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

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ABSTRACT

Sherenhova A.M., New lexical coinages in Harry Potter books by J. K. Rowling, Bachelor's degree qualification paper.

The present **research** is devoted to the lexical innovation in Harry Potter books by J. K. Rowling.

The **object** of the study is the process of creation and use of these lexical innovations in the text of books.

The **aim** of this paper is to explore new lexical creations found within the Harry Potter book series, analyzing their origins, meanings, and effects on language usage. Analyzing these lexical coinages, we discover the author's inventive approach to language and how it influences language evolution in general.

The research **methods** used in this paper include continuous sampling of linguistic material, the descriptive-analytical (collection and study, comparison, processing, interpretation and classification of material, comparative analysis of the original text and the translated text), quantitative analysis, semantic analysis of author's innovations.

The Harry Potter series is an excellent material for enriching neology with new words. Lexical innovations are an integral part of the "Potteriana" world, as they make it more realistic and play a leading role in many aspects. The paper investigates the peculiarities of the functioning of new words in the spheres of everyday life, culture, lifestyle, social norms, and politics. The paper analyzed 102 lexical items and it was concluded that the most common way of forming words is through compounding and borrowing. The research showed that most borrowings were taken from Latin, Greek and French. In addition, there was a lot of use of Greek mythology and some Celtic legends, which provided a lot of material for semantic and stylistic analysis. It led to the conclusion that every detail, even the names of minor characters, were chosen for a reason. Thus, according to the paper, lexical innovations in Harry Potter are the driving force behind the plot development.

Key words: *linguistics, coinages, lexical innovations, neologisms, Harry Potter, J. K. Rowling, fantasy genre.*

АНОТАЦІЯ

Шеренгова А.М., Лексичні новотвори у Дж. К. Роулінг про Гаррі Поттера, Кваліфікаційна робота освітнього ступеня «бакалавр».

Дослідження присвячене лексичним інноваціям у книгах про Гаррі Поттера написані Дж. К. Роулінг.

Об'єктом дослідження є процес творення та вживання цих лексичних інновацій у тексті творів.

Метою представленою в тексті дослідження нових лексичних утворень, виявлених у серії книг про Гаррі Поттера, аналіз їхнього походження, значення та впливу на мовний вжиток. Аналізуючи ці лексичні новотвори, ми відкриваємо для себе авторський винахідливий підхід до мови і те, як він впливає на мовну еволюцію загалом.

У роботі використано такі **методи дослідження**, як суцільна вибірка мовного матеріалу, описово-аналітичний (збір і вивчення, зіставлення, обробка, інтерпретація та класифікація матеріалу, порівняльний аналіз тексту оригіналу та перекладу), кількісний аналіз, семантичний аналіз авторських інновацій.

Серії про Гаррі Поттера є відмінним матеріалом для збагачення неології новими словами. Лексичні інновації є невід'ємною частиною світу "Поттеріани", адже роблять її більш реалістичним та грають провідну роль у багатьох аспектах. У роботі досліджено особливості функціонування новоутворень у сферах побуту, культури, способу життя, соціальних нормах та політики. Було проаналізовано 102 лексичні одиниці, за результатами яких можна зробити висновок, що найпоширеніший спосіб утворення слів є складання та запозичення. Із дослідження видно, що найбільше запозичень взято з латинської, грецької та французьких мов. Крім того, у роботі спостерігається чисельне використання грецької міфології та деяких кельтських легенд, що дало багато матеріалу для семантичного та

стилістичного аналізу, за результатами якого можна зробити висновок, що кожна деталь, навіть імена другорядних персонажів, не просто так були обрані. Отож згідно з дослідження, лексичні інновації у “Гаррі Поттері” є рушійною силою для розвитку сюжету.

Ключові слова: *лінгвістика, новотвори, лексичні інновації, неологізми, Гаррі Поттер, Джоан Роулінг, жанр фентезі.*

CONTENTS

INTRODUCTION.....	7
I. THE BASIS FOR STUDYING NEW WORDS IN RELATION TO CULTURAL AND LINGUISTIC CHANGE.....	10
1.1. The concept of lexical innovation.....	10
1.2. Classification of lexical innovations.....	16
1.3. The formation of neologisms in the English language.....	18
1.4. Functions of lexical innovations in fantasy literature.....	21
CONCLUSION TO CHAPTER 1.....	24
II. J. K. ROWLING’S NEW LEXICAL INNOVATIONS IN THE HARRY POTTER BOOKS.....	26
2.1. A review of the Harry Potter book series.....	26
2.2. Identifying and categorizing lexical innovations.....	30
2.3. Patterns of lexical coinages in Harry Potter books.....	36
2.4. Semantic analysis of lexical innovations.....	42
2.5. Stylistic characteristics of new lexical coinages in Harry Potter books.....	45
CONCLUSION TO CHAPTER 2.....	50
GENERAL CONCLUSIONS.....	51
REFERENCES.....	54
APPENDIX.....	58
SUMMARY.....	67

INTRODUCTION

With the appearance of the series of books about Harry Potter, written by J. K. Rowling, the English language received a new flow and development. It is because of this series of works that she became not only the subject of millions of fans around the world, but also the object of research for linguists and philologists. One of the most interesting phenomena in these books is the use of new lexical formations called “lexical coinages”.

Lexical coinages are new words invented by the author and introduced into the text to convey new ideas, concepts, or atmosphere. In the Harry Potter book, Rowling creates entire worlds of magic and fantasy, and lexical coinages play a key role in creating these imagined realities.

The **aim** of this work is to research and analyze new lexical formations used in the series of books about Harry Potter, taking into account their semantics, origin and influence on language practice. Analyzing these lexical coinages, we will reveal the author’s creative approach to language, as well as find out how they affect the development of language as a whole.

The study of lexical innovations is of great importance because of the overall influence of the “Potteriana”, which is considered one of the most popular in modern literature. As a contribution to the existing literature, this paper explores the linguistic nuances of these books, focusing in particular on the evolution and impact of lexical innovations in the text. By analyzing these linguistic aspects, the study adds a new perspective to the extensive debate about the cultural and linguistic meaning of the franchise.

The lexical coinages used by J. K. Rowling in her series are an example of the creative use of language and are able to reflect new concepts and ideas that may appear in culture. Researching these new words can reveal an author’s approach to language and creative process. From the point of view of linguistics, the analysis of new lexical formations in the series of books about Harry Potter can help to understand the mechanisms and regularities of the creation of new words in the language, as well as their influence on language evolution.

The **subject** of study is new lexical formations used in the series of books about Harry Potter.

The **object** of study is the process of creation and use of these lexical coinages in the text of books.

The **tasks** are:

- Describe the concept of lexical innovation in the language.
- Classify lexical innovations considering their origin and purpose.
- To analyze the methods of word formation of lexical innovations, to determine the main ways of forming new words.
- To determine the functions of lexical innovations in the literary text, to analyze their influence and significance for creativity.
- Review the series of books about Harry Potter, note their main features and context.
- Identify and categorize lexical innovations found in the text of the Harry Potter books.
- Identify and analyze patterns of lexical coinage formation in Harry Potter books.
- Conduct a semantic analysis of lexical innovations, reveal their meaning and contextual use.
- To characterize the new elements of language presented in books about Harry Potter, to determine their role and contribution to language practice.

The **theoretical value** of the study of lexical innovations in the series of books about Harry Potter is revealed in the expanded knowledge about the mechanisms of the formation of new words in the language: the analysis of lexical coinages in the texts will allow a more detailed understanding of the ways of word formation and the processes of lexical innovation. The study of new words in the context of a literary work reveals the author's creative approach to language, helps to reveal how

linguistic means influence the formation of literary images and the atmosphere of the work.

The **material** of the study was J. K. Rowling's novels: "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". The number of lexical coinages is 102 examples.

In the research process, we used the following **methods**: the method of continuous sampling of linguistic material, the descriptive-analytical method, represented by such techniques as collection and study, comparison, processing, interpretation and classification of material, comparative analysis of the original text and the translated text, the method of quantitative analysis, a method of semantic analysis of author's lexical innovations.

The **structure** of the research. The research consists of an introduction, 2 chapters, general conclusions, a list of references and a glossary.

I. THE BASIS FOR STUDYING NEW WORDS IN RELATION TO CULTURAL AND LINGUISTIC CHANGE

1.1. The concept of lexical innovation

This section begins with a clarification of the essential concept of a coinage. According to David Crystal: “The general term for a newly created lexeme is a coinage;” [29, p.142]. Thus, coinages are an integral part of linguistics, reflecting the constant process of creation and development of the lexical structure of a language. The continuation of this statement is “...but in technical usage a distinction can be drawn between nonce words and neologisms” [29, p.142]. Nonce word is a lexeme created only for temporary utilization, for solving an immediate communicative problem. In everyday conversation, people create nonce words on a regular basis. On the other hand, neologism is considered to be a “new word” when it receives enough written citations to merit consideration for inclusion in all major dictionaries. A neologism retains its novelty until it becomes ingrained in common usage or until it falls out of favor and is entirely discarded. The longevity of a neologism, whether it endures or fades into disuse, is challenging to forecast. The lexical chronicles abound with instances of such occurrences such as the presence of words like *disaccustom* and *disacquaint* alongside *disabuse* and *disagree*. Why did the first two new words disappear while the last two remained? The lexicon is full of such phenomena.

In linguistics, the concept of new lexical innovation has deep roots, although it is still controversial due to a few facts. The creation of new words and their integration into language use has always attracted the attention of linguists because of its complexity and importance for the evolution of language. The study of this process, from the first mentions to its further influence on linguistic theories, is the main aspect of the study of neologisms. The term neology in its essence was first registered in France in 1759 and even then, it defined the process of “creating new words for the purpose of to enrich the language”. Thereafter the term “neologism” was firstly recorded in France and then in England [18, p.44]. In the 18th century,

linguists had a negative attitude to the emergence of new words, believing that their existence in itself was harmful to the vernacular, not to mention their use. However, the process of enriching the vocabulary is historically inevitable, and it is necessary for the language to meet the modern needs of society at a certain stage of its development both in communication and in the development and replenishment of national culture [10, p.120].

The issue of defining the term “neologism” is a common and frequently discussed one. While it is possible to accurately determine when a word appears and disappears, the duration of its use as a neologism is subjective. Thus, most modern research in the field of neology usually focuses on the classification of new words in language and speech.

Nowadays, various aspects of lexical innovation and their problems have attracted the attention of a lot of linguistics: Algeo J., Crystal D., Dressler W., Rey A., Bauer L., Schmid H.-J., O. Senkiv, L. Popko, A. Zatsny, I. Korobova, O. Zabolotnyi, I. Hrytsay, etc.

In the first decade of the 21st century, a number of scientific works and studies appeared, which highlighted various aspects of neology as a new direction of modern research, namely:

- derivative;
- stylistic;
- pragmatic;
- discursive;
- cognitive;
- lexical and grammatical;
- sociolinguistic;
- cultural;
- psycholinguistic. [20, p.94]

The study of author’s innovations, highlighting semantic and syntactic innovations, and neologisms are also promising. A clear definition of the concept of “neologism” will allow for a better systematization of neological material.

Neologisms differ from traditionally canonical words only by special connections with society and structural deviations [6, p.5].

According to the internal form and etymology, the concept of “neologism” includes a new meaning (semolexeme), which is also a lexical innovation or a semantic neologism.

