Too Much Brandy,’ by Mike Skinner—aka The Streets—, from the album *Original Pirate Material*, 2002)

melanied. Blatted (= drunk). (RPR)

British. From the British pop singer Melanie Blatt (b.1975).

Michelle. In the language of cricket, a five-for (i.e., five wickets taken in an innings). (NP)

British, Irish and Australian. From the American film actress Michelle Pfeiffer (b.1958).

- ▶ It has become the fashion for bowlers who capture five wickets in an innings to say that they have taken a Michelle. (*Independent on Sunday*, 13 September 1998, p. S12)

- ▶ During their last tour of England, the Australians clearly had discussed this, and decided that any bowler with a Michelle, as they call it (you work it out), should take the ball and raise it aloft, much as the Statue of Liberty with her torch, or Andy Flintoff with a slip catch. (*Guardian*, 31 July 2004)

Moses. Kip (= sleep). (DCS3)

British. From the Kenyan athlete Moses Kiptanui (b.1970). The word is used as both noun and verb.

Nadia. Dinner is ready. (FW)

Secret family word. From the Romanian gymnast Nadia Comaneci (b.1961). See quotation.

- ▶ In 1976 when Nadia Comeneci [*sic*] was a household name, ‘come and eat’ sounded like Comaneci so our family just started calling *Nadia* when everything was ready to eat. We still use it. (Mar Baeb, Oneida, Wisconsin, quoted in Dickson 2007)

oliver! Twist! (An exclamation of contempt that accompanies the obscene gesture popularly known as

‘the finger’ or ‘the one-finger salute’). (NP) *Also Oliver Twist!* (NP).

British. After the hero of the eponymous novel (1838) by Charles Dickens.

Pauline. A foul mood.

Irish (Dublin use). From the *EastEnders* character Pauline Fowler, played by Wendy Richard.

- ▶ [S]he just, like, pulls away from me, roysh, and I’m just there going to myself, *Oh my God*, this one is in a Pauline now. (R. O’Carroll-Kelly 2003, *The Teenage Dirtbag Years*, p. 39)

Richard. House (music). *Also Richard Milhous, Richard Millhouse, Richard Nixon.*

British. An item of possibly synthetic slang formed from the name of the 37th President of the United States, Richard Milhous Nixon (1913–94).

Robert. Money. *Also used in full: Robert Dinero* (CDS2).

British and American. From the American film actor Robert De Niro (b.1943), whose surname is near-homophonous with the Spanish *dinero* ‘money.’ Both the cut-down pun and its expanded version are particularly popular among British expats living in Spain. The full form has also been in use among American teenagers since the 1990s (Green 2005) (e.g., ‘Web sites like Hot Wired and Suck are tres hip and edgy, but they don’t bring in any Robert Dinero, if you know what I mean.’ *Websight Magazine*, December 1996).

- ▶ Robert is not coming in yet. (Recorded, Alicante, January 2000)

Rolf. Arris (= arse).

British. From the Australian entertainer and artist Rolf Harris (b.1930). The word *arris* is either a euphemistic remodelling of *arse* or a shortening of *Aristotle*, itself rhyming slang for ‘bottle,’ which is in turn an abbreviation of the rhyming-slang phrase *bottle and glass* ‘arse.’

- ▶ That was the kick up the Rolf they needed to sort themselves out. (Recorded, London, March 2004)

Roy. Keen.

Irish (Dublin use) and British. From the famous Irish footballer Roy Keane (b.1971). See also *John B.*

- ▶ Jade was not too Roy on him, I’m afraid. (Recorded, Glasgow, January 2006)

Savalas. Telly.

Irish (Dublin use). From the *Kojak* star Telly Savalas (real name Aristotle Savalas; 1924–94).

- ▶ Everything’s, like, moving, like when your Savalas is focked and the picture keeps moving up and up. (R. O’Carroll-Kelly 2005, *The Curious Incident of the Dog in the Nightdress*, pp. 8 and 9)

Sir Paul. A condom. (B)

British. From the former London Metropolitan Police Commissioner Sir Paul Condon (b.1947).

Trevor. Hamburger.

British. From the renowned British broadcaster Sir Trevor McDonald (b.1939). Recorded in *The Independent*, 5 June 1998.

up the Ballyjames. Up the duff (= pregnant).

Irish (Dublin use). From the Irish town of Ballyjamesduff, Co. Cavan. A synonym is **up the Damien**, from the Irish footballer Damien Duff (b.1979).

- ▶ I don't know what it is, roysh, but I just find it so easy to talk to Trevor and I end up spilling my guts out to him about everything, roysh, we're talking the night I broke my duck with Tina, my old pair buying her off when they found out she was up the Ballyjames and the whole thing coming out at the reception. (R. O'Carroll-Kelly 2005, *The Curious Incident of the Dog in the Nightdress*, p. 33)
- ▶ Other bits that I've been able to piece together are that Tina's old man rang

the gaff when he found out his daughter was up the Damien [...] (R. O'Carroll-Kelly 2005, *The Curious Incident of the Dog in the Nightdress*, p. 13)

Winona. The Ryder Cup.

