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Bachelor's thesis
POTTERVERSE AND NEW LEXICAL COINAGES IN ENGLISH

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ABSTRACT

This bachelor's thesis focuses on the examination of new lexical coinages in J.K. Rowling's Harry Potter series, aiming to determine their impact and modes of adaptation in everyday life. This research enables the identification of language innovation mechanisms by examining their properties and conducting semantic and structural analyses.

This thesis includes lexical units from Harry Potter series. Throughout the search, they were classified into three categories: magical creatures, magical objects, and magical spells. An analysis of literature, news stories, interviews and Talks at Google, along with sports journalism, indicated that these neologisms exhibit flexibility in their application across various aspects of contemporary life.

A survey was performed among respondents to examine the real-life use of these lexical components. The results indicated that 37% of the participants use or meet such terminology in daily conversation.

In the Harry Potter series, J.K. Rowling introduces numerous neologisms that have not only enriched the magical world within the books, but also made a lasting impact on popular culture that have transcended their fictional origins, becoming a part of everyday language and influencing the portrayal of magical worlds in other media. Rowling's inventive use of language, drawing from mythology, etymology, and linguistic creativity, has set a precedent for other authors in the fantasy genre, establishing a rich and enduring linguistic legacy.

This research indicates that the formation and usage of new lexical elements takes place in both formal and informal discourse.

Keywords: neologism, fantasy literature, the Harry Potter series, J.K. Rowling, lexical innovation, word formation.

АНОТАЦІЯ

Ця бакалаврська робота присвячена дослідженню нових лексичних одиниць в книгах Дж. К. Роулінг «Гаррі Поттер», з метою з'ясувати їх вплив та способи адаптації в повсякденному житті. Через призму цього дослідження можна також простежити механізм мовних інновацій на основі їх характеристик, а також семантичного та структурного аналізу.

Матеріалом для цієї бакалаврської роботи стали лексичні одиниці з серії книг Гаррі Поттер. У процесі дослідження їх було поділено на три категорії: фантастичні істоти, магичні об'єкти, а також магичні заклинання. На основі вивчення літератури, новин, інтерв'ю, виступів на Ted Talks та Talks at Google, а також спортивних статей було виявлено, що нові словотворення є різносторонніми у своєму застосуванні та охоплюють багато різних сфер сучасного життя.

Для дослідження практичного вживання цих лексичних одиниць було проведено опитування серед респондентів. Результати показали, що 37% опитаних застосовують абочують такі слова в повсякденному мовленні.

У серії книг про Гаррі Поттера Дж. К. Роулінг представила широкий спектр нових лексичних новотворів, які не лише збагатили магичний світ, але й справили тривалий вплив на популярну культуру. Деякі слова дійсно вийшли за межі свого вигаданого світу, ставши частиною повсякденної мови та вплинувши на зображення магичних всесвітів у інших медіа. У ході дослідження було з'ясовано, що винахідливе використання мови Роулінг, яка черпає з міфології, етимології та лінгвістичної творчості, створило прецедент для інших авторів у жанрі фентезі, сформувавши багату і тривалу лінгвістичну спадщину.

За результатами цього дослідження, можна простежити використання та творення нових лексичних одиниць як у формальному так і в неформальному мовленні.

Ключові слова: неологізм, фентезі література, серія романів Гаррі Поттер, Дж. К. Роулінг, лексичні новотвори, словотвір

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INTRODUCTION

In modern linguistics, one of the most important topics is the study of new lexical items that appear in the language as a result of cultural, social and linguistic changes. One of the most striking examples of the use of new lexical items can be found in literary works within the fantasy genre. J.K. Rowling's Harry Potter books have not only gained immense popularity all over the world, but have also become a source for the creation of many new lexical items that have subsequently entered the everyday use and language of popular culture.

The relevance of the study lies in the fact that the modern literary language, in particular in English-language works, is actively developing through the creation of new words that reflect the specifics of fictional worlds and phenomena. J.K. Rowling's books, in particular the Harry Potter series, contain many lexical innovations that introduce new concepts into the language. The study of these lexical units allows us to better understand the mechanisms of linguistic innovations, the process of their functioning and adaptation in the real language environment, as well as to determine their impact on the development of modern English language and culture.

The object of the study is the new lexical items created by J.K. Rowling in the Harry Potter series of books that are part of the English language.

The subject of the study is the linguistic phenomena related to the formation, functioning and influence of new lexical items in the context of J.K. Rowling's literary work, as well as their distribution and adaptation in the English-speaking environment.

The aim of the study is to analyze new lexical items in J. K. Rowling's books, including the study of their meaning, structural characteristics and functions in the texts. In addition, the study aims to investigate the impact of these lexical innovations on English language practice, in particular on their implementation in everyday speech and popular culture, as well as on the expansion of linguistic

boundaries through the creation of new terms and expressions in the fictional world of Harry Potter.

Research objectives:

1. To characterize the lexical innovations in J. K. Rowling's books, to identify their types and features.
2. To analyze the semantic and structural characteristics of new lexical units.
3. To study the role of these units in shaping the language environment of the fictional world of Harry Potter.
4. To determine the influence of new lexical items on modern English and popular culture.
5. To examine the mechanisms by which new lexical items acquire meaning and become part of everyday speech.

The material of the study is the texts of all seven books of the Harry Potter series by J.K. Rowling, which contain new lexical items and their contextual use. Additional sources covering the issues of language innovation, lexicography and dictionaries related to these works are also used.

The research methodology includes lexical and semantic analyses of new lexical items, contextual analysis of their use in the texts, as well as comparison with other linguistic phenomena. To ensure objectivity, several methods are used: descriptive, comparative, contextual and component analysis.

The structure of the paper includes an introduction, two chapters, conclusion and a list of references. The first section deals with the theoretical foundations of lexical coinages, their types and mechanisms of formation. The second section analyzes new lexical items in J.K. Rowling's books, their structure and functions. Moreover, it examines the impact of these new items on the English language and popular culture. The conclusion summarizes the results of the study and the main conclusions.

CHAPTER 1. THEORETICAL FOUNDATIONS OF THE STUDY OF NEW LEXICAL COINAGES IN LITERATURE

1.1. Lexical coinages and word formation in modern English

According to scholars such as D. Biber, S. Conrad, and G. Leech, word formation in English is a dynamic and evolving process. It enables the language to adapt to changing cultural, technological, and social needs, ensuring its relevance and capability to express new ideas and concepts. One of the central aspects of this process is lexical novelty – the emergence of new words or expressions to fill lexical gaps. This phenomenon not only enriches the vocabulary but also reflects the creativity and responsiveness of English speakers to the evolving world around them [9, p.10].

For example, lexical novelty, as noted by R. Lieber and T. Pyles and J. Algeo, reflects the interaction between language, culture, and society. While it is often studied in the context of word formation and innovation, lexical novelty serves as a mechanism by which the language replenishes itself, maintaining its capacity for expansion and adaptation. It acts as a barometer of societal change, showcasing how language adapts to technological advancements, shifts in cultural norms, and emerging global trends [25, p.26; 34, p.18].

The creation of new lexical coinages is a logical reaction to changes in the world around us. Just as our society evolves, especially due to technological or cultural innovations, language also adapts by forming new terms to explain new concepts. Such kind of process is often called shifting in word meanings and reflects wider transformations in society. “The rapid turnover in vocabulary and the continual changes in the meaning of words often directly reflect social changes” [1, p. 17].

According to the Cambridge Dictionary, coinage is the invention of words, especially in response to innovation [10]. This method helps keep a language dynamic and capable of describing emerging concepts. Examples include “Xerox” initially a brand name for a photocopy machine, which became synonymous with

photocopying. Coinage helps languages adapt to technological changes and cultural developments, allowing speakers to describe new concepts more accurately. These newly coined terms become essential in modern discourse, as they help fill gaps in vocabulary and improve communication in rapidly changing fields [23, p.225].

As for neologism, it refers to the creation of new words or expressions to fill gaps in the language, often in response to new concepts or technologies. Neologism is a newly coined term that emerges to describe something that previously lacked a label. They often arise from technological advancements, societal changes, or cultural shifts, helping language evolve and stay current. To illustrate this, the word “*selfie*” became widely used with the rise of smartphones and social media, referring to self-taken photos. Similarly, “*hashtag*” emerged from Twitter to categorize posts and make content easily discoverable. Neologisms like these allow speakers to describe new experiences and technologies effectively. By introducing new words to the lexicon, neologisms ensure the language remains adaptable and reflective of the times.