In the opinion of H.-J. Schmid, neologisms are “new words that have succeeded in surviving beyond a one-off use in an ad-hoc situation” [34, p.75].

By Zabolotnyi is that “a neologism is a new word (stable combination of words) that meets the requirements of communication, new in meaning and in form (either in form or in meaning), formed by word-formation laws of the language or borrowed from another language, which is perceived by the speakers of the language as new for a certain period of time” [7, p.44].

Hrytsay’s point of view also merits consideration because it suggests “taking time” as a parameter to specify the definition of neologisms. Those words exist in the language “later than some period taken as a weekend” and are neologisms. When used, the temporary connotation of novelty is preserved [9, p.53].

The French linguist A. Rey, in his work “Essays on Terminology”, proposes his own system of classification of the science of neologisms. The author identifies the core of neology, which, in his opinion, can be divided into two categories:

- 1) the field of borrowings and other forms that are not motivated for most speakers;

- 2) the sphere of morphology, which in its semantic structure reflects a complex syntactic structure.

A. Ray identifies three types of neology: formal, semantic and pragmatic [33, p.127].

A language’s vocabulary can evolve in various ways throughout its development. However, coinages are the primary mechanism of this evolution and are regarded as a reflection of the language’s continuous progress.

This process enables us to track the overall progression of language development. As contemporary linguistics focuses on actively exploring the

mechanisms underlying language development, there is a growing interest among linguists in conducting comprehensive and detailed analysis of neologisms, both now and in the future [16, p.15].

The more often it is used, the faster the new lexical innovation loses this quality. Thus, five criteria for defining a neologism can be distinguished:

- a) a term that names a new object or phenomenon;
- b) a category of style, where the main criterion is a sense of novelty in content;
- c) a created synonym for an existing word, with a touch of connotation;
- d) a word that is not included in dictionaries;
- e) a word that functions in a certain period of time in a certain language area [3, p.101].

It is also important that Kozachenko singles out several linguistic theories that reveal the essence of neologism [11, p.45]. Stylistic theory notes that neologisms include words that still have the connotation of novelty when used. Actuality is recognized as the most important criterion when identifying a neologism. It depends on a person's professional, general cultural and linguistic competence, as well as his life experience [19].

At the same time in the studies of Tatarenko, we observed that a psycholinguistic theory appears which studies neology in the context of the theory of linguistic activity and creates a psycholinguistic concept [23, p.18]. Based on the methodological framework, the author defined new words as a unit of an individual lexicon in comparison with various methods of analysis of language communication and nominal units, in other words, the subjective novelty inherent only to a certain neologism requires attention. A system of strategies for identifying neologisms is substantiated, which uses a native speaker to define a new word and reference standards in the mind, which are formed because of the social development of the individual [28, p.34].

Another key point of the research is that according to lexicographic theory, neologisms are words that are missing from dictionaries [2, p.102]. The following counter arguments are usually put forward for this definition:

- the idea that neologisms are only in the written language, and “spoken” either does not include neologisms at all, or the principles of their selection are unclear, at the same time, it is possible that they are different;
- the influence of many factors on the fixation of words in dictionaries: lexicographic geosituation; the number of dictionaries of a specific language; dictionary typology and others;
- accidental omissions by lexicographers of some neologisms that have entered the use of native speakers, or deliberate omissions due to the inconsistency of new words with the principles of material selection of the author-compiler of the dictionary.

As one of the expedient methods of detecting coinages, the presence/absence of a word in dictionaries can be used, but not as the main or significant one.

New lexical innovations can nominate different concepts and phenomena. They denote new realities and concepts. At the same time, many of them appear, which are called realities known earlier.

This feature can be illustrated by the example of “*intellectual property*” (property as patents, trademarks and copyrights that is the result of creative activity), the date of its appearance according to the OED is 1845 in specialized sources [22, p.378].

In connection with computerization, this term was widely distributed and used. Nevertheless, in most publications there were additions to the term with explanations, which indicated the perception of this word combination as a neologism. This fact became the basis for its inclusion in Webster’s New Dictionary in 1994 [27, p. 88].

The study of neologisms goes through several stages, namely:

- 1) attempts to organize new words into a separate category;
- 2) division of words in this group into separate subcategories due to the diversity of new words;
- 3) the beginning of an active study of individual innovations as part of the general problem of neologisms [21, p.39].

The question often arises whether all lexicographic innovations included in dictionaries are perceived as neologisms by native speakers. This stems from the fact that dictionaries frequently incorporate new terms with some delay and may consider them as part of the shared knowledge or perception within a linguistic and cultural community. L. Shevchenko proposed a distinction between two forms of collective knowledge and individual knowledge [26, p.21]. Nevertheless, the primary characteristic defining a neologism is its novelty. However, objectively assessing this concept is challenging, as it is difficult to gauge the subjective perception of “newness” among different members of the language community and to determine an average understanding.

Structural theory assumes that neologisms are only those words that have absolute structural, even formal novelty: unique sound combinations, word combination, etc. They should be perceived as non-derivative, inseparable and unmotivated units.

According to the concrete-historical theory, the connotation of novelty, which is the basis of a new lexical innovations, is determined from the point of view of time and space of the linguistic society, which will make it possible to set the framework and discard everything superfluous in order to concretize the lexical-semantic essence of these words [25, p.226].

Therefore, the problem of defining new words is not static and one-sided, but the concept itself has a procession and dynamic nature. It is believed that the most important property of them and at the same time a peculiarity is their appearance as an indicator of evolutionary processes in language development.

To conclude, we can state that a coinage is a lexical unit that is new in the unity of its form and meaning, or an entirely new meaning of an established lexical unit that [8, p.112]:

- are new to most speakers;
- appeared and spread primarily for the needs of communication in society over a certain period of time;
- were not originally recorded in any dictionary;
- have become part of the common vocabulary;
- are considered a linguistic norm.

1.2. Classification of lexical innovations

Essentially, as scholars hold varied views on neology and the term “neologism”, there is no single universally applicable classification. While conventional categorizations based on formation method and stylistic features are common, one may also consider characteristics inherent to these linguistic units exclusively.

Based on the conditions of formation, new lexical innovations are divided into anonymous and author’s. Individual author words are personal inventions of writers, created for aesthetic purposes as a means of expressiveness of speech. They rarely go beyond the context, are not widely distributed and, as a rule, remain belonging to the individual style, so that their novelty and unusualness are preserved. Among the last group, they should be singled out, the formation of which contradicts the laws of word formation and language norms, and which are used only in the author’s context. Such lexical means of artistic expression are called neologisms. This group of lexical units is not widespread and does not belong to the vocabulary of the language [1, p.96].

They also are classified into nominative and stylistic categories based on their intended purpose. While the former directly names concepts, the latter metaphorically describes objects already possessing names. Nominative neologisms encompass specialized terms lacking synonyms, whereas stylistic neologisms often

exhibit synonymy, thereby introducing novelty to well-known phenomena and reflecting the speaker's subjectivity.

In general, four types of classification are considered in modern neology [5, p.102]:

I. According to the type of language unit, there are:

- 1) neolexems – neologisms that arose as a result of borrowing;
- 2) neophrases – stable combinations of neologisms with idiomatic semantics;
- 3) neosemmes – neologisms that appeared in the process of acquiring new lexical-semantic meanings by obsolete words.

The formation of coinages by reinterpreting words to name some already known concept occurs, probably, in connection with the need to highlight one of the qualities of this or that concept that were not previously reflected in the verbal name, or to denote stylistic and various kinds of emotional and evaluative shades of this or that concept or subject [10, p.107].

II. According to the degree of novelty of the language unit:

- strong neologisms (absolute) - words that were absent in the language;
- weak neologisms (relative) - fundamentally not newly formed lexical units that existed, but already have a different meaning. Linguists also include the “internal borrowings” which means a redistribution in types of speech and its genres. For example, the transition from a highly specialized field to general use.

III. According to the type of the indicated denotation, the following are indicated:

- a) new denotation;
- b) old denotation;
- c) updated denotation;
- d) dying denotation;
- e) a hypothetical denotation, or one that does not exist.

IV. According to the method of formation:

1) lexical - formed on the basis of existing words and elements (compound, affixal derivatives, abbreviation formations of all kinds, etc.) or borrowed from other languages. New words created based on the native language in full compliance with the existing word-formation models (less often borrowed words) are called lexical neologisms or words that describe new, previously unknown, non-existent ideas, subjects of the field of science, types of occupations, new professions, etc.

2) semantic - assigning a new meaning to an existing word. According to V.I. Zabolotkina, they possess different degrees of “neological power” [13, p.189].

1.3. The formation of neologisms in the English language

We will delve further into the category of neologisms based on their formation process in this block. Expansion, or “growth processes”, represent two immutable mechanisms enriching the lexical inventory of any language. The process involves creating new words and altering existing ones (termed “processes of change”). Consequently, the lexical repertoire expands both quantitatively and qualitatively. Simultaneously, internal, and external processes foster quantitative growth. Internal processes entail enrichment through the lexical potential (word formation), whereas external processes involve borrowing.

The qualitative replenishment includes the following changes in the semantic structure of the word:

- generalization;
- specialization or specification;
- metaphor and metonymy;
- degradation and elevation [12, p.75].

Furthermore, there are several principles of the formation of neologisms in the English language in modern linguistics:

- formation of a neologism for the nomination of new denotations according to the standard fixed rules of word formation with a morpheme already present in the English language;

- acquisition of a new meaning of a word that already existed in the English language, based on similarities with an already known lexical potential;
- foreign language borrowings together/separately with the meaning to nominate a different reality in the English-speaking society.

New lexical innovations in modern English can be created in four different ways: phonological, morphological, syntactic, and borrowing.

The first method, phonological, is a way of forming new words from combinations of sounds and from onomatopoeic exclamations. This method is the most common when creating neo-slang. There are three subtypes of phonological innovations:

- 1) formed from exclamations - *zizz*, to *zap*, to *whee*;
- 2) slangisms - *yuck*, *boo*, *badand*;
- 3) onomatopoeia (sound imitation) - to *buzz*, *itty bitty*, *boozy* [14, p.67].

Such new units formed by the phonological method belong to “strong” because they have the highest level of novelty connotation. This is justified by the unusualness and freshness of the form.

The second method, known as borrowing, is replenished precisely at the expense of loanwords from other languages, so this source also plays an important role in new word formation and belongs to the “strong” words, such as *tsunami* (*jap.*), *cafe* (*fr.*), *feng shui* (*chin.*) etc. However, this category is also divided into the following groups:

- i. own borrowing;
- ii. barbarism;
- iii. xenisms (words denoting phenomena and objects that exist only in the source country and are absent in the target language);
- iv. loan translation [15, p.46].

The next method is based on the creation of new words with a morpheme of a certain language. The following varieties belong to the morphological way of formation of neologisms:

- affixal;
- word formation;
- conversion;
- reduction;

We will examine these methods in greater detail. Using the affixal method, existing suffixes and prefixes find new meanings. Their characteristic feature is their use in the scientific field, for example, the suffix-on: *gluon*, *luxon*, or *-sol* (from the Latin “*solum*” - *soil*) *aridisol*, *vertisol*, *hioxisol* [17, p.120].

