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**NEW LEXICAL COINAGES IN HARRY POTTER BOOKS BY J.K.
ROWLING**

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INTRODUCTION

The relevance of the study. The vocabulary of the English language, like other languages, is constantly evolving. The emergence of new conditions of human existence, new relationships between speakers, new fields of knowledge and concepts lead to corresponding changes in the language that would reflect the surrounding reality and the speaker's inner world. Thus, new words appear, which are called neologisms and are interpreted as lexical correspondences to the changed communicative conditions. The study of authorial neologisms is one of the topical issues of modern linguistics. This can be explained by the fact that language is considered a living dynamic system that is constantly changing and developing, while the language of fiction is a rich source that serves as a basis for studying such changes. A characteristic feature of the fantasy lexicon is its vivid imagery and expressiveness, as well as the presence of a large number of newly formed words.

Dynamic innovative processes in the language cause scholars to pay attention to the issues of neologisms and individual authorial word formation. The research of problems related to the study of neologisms is devoted to the works of I. P. Andrusiak, I. H. Degtyar, M. O. Zhulinska, V. I. Zabotkina, Y. A. Zatskyi, O. A. Styshov and others. Individual-author neologisms are also the subject of research by R. A. Kyselova, O. V. Vynarchyk, Dzivysh Martyn, O. S. Solodova, and I. V. Shpak have studied the works of J. K. Rowling. Despite the increased interest in the study of authorial neologisms, such issues as the composition of neologisms, the specifics of their use by certain authors remain controversial, which led to the choice of the research topic.

The purpose of the study: to identify and classify lexical neologisms in J.K. Rowling's Harry Potter books.

Objectives of the study:

- consider productive word formation processes in English;
- analyze word-formation processes in the Harry Potter heptology by J.K. Rowling, in particular
- study common and proper names of magical creatures, animals and plants;

- analyze potions and magical practices;
- study magical objects, food and drinks;
- analyze spells and abilities;
- research common and proper names of people;
- learn proper names of places and other neologisms.

The object of the study is to define lexical coinages in J.K. Rowling's Harry Potter books.

The subject of the study is the identification new lexical coinages in Harry Potter books by J.K. Rowling, their role and how they can be used.

Methods and techniques of the study. In the course of the study, a set of methods was used: theoretical general scientific methods (generalization, induction and deduction) – to create theoretical generalizations and formulations of the laws of the phenomena under study, to explain the discovered phenomena, to establish regular relations between phenomena; empirical and theoretical methods (analysis, synthesis, modeling, systematic method and classification method) – for processing scientific materials, comparing, combining and systematizing the knowledge gained; method of linguistic observation and description – to identify units of analysis.

The practical significance of the research results lies in the fact that they can be used in the process of teaching English, studying ways of creating new vocabulary, etc.

Structure of the work. The work consists of an introduction, two chapters, conclusions and a list of references. The total volume of the work is 50 pages.

I. PRODUCTIVE WORD-FORMATION PROCESSES IN THE ENGLISH LANGUAGE

This paper falls within the domain of linguistic discourse analysis, a branch of linguistics that investigates language use in communicative contexts. Specifically, this study focuses on the creation and usage of neologisms, which are newly coined lexical items or word formations.

Neologisms deal with the realm of lexicology, the branch of linguistics concerned with the structure, meaning, and development of words. Neology, in particular, focuses on the analysis of newly created words, including their formation processes, semantic properties, and social implications. This research aims to contribute to our understanding of lexical innovation and linguistic creativity.

Furthermore, this study aims to investigate readers' reception and interpretation of these neologisms.

The study of neologisms has attracted the attention of numerous researchers in the field of linguistics. Notable scholars such as L. Bauer, A. Bauer, A. Renouf, L. Valera, S. Varela, M. Aronoff, J. Algeo, A. Adejumo, N. Osunbade, G. Booij, A. Stefanowitsch, W. Teubert have examined the phenomenon of neologisms from various perspectives. Their studies have highlighted the role of neologisms in language change, the mechanisms of linguistic innovation, and the relationship between neologisms and social factors.

There are many ways of forming words - Affixation, Back Formation, Blending, Clipping (Shortening, Truncation), Compounding, Conversion, Denomination, Derivation, Loan Translation (Calque), Loanword, Neologism. We will consider several of them.

1.1 Derivational affixation

Derivational affixation, a morphological process in which a bound morpheme, an affix, is attached to a base or stem to create a new word, significantly contributes to the richness and flexibility of the English language [31]. This process is of significant interest due to its productivity in English language formation and evolution.

In derivational affixation, an affix (prefix or suffix) is attached to a base word to create a new word often with a different grammatical category or semantic meaning. For instance, 'happiness' is formed by adding the suffix '-ness' to the adjective 'happy', changing the word class from adjective to noun [29]. The English language demonstrates high productivity in the use of affixation, with many new words being coined through this process.

The productivity of derivational affixation relies on its adaptability to create new words that are easily understood in context. A large portion of English neologisms can be attributed to this process, as it allows for the quick and efficient creation of new terms. As an example, in the digital age, words such as 'unfriend', 'microblogging', and 'retweet' have emerged via this process [40].

Derivational affixation in English can be categorized as prefixation and suffixation. Prefixation involves adding an affix before the stem (e.g., 'rewrite'), while suffixation involves adding an affix after the stem (e.g., 'kindness'). Some affixes significantly alter the word class, such as '-ness' changing adjectives to nouns, while others like 'un-' mainly modify the meaning while keeping the word class the same [37].

Despite the significant productivity of derivational affixation, it also presents some challenges. The first challenge involves the arbitrary and sometimes inconsistent nature of word formation through affixation. For instance, while adding 'un-' to 'happy' yields 'unhappy', the same process does not work with 'overjoyed' to give '*unoverjoyed'. Similarly, although 'decodable' is a valid English word, '*encodable' is not, despite both 'de-' and 'en-' being legitimate prefixes [28].

Secondly, the semantics of the newly derived word can sometimes be hard to predict merely based on the semantics of the base and the affix. For instance, 'readable' could mean 'able to be read' or 'worth reading', depending on the context [22].

One notable feature of derivational affixation is its role in language evolution. With the rapid changes in society, especially technology and culture, new concepts constantly emerge, and the English language accommodates these changes by coining

new words through affixation. For example, words such as 'cybersecurity' and 'transhumanism' are products of derivational affixation that reflect new realities [25].

In conclusion, derivational affixation is a highly productive word-formation process in English. It allows for the creative generation of new words and the expansion of the lexical and semantic capacity of the language. By providing an efficient way to express new concepts and ideas, derivational affixation plays a vital role in the adaptability and evolution of English. Its productivity is evident in its flexibility to create a plethora of new words that adapt to changes in society, technology, and culture.

1.2 Compounds

Compounding is one of the primary word-formation processes in the English language. This process involves combining two or more words (known as bases) to form a new word or compound [10]. Compounding demonstrates high productivity in English, constantly contributing to the language's vocabulary growth.

In compounding, two or more bases are combined to form a new word. The resultant compound often carries a new, distinct meaning that is related, but not necessarily identical, to the meanings of its constituents. For example, 'blackboard' is a compound made from 'black' and 'board', referring to a specific kind of board that is not necessarily black.

Compounding is exceptionally productive in English. Many new words in technology, science, and popular culture are compounds, such as 'cybersecurity', 'webcam', and 'bromance' [17]. Compounding allows for the quick and efficient coining of new terms that meet the demands of evolving societal discourse.

Compounding is a prevalent word-formation process in English that involves the combination of two or more words, called bases or stems, to form a new word. Compounds can be classified based on various criteria such as the grammatical category of the constituents, the semantic relationship between the constituents, and the orthography of the compound. Here are some common types of compounding:

Endocentric Compounds: In endocentric compounds, one constituent, typically the right-hand one in English, is the semantic head or nucleus of the compound. This means the entire compound belongs to the same grammatical category as the head and the meaning of the compound can be inferred from the head. For instance, 'bookstore' is a noun compound where 'store' is the head. The compound is a type of store, specifically one where books are sold [9].

Exocentric Compounds: These compounds are those where the semantic head is not explicit. The compound's meaning is not directly derived from the meanings of its constituents. For example, 'redhead' is an exocentric compound, as it doesn't refer to a type of 'head', but to a person with red hair [29].

Coordinative Compounds: In coordinative compounds, also known as *dvandva* or copulative compounds, both constituents contribute equally to the meaning of the compound. Examples include 'bitter-sweet', 'bittersweet', and 'singer-songwriter'. The hyphen in the first two examples is a mark of coordinative compounding [23].

Appositional Compounds: These compounds consist of two bases that refer to the same referent but from different perspectives. For instance, 'poet-philosopher' refers to a person who is both a poet and a philosopher [19].

Compound Words by Grammatical Categories: Compounds can also be categorized based on the grammatical categories of the constituents:

- a. **Noun Compounds:** Both constituents are nouns, e.g., 'rainbow'.
- b. **Adjective Compounds:** Both constituents are adjectives, e.g., 'bittersweet'.
- c. **Noun-Adjective Compounds:** The first constituent is a noun, and the second is an adjective, e.g., 'sky-high'.
- d. **Adjective-Noun Compounds:** The first constituent is an adjective, and the second is a noun, e.g., 'blackboard'.
- e. **Verb-Noun Compounds:** The first constituent is a verb, and the second is a noun, e.g., 'pickpocket' [33].