Moreover, if we speak about neologisms, it is important to mention that G. Yule defines neologisms as freshly formed words or expressions that emerge in a language to refer to new concepts, objects or phenomena. Coinages are very uncommon compared to procedures such as derivation or compounding, as they do not depend on changing existing terms. Numerous created names originate as specific nouns or trademarks and may become genericized, utilized as common nouns to denote an entire category. “These are often brand names which become generalized as common nouns” [40, p. 61]. An obvious instance is “*Google*”, a neologism that has evolved into a verb signifying the act of searching the Internet.

In addition to coinages and neologisms, we can consider nonce words, they are temporary, context-specific words created for a particular occasion or literary work. Nonce words are coined to serve a specific function and are not intended to be permanent additions to the language. These terms often appear in creative contexts such as literature, where they help evoke specific emotions or imagery. For example, “*gloaming*” is used in poetry to describe the twilight period, but it is rarely

used in daily conversation. Nonce words are useful for capturing fleeting concepts or experiences that existing words might not fully express. By creating such words, authors can convey subtle nuances and add a layer of creativity to their work, enriching the emotional or descriptive power of the language. Though they are not widely adopted, nonce words contribute to the richness and depth of literary expression [32, p.67].

It is well-established that new lexical coinages primarily arise from breakthroughs in social life, making the analysis of J. Algeo's work especially fascinating. In his book, he provided a wide historical analysis of English neologisms covering fifty years. The author points out that coinage mirrors cultural, technological, and social transformations. Terms such as radar and laser were presented as examples of technical advancement. Moreover, if we want to mention some political and cultural neologisms, it is better to pay attention to such examples as "*McCarthyism*", "*Watergate*" and others [2, p. 74].

The creation of new words can be classified into three main types of coinages: phonological, morphological, and semantic.

As for phonological coinages, they involve the alteration of existing words' phonological structures, often through processes such as blending or clipping. For instance, the word "*brunch*" is a blend of "*breakfast*" and "*lunch*". This phenomenon, described by Biber, Conrad, and Leech, reflects cultural changes, such as the emergence of new lifestyle practices [9, p.11]. Such coinages not only contribute to linguistic economy but also mirror the ways in which society adjusts its language to new habits and needs. The blending of two concepts into a single term often makes communication more efficient and reflects the dynamic nature of language evolution in response to social contexts.

If we consider morphological coinages, they involve the creation of new words through the addition of affixes to existing roots. This is one of the most productive ways of word formation, as it enables speakers to create a wide range of new words that can reflect various grammatical categories. For instance, the word "*scientist*" is derived from the base word "*science*" by adding the suffix "-ist",

which denotes a person engaged in a particular activity or profession. Similarly, the transformation of the adjective “*happy*” into the noun “*happiness*” through the addition of the suffix “*-ness*” is another example of morphological coinage. According to R. Lieber, this process is key to understanding how languages create new concepts and adapt to the changing world [25, p.29].

Another type of word formation is semantic coinage; on the other hand, it occurs when an existing word adopts a new meaning. These shifts are often linked to technological advancements or changes in societal practices. For example, the word “*cloud*” originally referred to a mass of condensed water vapor, but in the context of technology, it now refers to “*cloud computing*”, the process of storing and accessing data over the internet. This type of coinage reflects the flexibility of language in accommodating new concepts without the need to invent entirely new terms. T. Pyles and J. Algeo emphasize that semantic changes like these are an essential part of how language evolves over time, providing speakers with the ability to describe emerging phenomena using existing vocabulary [32, p.62].

As for derivation, it plays a crucial role in creating antonyms or opposites in the English language. As for the concepts of the Cambridge Dictionary, derivation refers to the process of forming a word from an existing one by adding prefixes or suffixes [10]. Derivation allows for the modification of a root word’s meaning by attaching elements that alter its sense, often producing antonyms. For instance, adding the prefix “*un-*” to the adjective “*known*” results in “*unknown*” indicating the absence of knowledge. Similarly, “*dis-*” added to “*agree*” forms “*disagree*”, expressing a different opinion. Derivation processes not only create opposites but also expand the speaker’s ability to express complex ideas with precision. This process plays a key role in the evolution of the language, allowing for the continuous adaptation of vocabulary to reflect new social, cultural, and technological realities.

Another productive method of word formation is compounding. This is the process of creating new words by combining two or more existing words to form a more specific meaning. Compounding forms terms that reflect the combined meanings of the individual words. For example, “*toothpaste*” combines “*tooth*” and

“paste” to describe a substance for cleaning teeth. Similarly, *“blackboard”* combines *“black”* and *“board”* for a flat writing surface. Compounding allows the language to remain flexible, enabling speakers to adapt to new concepts while maintaining clarity in communication. Some compounds, like *“heartbroken”* have metaphorical meanings, reflecting complex emotional states. The ease with which compounding generates new terms highlights the dynamic nature of English, ensuring that it continues to meet the needs of speakers in diverse contexts [12, p.167].

Let us examine the method of word formation known as blending. This method involves merging parts of two or more words, often combining the beginnings and ends to create something new. Blending refers to the process of combining parts of words to create a shorter, more efficient form. The result is typically a concise and catchy word, making it easier to use in everyday language. Blending creates words that are not only functional but also memorable and playful. For example, *“brunch”* merges *“breakfast”* and *“lunch”*, while *“smog”* blends *“smoke”* and *“fog”*, referring to air pollution. Blending is common in modern English, particularly in cultural and technological contexts, creating terms like *“motel”* from *“motor”* and *“hotel”*, and *“spork”* from *“spoon”* and *“fork”*. These terms are accepted for their convenience, reflecting language’s innovative spirit [10, p.89].

As for clipping, it is an efficient way to shorten words, often leading to more informal, accessible versions. Clipping refers to shortening a word by removing one or more syllables. This method is widely used in everyday speech, simplifying language while maintaining meaning. Clipping makes communication quicker and more fluid. For example, *“telephone”* is clipped to *“phone”*, and *“refrigerator”* becomes *“fridge”*. Similarly, *“advertisement”* turns into *“ad”* and *“laboratory”* becomes *“lab”*. Clipping is common in spoken English, especially in casual conversations, and is frequently used in advertising for catchy words. It not only eases communication but also contributes to the creation of dynamic expressions [9, p.146].

Another type of word-formation is borrowing, it is a significant process in word formation, where English adopts words from other languages to express new or culturally specific concepts. Borrowing involves adopting foreign terms to convey ideas or objects not present in English. This process allows English to stay flexible and adapt to new cultural or technological developments. Examples include “*ballet*” from French, “*sushi*” from Japanese, and “*pizza*” from Italian. Some borrowed words retain their original form, while others adjust to English phonology. Words like “*restaurant*” and “*café*” have become so integrated that they no longer seem foreign. Borrowing helps ensure the language remains diverse, reflective of global influences, and accessible to speakers from different backgrounds [10, p.88].

The process of word formation is central to the evolution of English, allowing the language to continuously adapt and respond to changing cultural, social, and technological influences. Derivation, compounding, blending, clipping, borrowing, coinage, neologism, and nonce words are all methods that enable the expansion and transformation of the lexicon. Each of these processes serves a unique function, whether it be through adding prefixes or suffixes to create new forms, combining existing words to form new meanings, shortening terms for convenience, or adopting foreign words to capture new concepts. These methods work together to reflect the dynamic nature of language, helping English speakers navigate and communicate in an ever-changing world. As new experiences and advancements emerge, word formation ensures that English remains capable of describing contemporary realities while maintaining continuity with its historical roots. Through word formation, the language remains flexible, adapting to the needs of its speakers and facilitating effective communication in a globalized society [31, p. 40].

In conclusion, word formation in modern English is an essential and dynamic process, continually shaping the language to meet the needs of its speakers. The creation and incorporation of new words through various word-formation processes demonstrate the adaptability of English. This flexibility allows the language to express new ideas, reflect societal changes, and preserve its historical foundation,

while also contributing to its ongoing transformation in the context of a constantly evolving world. As language evolves with technological, cultural, and social shifts, word formation ensures that English remains a living, flexible medium for communication. Through these processes, the language maintains its relevance, reflecting both current and emerging realities.