During the formation of new lexical innovations, such prefixes as *mega-*, *cyber-*, *hyper-* are often used: *cybercash*, *megabyte*, *hyperloop*. Usually, the main sources of prefixes are Latin, French, and Greek: *acro-*, *bio-*, *xeno-*, *micro-*, *euro-*, *tele-*, etc. Extremely popular in American neology is the prefix *mega-*, acting as an intensifier particle. The good example of this is *megadual* in the sense of totally awesome.

Many suffix units form the so-called “neo-slang”. One of the most used slang suffixes is *-y/-ie*, which has an ironic meaning: *groupie*, *roadie*, *weapy*. The most used suffixes are *-ing*, *-aholic/-aholic*, *-ism*, *-er* and *-able*: *pyjamming*, *bookaholic*, *nativism*, *binner*, *accelerable*.

The second common method of word formation is the formation which takes its roots from ancient times and is characterized by a combination of two bases, for example: *checklist*, *framework*, etc. If words at the end and beginning have the same vowel/consonant, one of them is omitted: *net* + *etiquette* = *netiquette*. A significant percentage consists of neologisms formed thanks to particles and adverbs, which is characteristic of adjectives and verbs: *laid-back*, *buttoned-down*. Today, one of the most widely used multi-component formation schemes is the model with the word “*line*”, which is on the border between word combinations and complex words: *straight-line responsibility*, *dotted-line* [17, p.121].

Moreover, morphological method is the conversion or transition of a word from one part of the language to another. Conversions of nouns into verbs and verbs into nouns are the most common. Excellent examples of such suggestion are

facepalm – to facepalm (Noun => Verb), *troll – to troll* (Noun => Verb), *spam – to spam* (Noun => Verb), *to blamestorm – blamestorming* (Verb => Noun). Scientists have proven that the content of the concept is enriched during conversion. The new convertible lexical units are mainly the American version and a very small part of the British.

Abbreviation is the most popular way of forming neologisms in the last decade, which is evidence of the tendency to economize and rationalize language efforts in modern linguistics. Researchers divide into the following groups:

1. abbreviations, although the absence of dots after each letter brings them closer to acronyms (*B-unit - Barclays currency unit, Fed Wire*);

2. acronyms (*MIPS - million instructions per second, TEFL - Teaching English as a Foreign Language*);

3. telescoping (contamination) that merging of the stem of one word with the shortened stem of another word (*illegal + immigrant = illegrant, video + blog = vlog, web + education = webucation*);

4. truncation which means omission of one or more syllables of a word (*Internet - net, liberation - lib, robot - bot, anchorman - anchor*) [9].

Finally, syntactic type of word formation involves the appearance of other parts of speech in the word structure. Newly formed words retain signs of syntagmatic relations in their structure. This type of word formation is typical for the English language and is widely represented in the field of journalism by nouns and adjectives such as: *above-the-line* (adj), *across-the-board* (adj), *work-to-rule* (n), *as-needed* (adj), *out-of-pocket* (adj), etc.

1.4. Functions of lexical innovations in fantasy literature

In addition to models and ways of forming, lexical innovations pay a lot of attention to studying the functional characteristics of lexical innovations. The creation of a new word in fiction is not comparable to spontaneous word formation in speech. Authors who intentionally use new words or phrases do so for a reason that is closely related to the context of their books.

In literature, the author creates coinages not meant to enrich the lexicon but to enrich the text. This freedom follows such principles of poetic license that W.U. Dressler explains in his work [31, p.5028].

According to the Classical rhetoric, the Latin word “poetarum licentia” translated as “license of poets” meant a freedom of a grammatical or stylistic obligation in favor of another obligation such as the Aristotelian effects of alienating, of generalizing, of making language sublime, etc. Therefore, anything that was usually considered a prohibited blunder could be permitted if it served a literary purpose and/or was accepted due to the poet’s authority. This is where the concept of deviation from language norms comes from, in our case, from the norms of word formation [32, p.10].

Authors play with the lexicon, as they use stylistic devices for making the text to be better, allowing yourselves to disregard the norms of word formation. They formulate a new reality for their characters, telling the story in an understandable language. The fantasy writers must create new lexical units in order to name the realities of the fictional world. These can be means of transportation and other technical devices and artifacts, elements of everyday life, animal and plant life, and many others.

In this section, we will focus on this feature.

The functional features of such words remain the most understudied issue of linguistics. Artistic functions of coinages are ways of realizing the artistic intention of the work chosen by the author. This function is implemented with word formation and word composition methods to achieve greater expressiveness of the text.

Lexical innovations perform the nominative function in a literary text at the time of introducing new concepts that were previously absent in non-linguistic activity. This kind of neoplasm never goes beyond the limits of the used work. Stylistic neologisms are created as names for existing objects or phenomena. Such words have synonyms that are significantly inferior to neologisms in the intensity of the expressive coloring of the text [27, p.80].

Commonly, new words are used to give a characterization or evaluative judgment of an event or a person. In this case, neoplasms act in a characterizing or evaluative function. The author of the text, using new innovations to create an impartial characterization, tries not so much to name an event or a person, but to express his disdainful and disapproving attitude towards the same event or person.

The function of such words is an economical way of expressing thought, that is, it saves time and linguistic means. The following discussion considers some functions of occasional vocabulary in more detail.

The first and main function of individually authored neologisms is the function of naming objects and signs, that is, the nominative (representative) function. Lexical units in the work serve, first, to create the surrounding reality. This means that the lexical unit owes its appearance to the need to name something that the author singled out and perceived as separate. The nominative function is characteristic of them belonging to nouns, adjectives, numerals, verbs and adverbs.

The second most important function is the generalizing-cognitive function. The fact is that a lexical unit usually names not one specific subject, but a whole class of subjects. For a lexical unit to be able to name an entire class of objects, it must have the property of being correlated with a small range of features present in all objects that make up this class without exception [4, p.87].

The function of expressing emotions helps a speaker to utilize lexical units to convey their attitude towards the subject or object of discussion. This function is most prominently associated with interjections, which, as is well-known, do not denote anything specific but merely express a particular emotion or feeling. In addition to exclamations, the emotional function is characteristic of any lexical units that are characterized by an emotional and expressive color.

On the one hand, the stylistic functions are lexical units fixed to certain areas of the language, and, on the other hand, lexical units that are freely used in any area of the language. The first are called stylistically related (stylistically marked), and the second are stylistically neutral. The presence of such stylistically opposed lexical

units allows the speaker to change the language register depending on various non-linguistic factors (nature of the situation, content of intention, etc.).

The metalanguage function allows a lexical unit to explain other same units. Different such units have different abilities to be used in the metalanguage function. To the greatest extent, the metalanguage function is characteristic of lexical units, which are the names of large conceptual classes or thematic groups, for example, *subject, property, action, premises, mechanism, machine, detail*, etc. It is these and similar words that are most often found in the definitions of explanatory dictionaries. The metalanguage function is closely related to the generalizing-cognitive (significant, classifying) function: in metalanguage use, the significant meaning itself is actualized in the word [4, p.94].

The aesthetic (poetic) function for lexical units is not their own, since both the primary and the main carrier of it is the text. At the same time, in creating the artistic expressiveness of the text, lexical units play a primary role, greater than all other units combined do. The presence of an aesthetic function in science fiction neologisms allows speakers not only to communicate event information to each other, affecting mainly the intellect, but also to depict events, thus affecting the imagination. That is, not only to form knowledge, but also to cause experiences.

Finally, there is the classification that divides new lexical units in individual and author's ones. In this work, the main attention will be paid to individually authored neologisms since the peculiarities of their translation represent the most interesting area for study.

CONCLUSION TO CHAPTER 1

In conclusion, the theoretical framework presented in this study provides a robust basis for examining the emergence and evolution of new words in connection with both cultural and linguistic dynamics. By delving into the intricate interplay between language and culture, we gain valuable insights into how lexical innovations arise and spread within societies. Through this lens, we can better understand the complex mechanisms driving language change and adaptation over

time. As language continues to evolve alongside cultural shifts, this research serves as a foundation for further exploration into the rich tapestry of human communication.

II. J. K. ROWLING'S NEW LEXICAL INNOVATIONS IN THE HARRY POTTER BOOKS

2.1. A review of the Harry Potter book series

“Harry Potter” is a series of fantasy novels written by the English writer Joan Rowling. The series consists of seven books published between 1997 and 2007. This epic story became extremely popular and received wide recognition from readers all over the world. The main storyline of the novels talks about the life of a young wizard named Harry Potter and his adventures in the world of magic.

The main character, Harry Potter, is an orphan who, at the age of eleven, learns that he is a wizard and is surrounded by the world of magic. Harry received an invitation to study at Hogwarts, the School of Witchcraft and Wizardry, where he began his magical journey. There Harry met several characters, such as Hermione Granger and Ron Weasley, who became his best friends and companions in adventures. The main antagonist in the series is Lord Voldemort, a dark wizard who tries to gain immortality and control over the magical world. Young Potter is chosen to fight against him. In this world, there are various magical artifacts that play an important role in the development of the plot, such as the Philosopher's Stone, Marauder's Map, and others.

The Harry Potter series has become a classic example of modern fiction and literature for children, teenagers and even some adults. It turns into a full subculture and there has already grown the whole generation on these books. Movies and an official website were also made based on the novels, which gave them even more popularity.

The fantasy world created by Joan Rowling for the Harry Potter series of novels is considered one of the most unique and popular in the history of literature.

In this world there is a whole special system of magic with its spells, wands, elixirs, and charms. Magic is a fundamental component of the fantasy world here. It becomes a way of solving problems, movement, and learning. In the magical world of Harry Potter, spells are words or phrases that wizards say to cause certain magical

effects. They are divided into different categories such as defensive, offensive, transformative and others. For example, *Avada Kedavra* is a death spell, and *Leviosa* is a levitation spell. Wands are also unbreaking wizard's tools that are used to cast spells. Although magic can be performed without a wand, this tool can help the caster perfect a range of spells and charms [40]. Each stick is unique and has its own "heart slender" material and length. The choice of wand is important for every mage, and it becomes an extension of the mage's magic. Elixirs are magical drinks that can grant various abilities or heal wounds. There are many different types of potions, and their creation is a complex process that requires mastery of magical chemistry. At Hogwarts, the school of witchcraft and wizardry, students study magic and improve their skills. They take lessons in various types of magic, including spells, transformation, divination, and more. The school plays an important role in the formation of magicians and in the transmission of hereditary information. In Harry Potter's world, there are many magical creatures, from vampires to houseflies. Some of these creatures can be friends of magicians, others can be dangerous opponents. They make this university more diverse and interesting.

The common feature of this system of magic is that it adds depth and authenticity to the fantasy world, making it more exciting for readers and viewers. Magic becomes a way to solve problems, but it also creates new challenges and dangers, making it a central aspect of the uniqueness of the world of Harry Potter.

The main plot of the novel series takes place in Hogwarts. Hogwarts is the significant element of the uniqueness of the world of Harry Potter. It is the most important and perhaps the most famous element of the fantasy world of Harry Potter. It is the school where Harry with his friends learn magic and discover the magical world. Hogwarts is one of the world's finest wizarding schools, located in a massive castle in Scotland. Its location contributes to the feeling of distance from the real world and creates an atmosphere of magical seclusion. Hogwarts takes students from all over Great Britain, starting at the age of 11. The students leave school after their seventh year [39]. Students must travel through the Warming Path, a magical path that opens access to the school to get to Hogwarts. It is a mysterious moment that

creates heightened anticipation and enchantment. This magical school of charms and sorcery plays a key role in the series, and it becomes a symbol of the uniqueness of this world.