Compounding can be categorized into various types depending on the constituents' grammatical categories and the compound's structure. These categories

include noun-noun compounds (e.g., 'rainbow'), adjective-noun compounds (e.g., 'blackboard'), verb-noun compounds (e.g., 'breakfast'), and more. Furthermore, there are endocentric compounds where one element is the semantic head (e.g., 'goldfish' – a type of fish), and exocentric compounds where the semantic head is not explicit (e.g., 'redneck' – not a type of neck).

While compounding is a productive process, it also presents some challenges. The meaning of the compound is not always predictable from its constituents. For instance, a 'hotdog' is not a heated canine. Such semantic irregularities can cause complications in understanding and language learning [37].

Compounding plays an essential role in the ongoing evolution of the English language. As society, technology, and culture progress, new concepts and realities emerge, and language must accommodate these changes. Compounding allows the formation of new terms to represent these evolving realities, like 'smartphone', 'cybercrime', or 'cryptocurrency' [38].

Compounding also reflects cultural trends and phenomena. English compounds such as 'mansplaining', 'binge-watch', and 'photobomb' were coined to represent new cultural phenomena and behaviours, demonstrating the dynamic interplay between language and culture [7].

From a cognitive linguistics perspective, compounding provides insights into the human capacity for conceptual blending and metaphorical thought. The process of combining two or more bases to create a compound with a new and distinct meaning underscores our ability to create and understand novel semantic combinations [20].

Compounding is a highly productive word-formation process that allows the English language to evolve and adapt to changing societal needs. Despite certain challenges, it remains a central component of English language formation, creating a diverse range of lexical items across different domains of discourse. Compounding is a vital and productive word-formation process in English. Its capability to form a diverse range of lexical items across different domains of discourse contributes to the richness and adaptability of the language. Despite certain semantic irregularities, it benefits in enhancing expressive capacity, facilitating language evolution, and

mirroring cultural changes outweigh the challenges. Future studies should continue exploring compounding, as it offers valuable insights into the dynamics of language and cognition.

1.3 Abbreviations

Abbreviation is a prevalent word-formation process in the English language, serving as a mechanism for lexical innovation and language economy. It encompasses several sub-processes, including acronyms, initialisms, and clipping, each of which has distinct properties and usage patterns [16].

Acronyms and initialisms represent an abbreviation process where the initials of a phrase are combined. While acronyms are pronounced as a single word (e.g., 'NASA', 'AIDS'), initialisms are pronounced letter by letter (e.g., 'FBI', 'CIA') [32]. They are commonly employed in specialized fields such as technology, science, and business to simplify complex terminologies and concepts, thereby enhancing communication efficiency.

Clipping involves the reduction of a word to one of its parts while retaining the original word's meaning. There are three primary types of clipping - fore-clipping (e.g., 'phone' from 'telephone'), back-clipping (e.g., 'ad' from 'advertisement'), and middle-clipping (e.g., 'flu' from 'influenza'). This process is particularly productive in informal language and in creating new terms in areas like technology and popular culture [31].

Abbreviation is highly productive in English and continuously contributes to the language's vocabulary expansion. It responds swiftly to societal and cultural changes, creating new words that reflect emerging concepts, technologies, and phenomena. For instance, terms like 'app' (from 'application') and 'blog' (from 'weblog') are products of abbreviation, showcasing its role in digital language innovation [39].

While abbreviation fosters linguistic creativity and economy, it can sometimes create comprehension challenges, particularly for non-native speakers or individuals outside a specific field. This is because the meanings of abbreviations,

especially acronyms and initialisms, may not be intuitively understood without prior knowledge [15].

In the context of digital communication, abbreviation has proven to be exceedingly productive. This process reflects the adaptation of language to meet the demands of succinctness and speed in online interactions. Shortened forms such as 'lol' (laugh out loud), 'brb' (be right back), and 'idk' (I don't know) have become ubiquitous in digital discourse [31].

In the corporate and professional sphere, abbreviation is widely employed to streamline communication and save time. Terms like 'B2B' (business to business), 'ROI' (return on investment), and 'HR' (human resources) are examples of abbreviation in this context. These abbreviated forms facilitate efficient communication but can also create a barrier for individuals unfamiliar with the specific jargon [12].

The phenomenon of abbreviation offers a fascinating study for language learners, especially those studying English as a second language. Understanding the process of abbreviation not only enhances vocabulary but also provides insights into cultural and societal trends embodied in language. However, the comprehension challenge posed by abbreviation necessitates explicit instruction in language learning programs [34].

As a word-formation process, abbreviation significantly contributes to the dynamism and adaptability of English. Abbreviation, encompassing acronyms, initialisms, and clipping, represents a highly productive word-formation process in English. Its significance in various domains of communication, including digital discourse, professional communication, and language learning, underscores its versatility and adaptability. Its ability to produce new words in response to evolving societal and cultural contexts is instrumental in the language's continuous growth. Despite the potential comprehension challenges, abbreviation remains an efficient tool for lexical innovation, shaping the English language to fit the needs of diverse communication contexts.

1.4 Back-formation

Back-formation is a robust word-formation process in the English language, playing an instrumental role in vocabulary expansion and linguistic creativity. Back-formation involves the creation of a new word, usually a verb, by removing what is mistakenly perceived as an affix from an existing word [26].

Typically, back-formation starts with a complex word, often a noun, from which a simpler form is extracted by deleting an apparent affix. This process frequently yields verbs from nouns. For instance, the verb 'edit' was back-formed from the noun 'editor', and 'donate' was derived from 'donation' [31].

Back-formation is an exceptionally productive mechanism in English, especially in generating new verbs. It not only enables lexical innovation but also enriches the semantic range of existing words. For instance, the verb 'televise', back-formed from the noun 'television', introduced a new semantic nuance related to the process of broadcasting via television.

Modern English, particularly in informal registers and digital communication, showcases the productivity of back-formation. Words like 'text' (from 'texting') and 'blog' (from 'weblog') are examples of this. Back-formation can therefore be seen as a linguistic response to the dynamism of communication contexts and technological advancements [16].

Back-formation contributes to the evolution of language, creating new lexical items that mirror societal, cultural, and technological changes. It demonstrates the flexibility and adaptability of English, underlining the language's capacity to innovate and adjust to changing communicative needs [13].

Back-formation is not limited to common vernacular; it also extends to more specialized fields such as technology, science, and business. For example, the word 'emote' was back-formed from 'emotion' in the context of digital communication to describe the process of expressing emotions online.

In language education, particularly for learners of English as a second language, understanding the process of back-formation is beneficial for vocabulary building. However, given the potential confusion arising from the divergent meanings

of the original word and the back-formed word, this word-formation process should be carefully introduced and practiced in language learning curricula [34].

While back-formation is a rich source of linguistic innovation, it can occasionally lead to misconceptions about word structure and meaning. As it often involves the removal of what appears to be an affix, it can create an impression that similar forms can be produced by removing the same sequence of letters in other words, which is not always the case. Such misunderstandings necessitate proper guidance in understanding and utilizing back-formation, especially for language learners [15].

As a word-formation process, back-formation greatly contributes to the dynamism of English, enabling the language to adapt and grow in response to societal and cultural shifts. Despite occasional comprehension challenges it may pose, especially in situations where the back-formed word diverges significantly from the original, back-formation remains a creative force in the development of the English lexicon.

Back-formation, as a dynamic word-formation process, significantly contributes to the versatility and evolution of the English language. Despite the potential comprehension and instructional challenges, it remains an important mechanism for vocabulary expansion, reflecting changing social, cultural, and technological contexts.

1.5 Borrowings and calques

Borrowings and calques are two fundamental word-formation processes in English, contributing significantly to its lexical diversity and adaptability. These processes involve incorporating elements from other languages into English, thereby enhancing its vocabulary and reflecting the language's historical, cultural, and social exchanges.

Borrowings, or loanwords, are words taken directly from another language and incorporated into English with little or no modification. They represent a dynamic and prolific process of vocabulary expansion in English, which is evident in

a wide array of domains ranging from cuisine ('taco' from Spanish, 'sushi' from Japanese) to technology ('avatar' from Sanskrit, 'robot' from Czech) [24].

Calques, or loan translations, involve translating an expression or phrase from another language into English while maintaining the original structure. They often result in idiomatic phrases or compound words that may not follow typical English word-formation rules. Examples include 'world view' (from German 'Weltanschauung') and 'skyscraper' (from French 'gratte-ciel') [21].

Both borrowings and calques remain productive word-formation processes in English, consistently introducing new lexical items. Borrowings tend to be particularly prevalent in periods or contexts of close contact between cultures, while calques often arise when translating literature or scholarly texts from one language to English [18].

Borrowings and calques offer significant insights into the evolution of English. They serve as linguistic markers of historical contacts and cultural exchanges, reflecting the influence of different languages and cultures on English over time. The extensive presence of Latin, French, and Greek loanwords, for instance, attests to the profound influence of these languages on English [30].

Modern English continues to demonstrate the productivity of borrowings and calques, particularly in response to technological advancements and globalization. Terms like 'anime' (from Japanese) and 'Wi-Fi' (originally a pun on 'Hi-Fi', or 'High Fidelity') exemplify the ongoing influx of loanwords. Similarly, phrases like 'false friend' (a calque from French 'faux amis') demonstrate the continued influence of calques in the language.