1.2. Features of J. K. Rowling's individual style

A writer is a unique individuality that manifests itself in the results of the creative process – works of art. The key to knowing the individuality of an artist is his creative style. Only a bright personality can create a unique style.

The individual style of the writer reflects his worldview, education, life experience, features of culture and national tradition, as well as the social conditions in which his work develops.

In linguistic science, there is an opinion about the appropriateness of studying individual speech on the material of the writer's works of art, since he, as a representative of a certain linguistic and cultural area, reproduces in the text the linguistic experience of his ethnicity. Despite the fact that the artist uses the national language, for the realization of his artistic idea, the expression of his own train of thoughts and feelings, he brings a certain subjective layering into the language, carefully selects individual linguistic units that depend on his linguistic tastes, for example, offers his original syntactic constructions and innovations, demonstrates lexical priorities, non-standard style. Thus, in the artistic speech of the writer, his individual creative manner, his individual-linguistic picture of the world is realized [23, p.7].

Such scholars as G. Leech and W. Röhr, argue that individual style in literature is a key factor in defining an author's unique voice and creative identity [36, p.14]. It is shaped by the distinctive use of language, narrative techniques, and thematic exploration, which together create a signature that sets one writer apart from others. In the case of J.K. Rowling, her individual style is a fusion of humour, wordplay, and a deep understanding of mythological and fairytale traditions. These

elements combine to give her writing a recognizable rhythm and tone that has captivated readers worldwide, contributing to her widespread appeal across diverse age groups and cultures. By integrating these aspects, she also creates a sense of familiarity, allowing readers to immerse themselves in her magical worlds while still connecting with their own reality.

As observed by S. L. Cartwright and M.R. Davis, Rowling's blending of the real and the fantastical contributes to her ability to craft intricate, multilayered stories that resonate with readers of all ages [17, p.7]. Her incorporation of fairytale elements adds complexity and emotional depth, creating a world that both reflects and challenges traditional mythic structures. Through her unique style, Rowling not only builds a magical universe but also elevates the genre, making it accessible and relevant for contemporary readers. Her ability to merge complex moral lessons with adventure ensures her books remain thought-provoking while maintaining the entertainment value that appeals to a global audience. This dynamic interplay between storytelling and thematic depth solidifies her place as a significant literary figure of our time [16, p.8].

As for the "fairytale" style, it is relevant to J.K. Rowling's literary style because her works often incorporate elements of traditional fairy tales, such as archetypal characters, magical settings and a clear distinction between good and evil. Fairy tales traditionally use simplistic prose and short sentences. This is because many fairy tales originated in what we call the 'oral tradition', when people would tell them to each other again and again without writing them down, each adding their own fantastical embellishments to the bones of the story.

Most fairy tales begin with 'once upon a time' or 'a long time ago', and end with telling the reader that the characters 'lived happily ever after'. Fairy tales are often set in the past, but not in a defined period of history, and they usually have a happy ending where the hero triumphs over adversity.

The basic structure of a fairy tale involves a hero or heroine performing one or more tasks and then being rewarded as a result. The obstacle usually appears to

be insurmountable but with a bit of creativity and some magical assistance a solution can be found.

Fairytale writing is a genre characterized by magical elements, fantastical settings, and moral lessons. The writing of fairytales originates in folklore and has been passed down through generations. They often feature archetypal characters like princes, princesses, witches, and talking animals. They transport readers to enchanting worlds filled with adventure, romance, and whimsy, where good triumphs over evil [6, p.16].

J. K. Rowling, the celebrated author of the Harry Potter series, has earned global recognition for her distinctive writing style, which combines traditional storytelling techniques with unique and innovative elements that have contributed to her widespread appeal. Her writing is characterized by a masterful balance of clear and engaging narrative, intricate character development, and immersive world-building, which has allowed her works to captivate readers of all ages, from young children to adults. Rowling's remarkable ability to blend elements of fantasy with everyday reality has made her works resonate with a diverse audience, creating a shared sense of wonder and familiarity that transcends generations. Her books are rich in detail, creating worlds so vividly imagined that readers feel as if they could step into them [34, p.83].

Rowling's style is not only effective in drawing readers into her magical world, but it also possesses a remarkable depth that allows her to explore complex themes like love, friendship, power, and sacrifice in ways that are both accessible and thought-provoking. This ability to blend creativity with intellectual depth has helped establish her as one of the most widely read authors of modern literature, with her works influencing not just the literary world but also popular culture in profound ways. By tackling timeless issues such as the battle between good and evil and the importance of personal choice, Rowling's writing encourages reflection and dialogue among readers of all backgrounds. This multi-layered approach to storytelling has solidified her reputation as a groundbreaking figure in contemporary literature.

One of the defining aspects of Rowling's writing style is her remarkable inventiveness with language. She has an exceptional talent for crafting new words and magical terms that have become iconic in the *Harry Potter* universe and beyond. Her ability to combine linguistic creativity with cultural references has led to the creation of terms that are not only memorable but also serve to enhance the depth and authenticity of the fictional world she has built. For example, terms like “*muggle*”, “*quidditch*”, and “*horcrux*” were all created by Rowling and have since become an integral part of the English lexicon. These words are not only unique to the *Harry Potter* series but have also gained widespread recognition in popular culture, further cementing the influence of her writing on the global literary landscape [11, p.185].

The term “*muggle*” initially referred to a non-magical person but has since expanded in popular usage to describe someone who lacks knowledge or expertise in a particular field. The word's transformation from a specific magical term to a common colloquialism reflects the lasting impact of Rowling's creative language use and her ability to shape language in ways that resonate with modern society. Similarly, “*quidditch*”, the fictional sport central to the *Harry Potter* series, and “*horcrux*”, a dark magical object associated with the series' antagonist Voldemort, have become well-known terms in modern English. These words not only demonstrate Rowling's ability to craft memorable terms but also show her skill in creating concepts that feel deeply connected to the themes and characters of her narrative. By integrating these unique words seamlessly into her story, Rowling enhances the immersive quality of her world, making it feel rich, vibrant, and uniquely her own.

Rowling's skill in language creation is not limited to magical terms but extends to her ability to manipulate language for humour, emotional depth, and moral insight. She frequently uses wordplay, puns, and double entendres to bring layers of meaning to her narratives, enhancing their appeal for both younger and older audiences. This playful use of language is one of the hallmarks of her style, making her books enjoyable on multiple levels. The character names themselves

often carry deeper meanings, reflecting the traits and destinies of the individuals they represent. For example, “*Albus Dumbledore*” is derived from the Latin word for “*bumblebee*”, which hints at his quirky, peaceful nature, while “*Severus Snape*” evokes a sense of harshness and severity, foreshadowing the complex nature of this character. Rowling’s ability to intertwine these nuances within her language helps build the complexity of her characters and the world they inhabit [54, p.150].

In addition to her language creativity, J.K. Rowling is a master at character development. She excels in crafting multifaceted characters that feel real and relatable, yet possess qualities that make them stand out in a magical world. Each character is more than just a simple archetype, they are deeply complex individuals who undergo significant growth throughout the series. *Harry Potter*, the protagonist, is not only a typical “chosen one” but a young boy struggling with loss, identity, and the weight of destiny. His development is shaped by both the external challenges he faces, such as battling the dark wizard Voldemort, and the internal struggles related to his self-worth, relationships, and understanding of love. Characters like *Hermione Granger* and *Ron Weasley* also evolve in meaningful ways, moving from children who rely heavily on Harry to becoming independent figures in their own right. The way Rowling uses character development to mirror the emotional growth of her audience is one of the reasons why the Harry Potter series resonates with readers of all ages.

Rowling’s characters are deeply defined by their moral complexities, which unfold through the difficult choices they face. A prime example is *Severus Snape*, whose actions initially suggest he is an antagonist. However, as the series progresses, Rowling gradually unveils his true motivations, showing that he is not purely evil but a man shaped by a painful past and inner conflict. His eventual sacrifice and the revelation of his loyalty to Harry’s mother, Lily, challenge the simplistic view of good versus evil, portraying him as a character capable of redemption. Similarly, *Draco Malfoy*, who starts as a prejudiced antagonist, is shown grappling with his family’s influence and the pressure of dark forces. His internal struggle and later decision to distance himself from the Death Eaters highlight his potential for change.