Hogwarts has four faculties, each corresponding to one of the four houses: Gryffindor, Hufflepuff, Ravenclaw and Slytherin [40]. Every student is divided into one of these houses depending on their characteristics and properties. In the school they study various magical subjects such as Defense against the Dark Arts, Transfiguration, Herbology, Astrology, Flying Lessons, and others. Teachers are distinguished wizards and witches, some of whom have their own quirks and secrets. Also, it has a strong sporting culture, including Quidditch (a fantastic broomstick sport) and Marigolds (a ball game). These sports become an important part of school life and lead to inter-house competitions. Hogwarts is not only an ordinary magic school of learning, but also a place where secrets are revealed, where dangers and adventures always happen. There are two significant events that play key roles in the plot such as the opening of the Winter Cup and the fight against the Dark Lord at the school.

The school creates an incredibly realistic and engaging magical environment that captivates readers and deeply affects the events and characters throughout the Harry Potter series of novels.

In “Potteriana”, there are many different magical creatures such as centaurs, vampires, trolls, phoenixes, hippogriffs, and many others. Each of these creatures has its own unique properties and roles in the world of magic. Centaurs are creatures with an upper body like a human, and a lower body similar to a horse. They are known for their wisdom and specialize in astrology and archery. Vampires are bloodsucking creatures that suck the life force out of other living beings. They usually live in shady places and avoid sunlight. Trolls are large and uncomplicated creatures well-known for their powerful physical strength. They are often used as guards or to perform rough tasks. Phoenixes are magical birds that can rise from their own ashes and have healing tears. They are recognizable for their loyalty and ability to help important magical communities. Hippogriffs are creatures with the

head and wings of an eagle and the body of a horse. They can be fiercely independent but if handled with the right politeness, you can become friends with them. Cerberus, also known as the Three-Headed Hound, is a large and sinister dog who acts as a guard at Grindelwald's bank. It has three heads and is very dangerous for illegal intrusions [39].

These are just a few examples of magical creatures in the world of Harry Potter. Each of them has its own unique nature and important role in the stories and adventures of the heroes of the series. This diversity adds depth and interest to Rowling's fantasy world and makes it irresistible to fantasy fans.

Another important element of the series of novels is the theme of the struggle between good and evil. It sets the stage for many events in this fantasy world and makes it multi-faceted and exciting for readers. Harry Potter and his friends represent the power of good. They become symbols of hope and courage as they confront Voldemort and his followers who embody evil and magical darkness. Voldemort is the embodiment of evil and the desire for power. He seeks to conquer the magical world and establish a dictatorship with darkness. His pursuit of Harry Potter sets the stage for the tension and dramatic plot twists in the series. Many characters are faced with moral choices and difficult decisions. They are forced to choose between good and evil, often risking their lives. This makes the plot more complex and interesting. The classic conflict between good and evil creates an opportunity for character development, their inner world and growth. Harry Potter, Ron Weasley and Hermione Granger learn the importance of justice, friendship, and courage when fighting evil. This theme, the struggle between good and evil, also has universal significance and can reflect real important questions of morality and ethics. It raises questions about how we respond to evil and by what means we defend the value of good, it is very relevant in our time. This opposition makes these books not only thoughtful and exciting for readers but also deep in content, helping to consider important questions about the essence of human nature and the fight for ideals.

The universe of Harry Potter has a deep history that includes family lines, myths, and legends. Another aspect of this uniqueness is the culture of the magical

world, which differs from magical standards and customs. In the world of Harry Potter, there are different families of wizards and witches with their own bloodlines and genealogies. Bloodlines can be important to characters as they can determine their hereditary magical endowment. There are also myths and legends about great wizards and witches who have influenced the history of the wizarding world. In the book we read such stories as the legend of the Three Brothers, the founders of Hogwarts, particularly the secret room of Salazar Slytherin. The magical world of Harry Potter has its own system of values, holidays, sacred objects, and customs, which differ from the human world. A good example of this is Easter which includes dragon eggs and chocolate bunnies in the Wizarding World [39]. The magical world even creates its own language, for instance, “*Parseltongue*” that is used to summon and control snakes.

Also, there are dark sides of the world such as the events of the war that occurred during the reign of Voldemort and his followers. These influenced the culture and history of the wizarding world. Such aspects make the world of Harry Potter rich and alive, and help readers feel the depth of the story of this fantastic world, the well-executed development of the characters and the events that take place in this world.

2.2. Identifying and categorizing lexical innovations

Millions of readers worldwide were captivated by stories of a young orphan-wizard, creating an unbelievable level of enthusiasm. A major factor in the incredible popularity of the magical world was the author’s deft creation of its own ambiance.

While Rowling created a fictional parallel reality with its mythology, culture, daily routine, traditions, she faced an urgent need to nominate numerous new objects and phenomena that are absent in the everyday world familiar to readers. As a result, in novels many original lexical units formed according to various word-formation models. These innovations became an integral part of the lexical richness of the book saga.

In the world of Harry Potter, there are various groups of neologisms related to:

- Potions and elixirs (ex. *Amortentia*, *Felix Felicis*).
- Plants and plant magic (ex. *Mandrake*, *Venomous Tentacula*).
- Magical or fairy-tale items of clothing (ex. *Invisibility Cloak*, *Sorting Hat*).
- Educational and magical training items (ex. *Defense Against the Dark Arts*, *Potions*).

At the University of Exeter, J. K. Rowling studied ancient culture and was very interested in classical languages and ancient mythology. This is probably why there are so many Greek and Latin (as well as pseudo-Latin and derivatives of Latin and English) elements in spells and names of Potter characters.

Most of the spells are real Latin words and expressions (*accio* – “call”, *avis* – “bird”, *crucio* – “torment”, *expecto patronum* – “I expect (or await) a guardian”). Some of them are only author’s constructs based on Latin (*expelliarmus* is composed of the roots “to knock out” and “weapon”, *legilimens* - from “read” and “mind”, *levicorpus* - from “fly” and “body”), at the basis of some pseudo-Latin spells (*wingardium leviosa* - a combination of the English word “wing” with the Latin roots “high” and “to fly” or *petrificus totalus* - from “petra”, which is derived from “petros”, which means “rock” in Greek, “ficus” is a Latin suffix which denotes “making” or “doing something” and “totalus” is a loose reworking of “totalis”, which, once again, is Latin, meaning “total” or “entire”) [36], and some from Greek (*anapneo* - “breathe”) [39].

Moreover, one of Harry Potter’s friends, Hermione Granger, received a name taken from Greek mythology, where *Hermione* is known as the patroness of high magic. According to myths, Hermione was the daughter of the beautiful Helen and the king of Sparta, Menelaus. For an English-speaking reader, perhaps the first association will be a reference to the main character of Shakespeare’s play “The Winter’s Tale”, the ill-fated Queen Hermione.

Some professors are named after characters from ancient mythology. *Albus* Dumbledore translated from Latin means “white”, *Rubeus* Hagrid - “I am red or

ruddy”, *Severus* Snape - “severe”. Hogwarts deputy headmistress *Minerva* McGonagall is the Roman goddess of war and wisdom; divination teacher *Sibyl* Trelawny is one of the prophetesses who predict the future in an ecstatic state; head of Herbology professor *Pomona Sprout*, her first name “*Pomona*” comes from the Latin word “pomum” which means “fruit”, it is also the name of the Roman goddess of fruit – Pomona – who was the protector of the orchards and her surname “*Sprout*” has Germanic roots and means “to sow” or, “that which was scattered”, it is linked to the idea of new plant growth. It is also a term used in botany specialism to describe the development of shoots and leaves on a plant – Professor of Herbology/botany specialist [37].

The interesting moment is that all names’ professors of Defence Against the Dark Arts have their own meaning. The first one is Professor *Quirinus* Quirrell. The word “quirinus” has its origins in Roman mythology and is loosely translated to “spear” or “wielder of the spear” and here we see the parallel as beneath his turban, the professor possessed something even more deadly.

The next professor Gilderoy *Lockhart* who was the most useless professor in Hogwards has a kind irony as his surname from Scottish origin means “brave” and “hardy”.

The Professor of third year, who was one of the uneasiest fate characters, *Remus Lupin*, whose name, and surname reflect this tragedy. “*Lupin*” is from the Latin “lupinus” which translates to mean “wolfish”. Moreover “*Remus*” is from Roman mythology, and the original owner of the name was the brother of Romulus, the son of Mars and one of the founders of Rome. Here we can find another reference as he was also, wait for it, raised by a wolf.

The next professor was Alastor “Mad-Eye” Moody however technically the whole year studies were taught by *Barty* Crouch Jr. The name “*Barty*” is a variation taken from several different names, the most common of which is Barry. This has Gaelic origins and is often considered to come from the Irish name ‘*Ō Beargha*’ which means “plunderer”. It suited him very well.

After that the professor of Defence Against the Dark Arts became Dolores Umbridge. The name “*Dolores*” is taken from the Spanish description of the Virgin Mary — Maria de los Dolores — which translates to “Mary of Sorrows”. She undoubtedly caused a lot of “sorrows” during her tenure as Hogwarts High Inquisitor.

About Severus *Snape*, we already mentioned the meaning of his theme, so now concentrate more on his surname. It comes from the Old Norse word “sneypa” which means “to outrage, dishonour, disgrace”: three words that definitely seem relevant to the old Potions professor [35].

Joan Rowling gave the first enemy of Harry, Ron and Hermione the name “*Draco* Malfoy”, which could not be repeated in any of the English schools and could not become a “teaser”, since the first volumes were created for 11-12-year-old children. A dragon (dracōn) in Greek mythology is a winged, fire-breathing monster with a gigantic snake body, “the idea of which passed to the Greeks from other cultures”. Besides, the Latin epigraph (which is also the motto of Hogwarts) to the entire series of novels about Harry Potter speaks of the dragon: “*Draco dormiens nunquam titillandus*” which means “Never tickle a sleeping dragon” [30]. This saying is on the title of each chapter (in the Bloomsbury edition) under the Hogwarts coat of arms.

In the novels magic wands play a crucial role for the residents of Hogwarts. In the very first volume of the epic, Harry goes with Hagrid to the magical store on Diagon Alley to buy the things and books he needs according to the list sent from the school. In a shop whose door says “Ollivander: the best wandmaker in the world” [46; p.71] and he buys a wand with a Phoenix feather embedded in it. Ron gets a wand made of ash from the writer, and Hermione gets a wand made of vines. On the official website of J. K. Rowling explains on the Internet that in Celtic folklore, each month of the year is associated with a certain tree, which was taken into account by the writer [40]. The wizard Voldemort is endowed with a wand made of yew, which, according to Celtic legends, symbolizes both death and rebirth. Therefore,

the choice of the tree is not random, Voldemort's main goal is his own rebirth after death.

In the first volume of the novel "Harry Potter and the Philosopher's Stone", the headmaster Albus Dumbledore gives Harry a cloak for Christmas that belonged to the boy's deceased father. Later, Harry and his friends Ron and Hermione repeatedly use this cloak.

When Harry, Ron and Hermione enter the Forbidden Forest at the end of the first volume of "Potteriana", they first see centaurs. According to ancient Greek mythology, they were the descendants of the king of the numerous tribes of giants, Ixionau: "When Ixion tried to seduce Hera, Zeus created a cloud ghost of Hera - Nephelus. From Nephela and Ixion a Centaur was born, and centaurs came out. In the world of Harry Potter by J. K. Rowling, one of the centaurs, even becomes a teacher at Hogwarts [38].