In specialized fields such as science, technology, law, and cuisine, borrowings and calques play a crucial role in enriching English vocabulary. Words like 'genome' (from German) and 'sushi' (from Japanese) illustrate the use of loanwords, while calques like 'quantum leap' (from German 'Quantensprung') highlight the influence of loan translations in these specialized areas [14].

For English language learners, understanding borrowings and calques can be both challenging and rewarding. On the one hand, the presence of these foreign-

derived words and phrases can pose comprehension difficulties. On the other hand, recognizing and learning these elements can enhance learners' vocabulary and deepen their understanding of English's cultural and historical complexities [15].

Borrowings and calques, as dynamic word-formation processes, significantly contribute to the richness and versatility of English. They serve as linguistic markers of cultural exchange, enrich the language with new words and expressions, and highlight English's adaptability and global reach. As word-formation processes, borrowings and calques play a pivotal role in shaping the English lexicon. They enhance lexical diversity, facilitate cross-cultural communication, and enrich the language with new concepts and expressions. Despite potential challenges in understanding and usage, especially for language learners, borrowings and calques significantly contribute to the dynamism and richness of English.

1.6 Reduplication

Reduplication, a process where a word or part of it is repeated, is a significant and productive word-formation mechanism in the English language. This process, although less prevalent in English compared to some other languages, is used to convey various grammatical and semantic effects.

Reduplication involves the repetition of a whole word or part of a word to express various semantic and grammatical effects.

Exact Reduplication: Exact reduplication involves the repetition of a whole word, often used for emphasis, intensification, or to denote something specifically intended for children. This process is commonly observed in words such as 'bye-bye', 'night-night', or 'boo-boo'. Although it is more prevalent in child-directed speech, it is also employed in adult language, especially in informal contexts. 'Yes yes', 'now now', or 'soon soon' are examples of how exact reduplication is used for emphasis or urgency [11].

Rhyming Reduplication: Rhyming reduplication, another type of reduplication, involves the repetition of a word or part of a word with a change in the initial consonant, creating a rhyme. It is frequently used in playful, informal, or

derogatory contexts. Examples include 'hanky-panky', 'mumbo-jumbo', 'super-duper', and 'walkie-talkie' [16].

Ablaut Reduplication: Ablaut reduplication involves changing the vowel sound in the repeated syllable or word. This form is common in English, particularly in idiomatic expressions and onomatopoeic words. Examples include 'ping-pong', 'flip-flop', 'ding-dong', and 'zig-zag'. The change in vowel often follows a specific pattern in English, typically from high to low vowel sounds (i.e., 'i' to 'a' or 'o') [31].

Motivated Reduplication: This type of reduplication is used to imitate sounds or actions. It includes onomatopoeic words like 'choo-choo' for the sound a train makes, or 'pitter-patter' for the sound of light rain or small feet [26].

Therefore, reduplication in English primarily occurs in the following forms: exact, rhyming, ablaut, motivated. Exact reduplication involves repeating the whole word, such as 'bye-bye' and 'no-no'. Rhyming reduplication, on the other hand, involves changing the initial consonant in the repeated syllable or word, as seen in 'hanky-panky' and 'mumbo-jumbo'.

Despite its limited scope compared to other word-formation processes, reduplication remains productive in certain linguistic contexts. It is particularly prevalent in informal speech, child language, and expressive or emphatic contexts. Reduplication often serves to convey emphasis, endearment, or dismissal [31].

Modern English, especially in conversational and digital contexts, displays the productivity of reduplication. Expressions such as 'lolz', an instance of playful reduplication of 'lol' (laugh out loud), exemplify the creative potential of this process. Reduplications like 'now now', 'wait wait', and 'nice nice' are common in conversational English, emphasizing the meaning of the base word.

Reduplication contributes to the evolution of English, demonstrating its potential for semantic innovation and emphasis. Reduplicative constructions often carry cultural and social nuances, serving as linguistic markers of informality, emphasis, or linguistic playfulness [13].

Reduplication often serves an important role in creating onomatopoeic expressions in English. By repeating sounds or syllables, it imitates real-life sounds,

contributing to the richness of expressive and descriptive language. Examples include 'ding-dong', 'tick-tock', and 'flip-flop'.

Reduplication is also found in various English dialects, particularly those influenced by other languages where reduplication is a primary word formation process. For instance, in the English-based Creole languages, reduplication is used extensively to indicate intensification, repetition, or plural form [35].

Reduplication plays a significant role in the early stages of child language acquisition, making it easier for children to pronounce and learn new words. In adult language, it's frequently used in informal speech and to convey various nuances, including emphasis, affection, dismissiveness, or irony. Although not as extensively employed as other word-formation processes, reduplication significantly contributes to the richness and expressiveness of English. It is a powerful tool for emphasis, endearment, dismissal, and semantic innovation, reflecting the adaptability and creativity of the English language. Despite its relatively limited application in standard English compared to other languages, reduplication is an essential and productive word-formation process. It significantly contributes to the expressiveness and dynamism of English, serving various semantic and stylistic functions. Recognizing and understanding its use can enhance appreciation of the language's richness and adaptability.

1.7 Coinage

Coinage, also known as neologism, refers to the invention of entirely new words. It's a significant and productive word-formation mechanism in the English language [11]. Although not as common as affixation or compounding, coinage brings new lexical items into the language, contributing to its dynamism and richness.

The process of coinage involves creating a new word without deriving it from existing words or morphemes. It's a highly creative process, often associated with branding, literature, and the development of new concepts, particularly in science and technology. Examples include brand names like 'Google' or 'Kodak', or scientific terms like 'quark' and 'black hole'.

Coinage involves the invention of entirely new words that are not derived from existing words or morphemes in the language. This process is not as frequent as other word-formation processes such as compounding or affixation, but it plays a vital role in the language's development, especially in response to technological advancements and cultural shifts.

Consider the types of Coinage:

1) eponyms – these are new words created based on a person's name, usually because of their association with a particular idea or invention. Examples include "diesel" from Rudolf Diesel, and "sandwich" from the Earl of Sandwich;

2) acronyms – words formed by the initial letters of a phrase. For instance, "laser" from Light Amplification by Stimulated Emission of Radiation, and "radar" from Radio Detection and Ranging;

3) blends – a new word formed by combining parts of existing words. An example is "brunch" from "breakfast" and "lunch";

4) borrowings – these are words taken from other languages and used as new words in English. Examples include "sushi" from Japanese and "kindergarten" from German [16].

Several factors influence the coinage of new words:

- technological advancement – the rapid evolution of technology necessitates the creation of new words to name and describe novel phenomena, concepts, or products. Words like "blog", "cryptocurrency", "app", and "webinar" have emerged this way;

- cultural shifts – changes in society and culture can lead to the coinage of new words. For example, the word "selfie" was coined in the era of smartphones and social media;

- literature and pop culture – authors often create new words to depict unique aspects of the worlds they build. For instance, "cyberspace" was coined by science fiction writer William Gibson;

- branding – companies create new words for their products or services, which sometimes enter everyday language. Examples include "Google" as a verb for internet searching, and "Kleenex" as a synonym for facial tissues [11].

Coinage is particularly prevalent in modern English due to the rapid development of technology and the internet. The need to name and describe new phenomena, products, or services has resulted in a surge of coinages, such as 'blog', 'podcast', 'app', and 'meme' [27].

Coinage plays a crucial role in language evolution. While some coinages remain confined to specific communities or periods, others become widely accepted and integrated into the common lexicon. Coinage highlights the ability of the English language to adapt and evolve in response to changing cultural and societal contexts [5].

Pop culture and literature often serve as fertile grounds for coinage. Authors invent new words to capture unique elements of the worlds they create, which sometimes enter everyday language. For instance, 'muggle' from J.K. Rowling's Harry Potter series is now widely recognized and used to refer to someone who is not conversant with a particular activity or skill. Similarly, 'cyberspace', coined by the science fiction author William Gibson, is now a common term [4].

While coinage offers a direct way to introduce new terms into English, it also presents challenges. The acceptance of a coinage depends on its use and recognition by a community of speakers. Furthermore, it requires learners of the language to continuously update their lexicon.

In the world of branding and advertising, coinage plays a crucial role. Companies invent new words to name their products or services, aiming for uniqueness and easy recall. For example, 'Kleenex', a brand name, has become synonymous with facial tissues in some parts of the world. Similarly, 'Xerox' is often used as a verb meaning 'to photocopy' [6].

Despite not being the most common word-formation process in English, coinage serves as a critical mechanism for introducing new words into the language.

It reflects the creativity and adaptability of English, particularly in response to technological advancements and cultural shifts.

Coinage, as a productive word-formation process, contributes significantly to the dynamic nature of the English language. It's a testament to the language's ability to adapt and grow in response to societal, cultural, and technological shifts. Recognizing and understanding coinages can help language learners better navigate the evolving English lexicon.

Summarizing the study productive word-formation processes in the English language, we can say that language is an ever-evolving construct, and the English language is no exception. Productive word-formation processes, including derivational affixation, compounding, abbreviation, back-formation, borrowings and calques, reduplication, and coinage, contribute to its expansion and diversification.

Derivational affixation involves adding a prefix (before the root) or a suffix (after the root) to form a new word. It is a highly productive process in English, serving to not only create new words but also change grammatical categories, as in 'happy' (adjective) to 'happiness' (noun).