Through these characters, Rowling illustrates that morality is not fixed but evolves over time, allowing her characters to resonate with readers and reinforcing themes of growth and the power of choice.

Another standout feature of Rowling's writing is her exceptional world-building. The *Harry Potter* series is set in a magical world that feels both fantastical and familiar, creating an immersive experience for readers. The intricate construction of every detail in the magical universe—from the rules of magic to the workings of wizarding institutions like *Hogwarts School of Witchcraft and Wizardry*, *the Ministry of Magic*, and *Diagon Alley* – ensures a cohesive and believable universe. These elements, carefully thought out and consistently applied, allow the reader to become fully absorbed in the story. The various magical systems, such as the complex spells and potions, the wand laws, and the importance of magical heritage, contribute to the world's depth. This detailed setting provides the perfect backdrop for the series' emotional arcs and moral explorations. The rules of the magical world are logical, grounded in their own system of consistency, making it all the more believable and relatable [22, p.43].

The world-building in the *Harry Potter* series goes beyond just the physical settings and magical systems – it also shapes the moral landscape of the story. The thematic exploration of love, friendship, and sacrifice is deeply embedded within this world, intertwining seamlessly with the magical elements. One of the most central themes is the power of love, which is shown to be the most potent force in the wizarding world. The ultimate sacrifice made by *Lily Potter*, Harry's mother, who gives her life to protect him, creates a magical shield around Harry that ensures his survival and leads to Voldemort's downfall. Similarly, the strong bonds of friendship between Harry, *Hermione Granger*, and *Ron Weasley* form the foundation of their ability to overcome significant challenges. These friendships demonstrate the importance of loyalty, trust, and mutual support in facing adversity. The repeated theme of sacrifice is also a key element in the series, with characters like *Sirius Black* and *Albus Dumbledore* making profound personal sacrifices for the

greater good. This reinforces the idea that true heroism requires the willingness to lose something important in order to protect others.

In literary criticism, scholars like M. R. Davis have examined Rowling's masterful use of language, highlighting its role as both a tool for humour and a method to deepen character development and themes. Davis notes how Rowling's ability to balance playful language with serious undertones creates a dynamic mix of light-heartedness and emotional complexity. This approach allows her works to be accessible to a wide audience while still offering profound layers of meaning. Through wordplay and wit, Rowling infuses humour into the narrative, yet the language often carries deeper emotional weight, exploring complex moral questions. This balance of light and dark tones enhances the emotional depth of the stories and provides a richer reading experience. Rowling's skilful use of language also mirrors the emotional growth of her characters, contributing to their depth and relatability, which has been a crucial factor in the series' broad appeal [14, p. 160].

S. L. Cartwright's analysis of the evolution of dialogue in the *Harry Potter* series highlights the way the characters' growth is reflected in the increasing sophistication of their conversations [12, p.11]. Initially, the exchanges are straightforward and simple, capturing the innocence and youthful energy of the early years. However, as the characters mature, their dialogue becomes more intricate, tackling deeper themes such as identity, sacrifice, and morality. This shift in language mirrors the characters' personal development, and it also resonates with readers, allowing them to grow alongside the characters. The progression from basic exchanges to more thoughtful conversations enhance the reader's emotional connection to the story. It not only demonstrates the maturation of the characters but also emphasizes the deeper psychological layers within them as they face more complex challenges, making the narrative more relatable and impactful.

J.K. Smith's exploration of recurring motifs and symbols in the *Harry Potter* series draws attention to the contrast between light and darkness, which symbolizes the overarching battle between good and evil. Light is consistently associated with hope, goodness, and purity, while darkness is linked to evil, danger, and corruption.

Smith argues that these symbols are essential to the moral structure of the series, providing a framework for both the characters and the readers to navigate the story. The conflict between Harry and Voldemort reflects not only their external battle but also the internal struggles they face with fear, loyalty, and self-doubt. These motifs deepen the moral lessons of the series, encouraging readers to reflect on the nature of good and evil. Ultimately, they invite readers to consider how their own choices contribute to the broader fight between light and darkness [37, p.19].

In conclusion, J.K. Rowling's writing style is a unique blend of creative language, rich character development, and immersive world-building. Her ability to invent new terms, develop complex characters, and construct a magical world that feels both believable and fantastical has made her one of the most influential writers of modern literature. Through her exploration of universal themes such as love, friendship, and sacrifice, Rowling's work continues to resonate with readers across generations, leaving a lasting impact on literature and popular culture. Her success is a testament to her exceptional storytelling skills and her ability to create a world that readers return to time and time again.

CONCLUSION TO CHAPTER 1

The first chapter has outlined the theoretical foundations of word formation in modern English, emphasizing its significance in the dynamic evolution of language. Word formation encompasses processes such as compounding, derivation, blending, clipping and conversion which collectively contribute to the enrichment of the lexicon. These methods facilitate the creation of new words to reflect societal, cultural, and technological advancements. Distinctions between coinages, neologisms, and nonce words have been explored, highlighting their unique functions and linguistic roles. Additionally, the classification of coinages into phonological, morphological, and semantic categories has provided a structured perspective on how new lexical units arise.

The second section focuses on J.K. Rowling's unique approach to language, demonstrating how her stylistic choices enhance the thematic and emotional depth of her works. Through the use of playful and imaginative language, Rowling skillfully incorporates wordplay and neologisms to create an immersive narrative experience. Her evolving style is evident in the maturation of dialogue, which mirrors the growth of her characters and readers. Additionally, her use of recurring symbols, such as the interplay between light and darkness, not only enriches the narrative but also conveys universal themes of morality and resilience. By integrating linguistic creativity with thematic depth, Rowling's works serve as a compelling example of how language can shape and elevate literary storytelling.

CHAPTER 2. LEXICAL COINAGES IN HARRY POTTER BOOKS

2.1. The names of fantastic creatures

In the *Harry Potter* series, J.K. Rowling's naming of magical creatures serves as a key narrative tool, enriching the world with layers of meaning and symbolism. Many of these creatures are not just fantastical in appearance, but also embody deeper themes related to life, death, morality, and the human experience. By drawing inspiration from various linguistic, mythological, and symbolic traditions, Rowling creates names that resonate with the creatures' nature and role in the story. For example, creatures like *the Hippogriff*, *the Basilisk*, and *the Thestral* are not only integral to the plot but also serve as metaphors for concepts like honor, fear, and acceptance of mortality. In this way, the names of magical creatures in *Harry Potter* elevate the narrative, imbuing it with an additional layer of emotional and philosophical depth that invites readers to explore the complexities of life and death through the lens of the fantastical. In her dissertation "Lexical Innovation in the Harry Potter Series", Jennifer Graziano notes that lexical innovations in J.K. Rowling's books, such as "muggle" and "quidditch", not only enrich the language but also become part of popular culture, influencing the socio-cultural context [17, p.123].

The most common way of formation names of fantastic creatures is blending, that is, the formation of new words from the bases of existing words using suffixes and prefixes. Knowing the meanings of suffixes and prefixes helps to determine the meaning of unfamiliar words formed from already familiar ones. It is important that it is not necessary to use English affixes in this word formation. There are cases when a word is formed with the help of grammars of other languages.

One of the most striking examples of J.K. Rowling's linguistic creativity is *the Thestrals*, the skeletal, winged horses that can only be seen by those who have witnessed death firsthand. The name "*Thestral*" is a clever combination of the word "*thrust*" and "*astral*". This fusion of terms creates a creature that is both grounded in the physical world, evoking strength and force, and linked to the celestial, hinting

at something beyond earthly existence. In combining these two ideas, Rowling imbues the ***Thestral*** with a dual symbolism: they are not only creatures of death but also representatives of the larger, cosmic cycle of life and death. Their skeletal appearance, paired with their association to the unseen and the mystical, makes them a poignant symbol of mortality. They embody the harsh but inevitable reality of death, which is a central theme in the series. *The **Thestrals***, seen only by those who have experienced death, represent the idea that death is a part of life – a difficult but essential truth that one must come to terms with.