Harry tells the forester Hagrid that he knows about a terrible three-headed dog that guards the entrance to the underground room where the Philosopher's Stone is kept at Hogwarts. The three-headed ferocious dog in ancient Greek mythology (sometimes with five or a hundred heads entwined with snakes) is *Cerberus* the dog that guarded the underworld of Hades. Orpheus tamed Cerberus with his singing.

At the beginning of the novel "Harry Potter and the Chamber of Secrets", a small creature with huge green eyes and ears like a bat appears in front of the boy. This is a house elf, or a spirit of the house, a houseman. Dobby tells the boy that house elves cannot leave the house they live in and must serve their host's family until death. The last chapter of the second volume ("Dobby's Reward") describes the situation that allows Dobby to become free.

Also, Harry, Ron and Hermione are concerned with finding in the Chamber of Secrets, *Basilisk*, the King of Serpents. Harry defeats him with the help of a phoenix and a magical silver sword sent by Headmaster Dumbledore. According to the description of Pliny the Elder the basilisk is a mythical monstrous snake endowed with the supernatural ability to kill not only with poison but also with a look [40]. Some myths describe the Basilisk as a giant bird with a snake's tail that breathed

fire. In other myths, this Snake King was recognized as a god. The rooster's cry was considered fatal for Basilisk. In the Middle Ages, it was believed that the Basilisk emerged from an egg laid by a rooster and hatched by a frog [38].

Throughout almost the entire third volume of "Harry Potter and the Prisoner of Azkaban", we are talking about winged hippogriff horses, one of which, named Buckbeak, it saves Harry's godfather, Sirius Black, taking him away from Hogwarts and the dreaded Dementors.

In the very first lesson of protection against black magic, Professor Remus Lupine offered the students to talk to boggart, who settled in the closet of his classroom. After the professor's question about this creature, intelligent Hermione answered that it is a special spirit that takes the form of the one who, in his opinion, scares us the most. In Celtic mythology, a *boggart* (or Bogle) is a spirit that constantly lives in a house and is capable of evil tricks. In Northern England, there is a belief that if a boggart is given a name, it becomes unpredictable, disobedient, and unmanageable. This belief is widespread, mainly in Lancashire and Yorkshire [38].

In the wizarding world, great importance is attached to the so-called "purity of blood" (Blood Status), according to which all wizards can be divided into pure-bloods which means having exclusively the ancestors of wizards, half-bloods, one of whose parents is a non-wizard by birth, and muggle-borns, among whose ancestors there are no wizards at all. Pure-blood wizards are considered to be of the highest social status in the wizarding world, while muggle-borns are considered to be of the lowest (it is no coincidence that they are derisively called "mudbloods").

Final example is S.P.E.W. This name of the organization, invented by Harry's friend Hermione, is an abbreviation and stands for the following Society for the Promotion of Elfish Welfare. The organization itself is designed to serve a good purpose: helping house elves who, according to Hermione, are being exploited by wizards. However, if you read this proper name as one word, you get a not very euphonious name.

2.3. Patterns of lexical coinages in Harry Potter books

One of the key factors contributing to the enormous popularity and success of these novels is the magical world that Rowling has created, rich in imagination. It is a fantasy realm that exists parallel to the non-magical or “muggle” world, filled with its own unique mythology, history, culture, and societal norms.

In order to bring this fascinating magical universe to life, Rowling had to invent new words and terms to describe the many magical creatures, spells, artifacts and concepts that do not exist in the real world.

These words are not merely whimsical additions to the books, but rather important elements that lend depth, texture, and verisimilitude to Rowling’s magical realm. They perform various functions, starting from the naming of fantastic creatures and objects and ending with the reflection of shades of wizarding culture and traditions. In addition, the patterns and processes underlying these coins provide valuable information about the nature of word formation, linguistic creativity, and the complex interaction between language and literary world-making.

Writers working in the fantasy genre present the reader with a completely new, different, and completely fictional world. Such a world is a product of the author’s fantasy from the very beginning to the end, it has its own fantastic realities, but at the same time it is logical and internally harmonious, it is raised by the author as possible, and in some way connected with reality.

Rowling’s innovations in novels cover a very wide layer of vocabulary: from absolutely specific objects and actions, which often already have their own name (a new word is invented in order to achieve greater expressiveness), to the name of new things and unreal, fantastic characters, including non-substantial ones, that is, those about whom nothing is often known except the name. This is done to add more credibility to the created world.

For this reason, authorial innovations can belong to completely different parts of the language, and, like all neologisms, appear in the language in three ways:

- I. Word-formation derivation (formation of new words from morpheme) existing in the language according to known (usually productive) models; the

most common methods of formation of neologisms are suffixation, prefixation, the prefixal-suffixal method, the affixal method of word formation, as well as the addition of bases and abbreviation [24, p.19].

J. K. Rowling used the affixal method to form 14 language units of different parts of speech. So, from the word *to gnome*, the writer formed the verb the process of expelling gnomes (to de-gnome, get rid of gnomes) and the noun *degnoming* (the process of expelling gnomes), which have the prefix de-, which would mean separation or deprivation. In addition, the last neologism is created with the help of the suffix *-ing*, which is used to create verbal nouns with the meaning of process, action.

The noun *Dementor* (a terrifying magical creature that feeds on joy and sucks souls) J. Rowling formed from the verb *dement*, which is translated from English as “to drive mad”, “to go crazy”, and the suffix *-or*, which indicates the performer of the action.

There are three types of structure of complex words: neutral, morphological and syntactic [14, p.347]. The neutral type of compound word structure is a combination of bases without a connecting element. It includes such author’s innovations as:

Metamorphmagus (lat.): Meta + morph + magus, Greek prefix “meta-” connotating change, “morph” meaning “form” and “magus” meaning “wizard”. A metamorph, a person who can change his appearance at will.

Butterbeer (English): Butter + beer;

Omnisculars (lat.): Omnis (all) + oculus (eyes). It is the device that works on the principle of binoculars, but is equipped with additional magical functions, such as repeating and slowing down what is seen.

The morphological type of the structure of complex words is considered unproductive. It is a combination of bases with the help of a connecting vowel or consonant. However, J. K. Rowling sometimes resorts to this way of forming words. Here are several examples of this: *sneakoscope*: to sneak in + o + scope (observation device); to do stealthily; *spellotape*: spell (is a conspiracy) + o + tape.

The syntactic method of forming complex words is a fixed segment of speech that preserves in its structure syntagmatic connections characteristic of the language: articles, prepositions, adverbs.

Morphological word formation in which some part of the sound structure of the original word is omitted is called a shortening or abbreviation [5, p.103].

Abbreviation is a relatively new way of word formation. It is usually associated with the frequency of the used term or the complexity of the terminological unity, in fantastic texts designed to imitate such a unit.

The author uses abbreviations for the names of examination tests in the education system of the fictional world:

N.E.W.T. - Nastily Exhausting Wizarding Tests

O.W.L. - Ordinary Wizarding Levels

II. Semantic derivation, by expanding the semantic scope of a word, the development of a new, secondary meaning in an already existing word on the basis of similarity with an already known phenomenon: in the process of the appearance of semantically derived meanings, semantic connotations in words.

Thus, in the wizarding world of Harry Potter, there are several other examples of words that have unique meanings within their magical context:

1. *Squib*, originally meaning a firecracker that does not explode, is contextually interpreted as someone born into a family of wizards, but devoid of magical abilities.
2. *Muggle* refers to a non-magical person, someone without magical abilities who is part of the non-magical community.
3. *Pure-blood* describes a wizard or witch who has magical ancestry in all their family lines, without any Muggle ancestors.
4. *Half-blood* refers to a wizard or witch with magical and Muggle parentage.
5. *Mudblood* is a highly derogatory term used to describe a wizard or witch born to non-magical parents, implying impurity in their magical bloodline.
6. *Patronus* is a silvery-white image of a creature created by using the Patronus Charm.

7. *Horcrux* is an object in which a Dark wizard or witch has hidden a fragment of their soul to achieve immortality.
8. *Portkey* is an object enchanted to transport anyone who touches it to a specific location [39].

Each of these words carries specific meanings within the magical world of Harry Potter, adding depth and richness to J. K. Rowling's creation.

III. Borrowing words from other languages or from non-codified subsystems of this language from dialects, colloquialisms, jargons.

Among the means used by the writer to nominate phenomena, Latin words occupy an important place. It can be assumed that the Latin language attracts her attention because it has always been considered the language of scientists, the secret alchemy, which is related to magic. The use of this as terms gives a certain mystery to the child, who will not always be able to understand what is hidden behind this or that word.

Among the author's coinages, there are 3 examples that are formed from Greek and Latin bases. This includes almost all the "magical" spells used by the heroes of the work, for example:

Nox (lat. "nox" meaning "night") - a spell that turns off the light.

Lumos (lat. "lumen, luminis" - light, lantern, torch) - a spell that causes a magic wand to shine like a lantern.

Reparo (lat. "reparare" - repair, restore) - a spell that undoes damage to an object.

Each word, as the piece of puzzle of a certain author's creative knowledge, reflects his inner world. Thus J. K. Rowling created a magical world harmoniously woven into the real, everyday routines on the pages of a series of seven books about Harry Potter. Author's wonderful world is inhabited by peoples and magical creatures, and also has its own structure and organization, state and economic system, educational and administrative institutions, positions and professions. This background vocabulary is a very interesting and unusual layer of the language. The

category of writer's neoplasms is not simple and ambiguous, it requires a special approach in their classification and translation.

There were some selected coinages for word-formation analysis.

Here there are 40 new lexical innovation that were formed by word-formation of various types:

1. Compound word formation:

N + N: *Gillyweed, dungbomb, firewhiskey, Ravenclaw, Hufflepuff*;

A + N: *Glumbumble, Kwikspell, Mediwizard*;

N + V: *Skele-Gro*;

V + N: *remembrall*;

2. Hyphenated writing: *foe-glass, time-turner*;

3. Connecting consonant: *stupefy*;

4. Connecting vowel: *Hinkypunk*.

The names of various magical departments of the Hogwarts school and other phenomena were formed with the help of an abbreviation. We discovered 5 neologisms formed in this way:

A.M.R.D. – Accidental Magic Reversal Department;

C.D.D.C. – Committee for the Disposal of Dangerous Creatures;

D.R.C.M. – Department for the Regulation and Control of Magic Creatures;

I.C.W.S.S. – International Confederation of Warlock's Statute of Secrecy;

S.P.U.G. – Society for Protection of Ugly Goblins.

There are 5 examples from the Harry Potter book series were formed using borrowings from other languages, mainly from Latin:

Aguamenti (lat. "aqua"- "water");

Protego (lat. "protego" - "I protect");

Auror (lat. "aurora" - the goddess of the morning dawn);

Voldemort (fr. "vol de mort" - flight of death);

Veritaserum (lat. *Veritas* - goddess of truth) – potion of truth [39].

Besides, there are 12 selected neologisms were formed using the affixal method which 10 of them using suffixes:

-er / or (person): Beater, Bludger, Howler, Obliviator, Put-outer, Revealer, Ripper, Seeker;

-ish: Mermish (mermaid + ish) – language spoken by mermaids;

-le (collective value): muggle.