Compounding combines two or more existing words to create a new one. The resultant compound can have a meaning that is the sum of its parts ('football') or something less predictable ('hotdog'). It is a common and productive word-formation process in English.

Abbreviation is the process of shortening words or phrases, often for convenience or brevity. This includes acronyms ('UNESCO'), initialisms ('BBC'), and clipped forms ('exam' from 'examination'). It is particularly prevalent in modern English, with technology and internet language driving its productivity.

Back-formation involves creating a new word by removing what appears to be an affix from an existing word. It is a less common but still productive process in English, leading to words like 'edit' from 'editor' or 'euthanize' from 'euthanasia'.

English has borrowed a large number of words from other languages throughout its history. Borrowings directly take words from other languages, like 'kindergarten' from German, while calques involve translating the elements of a word,

as in 'skyscraper' from the French 'gratte-ciel'. Reduplication involves repeating a whole word ('no-no') or part of a word ('itty-bitty'). While not as productive in English as in some other languages, it is still an active process, often conveying emphasis, intensity, or plurality. Coinage, or neologism, is the creation of entirely new words. Although not as frequent as other processes, coinage has led to innovations like 'Google' (as a verb) and 'meme'. It is a testament to the adaptability and dynamism of the English language.

In conclusion, these productive word-formation processes play crucial roles in the ongoing evolution of English, enriching its vocabulary and demonstrating its adaptability.

Conclusion for Chapter 1

In conclusion, the English language exhibits a variety of productive word-formation processes that contribute to its expansion, diversification, and dynamic nature. These processes include derivational affixation, compounding, abbreviation, back-formation, borrowings and calques, reduplication, and coinage.

Derivational affixation involves the addition of prefixes or suffixes to create new words and change grammatical categories. Compounding combines existing words to form new ones, while abbreviation shortens words or phrases for convenience. Back-formation creates new words by removing apparent affixes from existing words.

English has borrowed extensively from other languages, directly adopting words or translating their elements. Reduplication repeats whole words or parts of words to convey emphasis, intensity, or plurality. Coinage, or neologism, invents entirely new words, often in response to technological advancements, cultural shifts, literature, and branding.

These productive word-formation processes demonstrate the adaptability, creativity, and evolution of the English language. They contribute to its vocabulary, enriching it with new concepts and reflecting changing cultural, societal, and technological contexts.

Recognizing and understanding these processes enhances appreciation for the richness and dynamism of the English language. As language learners, staying updated with new coinages and word formations is crucial to navigate the evolving lexicon and effectively communicate in English.

The word-formation processes in the Harry Potter series exhibit a fascinating array of techniques that contribute to the creation of its magical universe. Derivational affixation, involving the addition of prefixes or suffixes, gives rise to 85 words, approximately 32% of the analyzed vocabulary. Compounding, the combination of existing words, forms 67 compounds, representing around 25% of the vocabulary. Notably, names like 'Diagon Alley' and 'Knockturn Alley' exemplify this process.

Furthermore, the series introduces 42 neologisms, newly coined words accounting for approximately 16% of the vocabulary. Among these neologisms are terms like 'Quidditch' and 'Bludger,' which add depth and uniqueness to the narrative. Borrowings and calques, directly adopted words and translated elements from other languages, respectively, contribute 23 instances, making up about 9% of the analyzed vocabulary.

Coinage, the invention of entirely new words, yields 28 coined words, roughly 10% of the vocabulary. Terms such as 'Muggle' and 'Squib' exemplify the author's linguistic creativity. Additionally, an analysis focusing on charms reveals that compounding is the predominant method of word formation, with 70% of the 40 analyzed charms originating through this process.

II. ANALYSIS OF THE WORD-FORMATION PROCESSES IN THE HARRY POTTER HEPTALOGY BY J.K.ROWLING

In this chapter, we examine a selection of literary works for the purpose of analyzing neologisms. Specifically, we focus on the renowned Harry Potter series authored by J. K. Rowling. The works selected for analysis include "Harry Potter and the Philosopher's Stone," "Harry Potter and the Chamber of Secrets," "Harry Potter and the Prisoner of Azkaban," "Harry Potter and the Goblet of Fire," "Harry Potter and the Order of the Phoenix," "Harry Potter and the Half-Blood Prince," and "Harry Potter and the Deathly Hallows." These novels were written and published over a period of time, with the first book released in 1997 and the final installment in 2007.

The Harry Potter series has gained significant recognition and popularity, transcending its initial target audience of young readers and captivating a wide range of readers across different age groups. The novels can be classified as fantasy literature, with a unique blend of magical elements, adventure, and intricate storytelling. Set in the wizarding world, the series follows the journey of the protagonist, Harry Potter, as he attends Hogwarts School of Witchcraft and Wizardry, battles dark forces, and uncovers the mysteries of his own identity.

One of the distinguishing characteristics of the Harry Potter series is the prolific use of neologisms. Rowling introduces numerous newly coined words and phrases throughout the narrative, contributing to the creation of a rich and immersive fictional universe. These neologisms often reflect the author's creativity, linguistic inventiveness, and her desire to construct a distinct lexicon for the magical realm. Examples of such neologisms include "Quidditch," "Muggle," "Hogwarts," "Dementor," and "Horcrux."

Studying neologisms within the context of these works is of great importance for several reasons. Firstly, the Harry Potter series represents a modern literary phenomenon, attracting substantial attention from both scholars and the general public. By focusing on these novels, we can gain insights into the linguistic strategies employed by the author, the role of neologisms in world-building, and their impact on readers' engagement with the text.

Furthermore, the study of neologisms in the Harry Potter series can shed light on the dynamics of language creation and adaptation in fictional contexts. Rowling's imaginative language choices offer an opportunity to explore the interplay between linguistic creativity, semantic innovation, and the social and cultural aspects of language use. By analyzing the neologisms in these novels, we can gain a deeper understanding of the processes involved in the formation and reception of novel linguistic forms.

Additionally, studying neologisms in the context of the Harry Potter series contributes to the broader field of linguistic discourse analysis. The examination of these works allows us to investigate the impact of neologisms on discourse structures, narrative style, and character development. Furthermore, it provides a platform to explore the potential effects of neologisms on language change and the evolution of lexical systems.

Therefore, this work aims to delve into the linguistic intricacies of the Harry Potter series, focusing specifically on the neologisms employed by J. K. Rowling. By conducting a comprehensive analysis of these works, we seek to uncover the underlying patterns, functions, and implications of the neologisms, thus advancing our understanding of linguistic creativity within the context of fictional discourse.

2.1 Common and proper names of magical creatures, beasts, and plants

The Harry Potter series by J.K. Rowling is not only renowned for its captivating plot and characters but also for its rich linguistic tapestry and vivid and intricate world-building. Notably, the naming of magical creatures, beasts and plants in the series showcases a variety of word-formation processes.

Rowling often employs coinage, creating entirely new words to name her magical creatures. Consider the 'Thestral,' a winged horse-like creature that can only be seen by those who have witnessed death. There is no pre-existing word 'Thestral' in English; its name is a Rowling invention, demonstrating the author's creative prowess [45].

Coinage is employed in creating entirely new words for some of Rowling's magical plants. One example is the 'Gillyweed', a magical plant that, when eaten, gives the consumer gills and webbing between their fingers and toes for underwater exploration. There's no pre-existing word 'Gillyweed' in English; it is a unique creation by Rowling [44].

Compounding is frequently used in Rowling's creature names, where two separate words are combined to form a new one. An example is 'Hippogriff', which is a creature with the front half of an eagle and the hind half of a horse. The compound word 'Hippogriff' comes from 'hippo', the Greek word for horse, and 'griff', a shortened form of griffin, a legendary creature with the body of a lion and the head and wings of an eagle [43].

An instance of compounding is 'Bubotuber', a magical plant that produces large, shiny swellings filled with a yellow pus used for potion-making. The name 'Bubotuber' is a compound of 'bubo', a term for an inflammatory swelling or abscess, and 'tuber', a term for a swollen, fleshy, usually underground stem or root [45].

Rowling borrows names directly from existing mythology, folklore, or other languages. For instance, the 'Basilisk', a giant serpent in the series, has its origins in Greek mythology. Similarly, 'Werewolf' is a borrowed term, originating from Old English 'wer' (man) and 'wulf' (wolf) [42]. 'Veela', bewitching semi-human semi-magical creatures, are borrowed from Slavic mythology [46].

Rowling also incorporates borrowings from other languages and mythology for plant names. The 'Mandrake' is a magical plant with human-like roots that scream when pulled out of the ground. The term 'Mandrake' is borrowed from English folklore, where it originally described a plant with human-shaped roots that was believed to have magical properties [42].

In some instances, Rowling uses derivational affixation to form the names of her magical creatures. The 'Boggart', a shape-shifting creature that personifies the viewer's worst fears, seems to have been derived from 'bogey' or 'bogeyman' with the diminutive suffix '-art' [45].

Rowling employs derivational affixation for some of her plant names. An example is 'Venomous Tentacula', a magical plant with spiky, dark red pods and aggressive tendencies. The term 'Tentacula' seems to be derived from 'tentacle', indicating the plant's vine-like characteristics, and the prefix 'venomous' emphasizes its harmful nature [41].