In a similar vein, the ***Dementors*** perhaps the most terrifying creatures in the wizarding world, are named with a powerful resonance that mirrors their role in the series. The word “***Dementor***” is derived from the Latin word “***dementia***”, which means madness. In such example, we can clearly notice borrowing type of word-formation. This etymology directly links the creatures to the psychological effects of insanity and despair. *The **Dementors*** do not just physically attack their victims; they drain them of their most basic human emotions, leaving them in a state of despair, hopelessness, and emotional numbness. By choosing a name tied to madness, Rowling deepens the metaphorical weight of these creatures. They are not only representations of terror in the physical sense but also act as symbols of psychological and emotional devastation. *The **Dementors*** are emblematic of the suffocating, all-encompassing nature of trauma and depression, forces that steal away one’s ability to hope, to feel, and to endure. This connection between the name and the creatures’ ability to drain hope gives them a more profound, symbolic meaning in the story [14, p.345].

*The **Dementors*** are also a striking symbol of the emotional and psychological struggles that many of the characters, especially ***Harry***, face throughout the series. Their ability to induce despair and their association with traumatic events reflect the very human experience of suffering and depression. The name “***Dementor***” amplifies the terror they provoke, making them not just literal monsters but manifestations of deep emotional turmoil. This makes the creatures not only terrifying figures within the magical world but also powerful, thematic symbols within the narrative. They

represent the devastating effects of grief, trauma, and mental illness, while also highlighting the personal battles against inner darkness that the characters must confront. By giving these creatures such an evocative name, Rowling ensures that *the Dementors* are not just a plot device but serve as important reflections on human vulnerability, resilience, and the struggle to maintain hope in the face of overwhelming darkness.

Another great example of borrowing might be *Basilisk*. Rowling's use of mythological references in naming her creatures further enhances the depth and symbolism of her world. *The Basilisk*, for instance, draws directly from ancient European legends where the creature is often depicted as a serpent whose gaze can petrify or even kill. This connection to mythology imbues *the Basilisk* with a primal, universal fear, tapping into the human fear of the unknown and the dangerous power of ancient forces. By borrowing from these legends, Rowling creates a creature that is not only physically formidable but also serves as a manifestation of unresolved evils, particularly those tied to the darker aspects of magic and history. *The Basilisk's* presence in *the Chamber of Secrets* represents the lingering shadow of Voldemort's influence, symbolizing the danger of the past that still haunts the present. The name evokes a timeless danger, making the creature a symbol of the fear and destruction that come from ancient and forgotten powers [16, p.39].

In an equal way, *the Cerberus*, the three-headed dog that guards the vaults at *Gringotts*, is another example of Rowling's skillful use of mythological references. Named after the legendary three-headed dog from Greek mythology, *Cerberus* serves as a guardian of the Underworld, a creature that prevents the dead from escaping. This mythological reference imbues *the Cerberus* with an inherent connection to danger, secrecy, and the need for protection. Just as in Greek mythology, where *Cerberus* protects the gates of Hades, this magical creature in the *Harry Potter* world functions as a protector of a place that is deeply mysterious and dangerous – the vaults of *Gringotts*. The creature's three heads, each potentially representing different aspects of vigilance and protection, underscore its role as a multi-layered sentinel, emphasizing that there are dangers in the wizarding world that must be guarded

against at all costs. The use of the ***Cerberus*** name thus connects the magical creature to a broader, mythological tradition while also enriching its thematic significance within the story.

The inclusion of mythological references in these creature names adds an extra layer of depth to the world-building in the ***Harry Potter*** series, enhancing both the atmosphere and the narrative. *The Basilisk* and *the Cerberus* are not just creatures that serve plot functions; they are symbols of danger, protection, and the forces that exist beyond the ordinary world. By drawing on well-established myths, Rowling connects her fictional universe to ancient cultural fears and legends, adding a sense of universality to the magical world. These mythological references make the creatures not only memorable but also culturally resonant, as they tap into collective archetypes and human experiences that transcend the wizarding world. Through such naming conventions, Rowling effectively combines the power of myth with the imagination of modern fantasy, creating creatures that feel both familiar and fantastical at once [17, p.73].

Rowling's use of hybrid terms to name magical creatures is one of the most fascinating aspects of her linguistic creativity. By blending familiar concepts with fantastical elements, she creates names that resonate with both universal fears and awe. *The Acromantula* is a perfect example of this technique. The term combines “acro-”, which means “high” or “elevated” from the Greek word “akros”, with “-mantula”, derived from the Latin the root “arachnida”, meaning spider. *The Acromantula* is thus presented as a gigantic, towering spider, and the name effectively evokes both the creature's massive size and the universal fear of spiders. This combination of the high or elevated with the monstrous features of a spider not only amplifies the terror it inspires but also underscores the way magical creatures in the wizarding world often distort the natural world to become grotesque and menacing. By merging familiar elements with the fantastic, Rowling makes the creature feel both tangible and otherworldly, emphasizing the eerie nature of the magical realm.

In exactly the same manner, *the Hippogriff* is a hybrid creature whose name fuses two distinct animals: the horse and the griffin. The term combines “hippo-”, the Greek word for “horse”, with “griffin”, the mythical creature with the body of a lion and the head of an eagle. This fusion of the horse, a symbol of strength, grace, and nobility, with *the griffin*, a creature associated with courage, power, and wisdom, produces a name that speaks to the creature’s majestic yet dangerous nature. *The Hippogriff* embodies both majesty and danger, and its name captures the essence of balance and respect that defines the creature’s relationship with those who encounter it. In the narrative, *the Hippogriff* becomes a symbol of the importance of mutual respect, particularly when Harry learns that the creature will only allow itself to be ridden if the person demonstrates appropriate deference. The hybrid nature of the creature’s name reflects this theme of balance between respect and dominance, between wildness and domestication, making it a powerful symbol in the larger context of the series.

The creation of hybrid terms like *Acromantula* and *Hippogriff* is central to Rowling’s strategy of giving magical creatures both immediate visual impact and thematic depth. These names do not just describe the creatures; they encapsulate their roles within the narrative, providing insight into their significance. *The Acromantula* symbolizes the distortion of nature and the unnerving power of the magical world to alter reality, while the *Hippogriff* teaches lessons about respect, balance, and understanding. Through the blending of linguistic elements, Rowling creates names that resonate with both psychological and emotional themes, enabling her creatures to be far more than just fantasy beasts. Their names become rich with metaphor, symbolizing core values and conflicts in the series, and demonstrate the power of *hybrid terms* in deepening the reader’s engagement with the story [19, p.191].

The naming of magical creatures in *the Harry Potter* series also reflects Rowling’s ability to blend irony and depth. For instance, the name *Fluffy*, the three-headed dog guarding the Sorcerer’s Stone, is intentionally ironic. Despite its appearance as a fearsome beast, the name evokes a sense of innocence and humor, creating a contrast that reflects the unpredictability of the magical world. This irony

serves to remind the reader that not all dangers are as they seem. Similarly, the name **Buckbeak**, the *Hippogriff* in *Prisoner of Azkaban*, combines the grace of a horse (“buck”) with the fierceness of a griffin (“beak”), encapsulating the creature’s dual nature, both majestic and dangerous. The name underscores **Buckbeak’s** central role in the narrative, which revolves around themes of justice, loyalty, and respect. **Buckbeak’s** relationship with **Harry Potter**, characterized by mutual respect and understanding, is reflected in the creature’s name, reinforcing the idea that strength and loyalty must be earned and honored.

The lasting cultural impact of Rowling’s creative names for magical creatures is another significant aspect of her linguistic influence. Words like **Thestral**, **Acromantula**, and **Dementor** have transcended their original context, becoming part of the wider lexicon. For example, the term “**Dementor**” has evolved to describe situations or individuals that drain a person’s energy, joy, or hope, much like the creatures in the series. This shift in meaning reflects how literature can shape cultural understanding and vocabulary, offering a shared language for discussing complex emotional states such as depression, anxiety, or toxic influences. *The Thestral*, too, has been adopted as a metaphor for resilience and growth after hardship. Originally symbolizing death and loss, it now represents strength gained through surviving trauma, a profound shift in its cultural meaning that mirrors the transformative power of Rowling’s language.

