

Webster's Bitch

by Jacqueline Bircher



Director: Vanessa Morosco
Dramaturg: Liv Fassanella

May 31st–June 18th

PLAYHOUSE 
ON PARK

A Conversation with Jacqueline Bircher

Interviewed by Liv Fassanella

This interview was conducted in November of 2021, when Webster's Bitch received a reading with Playwrights on Park.

Jacqueline Bircher is an award winning playwright based in New York City. In her play Webster's Bitch, Bircher aims to answer the question of who has ownership of words and who gets to define them. The play has been workshopped at Phoenix Theatre Company and Prologue Theatre, and received a reading at the National Women's Theatre Festival. The play was a finalist at the O'Neill National Playwrights Conference and the Seven Devils Playwriting Conference. A fifteen-minute version of Webster's Bitch won the City Theatre National Award for Short Playwriting in 2020 and was produced in the Sam French Off Off Broadway Short Play Festival in 2019. I sat down with Jacqueline to go deeper into the play's themes and herself as a writer.

Liv: "To start, what made you interested in the dictionary? What made you want to write about it?"

Jacqueline: "I first became interested in the dictionary after listening to an interview on the podcast The Allusionist with lexicographer Kory Stamper, who had worked at Merriam Webster for many years and written a book about her experiences. After listening to this interview and then reading her book, I was immediately fascinated by the world of dictionaries, and surprised at how different dictionaries were in practice than how I always imagined them to be. I, like many people, assumed the dictionary was a stuffy, academic reference book that's goal was to decide what is right or wrong, and compile definitions for how words should be used. In practice, however, that is absolutely not the case. It's the complete opposite! Lexicographers are like anthropologists. Their job is to look at language out in the world and record it, whether or not they believe that it's being used in a correct context. We as human beings are imperfect and as a result, language is imperfect. That's what the dictionary is trying to capture. And it's really exciting to discover that something that is such a huge part of all of our lives is so different than we originally thought it was. So, I began reading other books about lexicographers, and was immediately enchanted by this nerdy little subculture of interesting characters who love words and are so dedicated to their field. The first version of this play, a short fifteen minute version, is solely focused on the dictionary. But, I always knew I wanted it to be a full-length. Once I began expanding the story, that's when the themes of office politics and gender equity in the workplace really started to take center stage in conversation with all of the lexicographical drama."

Liv: “It’s interesting to think about the people behind the dictionary. I think we all grew up having one in our house and it was like this bible, where it didn’t seem touchable, it didn’t seem like anybody could ever alter it. It’s really interesting to talk about how it’s always growing and evolving.”

Jacqueline: “I do think that dictionary companies have stood behind objectivity for a long time, claiming that their goal is always to objectively look at language. But there seems to be this wave in the 21st century where we are acknowledging that people are subjective and so is language. This very specific generational divide is one of the many things that I was trying to explore in the play. An older generation might say ‘we do things a certain way because that’s the tradition’. And then there’s a younger generation that says ‘we have to embrace subjectivity, be aware of it, and do our best to combat it’. Understanding the dictionary’s place in our culture, and allowing it to change with the times, is the only way to make it a modern institution. Otherwise it’ll disappear.”

Liv: “There’s a lot in this play about social media. How do you think social media relates to our older, more antiquated ways of doing things like the dictionary? Do you think it cheapens it?”

Jacqueline: “I don’t think so at all. I think that social media can, in a lot of ways, make dictionaries relevant. A few years back, Merriam-Webster was well-known for being an “it” account on Twitter, consistently going viral and participating in online conversation. This is a company that’s over 170 years old. The idea that someone could take a brand widely considered to be old and academic and give it a culturally relevant voice? That’s genius social media marketing. It makes us realize the dictionary isn’t this “high tower” type of place, but instead feeds into the democratization of lexicography. In addition, many lexicographers I’ve interviewed mention that the advent of social media, digital media, blogging, and internet publications really caused the amount of easily accessible content to explode. Everything was suddenly widely available, and you could see these conversations unfolding in real time among online communities. One example is the term ‘shipping’ which emerged from online fandom in the mid-90s”.

I will interrupt this conversation to explain what shipping is. Shipping takes the last four letters of the word “relationship” and turns it into a verb. To “ship” means that you think two people should be in a relationship. For example “I ship Ross and Rachel.” You like the two people as a couple and hope to see them together. The term is almost exclusively used in online fandom communities to talk about fictional characters. Sometimes it’s brought into real life, but that’s a bit taboo.