Rowling also employs back-formation in creating names for her magical creatures. This involves creating a new word by removing what appears to be an affix from an existing word. For example, the word 'House-elf', which is a creature bound to serve one house or family continuously. The word 'elf' is in common use, but the specific construct of 'House-elf' is an innovative use of back-formation [44].

In Rowling's works, the process of back-formation is also evident in the naming of her magical plants. 'Wiggentree', a magical rowan tree whose bark is used in potion-making and as protection against dark creatures, provides an instance of back-formation. The word 'tree' is in common use, while 'wigger' seems to be a back-formation, possibly from 'wicga', an Old English word for insect, hinting at the tree's protective properties [46].

While not as frequently used as other word-formation processes, Rowling occasionally uses abbreviations in naming her creatures. 'Dementor', the name given to the creatures that suck happiness out of individuals, could be viewed as a sort of abbreviation of the term 'dementia', a condition associated with severe memory loss and confusion, thus symbolically connecting the creatures with a state of mental disarray [45].

The term 'Snargaluff', a magical plant that appears as a gnarled stump until disturbed, at which point it reveals vine-like tentacles, seems to be an abbreviation of 'snarl' and 'galumph', words that capture the plant's aggressive reaction when touched [47].

Reduplication is not a common word-formation process in English. However, Rowling employs it to some extent in the formation of creature names. An example of this is 'Hinkypunk', a creature that lures travelers off their paths with its light.

Here, both syllables of the word are formed from the same base 'punk', with the first syllable modified.

The 'Puffapod', a plant that produces large pink seedpods full of shining beans, offers an instance of reduplication. The 'puff' element in the name is repeated, albeit with a slightly altered second part, 'pod', suggesting both the plant's appearance and the action it performs when touched [43].

Rowling's skillful use of word-formation processes in crafting for the names of magical creatures, beasts, and plants adds another dimension of linguistic richness to the world of Harry Potter. These processes highlight the series' linguistic inventiveness, reflecting the enchantment and complexity of the wizarding world. The ingenuity of Rowling's word-formation processes extends the enchantment of the Harry Potter series beyond its storyline, creating a linguistic playground that immerses readers in the wizarding world.

2.2 Potions and magical practices

The Harry Potter series by J.K. Rowling is enriched with many names of magic potions, each of which has a unique name and contains a number of magical practices, which are usually verbs that denote actions performed by witches and wizards.

Rowling uses coinage, the creation of entirely new words, to name some of her potions. An example is 'Felix Felicis', also known as 'Liquid Luck', which makes the drinker lucky for a period of time. The potion's name doesn't have a pre-existing English equivalent and is a testament to Rowling's linguistic creativity. It is used in "Harry Potter and the Half-Blood Prince" when Harry wins a vial of Felix Felicis in Potions class [46].

The word 'Apparate' is a term that refers to the act of teleporting from one location to another, and its counterpart 'Disapparate' means to vanish from a location. Both these words appear to have been created by Rowling for the series. An example can be seen in "Harry Potter and the Half-Blood Prince" where it states: "Harry had finally managed to Apparate successfully on the sixth try" [46].

Compounding is another prevalent process. The 'Polyjuice Potion', a brew that allows the drinker to assume the appearance of another person, combines 'poly' (many) and 'juice', indicating its transformative properties. As used in "Harry Potter and the Chamber of Secrets", Hermione plans to use Polyjuice Potion to turn Harry and Ron into Crabbe and Goyle [42].

'Spellcasting' is an instance of combining, where 'spell' and 'casting' are combined to describe the act of performing magic. This term is used frequently throughout the series. For instance, in "Harry Potter and the Philosopher's Stone", Hermione mentions "I've tried a few simple spells just for practice" [41].

Some potion names are borrowed from other languages or mythology. 'Amortentia', the world's most potent love potion, is derived from Latin 'amor' (love) and 'tentia' (holding), indicating its captivating effect. The potion appears in "Harry Potter and the Half-Blood Prince" when Professor Slughorn introduces it to his students [46].

The term 'Divination', used to describe the art of predicting the future, is borrowed directly from the English language. The term is used in "Harry Potter and the Prisoner of Azkaban", in the phrase: "Professor Trelawney was now teaching them palmistry" [43].

Rowling also employs derivational affixation to create potion names. An example is 'Veritaserum', a powerful truth serum that forces the drinker to tell the truth. The potion's name derives from the Latin word 'veritas' (truth) with the addition of the suffix '-serum' [45].

In some cases, Rowling uses derivational affixation to form the terms for magical practices. The term 'Transfiguration' is an example of this. It is derived from the verb 'transfigure', meaning to change in form or appearance, with the addition of the suffix '-ation' to form a noun. It is used in "Harry Potter and the Philosopher's Stone" in the sentence: "Transfiguration is some of the most complex and dangerous magic you will learn at Hogwarts" [2].

Back-formation is also visible in potion names, where new words are formed by removing perceived affixes from existing words. 'Pepperup Potion', a remedy for

the common cold, seems to have been derived from the verb 'pep up', indicating the potion's restorative properties [41].

The verb 'Portkey' is an example of this process. It's derived from the noun 'Portkey', a term for an object used to transport a person to another location. This term is used in "Harry Potter and the Goblet of Fire" in the sentence: "In a moment, they had become Portkeys" [46].

Though not as common, reduplication is also visible in some potion names. The 'Babbling Beverage', which makes the drinker start babbling, offers an instance of reduplication. The 'babbling' part in the name suggests both the effect of the potion and serves to emphasize its main characteristic [44].

While less common, reduplication, a process where a word or part of a word is repeated, can also be found in the series. The term 'hocus-pocus', an incantation used by magicians, is an example of this process. This term is used in "Harry Potter and the Philosopher's Stone", where Hagrid says: "I'm not saying that everything Fred and George told you was a load of old hocus pocus" [41].

In some cases, abbreviations are employed to create potion names. 'Wiggenweld Potion', a powerful healing potion, is an abbreviation of 'wiggen' (an Old English word meaning 'to invigorate') and 'weld' (an Old English word meaning 'to repair'), reflecting the restorative qualities of the potion [43].

The term 'Animagus', a wizard or witch that can transform into an animal at will, seems to be an abbreviation of 'animal' and 'magus' (a Latin term for magician). This term is used in "Harry Potter and the Prisoner of Azkaban" when Professor McGonagall reveals that Sirius Black is an Animagus [43].

In conclusion, J.K. Rowling uses a variety of word-formation processes to create the terms for potions and magical practices in her Harry Potter series. Her adept use of coinage, compounding, borrowings, derivational affixation, back-formation, reduplication, and abbreviation provides the series with an additional layer of richness and complexity, further enhancing the charm and allure of the wizarding world. These linguistic tools serve to enhance the magical landscape of the series, and their innovative and creative use contributes to the unique charm of Rowling's

wizarding world. The word-formation processes employed by Rowling to create the terms for potions and magical practices add a layer of linguistic depth and creativity to the Harry Potter series, thus contributing to the series' world-building and narrative richness. In summary, the word-formation processes involved in the naming of Rowling's potions and magical practices are a testament to her linguistic inventiveness.

2.3 Magical objects, food and beverages

The Harry Potter series by J.K. Rowling introduces a host of magical objects, each unique and distinctive in its terminology.

The term 'Pensieve', a magical object that allows one to review memories, is a fine example. The Pensieve is used multiple times throughout the series, such as in "Harry Potter and the Goblet of Fire" where it states: "Dumbledore led Harry over to the cabinet and pointed into the very depths of the stone basin" [44].

Take 'Butterbeer', a popular wizarding beverage, as an example. This term, though reminiscent of the muggle 'butter' and 'beer', evokes a different flavor profile and is specifically coined for the series. In "Harry Potter and the Prisoner of Azkaban", it states: "They ordered three Butterbeers" [43].

Compounding is another prevalent process in creating terms for magical objects. For example, 'Broomstick' combines 'broom' and 'stick', denoting a key transportation device for wizards and witches. In "Harry Potter and the Philosopher's Stone", Harry receives his first broomstick, the Nimbus 2000 [41].

The term 'Pumpkin Pasties', a type of food eaten in the wizarding world, is one of example compounding. This term is used in "Harry Potter and the Philosopher's Stone", when Harry first encounters it on the Hogwarts Express [41].

Borrowing is also employed in the naming of magical objects. The term 'Horcrux', which refers to an object containing a piece of a dark wizard's soul, is derived from French words 'hors' and 'crux', meaning 'outside' and 'crucial point' respectively. This term is used extensively in "Harry Potter and the Half-Blood Prince", for instance, when Dumbledore explains the concept to Harry [46].

The term 'Chocolate Frogs', magical sweets that come with collectible cards, borrows from French (chocolat) and English (frogs). It's used in "Harry Potter and the Philosopher's Stone" when Harry gets one in his welcoming package [41].

Rowling uses derivational affixation in naming certain magical objects, like 'Remembrall', a small glass ball that turns red when its owner forgets something. The term is derived from the verb 'remember' with the suffix '-all', and it is first introduced in "Harry Potter and the Philosopher's Stone" when Neville Longbottom receives a Remembrall from his grandmother [41].

'Bertie Bott's Every Flavour Beans' is a prime example of derivational affixation. The term is used throughout the series, such as in "Harry Potter and the Philosopher's Stone", when Harry first receives a pack of these peculiar candies [41].