Also, there are 2 neologisms formed with the help of a prefix:

Disapparate (dis- + apparate (from “appear”)) – apparition as seen from the place a wizard is leaving;

Anti-cheating spells (anti- + cheat + ing) – spells against writing off.

Words formed with the help of conversion were among those selected for analysis: In Hogwarts, the term “*house*” (noun) refers to one of the four school houses, so it can also be used as a verb in contexts like “He was housed in Gryffindor” [46, p.122] meaning he was sorted into a specific house. Another example is “*hex*” that is usually used as a noun referring to a type of spell or curse, it can also be used as a verb, such as “to hex someone”, meaning to cast a hex on them.

One neologism from all the ones selected for analysis was formed by the compound-suffix method: *Leg-locker* (leg + lock + -er) Curse – chain spell.

One euphemism was also found that was used for the name of Voldemort - the great dark wizard: *He-Who-Must-Not-Be-Named*.

After analyzing the neologisms of these series of books, the following conclusions can be drawn. The most productive method is word formation - about 45%. Borrowings make up about 20% of the neologisms that were selected for analysis. The method of affixation formed 18% of the total number of analyzed neologisms. The least productive methods are conversion, complex-suffix methods.

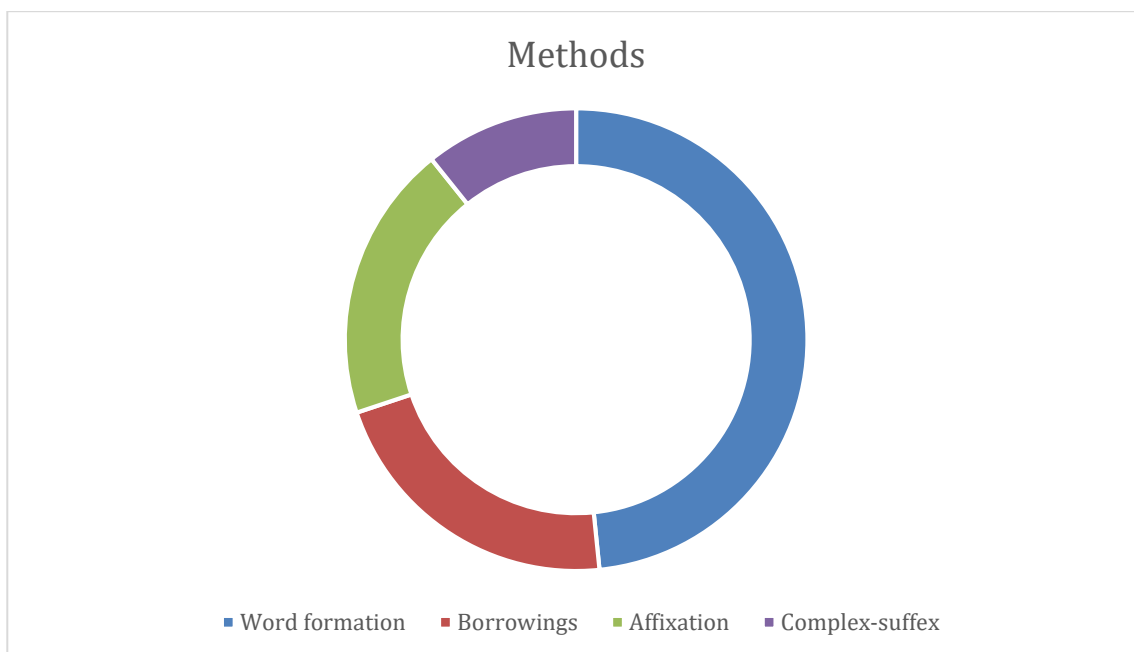


Table 2.3 Methods of creating new lexical coinages

2.4. Semantic analysis of lexical innovations

In the Harry Potter book series, semantic groups play an important role in understanding the structure of the world in which the characters operate. Words can be divided into semantic categories according to their meanings and the concepts they represent. Studying semantic groups in the context of the novel allows us to better understand the magical world, its peculiarities and cultural aspects. This helps not only in deepening the reader's understanding of the works, but also in the analysis and research of the author's creative approach to make a unique language environment.

Hogwarts, as we already mentioned in 2.1, is a school of magic and wizards in the world of Harry Potter. Semantically, this word reflects the centuries-old history and traditions of the wizarding educational institution. It stands as a symbol of the magical world and the embodiment of its knowledge and culture. Hogwarts has specific functions related to the training of young wizards, the formation of friendships, and the development of their magical abilities. The school becomes a place of events and adventures that take place in a series of books.

*“If I might make a suggestion, you could send him to **Hogwarts** to work in the kitchen there. In that way, the other house-elves could keep an eye on him.”* [42, p.199]

Within the Harry Potter universe, the most famous wizarding sport is *Quidditch*. It involves a challenging team broom game where players try to score the ball into the opponent’s goal and avoid being tackled by other players. This sport has its own unique rules, teams, and equipment that make it different from any other sport. The main objective for scoring is the *Golden Snitch*, which brings a significant number of points to the team and often determines the winner of the game.

*“He spent most of his days playing two-a-side **Quidditch** in the Weasleys’ orchard (he and Hermione against Ron and Ginny)…”* [44, p.92]

Another interesting example is the *horcrux*, which is a magical object that contains part of the wizard’s soul. This allows the wizard to survive after death by keeping a part of his soul in the horcrux. Using such magic is considered one of the darkest and most sinister things a wizard can do. This requires murder, as well as a complex process of incantation to disentangle the soul.

*“**Horcruxes...Horcruxes...I’ve never even heard of them...**”* [44, p.509]

Next one is *Dementors* who are depicted as large, fearsome creatures with furry black cloaks covering their bodies. They have no visible face but are able to cause extreme fear and a sense of coldness in their victims. Dementors are a symbol of fear, darkness, and hopelessness. Their main function is to drain joy and happiness from living beings, leaving only a feeling of desolation and alienation.

*“As though an invisible hand were twisting his intestines, he turned to watch the **Dementors** gliding away across the lake.”* [47, p.170]

Archaic words and expressions in the novel about Harry Potter give the text a special color and atmosphere, which recreate the world of wizardry and magic, and also make it richer and richer.

Felfire is a word that describes a device for making potions from sorcerous plants. This word is used in an archaic form, which makes it sound more ancient and historical.

Monster is a word used to describe creatures that are quite ancient and mysterious such as *hippogriffs*, *centaur*, *dragon* etc.

Sorcerers is a word used to describe people who have magical abilities. This word is ancient and has a historical connotation.

Herbology is a word that describes the study of magical plants. It is of Latin origin and sounds quite archaic.

Secret writing is a word used to describe writing that can only be read by magical means. It has an ancient tone and gives the text a more historical color.

*“There is also the matter of the **hippogriff**, Buckbeak.”* [47, p.42]

*“I think you, Horace, would have known better than to stride into the forest and call a horde of angry **centaurs** ‘filthy half-breeds’.”* [45, p.514]

*“We’re importing three foreign **dragons** and a sphinx for the Triwizard Tournament...”* [43, p.174]

*““**Herbology** today,” Harry reminded Ron, pulling out his schedule. “Oh good,” said Ron. “I could do with a laugh.” ”* [41, p.100]

Forbidden forest symbolizes mystery and danger. It is presented as a place that wizards rarely visit due to its risks, which can harbor a variety of dangerous creatures and threats. This forest is the domain of many magical creatures such as centaurs, giants, arachnids and other creatures. It is a place where magic intertwines with nature, creating a unique and dangerous atmosphere.

*“When the sun had sunk to the level of the treetops in the **Forbidden Forest**...”* [46, p.239]

Diagon Alley is the center of trade in magical items and warehouses in the wizarding world. It contains shops that sell everything related to magic: from wands to warehouses for potions. For young wizards entering Diagon Alley for the first time, it is a place of initiation into the magical community. They can buy their first magical items, receive wands and meet other wizards.

*“... I can’t wait to see the place, we haven’t been to **Diagon Alley** yet, because Mum says Dad’s got to be there for extra security and he’s been really busy at work, but it sounds excellent.”* [46, p.71]

The semantic analysis reveals the thematic coherence and consistency in Rowling's lexical choices, reflecting her meticulous attention to detail and her ability to create a cohesive fictional universe. Whether it's potions, magical creatures, or wizarding education, each lexical innovation serves to enhance the reader's understanding and engagement with the narrative.

In conclusion, the semantic analysis of lexical innovations in Harry Potter underscores the significance of language in shaping the imaginative landscapes of literature. By delving into the meanings and functions of newly coined words, we gain a deeper appreciation for the creativity and linguistic craftsmanship inherent in Rowling's iconic series.

2.5. Stylistic characteristics of new lexical coinages in Harry Potter books

In the Harry Potter's world, there are constantly new magical elements that expand the perception of the world of wizards and magic. Some of these elements are specific only to specific characters, while others are common components of the magical world of Harry Potter.

The creativity and originality shown in the new details of the books really amazes readers and adds a unique layer to this magical world. J. K. Rowling invents a wide variety of magical creatures that differ in their unique properties and characters. Specifically, *house elves*, who faithfully serve their owners, or *mythical white snakes*, which symbolize goodness and wisdom. Rowling invents new spells and charms that not only impress with their power, but also inspire admiration for their originality. Good example of this is the spell "*Imperio*" that allows you to control the movements and actions of another person. The world of "Potteriana" is full of magical artifacts and items that have their own unique properties such as *Philosopher's Stone*, which guarantee immortality. The author also creates new stories and legends that fill the wizarding world with magical myths and mysteries. It adds depth and mystery to the imaginary world of Harry Potter.

The integration of new elements with the existing world of Harry Potter is one of the strengths of the series. J. K. Rowling successfully uses the consistency of the

magical world and its history so that new elements fit organically into this framework. New elements, such as spells, magical items, or magical creatures, often come from a pre-existing pool of magical knowledge. They can be a response to previous mentions or even a development of already known concepts. The author uses existing magical legends and stories to incorporate new elements into the context of the world of Harry Potter. New characters or events can be connected to already known events or legends, which deepens the atmosphere and understanding of the world. New elements can complement and expand existing magical systems, making them more complex and interesting for readers. Sometimes they can be directly related to events or characters from previous books, which creates continuity and expands the idea of the magical world.

Symbolism and allegory play an important role in the Harry Potter book series, adding depth and dimension to the narrative and reflecting themes that are relevant to the real world. One of the main motifs in the series is the power of love, which not only unites the heroes, but is also a powerful means of resisting dark forces. For example, protecting Harry from the death curse in the final battle of the Deathly Hallows is a result of motherly love, which has become one of the most important themes in the series. The story of Harry Potter also reflects the fight against prejudice and the importance of tolerance. For instance, the conflict between pure-bloods and mixed-bloods reflects the real problems of racism and discrimination. Many characters in the series demonstrate courage and willingness to make sacrifices for a higher purpose. This reflects the theme of self-sacrifice and the importance of fighting for justice and goodness. Some new elements in the series, such as the Ministry of Magic and its power, as well as characters abusing their power, reflect the issues of corruption and submission to strength.

One of the most famous tales in the novel is the story of three brothers that one cheated Death and received presents from it - *Deathly Hallows*. They consist of the Elder Wand, the Resurrection Stone, and the Invisibility Cloak. The *Elder Wand* symbolizes power and the quest for dominance, as seen through the characters' pursuit of its ownership. The *Resurrection Stone* embodies the desire for reunion

with loved ones who have passed away, tempting characters with the hope of overcoming death. Lastly, the *Invisibility Cloak* symbolizes the acceptance of mortality and the ability to move unseen through the world [40].