(cont.) “That is where lexicographers collected it for the first time. This term is now integral to fan culture, and to think that it started from online communities but has now made its way into mainstream culture is so cool to me.”

Liv: “The concept of gendered language is huge in this play. I don’t know how we go about wrapping our minds around who gets to decide what gendered language really means or if we even need gendered language anymore. Do you think it’s harmful or beneficial?”

Jacqueline: “It’s interesting the way you phrased that question. Do we need it? Is it beneficial? We can intellectually think about whether language should be a certain way or if there are terms that are outdated. But intellectuals don’t have a monopoly on language. If people continue to use gendered terms, they will exist. It’s not as simple as someone saying ‘we won’t use this anymore.’ There are a lot of examples of offensive language, where people think that it shouldn’t be in the dictionary or that it’s wrong. You can make that decision for yourself. But when it comes to the dictionary, if people have used it or continue to use it, even if you think that it’s wrong, it’s not up to you as the individual. An example that I’m thinking of is the R word.”

For the sake of conversation and so that we’re all on the same page, I’ll include the Merriam Webster Dictionary definition of ‘the R word’ here.

Retarded . adjective

re·tard·ed | \ ri-ˈtär-dəd

1 : informal + offensive : very stupid or foolish

2 : dated, now offensive : affected by intellectual disability :Intellectually disabled

Something I discovered while typing this interview that Jacqueline and I didn’t get to discuss: the Merriam Webster definition of this word has labeled it dated and offensive.

(cont.) “I’ve heard a lot of stories of people writing into the dictionary saying they think that word shouldn’t be in the dictionary. They find it offensive. But, unfortunately, that word was a part of our culture for a long time. So we can decide as a culture that we don’t think that is on the up-and-up anymore, and we as individuals can decide that we don’t want to use it because of the harm it causes to other people. But that is hundreds and thousands of individual choices everyday that might eventually build up so that the word isn’t in circulation anymore. But, you can’t just decide you want to phase it out and put a stake in the ground and expect the mandate to be followed.

Language doesn't work that way. I think gendered language is in the same vein. You can be offended by something or you can think that something is not pretty or right. But if other people use it, you can't stop them. It's hard because it's not a science. Language is so individual among regions and subcultures and gendered language has been part of our language for thousands of years. We can't ignore that, because we don't really get to decide. What we can control is who looks at these definitions, who writes them, who approves them, and how they look when they go out into the world. The people who work at the dictionary are subjective too, you can't get around that. You also can't always win, but you can at least try, and I think that's what this play is getting at. As long as we keep trying then maybe we'll take a little step forward each time."

Liv: "You put the gravity of that responsibility onto the shoulders of your characters. It's so interesting to see what they go through being the authorities and prophets of language, and how terrifying that must be."

Jacqueline: "They're like the historians of language. But, the world thinks of them as guardians who are responsible for shaping language, and there's tension there. In the beginning of the play, someone discovers that Nick is the one who wrote the definition for 'bitch'. He was only doing his job and trying to capture the definition of the word as he interpreted it. Then, his definition still had to go through editing and get approved. A lot of people touch these things and sometimes we get it wrong, or it becomes outdated. We can't get it right all the time, but the idea that he could be held responsible for how people thought about 'bitch' five years ago is interesting to unpack."

Liv: "I want to know a little more about you. I'm always interested in how people got into playwriting, so why plays? What was your turning point?"

Jacqueline: "That's a great question. I was born and raised in New York City, so theatre has always been a huge part of my life. I was never very good at being onstage, but I have always been a writer. When I went to college I studied English literature and creative writing with the hopes of becoming a novelist. But I quickly realized there were certain things that came very naturally to me and there were other things I always struggled with. Whenever I would bring in pages, I would always get 'your dialogue is great, [it] feels so realistic, we love the characters, we love the plot.' But the things that would trip me up every time were describing what the place looked like or describing the inner thoughts of the characters. I hated it. After college, I found my way to playwriting and immediately I realized 'Oh! I don't have to be responsible for what people are thinking! I don't have to be responsible for what the set looks like because that's not my job!' It allows a collaborative partnership with people who are amazing at constructing a character's inner life, and designing a space, and more."