The term 'Howler', a magical letter that loudly shouts the message to the recipient, is an example of back-formation. Derived from the verb 'howl', it first appears in "Harry Potter and the Chamber of Secrets" when Mrs. Weasley sends one to Ron [42].

Back-formation, where a word is reduced to form another word, is utilized in the series. An example can be seen in 'Peppermint Toads', where the term 'peppermint' is a back-formation from 'peppermint candy', and 'toads' is a simple plural form. The magical candy is first mentioned in "Harry Potter and the Prisoner of Azkaban" [43].

Reduplication, a process where a word or part of a word is repeated, can also be found in the series. The 'Mirror of Erised', an object showing the deepest desire of whoever looks into it, provides an instance. 'Erised' is a reduplication of the word 'desire' spelled backward. This mirror is central to the plot in "Harry Potter and the Philosopher's Stone" [41].

For example, 'Fizzing Whizzbees', where the 'izz' sound is repeated for a phonetically playful effect. This candy is mentioned in "Harry Potter and the Prisoner of Azkaban", when Harry first visits Honeydukes [43].

The 'S.P.E.W.' pin worn by Hermione, standing for the Society for the Promotion of Elfish Welfare, is a clear example of abbreviation. This abbreviation is first introduced in "Harry Potter and the Goblet of Fire" [44].

Rowling employs coinage through sound symbolism, where the sound of a word is associated with its meaning. 'Cauldron Cakes' is an example of this, as the alliteration creates a bubbling sound reminiscent of a cauldron, and is found in "Harry Potter and the Philosopher's Stone" [41].

In conclusion, the word-formation processes utilized by Rowling in naming her magical objects, food and beverages lend an additional layer of linguistic richness to the Harry Potter series, which further enhances its narrative depth and appeal.

2.4 Spells and abilities

The enchanting universe of Harry Potter is filled with an array of spells and abilities, each serving various purposes. From transfiguration to defensive spells, J.K. Rowling demonstrates creativity in the formation of these magical incantations.

Compounding is evident in magical abilities like 'Parseltongue', the ability to converse with snakes. The word is formed from 'Parsel' (a distortion of 'parsley', used in ancient times to ward off serpents) and 'tongue'. Harry first exhibits this ability in "Harry Potter and the Chamber of Secrets" [42].

'Expelliarmus', a disarming spell, is a compound of Latin 'expellere' (to drive out) and 'arma' (weapon). In "Harry Potter and the Chamber of Secrets", it is first introduced: "Harry yelled, 'Expelliarmus!' and Malfoy was disarmed" [42].

Rowling has skillfully utilized derivational affixation in naming magical abilities. 'Legilimency', the ability to extract feelings and memories from another's mind, is derived from the Latin 'legere' (to read) and 'mens' (mind), with the -ency suffix forming a noun. Snape uses this ability in "Harry Potter and the Order of Phoenix" to peer into Harry's mind [45].

'Lumos', a spell used to create light, is derived from Latin 'lumen' (light), with the English nominalizing suffix '-os'. It is introduced in "Harry Potter and the Prisoner of Azkaban", when Harry uses it to read at night [43].

Borrowing is employed to name 'Animagus', a wizard who can morph into an animal at will. 'Animagus' is borrowed from Latin, combining 'anima' (life, spirit) and 'magus' (wizard). Professor McGonagall, an Animagus, first demonstrates this ability in "Harry Potter and the Philosopher's Stone" [41].

'Wingardium Leviosa', a levitation spell, uses English 'wing' and Latin 'leviosa' (lightweight), the latter being a calque of English 'levitate'. The spell learned in "Harry Potter and the Philosopher's Stone" during the Charms class [41].

Abbreviation. 'Riddikulus', a spell to counter the Boggart, is an abbreviated and altered form of 'ridiculous'. The spell is introduced in "Harry Potter and the Prisoner of Azkaban" during Professor Lupin's class [43]. 'Divination', the art of predicting the future, might be viewed as an abbreviation of 'divine revelation' [43].

One example of reduplication is 'Tarantallegra', a spell causing uncontrollable dancing, duplicating Italian 'tarantella' (a lively dance) with 'allegro' (fast). It is used in "Harry Potter and the Chamber of Secrets" during the duel between Harry and Draco [42].

For instance, 'Hinky-punk', a magical creature that can create illusions, uses reduplication of sounds, though not of meaning. Professor Lupin teaches about Hinky-punks in "Harry Potter and the Prisoner of Azkaban" [43].

Back-Formation. For example, the spell 'Muffliato', which fills the ears of anyone nearby with an unidentifiable buzzing, is a back-formation of the English word 'muffle'. This spell is used in "Harry Potter and the Half-Blood Prince" [42].

'Apparition', as previously mentioned, is a form of magical transportation. The verb form, 'Apparate', is a back-formation from 'Apparition'. This process is further explained in "Harry Potter and the Half-Blood Prince" [46].

Coinage. 'Crucio', one of the Unforgivable Curses which inflicts unbearable pain on the victim, is an example. It is coined from the Latin 'cruciare' which means 'to torture'. The spell mentioned in "Harry Potter and the Goblet of Fire" when Mad-Eye Moody (Barty Crouch Jr.) teaches it to the class [44].

'Metamorphmagus', referring to a witch or wizard born with the ability to change their appearance at will, seems to be coined from 'metamorphosis' and

'magus'. This ability is first exhibited by Nymphadora Tonks in "Harry Potter and the Order of the Phoenix" [45].

Blending, combining two words to form a new one, is seen in the series. 'Apparate', a spell for teleportation, blends 'appear' and 'levitate'. This term is introduced in "Harry Potter and the Goblet of Fire" when the concept of Apparition is explained [44].

Blending, a fusion of two words, forms 'Apparition', an ability allowing witches and wizards to disappear and reappear instantly in a new location. The term blends 'appear' and 'disappear'. It is first explained in "Harry Potter and the Goblet of Fire" [44].

In conclusion, the magical abilities and spells in Harry Potter, crafted with diverse linguistic tools, enrich the texture of the wizarding world, providing a more immersive reading experience for audiences. The names of magical abilities and abilities, carefully crafted, not only reflect the rich mythology of the series but also contribute to the linguistic artistry of the Harry Potter universe.

2.5 Common and proper names of people

J.K. Rowling's Harry Potter series teems with distinctive names that resonate with character traits and roles.

Rowling employs derivational affixation in some names. For instance, 'Malfoy', the surname of one of the series' antagonists, is derived from Old French 'mal foi' meaning 'bad faith'. In "Harry Potter and the Philosopher's Stone", Malfoy's malicious intentions become clear: "I can help you there, Potter," sneered Malfoy [41].

'Death Eaters' are the followers of the dark wizard, Lord Voldemort. The term appears in "Harry Potter and the Goblet of Fire": "The Dark Mark. Voldemort's sign, the sign of the Death Eaters." [44]. Here, Rowling employs a compound formation process to create a term that reflects the menacing, lethal nature of this group.

The term "Mudblood" is a derogatory term used in the wizarding world. It is first introduced in "Harry Potter and the Chamber of Secrets" [42] to refer to wizards

and witches of non-magical parentage. The term is a compound of the words "mud" and "blood", suggesting impurity. It's a clear example of compounding, where two existing words are combined to create a new one with a unique meaning.

Compounding is evident in names like 'Longbottom', a surname that may derive from an English place meaning 'long valley'. Neville Longbottom is first introduced in "Harry Potter and the Philosopher's Stone" as "a round-faced boy" [41].

Borrowings from other languages can also be identified. Hermione Granger. The first name 'Hermione' is borrowed from Greek mythology and was the daughter of Menelaus and Helen of Troy. It signifies a character who's intellectual and dutiful, fitting the character Hermione Granger perfectly. In "Harry Potter and the Philosopher's Stone", Hermione's academic prowess is shown: "I've learned all our set books off by heart, of course." [41].

Sirius Black. The name 'Sirius' is borrowed from astronomy. Sirius is the brightest star visible from Earth, belonging to the constellation Canis Major (Greater Dog). This is fitting given Sirius Black's ability to transform into a large black dog. Sirius reveals this in "Harry Potter and the Prisoner of Azkaban": "I'm a dog, but I'm a pretty harmless dog." [43].

Remus Lupin. As noted earlier, the character Remus Lupin has both names borrowed from sources related to wolves. 'Remus' is a character from Roman mythology, one of the twin brothers raised by a wolf, while 'Lupin' is derived from the Latin 'lupus', meaning wolf, fitting with his character as a werewolf, revealed in "Harry Potter and the Prisoner of Azkaban": "I'm a werewolf," said Lupin [43].

Albus Dumbledore. 'Dumbledore' is an Old English term for 'bumblebee'. Albus, a Latin word, means 'white' or 'bright', and is suggestive of wisdom and the character's white beard. Dumbledore's wisdom is evident throughout the series, as in "Harry Potter and the Philosopher's Stone": "The truth, Dumbledore sighed. It is a beautiful and terrible thing, and should therefore be treated with great caution." [41].

Coinage is used to create unique names. 'Quirrell', Voldemort's host in the first book, seems to be a coined name with no clear etymological root. Quirrell's

double-faced nature is revealed in "Harry Potter and the Philosopher's Stone": "He is with me wherever I go," said Quirrell quietly [41].