The creation of spell names in the series depends on affixation. For example, “**Apparition**” merges the Latin root “appareo”, meaning to appear, with the English ending “-tion”. “**Muffiato**” combines the base muffle with the suffix “-iato”. The term Petrificus Totalus consists of the verb petrify with the suffix -us and the adjective total combined with the Latin suffix “-us”. Furthermore, “Obliviate” connects the root “oblivion” with the suffix “-ate”, possibly deriving the root from both English and Latin sources.

The French phrase *vol de mort*, which translates as “flight of death”, is another instance of borrowing by Rowling. It is used to describe **Voldemort**, the youthful wizard Harry’s biggest nemesis. The author also creates the name of one

of Harry Potter's girlfriends' fathers using this similar method. She is naturally given the name *Xenophilus Lovegood*, which combines the Greek words "xenos" with meaning strong and "phile", love. In addition, we can observe compounding word-formation if we look closely at the character's last name, *Lovegood*. Rowling consequently comes up with a moniker that describes the character as someone who enjoys miracles.

Throughout the entire analysis, we can observe that J.K. Rowling tends to use a type of word formation called borrowing for her lexical coinages. Looking at the diagram (Appendix 1, diagram 1), we can see clear evidence of this, as the percentage of borrowing among all other types is 45% of all analyzed words. The author prefers to use this method because borrowing is one of the best ways to enrich the language of a work of art with occasionalism. Furthermore, the well-known writer obtained a bachelor's degree in French and classical philology. As a result, we see numerous examples of borrowing from Greek, French, and Latin.

Additionally, we cannot overlook the fact that among the examined examples, the text contains word-formations including affixation (20%), compounding (15%), and blending (20%). Rowling uses these tactics to further captivate the reader. Looking at the figure, it is impossible to miss the occasional combination of two word-formation patterns, such as blending and borrowing or affixation and borrowing. The author still favors her preferred method, borrowing, even in these situations.

In conclusion, the names of magical creatures in the *Harry Potter* series are more than just whimsical labels; they are carefully crafted linguistic tools that deepen the story's themes, enhance its emotional depth, and enrich its symbolic resonance. By drawing from mythological traditions, combining familiar and fantastical elements, and infusing each name with layers of meaning, Rowling has created a lexicon that not only serves the narrative but also resonates deeply with readers, both within and beyond the fictional world. Through the names of her magical creatures, Rowling invites readers to explore universal human experiences

such as fear, loss, hope, and resilience, ensuring that her words remain impactful long after the books have been read.

2.2. The names of magical objects

J.K. Rowling's Harry Potter series introduces not only a diverse array of magical creatures but also a wealth of unique magical objects and terms that have become iconic both within the wizarding world and in popular culture. These lexical innovations do more than serve as fantastical plot devices, they carry deep symbolic meanings and provide readers with a new vocabulary to explore complex ideas such as time, life, death, and interconnectedness. Rowling's creative naming not only enriches the fantasy universe but also influences broader language, transcend the books, contributing to global culture and helping to shape how we discuss both the magical and the real. In their book **Style in Fiction**, G. Leach and M. Short note that the style of fiction is created through the use of various linguistic devices, such as grammar, vocabulary, and rhetorical devices, which help convey atmosphere, plot, and character [3, p.21].

One of the most remarkable examples of vocabulary from "**Harry Potter**" is the widely recognized "**Invisibility Cloak**". Adding this term into the fantasy universe, J.K. Rowling went for a compounding method of word-formation, merging "invisibility" and "cloak". Initially, the name seems deceptively simple, evoking an image of apparel intended for warmth and protection, while "invisibility" clearly communicates its primary function of rendering the wearer unseen. In the "Harry Potter" books, the "**Invisibility Cloak**" is employed in numerous scenarios that demonstrate its dual nature. It pursues noble objectives such as protecting the innocent, uncovering concealed truths and evading perilous situations. In many instances, the cloak represents security and justice, serving as a means to eradicate the world's injustices.

Another use of compounding by Rowling is the prominent symbol "**Elder Wand**". In this case, we have an even simpler condition than the preceding one. The author chose to combine the terms "elder" and "wand". It is essential to recognize that

the most potent and iconic wand in the “Harry Potter” universe was crafted from elder wood. Occasionally, we encounter references indicating that this type of tree has always been connected to the magical attributes of folklore. In discussing several wands, like as the “**Rosewood Wand**” and “**Walnut Wand**”, it is evident that J.K. Rowling has maintained the same thematic approach as with the “**Elder Wand**”.

The term “**Sorting Hat**”, one of the initial magical objects encountered in the Harry Potter universe, exemplifies a compounding style of word-formation. By combining “sorting” and “hat”, the author developed an entity capable of speech, song, and, importantly, insight into the thoughts of individuals. The charmed hat was a tradition at Hogwarts for sorting students into one of four houses. It possesses an inner symbol of the Harry Potter universe, having been enchanted by all four founders of the school, which signifies its remarkable intellect.

Moving to another method of word-formation, we can examine “**Pensieve**”. This example presents the term “pensive”, meaning thoughtful and “sieve”, meaning to filter. J.K. Rowling designated this name for the magical device used to preserve and examine memories. This artifact was frequently utilized by the protagonists to confront evil. Familiarity with the meaning and application of “**Pensieve**” enables us to identify a world play. It both literally and figuratively sifts and captures thoughts and memories.

A further example of neologism is found in “**The Mirror of Erised**”, where the term “erised” is an anagram of its original form, “desire”. The author employs this form of word-formation to obscure the underlying meaning. A magical mirror shows the deepest and most desperate desire of people’s hearts. A viewer may see their reflected self in a state of complete happiness. The Mirror can provide significant comfort to those who gaze into it. Furthermore, it may pose risks to individuals who were unable to walk away from the aspirations it presented, yet failed to provide. The author enhances the language through the use of anagrams and hides riddles within it.

J. K. Rowling’s preferred technique for enhancing vocabulary is borrowing, so, we can examine the term “**Deluminator**”. The Latin origin “lumen”, meaning “light”, is seen here. Additionally, this term incorporates affixation, as the author includes the Latin prefix “de-”, meaning to remove, and the suffix “-ator”. In this case, Rowling

masks an underlying significance, as inside the “Harry Potter” reality, such a device is capable of remotely accessing, storing, and retrieving light sources.

A further illustration of compounding is the term **“Portkey”**. It has two distinct words “port”, signifying “transport”, in this usage, it refers to a portal. The core element of **“Portkey”** is the noun “key”, which in this context implies a means of access or activation. A “Portkey” is a fundamental object in the “Harry Potter” universe. It facilitates the transportation of anyone who makes contact with it from one location to another.

Additionally, it is vital to mention another forgotten game within the Harry Potter universe **“Gobstones”**. This exemplifies compounding once again. “Gob” is a British slang denoting mouth or to spit, but “stones” maintains its literal meaning and also symbolizes a component of a game. J.K. Rowling hides an inner sense behind her words once more. In this game, the stones spit a foul-smelling liquid when a player is defeated.

The final example of integration into the “Harry Potter” universe is the **“Rememberall”**. J. K. Rowling combines the term “remember”, universally understood, with “all”. The term was assigned to a mystical ball that assists the user in recalling all forgotten information. It resembles complete memory recall. Moreover, it constitutes a form of wordplay, within **“Rememberall”**, the term “ball” is hidden from view, explaining its appearance.

In conclusion, J. K. Rowling uses many types of word-formation, including blending, borrowing, compounding, and affixation, when she was naming magical items. However, if she favors borrowing for naming magical creatures, she has selected compounding as her preferred method in this particular case. This is further illustrated in Diagram 2. She probably chose this approach to help the readers understand the meaning of each object. Thus, even without exploring the background, a reader can easily determine the reason behind the characters’ need for the thing. Furthermore, the author occasionally combines additional methods of word formation, such as borrowing and affixation, in order to enrich the language.