Allegorically, the Deathly Hallows narrative reflects themes of mortality, acceptance, and the choices individuals make in the face of death. Harry's journey to understand and ultimately embrace the significance of the Deathly Hallows parallels his own coming-of-age journey, where he grapples with loss, sacrifice, and the inevitability of death.

New magical elements in the Harry Potter book series are often used to solve specific tasks or advance the plot. They can serve a variety of functions and have different purposes in the story. They may act as pivotal plot points that set off events or alter the trajectory of the narrative. For example, the "*Curse Object*" in "Deathsticks" or the "Wand of Destiny" becomes the central element that determines the action and the course of events. Some new creatures or objects can pose a threat to the heroes or, on the contrary, help them in their adventures such as the *Dark Mark* is a symbol of threat from Voldemort, and the *Star of Hope* is a symbol of hope for the Order of the Phoenix. Heroes to overcome obstacles in their path can use spells, charms, or items. One example of a successful case is the spell "*Alohomora*" which helps Harry, and his friends reach the Philosopher's Stone. Certain magical elements can help reveal characters' personalities or reflect their inner conflicts. For example, Severus Snape's interest in learning about "Dark Magic" indicates his complex nature and attraction to mysticism.

The cultural significance of the new elements in the Harry Potter book series is extremely important as they expand readers' understanding of wizarding culture, tradition and history. These elements not only give the series depth, but also help readers better understand the world and its inhabitants. The new items can reveal a variety of magical customs and rituals that are an important part of a wizard's life. One of the good examples is in the book Philosopher's Stone moment which describes Christmas celebrations at Hogwarts School of Wizardry. New elements can reflect social norms and hierarchy in the wizarding world. There is a sense of

separation between the various pure-bloods and mixed-bloods. Some new points can reflect mythological and cultural influences, adding depth and realism to the wizarding world. The synthesis of fairy mythology with real characters in the series. Some other new elements may refer to historical events or characters, helping to emphasize the deep roots and evolution of wizarding culture.

The emotional impact of them in the Harry Potter book series is one of the strongest aspects, as they can also evoke a wide range of emotions in readers. These moments can be solemn, tragic, amazing, or even terrifying, and they stay with readers long after the book is finished. Celebrations, such as heroes' victories in battles or important achievements, can evoke joy, elation, and euphoria in readers. During the final battle in "The Deathly Hallows", when Harry and his friends defeat Voldemort, there is a huge emotional response from the readers. Moments of tragedy or loss can evoke sadness, grief, and a sense of loss in readers: the death of a favorite character (Sirius Black, Fred Weasley, Remus Lupin, Nymphadora Tonks, etc.) or unfortunate events can be very difficult for readers to accept. Moments of wonder or unusual occasions can inspire admiration and delight in readers. The first time Harry uses the Charm of Protection in *Philosopher's Stone*; it can create impressions and surprising emotions in readers. Moments of fear or tension can cause anxiety, fear and nervousness in readers. Scenes where the characters encounter dark forces or dangerous creatures can be very intense and emotionally exhausting for readers. The presence of Dementors, particularly around Azkaban and during the events of the Third and Fourth books, instills a sense of fear and unease among characters and readers alike. *Inferi* which are reanimated corpses that serve the Dark Arts, controlled by a Dark wizard or witch [39]. The discovery of *Inferi* in the Sixth book, guarding one of Voldemort's Horcruxes, adds a chilling element to the story and contributes to the atmosphere of danger and foreboding. *The Unforgivable Curses* are three powerful spells that are the darkest of magic and are strictly prohibited in the wizarding world. The mere mention of these curses, particularly their use by Death Eaters and Voldemort's followers, creates a sense of fear and apprehension. *Boggarts* are shape-shifting creatures that take on the form of a person's greatest

fear. The encounter with a Boggart in Professor Lupin's Defense Against the Dark Arts class in the third book demonstrates how new lexical coinages can be used to elicit anxiety by tapping into deep-seated fears and vulnerabilities.

In Harry Potter, new magical elements play an important role in expanding and enriching the imaginary wizarding world. They add not only interest and fun to the narrative, but also have significance on several levels. These elements reflect the writer's creativity and originality, creating new innovative ideas and concepts that captivate readers. In addition, new elements organically fit into the existing world and history, strengthening the connection and sustainability of the wizarding world. Moreover, they carry symbolic and allegorical meaning, reflecting real-world themes such as the power of love, prejudice, and courage. These elements add depth and complexity to the narrative, making it relevant and meaningful to readers. In addition, new magical elements serve a variety of functions in the story, from advancing the plot to creating a threat or helping the characters. There are a lot of coinages that have a huge influence on the plot: The *Pensieve* (is a magical tool for reliving and revisiting memories) plays a crucial role in several books, particularly in "Harry Potter and the Goblet of Fire" and "Harry Potter and the Half-Blood Prince" or the concept of *Animagus* is crucial in several books, particularly in "Harry Potter and the Prisoner of Azkaban"; the plot advances when it becomes clear that Peter Pettigrew and Sirius Black are Animagi, exposing previous lies and secrets.

They also reflect various aspects of wizarding culture, traditions and history, deepening readers' understanding of the world and its inhabitants. All these aspects make the new magical elements an integral and exciting part of the Harry Potter book series, which attracts and enthralls readers all over the world.

One example of how a new lexical coin develops a plot in the Harry Potter series is the term "*scar*". In the first books when Harry begins to feel the need to care for himself and his friends, he notices a mysterious scar that seems to appear periodically. This intrigues him and even worries him, as he cannot explain its origin or purpose. As the plot develops, it becomes clear that the scar is the key to uncovering and understanding many of the events in the series. The story points out

that Harry is not alone in his endeavors, and his life and destiny are influenced by many people who are devoted to his protection. It is later revealed that the scar is the result of the actions of an intermediary wizard who works for Harry's benefit, guiding him in the right ways and directions. Thus, a new lexical coin in the form of the term "trace" not only adds mystery and intrigue to the plot, but also reveals an important aspect of the fate and interaction of characters in the world of "Potteriana".

CONCLUSION TO CHAPTER 2

The Harry Potter book series by J. K. Rowling is renowned not only for its captivating narrative and richly developed characters but also for its imaginative use of language. Throughout the series, Rowling introduces a multitude of new words and phrases, coined to fit the unique world of wizardry she has created. These lexical innovations serve various functions, from enhancing the magical atmosphere to deepening the understanding of the wizarding culture and its intricacies.

By examining the new words and phrases coined in the "Potteriana", we observed insights into Rowling's creativity as a writer and her meticulous attention to detail in crafting a fully realized fictional universe. From spells and magical creatures to terms for aspects of wizarding education and culture, each new lexical coinage adds depth and richness to the narrative, immersing readers in the enchanting world of Harry Potter.

Furthermore, the success of these new words and phrases extends beyond the pages of the books, permeating popular culture and becoming ingrained in the lexicon of fans worldwide. The series of novels has not only captivated readers but has also left a lasting linguistic legacy, demonstrating the power of literature to inspire and influence language use.

In conclusion, the new words and phrases coined in the Harry Potter book series contribute significantly to its enduring appeal and cultural impact. They exemplify Rowling's skill as a storyteller and her ability to create a vibrant and immersive fictional world that continues to enchant readers of all ages.

GENERAL CONCLUSIONS

In the 18th century is the period when the new branch of linguistics started to develop. There was a lot of prejudice against new lexical innovations, but now it is one of the ways for enriching vocabulary. They have been studied extensively, covering various aspects like derivations, stylistic variations, pragmatic usage, etc. According to David Crystal, “coinage” is the general term for a newly created lexeme. Criteria for identifying new words include their connection with modern society, stylistic novelty, and their presence in dictionaries.

Various linguistic theories, such as the stylistic, psycholinguistic, lexicographic, structural, and concrete-historical theories, shed light on the essence of lexical innovations. In this paper we explore the peculiarities of the functioning of coinages in the spheres of culture, lifestyle, social norms and politics. As a result, we analyzed 102 lexical items. The dynamic nature of these words reflects evolutionary processes in language development.

Such innovations can be classified based on their formation, purpose, novelty, and denotation type. They can be anonymous or author-based, nominative or stylistic. Modern neology identifies categories like neolexems, neophrases, and neosemmes. Strong neologisms are entirely new, while weak ones involve semantic shifts. The method of formation includes lexical and semantic processes, such as affixation, word formation, conversion, and abbreviation.

In English new words are formed through various methods of word formation such as borrowing, compounding, conversions, blending, and acronyms. Borrowing from other languages is the most frequently used according to our research.

In the fantasy genre of literature new lexical words serve several functions, including nominative, generalizing-cognitive, emotional, stylistic, metalanguage, and aesthetic functions. They help create imaginary worlds, convey emotions, and enrich the artistic expression of the text. Lexical innovations play a crucial role in depicting alternative realities and expanding the reader’s imagination. They can remain within individual styles or become part of the language through widespread usage.

As a result, the study of lexical innovations provides insights into language dynamics and cultural evolution. They reflect societal changes and linguistic creativity, contributing to the richness and diversity of language expression.

One of the best examples for exploring new lexical innovations is The Harry Potter series written by J. K. Rowling. It has undeniably left an indelible mark on modern literature and popular culture. Through its captivating narrative and richly detailed magical world, this story has captured the imagination of millions of readers worldwide. One of the key factors contributing to the immersive experience of the series is the extensive use of unique and newly coined words and phrases, which enhance the depth and authenticity of the magical universe created by the author.

These lexical units can be categorized into various groups, including magical terms, names of beings and creatures, terms related to magical objects and places, social terms and concepts in the magical world, terms formed through composition or abbreviation, terms borrowed from other languages or mythology, and terms associated with characters.

Many of the new words in “Potteriana” are rooted in classical languages and mythology, reflecting J. K. Rowling’s background in ancient culture and her interest in languages. Latin and Greek, along with pseudo-Latin constructs, form the basis for many spells, names of characters, and magical concepts.

Furthermore, the series incorporates elements from various mythological traditions, such as Greek mythology’s centaurs, basilisks, and hippogriffs, as well as Celtic folklore’s boggarts and house elves. These mythical beings and creatures add depth and authenticity to the magical world of Harry Potter, enriching the narrative with their unique characteristics and roles.

Additionally, the use of magical objects, such as wands, the Philosopher’s Stone, and the Invisibility Cloak, contributes to the immersive experience of the series. These objects often have symbolic or mythical significance, drawing from folklore and legend to enhance their mystical properties.

Moreover, social concepts within the wizarding world, such as blood purity and the treatment of magical creatures, are addressed through the coinages as well.

These terms reflect underlying themes of prejudice, social hierarchy, and activism that are explored throughout the series.

The analysis of lexical and semantic innovations in the Harry Potter series provides valuable insights into J. K. Rowling's creative process and the richness of the magical world she has crafted. Author's new words by using borrowings, and semantic derivations not only adds depth and authenticity to her fictional universe but also reflects her mastery of language and literary world-building.

Through various word formation methods such as affixation, semantic derivation, and borrowing, Rowling creates a diverse vocabulary that captures the essence of the wizarding world. These innovations serve multiple functions, from naming magical creatures and spells to reflecting aspects of wizarding culture and traditions. Additionally, Rowling's strategic use of archaic words and expressions adds to the atmosphere and authenticity of the magical realm she has created.