It gets to showcase their talents, too. I've always loved the collaborative idea of that. It was like a lightning bolt hit. I said 'this is what I'm supposed to be doing!' I wrote my first play in 2016 and immediately knew that was it for me. I absolutely loved the workshopping and developmental part of playwriting. It's so much fun. I just love doing a reading where people will get into a room together, offer up ideas, and the play will change and get better. And seeing your work come to life on the stage in a production is the best feeling, when all of those elements and talents come together."

Liv: "What are some of your literary influences? Playwrights? Authors? What style of writing motivates you?"

Jacqueline: "I do think that the fact that I started as a novelist and then went into playwriting is very integral to my voice. I have found that the ways that I approach dialogue or stage directions have aspects of that other life. I've been in a lot of workshop rooms where people say 'these stage directions feel like I'm reading a novel.' They're a little cheeky, or they're meant to convey something that you may not have gotten otherwise. Sometimes I'll write things in the stage directions that, when the play is performed, no one will get to see, but it's my little gift to the people working on it. When it comes to other playwrights, there are so many amazing writers I admire. Recently I have really loved all of Lauren Gunderson's work. Tennessee Williams, obviously. But also, there are certain plays in particular that have always stood out to me. Proof by David Auburn is one, I read that play and said "this is the best play I've ever read". It's magical when you read something and say 'this is exactly the type of play that I love.' or "That's the kind of play that I wish that I could write.' Plays that have incredibly theatrical elements but are really grounded in human experience and human growth. It's a little bit of everything and I think that's what makes it fun."

What Does A Lexicographer Do (including Their Typical Day at Work)

excerpts from owlguru.com

Lexicographers

Lexicographers write entries in dictionaries. When you look up the definition of a word, you can thank lexicographers for helping you increase your knowledge.

Lexicographers do not receive a lot of credit for their work, but they are essential for helping people understand languages. They write original dictionary entries and spend time monitoring changes in written and spoken languages.

Lexicography is a unique field. Lexicographers are responsible for recording the evolution of languages, which may involve reading social media posts and paying attention to popular culture.

What they do

- Monitor and Research Changes in Language
- Write Original Dictionary Entries
- **Edit the Work of Other Lexicographers**
- **Research the Meaning and Origins of Words**

What is the job like

You Get to Learn New Things

Lexicographers constantly learn new things as they research words, which helps keep this job interesting.

You Do Not Need a Specific Degree

While most lexicographers major in English or communications, you can enter this field with almost any Bachelor's degree.

You Get to Spend Time Online

Lexicographers often use the internet and browse social media topics to pay attention to language trends, which can be entertaining.

Stress-Free Work

Lexicography is not a stressful field. You are unlikely to encounter stressful or challenging situations based solely on your job responsibilities.

Limited Opportunities

Lexicography is not a large field, creating a lot of competition for job openings, which can make it difficult to find work.

Limited Recognition

Most people will not understand what you do for a living or may be surprised that being a lexicographer is a real job.

Where They Work

- Dictionary publishing companies
- Book Publishers
- Universities and Colleges
- Media Companies

How to become one

Step 1: Study English in High School

Lexicographers need strong English skills, which high school students can focus on before attending college.

Step 2: Earn a Bachelor's Degree

Lexicographers typically require at least a Bachelor's degree. The most common majors for lexicographers include English, communications, and English literature.

Step 3: Find an Entry-Level Job

Most lexicographers start as assistant editors at dictionary publishing companies.

Step 4: Look for Writer Positions

After gaining several years of experience, you may start looking for writing positions, as full-time lexicography jobs often require experience as an assistant editor or editor.

A Journey Into the Merriam-Webster Word Factory

by Jennifer Schuessler

March 22, 2017

SPRINGFIELD, Mass. — Merriam-Webster, the oldest dictionary publisher in America, has turned itself into a social media powerhouse over the past few years. Its editors star in online videos on hot-button topics like the serial comma, gender pronouns and the dreaded “irregardless.” Its Twitter feed has become a viral sensation, offering witty — and sometimes pointedly political — commentary on the news of the day.

Kory Stamper, a lexicographer here, is very much part of the vanguard of word-nerd celebrities. Her witty “Ask the Editor” video contributions, like a classic on the plural of octopus, and personal blog, Harmless Drudgery, have inspired a Kory Stamper Fan Club on Facebook. One online admirer has carefully tracked minute changes in her hair (which, for one thing, is purple).