2.3. Specific expressions and jargon

The *Harry Potter* series is more than just a collection of magical adventures; it is a richly constructed world where language plays a key role in building its unique atmosphere and themes. Filled with specialized jargon, new lexical coinages, and creative expressions, the language in the series is essential for establishing the magical world's distinctiveness and depth. From the invented names of spells and creatures to the everyday phrases used by witches and wizards, Rowling's language choices immerse readers fully into a world that feels both familiar and fantastical. The terms introduced throughout the series have become so embedded in popular culture that many have transcended their fictional origins, influencing the way people speak about magic, mystery, and even everyday life. Through this intricate use of language, *Harry Potter* has shaped how we think about the boundary between the magical and the mundane, transforming everyday language in profound ways.

An excellent example of specific phrase in the Harry Potter universe is “*Priori Incantatem*”. J.K. Rowling selected for the borrowing method of word formation to develop this term. She reverted to Latin once more. She selected the Latin term “prior”, signifying “previous” and “incantare”, which translates as “to enchant”. Consequently, the author devised a term for the spell needed to disclose the magic lately executed by a wand. This instance further illustrates how the author of Harry Potter hides a profound meaning in each word.

An outstanding instance of borrowing and blending mix is the enchantment known as “*Piertotum Locomotor*”. This particular example reflects influences from both Latin and French. In French, “pierre” means “stone”, while in Latin, “totum” signifies “whole”. The other part of the expression also has Latin roots: “locus” meaning “place” and “motor” meaning “mover”. As a result, a magical phrase was created that characters use to animate inanimate objects such as statues or suits of armor.

A characteristic example of Rowling's use of borrowing is “*Ascendio*”. To create this particular statement, she selected the Latin term “ascendere”, which translates to “to rise”. Affixation remains are also present here. By adding the Latin

suffix “-io”, the author enriched the word with an enchanting quality. In the Harry Potter universe, “**Ascendio**” is a spell performed to elevate an individual into the air.

It is necessary to point out one of the most renowned phrases from Harry Potter “**Riddikulus**”. This term mimics the English word “ridiculous”, derived from the Latin “ridiculus”. It signifies something similar to “absurd”. In the Harry Potter universe, the term refers to a spell used to defeat Boggarts, entities that morph into an individual’s greatest fear. The only method for overcoming them is by making them laughable. Thus, the concept for the name “**Riddikulus**” originated.

An additional case which combines borrowing and affixation is “**Bombarda**”. Once more, we can define the use of Latin. The Latin term “bombus” signifies “booming sound”. Furthermore, the Romance-language suffix “-arda” is evident here. The term “**Bombarda**” is present in Italian and translates to “cannon”. In the fantasy universe, this particular term can be used to initiate a little explosion to obliterate tiny objects. J.K. Rowling once more covers the core of the term clearly on the surface.

While discussing borrowing, we can make a significant focus on “**Arresto Momentum**”. In formulating this statement, the author once more turned to her preferred language, Latin. “**Arrestare**” translates as “to stop”, such term is also present in Italian. The expression “**Momentum**”, derived from Latin, meaning “movement”. “**Arresto Momentum**” was used by characters to decrease the speed of an object, relevant to both individuals and inanimate objects.

An amusing case of borrowing is the term “**Confundo**”. This term originates from the Latin “confundere”, expressing “to confuse” or “to mix up”. In the context of “**Confundo**”, J.K. Rowling emphasized the first-person singular form of the infinitive, allowing for translation as “I confuse” or “I mix up”. One of the main characters, Hermione, employed this spell to disorient an individual or mislead them on their identity or environment. So, “**Confundo**” is another word with a double meaning.

Affixation is an additional word-formation technique performed by J.K. Rowling, exemplified in “**Engorgio**”. The root of this term is the English word “gorge”, which signifies “to overfill”. The prefix “en-” (derived from the Latin “in-”)

signifies “to make”. The Latin suffix “-io” adds a commanding character to the word. Consequently, **“Engorgio”** includes both affixation and borrowing. This spell was used to enlarge objects, which makes perfect sense based on its meaning.

Similar to Confundo, another kind of borrowing is **“Crucio”**. This term is derived directly from the Latin “cruciare”, indicating “to torture”. Likewise, to Confundo, the author selected the first-person singular form, therefore we interpret it as “I torture”. This expression is one of the three Unforgivable Curses in the Harry Potter world, as it can be extremely harmful. Furthermore, **“Crucio”** necessitates that the person casting it truly desires to inflict pain and misery.

“Immobulus” exemplifies the combined use of borrowing and affixation. Rowling derived this example from the Latin term “mobilis”, meaning “movable”, incorporating the Latin prefix “im-”, denoting “opposite of” and the suffix “-us”. Consequently, we obtain the name of a spell primarily used to stop both animate and inanimate entities. The well-known Freezing Charm, was so favored by Hermione Granger.

Surprisingly, an Aramaic phrase is also discovered in the Harry Potter universe. This is the source of Voldemort’s legendary scream, **“Avada Kedavra”**. The author likely chose to give a dark twist to Abracadabra. In Aramaic, the expression **“Avrah KeDabra”** translates to “I will create as I speak”. **“Avada Kedavra”**, as a dark twist, conveys the contrary connotation, “Let the thing be destroyed”. We can now easily realize the reason behind Voldemort’s use of this statement in his attempt to get rid of Harry Potter.

Hogwarts students studied the spell **“Wingardium Leviosa”** to perfect the art of levitation. In addition to instructing on levitation, this example also illustrates borrowing, and affixation. The author developed the first part of the expression by blending the English term “wing”, the Latin word “arduus”, denoting “high” and the suffix “-ium”. **“Leviosa”** is derived from the Latin term “levare”, which translates to “to lift”, combined with the suffix “-osa”.

Another iconic phrase in the universe of fantasy is **“Expecto Patronum”**. J.K. Rowling once more employs complete borrowing from Latin. “Expecto” is the first-

person singular form of the Latin verb “expectare”, indicating “to wait” or “to expect”. “Patronum” is the accusative form of the Latin noun “patronus”. This became the nickname of the protective incantation that invokes a spirit animal to shield against Dementors, a spell that became as one of the most iconic symbols of Harry Potter all over the world.

A classic example of borrowing type of word-formation is “**Reducto**”. It translates from Latin to “to reduce”. Rowling again emphasizes the first-person singular version of the Latin verb “reduce”. That term refers to a curse or enchantment designed to shatter something into fragments. It was adopted by Hogwarts headmaster Albus Dumbledore and his associates in their struggle against the Death Eaters.

Finally, “**Protego**” exemplifies J.K. Rowling’s preferred word-formation technique, borrowing. The author once more took inspiration from Latin. “Protegere” signifies “to protect” or “to cover”. The Shield Charm, with this title, was employed by characters to protect themselves with an invisible barrier. This look is prominently shown during the heroes’ confrontation with Lord Voldemort and his followers.

In conclusion, the unique expressions and jargon in J.K. Rowling’s *Harry Potter* series play a vital role in bringing the magical world to life, enriching the narrative with a sense of whimsy and depth. By blending traditional linguistic elements with inventive, new terms, Rowling has crafted a lexicon that not only defines the wizarding world but also resonates with readers on a personal level. By looking at Table 3 and Diagram 3, we are going to notice that by creating specific terms, J. K. Rowling mostly focused on affixation and borrowing types of word-formation. These expressions have transcended the books, becoming a part of everyday language and culture, a testament to the enduring influence of the series. The masterful use of wordplay, coupled with the creation of original magical terms, continues to captivate audiences, ensuring that the magic of *Harry Potter* remains alive and well in the language we use today.

2.4. The impact of new words on culture and people's worldview

The impact of new words on culture and people's worldview can be seen vividly in the *Harry Potter* series, where J.K. Rowling's inventive use of language has left a lasting mark. Terms like **“Muggle”** along with magical spells and creatures, have not only enriched the fictional universe but also played a significant role in shaping popular culture. These lexical coinages have transcended the pages of the books, entered everyday conversations and influenced the way people think, speak, and relate to the world. Rowling's creative use of language has become a cultural touchstone, with phrases from the series permeating real-world communication and even inspiring other works of fiction. This dynamic exchange between fiction and real-life language underscores the powerful role new words can have in shaping both cultural and literary traditions. In their book *The Origins and Development of the English Language*, T. Pyles and J. Algio note that English has undergone numerous changes under the influence of different cultures, reflecting the historical and social transformations that have made it a language of global communication [34, p.24].