Semantic analysis reveals the importance of certain lexical groups in understanding the structure and dynamics of the wizarding world. Words associated with Hogwarts, Quidditch, Horcruxes, Dementors, and Forbidden Forests not only describe specific elements but also convey deeper meanings and cultural significance within the narrative. Likewise, Rowling's use of symbolism and allegory enhances the thematic depth of the series, addressing real-world issues such as love, prejudice, and courage.

The introduction of new magical elements in the Harry Potter books demonstrates Rowling's creativity and originality, enriching the reader's experience and expanding the scope of the wizarding world. These elements serve various narrative functions, from advancing the plot to reflecting aspects of wizarding culture and history. Moreover, they evoke strong emotional responses from readers, contributing to the series' enduring popularity and cultural impact.

In conclusion, the skilful author's use of lexical coinages made them an indispensable part of the whole story and helped to develop its plot.

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APPENDIX

Lexical innovation	Meaning	Word formation
1. Accio	The Summoning Charm	Borrowing
2. Aguamenti	The Water-Making Spell	Borrowing
3. Albus	The name of character	Borrowing
4. Alohomora	The Unlocking Charm	Borrowing
5. A.M.R.D.	Accidental Magic Reversal Department	Abbreviation
6. Anapneo	The incantation for a spell that clears the target's breathing airway if blocked.	Borrowing
7. Anti-cheating spells	Spells against writing off	Compounding
8. Animagus	A witch or wizard who is capable of transforming himself – or herself – into the form of an animal	Blending
9. Avis	The Bird-Conjuring Charm produces a flock of small, twittering birds.	Borrowing
10. Barty	The name of character	Borrowing

11. Beater	A Quidditch player	Derivation
12. Bludger	A round jet-black iron ball	Derivation
13. Butterbeer	The drink in the Wizarding world	Compounding
14. C.D.D.C.	Committee for the Disposal of Dangerous Creatures	Abbreviation
15. Dark Mark	The tattooed shape that wear followers of Voldemort	Compounding
16. Deathly Hallows	Consist of three powerful elements: the Elder Wand, the Resurrection Stone, and the Invisibility Cloak	Compounding
17. Degnoming	The process of shedding of gnomes	Derivation
18. Dementor	The magical creature	Blending
19. Diagon Alley	The wizarding shopping street	Compounding
20. Disapparate	Apparition as seen from the place a wizard is leaving	Derivation
21. Dolores	The surname of character	Borrowing
22. Draco	The name of character	Borrowing

23. D.R.C.M.	Department for the Regulation and Control of Magic Creatures	Abbreviation
24. Dungbomb	Magical stinkbombs	Compounding
25. Crucio	One of the “Unforgivable Curses”	Borrowing
26. The Elder Wand (Deathsticks/ Wand of Destiny)	One of three Deathly Hallows	Compounding
27. Expecto patronum	The defensive spell	Borrowing
28. Expelliarmus	The Disarming Charm	Blending
29. Felfire	A device for making potions from sorcerous plants	Archaic word
30. Firewhiskey	A strong alcoholic beverage similar to Muggle whiskey	Compounding
31. Foe-Glass	A magical device that shows you foes	Compounding
32. Forbidden forest	A large, dark forest, located to the east of Hogwarts castle	Compounding
33. Gillyweed	A water plant	Compounding
34. Golden Snitch	The smallest and fastest ball in the game of Quidditch	Compounding

35. Glumbumble	A magical furry grey insect	Compounding
36. Half-blood	A wizard or witch with magical and Muggle parentage	Compounding
37. He-Who-Must-Not-Be-Named/ You-Know-Who	The name of character	Compounding
38. Hermione	The name of character	Borrowing
39. Hogwarts	One of the world's wizarding schools	Neologism
40. Horcrux	An object in which a Dark wizard or witch has hidden a fragment of their soul to achieve immortality	Blending
41. House elf	A very powerful magic	Compounding
42. Howler	A magical letter	Derivation
43. Hinkypunk	A little one-legged creature	Compounding
44. Hippogriff	A magic creature	Borrowing
45. Hufflepuff	One of the four houses at Hogwart	Compounding
46. I.C.W.S.S.	International Confederation of	Abbreviation

	Warlock's Statute of Secrecy	
47. Imperio	One of the "Unforgivable Curses"	Borrowing
48. Inferi	An animated corpses who do the bidding of the Dark wizard who created them	Borrowing
49. Invisibility Cloak	One of three Deathly Hallows	Compounding
50. Kwikspell	The company which publishes a correspondence course	Compounding
51. Legilimens	People who read extract thoughts and emotions from another's mind	Borrowing
52. Leg-locker Curse	A spell	Compounding
53. Levicorpus	A spell	Borrowing
54. Lockhart	The surname of character	Borrowing
55. Lumos	The Wand-Lighting Charm	Borrowing
56. Lupin	The surname of character	Borrowing
57. Mediwizard	The person who treats injuries at	Compounding

	Quidditch World Cup matches	
58. Mermish	A language spoken by mermaids	Affixation
59. Metamorphmagus	The ability to change appearance at will	Blending
60. Obliviator	A wizard or witch who is a member of the Accidental Magic Reversal Squad, with special training in the use of Memory Charms.	Derivation
61. Omnioculars	The binoculars, that it is covered in all sorts of weird knobs and dials.	Blending
62. O.W.L.	Ordinary Wizarding Levels - examination tests	Abbreviation
63. N.E.W.T.	Nastily Exhausting Wizarding Tests - examination tests	Abbreviation
64. Nox	The Wand-Extinguishing Charm	Borrowing
65. Minerva	The name of character	Borrowing
66. Mudblood	The describing a wizard or witch born	Compounding

	to non-magical parents	
67. Muggle	A non-magical person	Neologism
68. Patronus	A silvery-white image of a creature created by using the Patronus Charm	Borrowing
69. Philosopher's Stone	A legendary magical artifact	Borrowing
70. Ravenclaw	One of the four houses at Hogwart	Compounding
71. Remembrall	A magic artifact	Compounding
72. Resurrection Stone	One of three Deathly Hallows	Compounding
73. Petrificus totalus	A spell	Borrowing
74. Revealer	A magic device that makes invisible ink visible	Derivation
75. Pensieve	A magical tool	Blending
76. Ripper	A bulldog owned by Marge Dursley	Derivation
77. Pomona	The name of character	Borrowing
78. Portkey	An object enchanted to transport	Compounding
79. Protego	A Protective Charm	Borrowing
80. Pure-blood	A wizard or witch who has magical	Compounding

	ancestry in all their family lines	
81. Put-outer	A magic object that sucks all light from a place	Compounding
82. Quidditch	A wizarding sport game	Neologism
83. Quirinus	The name of character	Borrowing
84. Remus	The name of character	Borrowing
85. Reparo	A mending Charm	Borrowing
86. Rubeus	The name of character	Borrowing
87. Seeker	The Quidditch player	Derivation
88. Sibyl	The name of character	Borrowing
89. Skele-Gro	A medical potion	Borrowing
90. Snape	The surname of character	Borrowing
91. Sneakoscope	The observation device	Compounding
92. S.P.E.W.	Society for the Promotion of Elfish Welfare	Abbreviation
93. S.P.U.G.	Society for Protection of Ugly Goblins	Abbreviation
94. Sprout	The surname of character	Borrowing

95. Squib	Someone who borns into a family of wizards, but devoid of magical abilities	Borrowing
96. Severus	The name of character	Borrowing
97. Stupefy	The Stunning Spell	Compounding
98. Time-turner	The magical item which literally turns back time for the user	Compounding
99. Veritaserum	The potion of truth	Borrowing
100. Voldemort	The nickname of Tom Riddle	Borrowing+Compounding
101. The Unforgivable Curses	Three powerful forbidden spells	Compounding
102. Wingardium leviosa	The Levitation Charm	Borrowing

SUMMARY

Лексичні інновації можна класифікувати за способом утворення, призначенням, новизною та типом назви. Вони можуть бути анонімними або авторськими, номінативними або стилістичними. Спосіб утворення включає лексико-семантичні процеси, такі як афіксація, словоскладання, конверсія та абревіація.

У фентезійному жанрі нові лексичні одиниці виконують кілька функцій, зокрема: номінативну, узагальнювальну-пізнавальну, емоційну, стилістичну, метамовну та естетичну. Вони допомагають створювати уявні світи, передавати емоції та збагачувати художню виразність тексту. Лексичні новоутворення відіграють ключову роль у зображенні альтернативних реалій та розширенні уяви читача. Вони можуть залишатися в межах окремих стилів або ставати частиною мови через широке використання.

Їхнє дослідження дає уявлення про динаміку мови та культурну еволюцію, що відображає суспільні зміни та лінгвістичну творчість, сприяючи багатству та різноманітності мовного вираження.

Одним із найкращих прикладів для вивчення нових лексичних інновацій є серія книг про Гаррі Поттера, написана Джоан Роулінг. Вона залишила незабутній слід у сучасній літературі та популярній культурі. Завдяки неперевершеній історії та детально описаному чарівному світу, вона захопила увагу мільйонів читачів по всьому світу. У цій роботі ми детально розглянули 102 лексичні інновації у «Гаррі Поттері», які були створені різними способами словотвору.

У роботі досліджено лексичні одиниці, які стосуються сфери побуту, культури, способу життя, соціальних норм та політики. Багато нових слів у «Поттеріані» походять з класичних мов і міфології, що демонструє знання Джоан Роулінг античної культури та її інтерес до мов. Латинська та грецька мови, а також псевдолатинські конструкції, є основою для багатьох заклинань, імен персонажів та магічних понять.

Серія також включає елементи з різних міфологічних традицій, таких як кентаври, василіски та гіпогрифи з грецької міфології, а також боггарті та домашні ельфи з кельтського фольклору. Ці міфічні істоти та створіння надають глибини та автентичності чарівному світу Гаррі Поттера, збагачуючи оповідь своїми унікальними характеристиками та ролями. А магичні предмети такі як чарівні палички, філософський камінь і плащ-невидимка лише підсилюють ефект занурення. На додачу, соціальні концепції світу чарівників, такі як чистота крові та поводження з магичними істотами, створені за допомогою лексичних новоутворень, відображають глибокі теми упереджень, соціальної ієрархії та активізму, які згадуються протягом усіх книг.

Аналіз лексико-семантичних інновацій у серії про Гаррі Поттера розкриває творчий процес Джоан Роулінг та багатство її чарівного світу. Новотвори додають глибини та автентичності, відображаючи майстерність письменниці.

Роулінг використовує афіксацію, семантичну деривацію та запозичення для створення різноманітного словникового запасу, що відображає культуру і традиції чарівників. Архаїчні слова додають атмосферу та автентичність.

Слова, пов'язані з Гогвортсом, квідичем, горокраксами та дементорами, передають глибші значення та культурну значущість. Використання символіки та алегорій посилює тематичну глибину, звертаючись до реальних проблем.

Нові магичні елементи демонструють креативність Роулінг, збагачуючи читацький досвід і розширюючи рамки чарівного світу. Вони виконують різні наративні функції, викликаючи сильний емоційний відгук у читачів та сприяючи популярності серії.

У підсумку, майстерне використання лексичних новотворів у книгах Дж. К. Роулінг про Гаррі Поттера зробили їх незамінною частиною всієї історії та допомогло розвинути її сюжет.