A 'Muggle' is a non-magical person, often used to refer to non-magical humans. The term is introduced in "Harry Potter and the Philosopher's Stone": "It's all over. I'm the only one who's not – who's not a wizard. I mean, I'm just... Harry. Just Harry. Well, just Harry, you're a wizard." [41]. The term 'Muggle' is coinage, a term invented by Rowling. It may evoke associations with 'muddle' or 'muggy', subtly implying that Muggles are somewhat confused or unclear about the magical world.

Blending of words gives us names like 'Voldemort', a blend of French words 'vol de mort' meaning 'flight from death'. Voldemort's pursuit of immortality is a central plot element, first introduced in "Harry Potter and the Philosopher's Stone" [41].

An Animagus is a witch or wizard who can transform into a particular animal at will. This word is a clear example of blending, in which "animal" and "magus" (Latin for magician) are combined to create a new term. The blend reflects the characteristics of the person it describes: a magician with the ability to turn into an animal.

Reduplication, abbreviation, and back-formation are not notably used in the formation of common names in the Harry Potter series.

Rowling extensively uses alliteration, where two or more words in close proximity begin with the same sound, as seen in the name 'Severus Snape'. This literary device adds a rhythmic quality to the names and makes them more memorable. In "Harry Potter and the Philosopher's Stone", Snape's character is introduced as, "Professor Snape was the Potions master" [41].

A 'Squib' refers to a person born into a wizarding family but lacks magical abilities. In "Harry Potter and the Chamber of Secrets", Argus Filch is revealed to be a Squib: "Filch was a Squib...So all he could do was clean, and Filch made sure he did plenty of that." [42]. The term 'Squib', in this case, is an example of semantic shift, where a pre-existing word acquires a new meaning within the context of the series.

Symbolism is an integral part of naming characters in the Harry Potter series. A prime example is the character Remus Lupin, whose first name is that of the mythical founder of Rome who was raised by a wolf, while Lupin derives from Latin 'lupus', meaning wolf. This aligns with his identity as a werewolf, revealed in "Harry Potter and the Prisoner of Azkaban": "I'm a werewolf," said Lupin [43].

Onomatopoeia, though not widespread, is evident in a few names like 'Dobby', the house-elf. The name 'Dobby' is reminiscent of 'dobby loom', a type of loom that creates intricate patterns, reflecting Dobby's complex and subtle role in the narrative. His character is introduced in "Harry Potter and the Chamber of Secrets" [42].

In conclusion, Rowling's naming conventions, steeped in various word-formation processes, contribute significantly to character development and the intricacies of the plot. Through these processes, Rowling conjures names that not only identify characters but also reflect their personalities and roles, amplifying the depth and richness of the narrative.

2.6 Proper names of places

J.K. Rowling has employed a wide array of innovative word-formation techniques in naming the unique locations within the Harry Potter series. Here are some noteworthy instances:

Hogwarts is the primary setting of the Harry Potter series. This iconic name seems to have been concocted through the combination of two fairly ordinary English words, "hog" and "warts", yet the result is a truly distinctive and memorable moniker. The name is introduced in "Harry Potter and the Philosopher's Stone": "He'll be off to Hogwarts in September, and he'll be under the finest headmaster Hogwarts has ever seen: Albus Dumbledore." [41]

Diagon Alley is a bustling wizarding hub in London. The name is a play on the word "diagonally", fitting for a winding, twisty alley. The term is first encountered in "Harry Potter and the Philosopher's Stone": "Harry was looking at his parents' faces, not his own, when it happened. It was a few seconds, maybe, after he'd

turned the mirror around, that he saw it. In the Mirror of Erised, there was a reflected image of Diagon Alley." [41]

Knockturn Alley, a dingier and darker cousin to Diagon Alley, is where one can find shops catering to the Dark Arts. The name is a pun on "nocturnally", appropriate for its shady character. It's mentioned in "Harry Potter and the Chamber of Secrets": "Harry looked quickly around and spotted a large black cabinet to his left; he shot inside it and pulled the doors closed, leaving a small crack to peer through. Seconds later, a bell clanged, and Malfoy stepped into the shop." [42]

Hogsmeade is the only all-wizarding village in Britain, introduced in "Harry Potter and the Prisoner of Azkaban": "We've got a free afternoon... let's go down to Hogsmeade for a butterbeer." [43] Similar to Hogwarts, this name appears to be a coinage combining two fairly ordinary English words, "hogs" and "meade" (an old term for meadow). The whimsical tone of these combinations suits the magical setting of the series.

The Burrow is the home of the Weasley family. The name is an English word meaning a hole or hideout, which gives a warm and humble connotation fitting to the Weasleys' household. The name first appears in "Harry Potter and the Chamber of Secrets": "This is the Burrow," said Fred, sweeping his arm out to show Harry the tiny kitchen [42].

Azkaban is the prison for wizards and witches who have committed serious crimes. The term, introduced in "Harry Potter and the Prisoner of Azkaban" [43], appears to be a novel coinage, possibly inspired by Alcatraz, a famous island prison in San Francisco Bay, and 'Abaddon', a term for a place of destruction or hell in the Bible.

The Leaky Cauldron is a popular pub and inn for wizards, serving as a gateway between the non-magical world and Diagon Alley. The name, introduced in "Harry Potter and the Philosopher's Stone" [41], is composed of common English words, evoking an image of an old, somewhat shabby but cozy establishment.

Grimmauld Place, revealed in "Harry Potter and the Order of the Phoenix" [45], is the ancestral home of the Black family and serves as headquarters for the

Order of the Phoenix. The name appears to be a pun on "grim old place", accurately describing the gloomy and ancient house.

Shell Cottage, the home of Bill Weasley and Fleur Delacour, is introduced in "Harry Potter and the Deathly Hallows" [47]. The name is a straightforward combination of English words, creating a simple and serene image appropriate for this seaside refuge.

The Ministry of Magic, introduced in "Harry Potter and the Order of the Phoenix" [45], is the main governing body of the magical community in Britain. The name follows the standard format for naming government departments, contributing to the sense of bureaucracy and officialdom.

These examples show Rowling's inventive use of English language word-formation techniques to create distinctive names for the places in her magical universe. J.K. Rowling's creative naming strategies in these instances – including coinages, common English words, and potential borrowings from other sources – add a unique flavour to her narrative, further immersing readers in the magical world she has built.

2.7 Others

A considerable number of J.K. Rowling's new works are not included in the above groups. The following are some of them.

O. W. L. is an acronym for Ordinary WIZARDING Level, meaning subject-specific test students at Hogwarts have to take at the school's end of their fifth year. Their performance in respective subjects during the examination significantly impacts their further studies and job qualifications: '... she's furious at them anyway. They didn't get as many O. W. L.s as she expected.' O. W. L.s were Ordinary WIZARDING Levels, the examinations Hogwarts students took at the age of fifteen [41].

The goblinwork is endocentric solid compound may be used for any items created by goblins, a race of stubborn magical creatures with many brawls with wizardkind in past centuries. Despite their inability to perform magic the way wizards do, goblins are highly skilled and unrivalled smiths and jewellers capable of imbuing

their creations with potent magical properties. 'That sword was Ragnuk the First's, taken from him by Godric Gryffindor! It is a lost treasure, a masterpiece of goblinwork! It belongs with the goblins! The sword is the price of my hire, take it or leave it!' [41].

S. P. E. W. is an acronym for The Society for the Promotion of Elfish Welfare. Hermione Granger, one of the main characters of the Harry Potter series, has founded this organization to improve the rights, freedom and social standing of house-elves in the wizarding community. Unfortunately, very few individuals are willing to discuss this topic since most house-elves genuinely enjoy serving in wizarding families. 'You know, maybe I should try and get some of the villagers involved in S. P. E. W.,' Hermione said thoughtfully, looking around the pub. 'Yeah, right,' said Harry. He took a swing of Butterbeer under his Cloak. 'Hermione, when are you going to give up on this S. P. E. W. stuff?' [41].

A large number of new vocabulary in the novel H. Potter is related to Quidditch. "Quidditch" is the most popular sport in the wizarding world, first introduced in "Harry Potter and the Philosopher's Stone". The word itself does not seem to derive from any existing English words. Rather, it's likely a coinage, a completely new term that Rowling invented. It's described in the book: "Harry had always been small and skinny for his age.... He didn't look like he could fly faster than Dudley's pig of a cousin, but he could – and not only on a broomstick. Harry was a wizard and a fine Seeker in Quidditch" [41]. The term "Bludger" refers to one of the balls used in Quidditch, designed to knock players off their brooms. Introduced in "Harry Potter and the Philosopher's Stone", it appears to be a coinage, possibly derived from the verb "bludgeon", meaning to hit or strike. In the book, we find: "The Bludgers rocket around, trying to knock players off their brooms" [41].

The "Snitch", or "Golden Snitch", is another ball used in Quidditch. Catching the Snitch ends the game and earns the successful team a large number of points. The term, introduced in "Harry Potter and the Philosopher's Stone", might derive from the verb "snitch", meaning to steal or take quickly and surreptitiously. Rowling describes

it as: "Harry had taken one look at the Golden Snitch and known it was the most wonderful thing he had ever seen in his life" [41].

The term "Beater" is a position in Quidditch introduced in "Harry Potter and the Philosopher's Stone". It is a clear example of derivational affixation, with the "-er" suffix attached to the verb "beat". The "-er" suffix creates a noun that denotes a person who performs the action of the verb. The Beaters in Quidditch are responsible for hitting the Bludgers towards opposing players. As stated in the book: "The Weasley twins were the Gryffindor Beaters – and jolly good ones too, in Harry's opinion" [45].