Irish (Dublin use). From the US actress Winona Ryder (b.1971).

- ▶ Didn't see you at the Winona last weekend. (R. O'Carroll-Kelly 2007, *Ross O'Carroll-Kelly's Guide to South Dublin*, p. 253)

References

- Allan, Keith & Kate Burridge (2005) *Forbidden Words: Taboo and the Censoring of Language*. Cambridge: Cambridge University Press.
- Ashley, Leonard R. N. (1989) *What's in a Name?: Everything You Wanted to Know*. Baltimore, MD: Genealogical Publishing Co.
- Crespo, Eliecer (2007) *El eufemismo y el disfemismo. Procesos de manipulación del tabú en el lenguaje literario inglés*. Alicante: Publicaciones de la Universidad de Alicante.
- Dalzell, Tom & Terry Victor (2006) *The New Partridge Dictionary of Slang and Unconventional English*. London: Routledge.
- de Klerk, Vivian & Barbara Bosch (1999) Nicknames as Evidence of Verbal Playfulness. *Multilingua* 18, 1: 1–16.
- Delahunty, Andrew (2003) *Oxford Dictionary of Nicknames*. Oxford: Oxford University Press.
- Derman, Emanuel (2004) *My Life as a Quant: Reflections on Physics and Finance*. Hoboken, NJ: John Wiley & Sons.
- Dickson, Paul (2007) *Family Words: A Dictionary of the Secret Language of Families*. 2nd edn. Oak Park, IL: Marion Street Press. (1st edn published under the title *Family Words: The Dictionary for People Who Don't Know a Frone from a Brinkle*, Reading, MA, Addison-Wesley, 1988).
- Dunn, Jerry (1997) *Idiom Savant: Slang as it is Slung*. New York: Henry Holt.
- Elmes, Simon (2005) *Talking for Britain: A Journey through the Nation's Dialects*. London: Penguin Books.
- Franklyn, Julian (1961) *A Dictionary of Rhyming Slang*. 2nd edn. London: Routledge & Kegan Paul. (1st edn 1960).
- (1962) *A Dictionary of Nicknames*. London: Hamish Hamilton.
- Gosling, John (1960) *The Ghost Squad*. London: Odhams Popular Book Club. (1st edn 1959).

- Green, Jonathon (2005) *Cassell's Dictionary of Slang*. 2nd edn. London: Weidenfeld & Nicolson. (1st edn 1998).
- Lane, Linacre (1966) *Lern Yerself Scouse*. Vol. 2: *The ABZ of Scouse*. Edited and annotated by Fritz Spiegl. Liverpool: Scouse Press.
- Lillo, Antonio (2004) Exploring Rhyming Slang in Ireland. *English World-Wide* 25, 2: 273–85.
- (2006) Cut-down Puns. *English Today* 22, 1: 36–44.
- (in press) Covert Puns as a Source of Slang Words in English. *English Studies*.
- Mac Aongusa, Brian (2004) *Luas: Harcourt Street Memories*. Blackrock: Currach Press.
- O'Carroll-Kelly, Ross (pseud. of Paul Howard) (2003) *The Teenage Dirtbag Years*. Dublin: The O'Brien Press.
- (2004) *PS, I Scored the Bridesmaids*. Dublin: The O'Brien Press.
- (2005) *The Curious Incident of the Dog in the Nightdress*. Dublin: Penguin Ireland.
- (2006) *Should Have Got Off at Sydney Parade*. Dublin: Penguin Ireland.
- (2007) *Ross O'Carroll-Kelly's Guide to South Dublin*. Dublin: Penguin Ireland.
- Partridge, Eric (1984) *A Dictionary of Slang and Unconventional English*. 8th edn. London: Routledge.
- Powis, David (1977) *The Signs of Crime: A Field Manual for Police*. London: McGraw-Hill.
- Puxley, Ray (2003) *Britslang: An Uncensored A–Z of the People's Language, Including Rhyming Slang*. London: Robson Books.
- Roger's Profanisaurus Rex* (2005). London: Dennis.
- Rushdie, Salman (2000) *The Ground Beneath Her Feet*. London: Vintage. (1st edn 1999).
- Sampson, Kevin (2002) *Outlaws*. London: Vintage. (1st edn 2001).
- Share, Bernard (2003) *Slanguage: A Dictionary of Slang and Colloquial English in Ireland*. 2nd edn. Dublin: Gill and Macmillan. (1st edn 1997).
- Thorne, Tony (2005) *Dictionary of Contemporary Slang*. 3rd edn. London: A & C Black. (1st edn 1990).
- Warburton, Annie (1997) 'Ozzyisms'. *Ozwords* 4, 2: 1–2.
- Welsh, Irvine (1997) *Ecstasy*. London: Vintage. (1st edn 1996).
- Woolard, Danny (2003) *We Dared*. London: John Blake.

Contact information:

Antonio Lillo
 Department of English
 University of Alicante
 P.O. Box 99
 03080, Alicante
 Spain
 e-mail: antonio(dot)lillo(at)ua(dot)es