But the company remains very much a bricks-and-mortar operation, still based in this small New England city where the Merriam brothers bought the rights to Noah Webster’s dictionary in the 1840s and carried on his idea of a distinctly American language. And this month, Ms. Stamper, the author of the new book “Word by Word: The Secret Life of Dictionaries,” was more than happy to offer a tour of some of the distinctly analog oddities in the basement.

She walked me through a hallway that seemed to double as a museum of superannuated filing cabinet technology. She offered a glimpse of the dungeonlike storage room used as a podcast studio and cheerfully pointed out some of the creepier company heirlooms, like mangy historical dioramas donated by local schoolchildren and an inflatable dictionary with arms and legs, created for a long-ago promotional campaign.

But the real jaw-dropper was the Backward Index, which includes some 315,000 cards listing words spelled ... backward.

“It was conceived of as another way of shuffling information,” Ms. Stamper said of the index, which seems to have been produced intermittently from the 1930s to the ’70s. “Basically, someone sat here and typed up all the entries backwards. And then went crazy.”

Craziness is a bit of a leitmotif in “Word by Word.” The book, published last week by Pantheon, mixes memoiristic meditations on the lexicographic life along with a detailed description of the brain-twisting work of writing dictionaries. The Atlantic called it “an erudite and loving and occasionally profane history of the English language” that’s also “a cheerful and thoughtful rebuke of the cult of the grammar scolds.”

Ms. Stamper calls it “a love letter to dictionaries in English,” if one that allows for some mixed feelings.

“People have so many fears about what their use of language says about them,” she said.

“When you talk to people about dictionaries, they often start talking about other things, like which words they love, and which words they hate. And it’s perfectly fine to hate parts of the language.”

Ms. Stamper, 42, grew up in Colorado and majored in medieval studies at Smith College. When she interviewed at Merriam-Webster in 1998, she was puzzled to learn the job involved writing definitions.

“I just thought, ‘Why would you need to do that?’” she recalled. “Hasn’t the dictionary already been written?”

“Word by Word” describes her own initiation into the art of lexicography, which involves wrestling with the continuous evolution of language. She walks the reader, chapter by chapter, through different aspects of a definition, including grammar, pronunciation, etymology and more.

Her first definition, by her recollection, was “blue plate.” Since then, she estimates, she has had a hand in hundreds of thousands of others.

“Take,” which she wrestled with for a month, was the longest in column inches. (It’s also one, she notes wryly, that very few people will ever read.)

“God,” which she revised for the company’s unabridged dictionary (now being updated online only), took the longest — four months — and involved not just extensive reading but consultation with clergy members, theologians and academics, who often responded to her email queries with long philosophical disquisitions.

Which leads to an important point. Dictionaries are often seen as argument-settling arbiters of truth. But their job, Ms. Stamper notes, isn’t to say what something is, but to objectively and comprehensively catalog the many different ways words are used by real people.

Ms. Stamper has no patience for self-styled purists who quail at “irregardless” — an actual word, she notes. (She is O.K. with ending sentences with prepositions as well as — brace yourself — split infinitives.) But she also describes being caught up in some higher-stakes fights.

One chapter takes an uncomfortable look at the racial assumptions baked into a Merriam-Webster definition of the color term “nude.” Another recounts the furor that erupted in 2009 when it added a subdefinition to its entry on “marriage,” noting uses to refer to same-sex unions that weren’t necessarily legally sanctioned.

That brought reams of hate mail, but most interactions with readers are friendlier. When Merriam-Webster began its videos, the heavy-breathing fan mail prompted her to create an “Ask the Editor Video Hotness Chart.”

“People would write in saying, ‘The editor with the glasses is so hot,’” she said. “Which is hysterical, since we all wear glasses.”

Stalkers who show up at the offices in Springfield, alas, may have trouble finding actual people. Ms. Stamper telecommutes from her home outside Philadelphia. During the visit, the halls were eerily deserted. No heads popped above cubicles. Only a few faintly murmuring voices were heard.

But at the center of the main upstairs work area stands a howling mass of irreplaceable historical chatter: the Consolidated Files.

The files, kept in red cabinets that snake around the middle of the room, contain millions of citations: small slips of paper documenting individual word uses, drawn from newspapers, books, radio, packaging and other sources, stretching from the 1980s back well into the 19th century.