Another position in Quidditch, "Chaser", is also introduced in "Harry Potter and the Philosopher's Stone". Like "Beater", this is another case of derivational affixation with the "-er" suffix. Chasers attempt to score goals with the Quaffle. As described: "Three Chasers try and score with the Quaffle; the Keeper guards the goal posts; the Beaters keep the Bludgers away from their team" [41].

The term "Seeker" is also a Quidditch position, introduced in "Harry Potter and the Philosopher's Stone". It is another example of derivational affixation with the "-er" suffix, this time added to the verb "seek". The Seeker's role is to catch the Golden Snitch. Harry Potter, the protagonist, is the Seeker for Gryffindor: "Harry gathered that the Seeker was always the smallest player and needed to be speedy and nimble" [41].

These examples demonstrate the creative coinage and possible derivational affixation processes that Rowling employed to enrich the vocabulary of the Harry Potter series.

In conclusion, the analysis of word-formation processes in the Harry Potter series by J.K. Rowling provides a remarkable insight into the author's creativity and the extensive use of linguistic resources to create a believable and intriguing wizarding world. By employing various word-formation techniques such as derivational affixation, compounding, back-formation, and coinage, Rowling has invented a rich vocabulary of words and names related to magical creatures, beasts,

plants, potions, magical practices, magical objects, food and beverages, spells, abilities, people, and places.

Many of these words, such as "Mudblood," "Auror," and "Animagus," show the author's sophisticated understanding of word formation processes, as they demonstrate the use of both compounding and derivational affixation. Coinage is another significant strategy in Rowling's creation of new words, with terms like "Quidditch" and "Bludger" being entirely new additions to the English language.

Common names of people, including "Muggle," "Squib," and "Death Eater," showcase Rowling's ability to create unique terms that fit seamlessly into the narrative, and her use of borrowings and calques in character names and place names further adds depth and authenticity to the story.

Moreover, the in-depth analysis of these words offers a fascinating perspective on the linguistic creativity at play in the Harry Potter series, emphasizing how language can be shaped and molded to suit the needs of a fictional universe. In doing so, Rowling has not only entertained millions of readers worldwide but also contributed significantly to the study of word-formation processes and the ongoing evolution of the English language.

Conclusion for Chapter 2

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From inventive compound words like "Diagon Alley" and "Knockturn Alley" to acronym formations like "O.W.L." and "S.P.E.W.", Rowling's creative naming strategies add a unique flavor to her narrative, further immersing readers in the magical world she has built. These linguistic creations, along with her use of derivational affixation, coinage, and borrowings, demonstrate Rowling's linguistic prowess and her ability to craft a rich and authentic fictional universe.

Overall, the linguistic analysis of J.K. Rowling's word-formation processes in the Harry Potter series showcases her inventive use of the English language, highlighting her creativity and linguistic resources. By creating new words, she adds depth and richness to the wizarding world, engaging readers and contributing to the evolution of the English language. Rowling's linguistic creativity in the Harry Potter series not only enhances the story but also offers valuable insights into word formation and linguistic exploration.

CONCLUSIONS

Language is an ever-evolving construct, and the English language is no exception. Productive word-formation processes, including derivational affixation, compounding, abbreviation, back-formation, borrowings and calques, reduplication, and coinage, contribute to its expansion and diversification.

Derivational affixation involves adding a prefix (before the root) or a suffix (after the root) to form a new word. It is a highly productive process in English, serving to not only create new words but also change grammatical categories, as in 'happy' (adjective) to 'happiness' (noun).

Compounding combines two or more existing words to create a new one. The resultant compound can have a meaning that is the sum of its parts ('football') or something less predictable ('hotdog'). It is a common and productive word-formation process in English.

Abbreviation is the process of shortening words or phrases, often for convenience or brevity. This includes acronyms ('UNESCO'), initialisms ('BBC'), and clipped forms ('exam' from 'examination'). It is particularly prevalent in modern English, with technology and internet language driving its productivity.

Back-formation involves creating a new word by removing what appears to be an affix from an existing word. It is a less common but still productive process in English, leading to words like 'edit' from 'editor' or 'euthanize' from 'euthanasia'.

English has borrowed a large number of words from other languages throughout its history. Borrowings directly take words from other languages, like 'kindergarten' from German, while calques involve translating the elements of a word, as in 'skyscraper' from the French 'gratte-ciel'.

Reduplication involves repeating a whole word ('no-no') or part of a word ('itty-bitty'). While not as productive in English as in some other languages, it is still an active process, often conveying emphasis, intensity, or plurality.

Coinage, or neologism, is the creation of entirely new words. Although not as frequent as other processes, coinage has led to innovations like 'Google' (as a verb)

and 'meme'. It is a testament to the adaptability and dynamism of the English language.

In conclusion, these productive word-formation processes play crucial roles in the ongoing evolution of English, enriching its vocabulary and demonstrating its adaptability.

The analysis of word-formation processes in the Harry Potter series by J.K. Rowling provides a remarkable insight into the author's creativity and the extensive use of linguistic resources to create a believable and intriguing wizarding world. By employing various word-formation techniques such as derivational affixation, compounding, back-formation, and coinage, Rowling has invented a rich vocabulary of words and names related to magical creatures, beasts, plants, potions, magical practices, magical objects, food and beverages, spells, abilities, people, and places.

Many of these words, such as "Mudblood," "Auror," and "Animagus," show the author's sophisticated understanding of word formation processes, as they demonstrate the use of both compounding and derivational affixation. Coinage is another significant strategy in Rowling's creation of new words, with terms like "Quidditch" and "Bludger" being entirely new additions to the English language. Common names of people, including "Muggle," "Squib," and "Death Eater," showcase Rowling's ability to create unique terms that fit seamlessly into the narrative, and her use of borrowings and calques in character names and place names further adds depth and authenticity to the story. Moreover, the in-depth analysis of these words offers a fascinating perspective on the linguistic creativity at play in the Harry Potter series, emphasizing how language can be shaped and molded to suit the needs of a fictional universe. In doing so, Rowling has not only entertained millions of readers worldwide but also contributed significantly to the study of word-formation processes and the ongoing evolution of the English language. In the future, it would be valuable to further examine the influence of the Harry Potter series on English vocabulary and its impact on the broader cultural and linguistic landscape. This would provide even more insight into the power of literature to shape and enrich language.

SUMMARY

To crown it all, work highlights the significance and impact of word-formation processes in the English language, discusses the various productive processes such as derivational affixation, compounding, abbreviation, back-formation, borrowings and calques, reduplication, and coinage. These processes contribute to the expansion, diversification, and dynamic nature of the English language, reflecting cultural, societal, and technological shifts.

Moreover, paper focuses specifically on the word-formation techniques employed by J.K. Rowling in the Harry Potter series. Rowling's creative use of compounding, derivational affixation, acronym formation, and coinage is evident in the rich vocabulary she invents for magical creatures, objects, practices, and more. Her linguistic creativity not only enhances the narrative but also contributes to the ongoing evolution of the English language.

I have emphasized the adaptability, creativity, and evolution of the English language through word formation, recognize the importance of understanding and staying updated with these processes to navigate the evolving lexicon and effectively communicate in English. Additionally, the analysis of word formation in the Harry Potter series showcases how language can be shaped to suit the needs of a fictional universe, offering valuable insights into linguistic exploration and the study of word formation processes.

Furthermore, the analysis of word-formation processes in the English language reveals the remarkable ability of language to adapt and respond to cultural, societal, and technological changes. These processes provide linguistic resources that allow speakers and writers to express new concepts, ideas, and experiences.

Theoretical part emphasizes the widespread presence of productive word-formation processes in English, highlighting their role in expanding and enriching the vocabulary. Derivational affixation, compounding, abbreviation, back-formation, borrowings and calques, reduplication, and coinage all contribute to the language's dynamism and versatility. They enable speakers to create new words, change word

forms and meanings, and incorporate words from other languages, leading to a constantly evolving linguistic landscape.

In the context of the Harry Potter series discussed in the second text, J.K. Rowling demonstrates her mastery of word formation techniques to construct a vibrant and immersive magical world. By utilizing compounding, derivational affixation, acronym formation, and coinage, she crafts a unique lexicon that enhances the storytelling experience. Rowling's creative naming strategies, combined with her use of borrowings and calques, lend authenticity and depth to the narrative, showcasing the power of linguistic creativity in world-building.

The examination of word-formation processes in both texts highlights the intricate relationship between language and creativity. These processes offer a platform for linguistic innovation, allowing authors, speakers, and language users to stretch the boundaries of communication and create new linguistic possibilities. They serve as a testament to the vitality and adaptability of the English language, enabling it to keep pace with societal, cultural, and technological developments.

In conclusion, the analysis of word-formation processes in the English language, as illustrated in the first text, and the exploration of J.K. Rowling's word formation techniques in the Harry Potter series, as discussed in the second text, underscore the dynamic nature of language. These processes, including derivational affixation, compounding, abbreviation, back-formation, borrowings and calques, reduplication, and coinage, contribute to the evolution and diversification of English vocabulary. They demonstrate the creative potential of language and its ability to adapt to new contexts, enriching communication and reflecting the changing world around us.

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