These days, lexicographers work from an updated digitized database. But Ms. Stamper opened a drawer and pulled out a favorite “pink,” as editorial notes are called, from the 1950s sternly declaring that the word “cracker” “could not be defined as a ‘biscuit’ nor as a ‘wafer.’”

“This just sums up the job so well,” she said in a sub-sotto-voce whisper.

If dictionaries are a form of information technology, the building is in some ways a catalog of obsolescence. A downstairs gallery includes a 1934 poster advertising the second edition of the Webster’s New International Dictionary, billed as “one of the thickest books ever printed.” (The technology needed to bind it, Ms. Stamper said, no longer exists.)

There are also oddities like an asymmetrically bound Seventh New Collegiate from 1969, designed so it could hold itself up — an innovation that failed to catch on, probably because if you open it too far from the center, it falls over.

The dictionary industry itself has been listing of late, as printed dictionaries have given way to online dictionaries, many of them free. Merriam-Webster, a subsidiary of Encyclopaedia Britannica, itself announced layoffs just as she was finishing her manuscript. (It currently has 70 employees.)

There are only about 50 lexicographers working at dictionary companies in the United States today, Ms. Stamper estimated. But their work, she believes, remains as vital as it was in Noah Webster's day.

“There's something to having a bunch of nerds sitting in an office dispassionately reading lots and lots of material and distilling the meaning of a word as it's been used in lots of places,” she said. “It really is this weird democratic process.”

A correction was made on
March 25, 2017

: An article on Thursday about Merriam-Webster, the oldest dictionary publisher in America, described the current edition of the company's unabridged dictionary incorrectly. It remains in print; it is not an online-only publication. (Future updates to the dictionary, however, will be made only online.)



Webster's Seventh New Collegiate Dictionary, from 1969, was asymmetrically bound so it could hold itself up – an innovation that failed to catch on because of design flaws. Credit...Tony Luong for The New York Times

Merriam-Webster FAQ

From merriam-webster.com

What is Merriam-Webster?

Merriam-Webster is America's foremost publisher of language-related reference works. In addition to its award-winning Merriam-Webster.com dictionary site, the company offers a diverse array of print and digital language references, including Merriam-Webster's Collegiate® Dictionary, Eleventh Edition—America's best-selling desk dictionary—and the online Merriam-Webster Unabridged, which is the successor to its famed Webster's Third New International Dictionary.

Does Merriam-Webster have any connection to Noah Webster?

Merriam-Webster can be considered the direct lexicographical heir of Noah Webster. In 1843, the company bought the rights to the 1841 edition of Webster's magnum opus, *An American Dictionary of the English Language, Corrected and Enlarged*. At the same time, they secured the rights to create revised editions of the work. Since that time, Merriam-Webster editors have carried forward Noah Webster's work, creating some of the most widely used and respected dictionaries and reference books in the world. For more information, see *Noah Webster and America's First Dictionary*.

When was Merriam-Webster founded?

In 1831, brothers George and Charles Merriam opened a printing and bookselling operation in Springfield, Massachusetts which they named G. & C. Merriam Co. The company, which was renamed Merriam-Webster, Incorporated, in 1982, has been in continuous operation since that time. For more information on the history of Merriam-Webster, see *Merriam-Webster Continues Noah Webster's Legacy and Merriam-Webster's Ongoing Commitment*.

How long has Merriam-Webster been publishing dictionaries?

The first Merriam-Webster dictionary was issued on September 24, 1847. It cost \$6.00 per copy and earned the praise of such notable figures as President James K. Polk and General Zachary Taylor.

Which dictionary is used on Merriam-Webster.com?

The Merriam-Webster.com Dictionary is a unique, regularly updated, online-only reference.

Although originally based on Merriam-Webster's Collegiate® Dictionary, Eleventh Edition, the Merriam-Webster.com Dictionary has since been significantly updated and expanded with new entries and revised definitions. It also has additional content and engagement features specifically designed for the digital user.

In cases where discrepancies occur between the print Collegiate® Dictionary and the Merriam-Webster.com Dictionary, the Merriam-Webster.com Dictionary typically provides the most up-to-date information.

Are all Webster's dictionaries alike?

No. After Noah Webster's death in 1843 and throughout the 19th century, Merriam-Webster produced the finest American dictionaries, building the reputation of the name "Webster's" to a point where it became a byword for quality dictionaries. But in the late 1800s and early 1900s, legal difficulties concerning the copyright and trademark of the name Webster arose, and eventually many different publishers—some rather unscrupulous—began putting dictionaries on the market under the Webster's name.

The net effect of the proliferation of Webster dictionaries is a reference-book marketplace in which consumers are unaware of or confused about what differentiates one Webster from another. In an attempt to draw attention to the issue, in 1982 our company changed its name from G. & C. Merriam Company to Merriam-Webster, Incorporated. In 1991, Merriam-Webster reinforced that move by introducing the phrase Not just Webster. Merriam-Webster™ to further identify and distinguish its products and to place greater emphasis on a tradition of quality Dictionary-making that we feel is uniquely ours.

Other publishers may use the name Webster, but only Merriam-Webster products are backed by over 150 years of accumulated knowledge and experience. The Merriam-Webster name is your assurance that a reference work carries the quality and authority of a company that has been publishing since 1831.

Glossary . Noun

glos·sa·ry | \ 'glä-sə-rē

plural glossaries

: a collection of textual glosses or of specialized terms with their meanings (1)

Italics indicate input from the dramaturg.

TED Talk. noun

\ ted. 'tök \

A TED talk is a video created from a presentation at the main TED (technology, entertainment, design) conference or one of its many satellite events around the world. TED talks are limited to a maximum length of 18 minutes but may be on any topic (2).

Actuate . verb

ac·tu·ate | \ 'ak-chə-,wāt

actuated; actuating

1: to put into mechanical action or motion The pump is actuated by the windmill.

2 : to move to action, a decision actuated by greed (3).

Lexicographer . noun

lex·i·cog·ra·pher | \ ,lek-sə-'kă-grə-fər \

: an author or editor of a dictionary (4).

Compunction . noun

com·punc·tion | \ kəm-'pəŋ(k)-shən \

1 a: anxiety arising from awareness of guilt

b: distress of mind over an anticipated action or result (5).

Zoomorphic . adjective

zoo·mor·phic | \ ,zō-ə-'mōr-fik \

1: having the form of an animal

2: of, relating to, or being a deity conceived of in animal form or with animal attributes (6).

Twitter Thread . noun

twit·ter | \ 'twi-tər \ | \ 'θred \

: Multiple tweets in what we call a thread using the app Twitter to tell stories, or talk about really

anything. Twitter threads are mostly silly, offensive, or discussing some kind of conspiracy theory (7).

Menstrual Cup . noun

men·stru·al | \ 'men(t)-strü-əl \ | \ 'kəp

: A type of reusable feminine hygiene product. It's a small, flexible funnel-shaped cup made of rubber or silicone that you insert into your vagina to catch and collect period fluid (8).

Meme . noun

\ 'mēm \

1 : an idea, behavior, style, or usage that spreads from person to person within a culture

2 : an amusing or interesting item (such as a captioned picture or video) or genre of items that is spread widely online especially through social media (9).

Transphobia . noun

trans·pho·bia | \ ,tran(t)s-'fō-bē-ə \ , ,tranz- \

: irrational fear of, aversion to, or discrimination against transgender people (10).

Portkey . noun

In the Harry Potter Universe, a Portkey was a magical object enchanted to instantly bring anyone touching it to a specific location. (11).

Sprachgefühl . noun

sprach·ge·fühl | \ 'shpräk-gə-·fueɪ

1: the character of a language

2: an intuitive sense of what is linguistically appropriate (12).

Coachella . noun

\ koh-chel-uh \

Coachella is the popular short name for the Coachella Valley Music and Arts Festival, an annual music festival held in Indio, California. The festival includes dozens of concerts across multiple stages by popular artists from a variety of genres, including hip hop, rock, and pop (13).

First Person Shooter . noun

First-person shooter (FPS) is a subgenre of shooter video games centered on gun and other weapon-based combat in a first-person perspective, with the player experiencing the action through the eyes of the protagonist and controlling the player character in a three-dimensional space (14).

Wiki . noun

wi·ki | \ 'wi-kē \ | , 'wē- \

: a website that allows visitors to make changes, contributions, or corrections (15).

ACLU . noun

American Civil Liberties Union (16).

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