One great example of vocabulary from the Harry Potter universe is the word **“Horcrux”**, which would be quite unexpected to hear in the news, especially in Chinese news. During an evening broadcast about how Chinese authorities are attempting to ban anything that isn't state propaganda, a particular focus was placed on time travel films, claiming that such a genre “disrespects” history simply by existing. The host makes a humorous remark: **“*Harry time travels to ancient Rome to defeat Voldemort, but it turns out that Voldemort's final horcrux is actually hidden in a modern Japanese bath house*”** [44]. Through this joke, the speaker highlights how absurd censorship policies can be. This raises a logical question, why use Harry Potter as the theme? Most likely, it's because everyone knows the hardships the main character endured to destroy evil, and how senseless it would be to go through all of that only to fail at the very end.

Another great example of using the wizarding world in everyday life can be found in one of the ***Talks at Google*** interviews [58]. While speaking with actress

Amandla Stenberg, the interviewer asks what kind of “**Patronus**” she would like to have. As we know from earlier studies the word “**Patronus**” is derived from the Latin word which means “*protector*” or “*guardian*”. Surprisingly, the young woman chooses a mouse. This conversation prompts the question: why did the interviewer ask this actress and not older George Tillman, who was also present? Probably, it is because she understood that the generation born in the 2000s was more deeply influenced by Harry Potter, as it was a key part of their childhood, unlike the older generations.

Taking another well-known word, “**Expelliarmus**”, we can look at its use during a JavaScript programming conference. During her presentation, the speaker encountered a technical issue and said, “***I just need to do the Expelliarmus***” [47]. By this, she meant that this spell could help her resolve the problem in the real world, just as it would in the magical one. Similarly, “**Expelliarmus**”, the disarming charm from the wizarding world, has been adopted in a more figurative sense to describe a moment when someone **takes control** or **disarms** a tense situation in the real world. In casual conversation, you might hear someone say they “**expelliarmused**” a conflict, meaning they defused or neutralized a potentially uncomfortable moment, much like the spell disarms an opponent without causing harm. This **metaphorical use** of magical terms not only makes conversations more playful and imaginative but also reflects how deeply ingrained **the Harry Potter** series has become in our collective lexicon. Through these clever lexical innovations, Rowling’s magical language has left a lasting imprint on the way we speak, enriching the language and adding a touch of whimsy to the mundane aspects of life.

The most unexpected real-life example of Harry Potter vocabulary for us was the word “**Quidditch**”. This magical sport, played on flying broomsticks, has become synonymous with **the Harry Potter** series and has been embraced in popular culture. The term “**Quidditch**” is now frequently used to refer to any **fast-paced, competitive activity**, especially those that involve a level of **strategy** and **excitement**. For example, when people describe certain sports or games as “**Quidditch-like**”, they are evoking a sense of **thrill** and **intensity** reminiscent of the fictional sport.

Some real-life sports teams and organizations have even adopted the term in their branding, naming their leagues or teams after **Quidditch** to emphasize the excitement and energy of their competitions. This adoption of “**Quidditch**” into the real world is a testament to the way new words from literature can influence the language we use to talk about culture, competition, and teamwork. It shows how literary creations can be repurposed to fit the dynamics of modern society and pop culture. Moreover, in 2005, at a university in Vermont, USA, a group of people, inspired by the fantasy game, created a real-life version with the same name. The only differences between the two games are a few rule changes and the absence of magical elements like flying brooms and enchanted balls. Among Harry Potter fans, this version of the sport became known as “**muggle quidditch**”. In 2022, the game was officially renamed “**Quadball**” [43].

To analyze the use of the “**Harry Potter**” vocabulary, a written survey was conducted among people [62]. The total number of people who completed the survey is 123. It was sent through students of our university, especially 1st and 4th years. Moreover, we made a decision to involve children at school, in order to be able to make analysis of young generation. Additionally, to this, some representatives of old generation were also encouraged to participate in this survey. Based on the results, the respondents were conditionally divided into three age groups: 13–17, 18–25, and 25–55. After analyzing their answers, we can come to the logical conclusion that the second group is the most knowledgeable on this topic, as they were born and grew up during the peak of the “**Harry Potter**” phenomenon. In contrast, the older generation either doesn’t understand or gets confused by the terms, or even by the plot of the books themselves. In our opinion, this is because Rowling’s literary boom came when they were already adults, and perhaps also due to a simple lack of interest or skepticism toward the topic.

The youngest group, aged 13 to 17, also doesn’t demonstrate strong lexical knowledge, although their familiarity is notably better than that of the older group. This younger generation still understands a few commonly known terms such as “**Muggle**”, “**Quidditch**” and others, but uses them less frequently in everyday life.

In contrast, survey results from the 18–25 age group indicate that they use words like “**Expelliarmus**”, “**Patronus**” and others more often than the rest.

This analysis further supports the hypothesis as to why, in interviews, videos, or surveys, speakers tend to refer to *Harry Potter* concepts when addressing people aged 17 to 25. They have a deeper understanding of the topic and don’t require definitions for every term. This generation easily grasps the context of conversations and often gladly participates, recalling unforgettable moments from their childhood.

In addition to the age-group analysis, it was also interesting to observe the people’s opinion regarding the use of well-known words like “**Horcrux**”, “**Quidditch**”, “**Basilisk**” and others in real life. Most respondents confirmed using the word “**Horcrux**” in everyday conversations. It is often used humorously to refer to an excessive attachment to an object like a phone, headphones, or a cup of coffee something one cannot live without even for a minute. This fantasy term has become a kind of informal synonym for “**addiction**”, but in a positive context.

A significantly lower percentage of people use the word “**Quidditch**” in modern speech. While most people correctly identify what it means, fewer and fewer actually use it. The same goes for “**Basilisk**”. The concept of this creature is widely known either from “**Harry Potter**” or from the myths of the same name, yet people are reluctant to integrate the term into modern language, likely because “**Basilisk**” requires a very specific context.

Furthermore, people were asked where they had heard Harry Potter-related words outside of the books. The majority said about online forums and fan meetups, as such events almost always involve specific vocabulary. In second place were films and TV shows, which is also quite logical. Social media came in third, where Rowling-inspired slang is also commonly found. Everyday conversations ranked the lowest, with only 35% of respondents reporting they used such words in casual speech.

In conclusion, the new words introduced in the *Harry Potter* series have had a lasting impact on both culture and people’s worldview. J.K. Rowling’s creative use of language has not only enriched the magical world but also influenced

everyday speech, with terms like “*Muggle*” and “*Horcrux*” becoming integral to modern language. These neologisms have transcended their fictional roots, shaping cultural identity and bridging the gap between fantasy and reality. Through these linguistic innovations, Rowling’s work continues to resonate, demonstrating how literature can influence both language and social behavior.

CONCLUSION TO CHAPTER 2

Thus, in the second section, we explored the diverse and inventive lexical innovations that J.K. Rowling introduced in *the Harry Potter* series, paying particular attention to the names of fantastical creatures, magical objects, and specific expressions and jargon that define the wizarding world. We examined how Rowling’s linguistic creativity shaped the very fabric of the wizarding universe, from the names of such iconic creatures as *the Basilisk* and *the Hippogriff* to the invention of magical objects such as *the Deluminator* and *the Invisibility Cloak*. These terms, which originate from ancient languages such as Latin, Greek, and French and Aramaic, not only add depth and authenticity to the wizarding world, but also strengthen the reader’s connection to the fantastical elements of the story. Through her careful choice of words and names, Rowling enriches the narrative with layers of symbolism, historical references, and thematic resonance, further immersing the reader in the magical universe she has created.

In addition, the chapter discusses the significant cultural and literary impact of Rowling’s new words, which have gone beyond the pages of *the Harry Potter* books and become an integral part of modern language. Terms such as *Muggle*, *Quidditch* and *Expelliarmus* have entered the lexicon of everyday speech, shaping the way we talk about the ordinary and the extraordinary. In addition to popularizing new expressions, these lexical innovations have influenced broader cultural debates, illustrating how literature can shape language and even social attitudes. The pervasive influence of these words in contemporary culture underscores the ability

of language to resonate beyond its original context, leaving a lasting imprint on both the fantasy genre and the ways we communicate in the real world. Through her ***Harry Potter*** series, Rowling has shown how new words can both enrich the world of fiction and transform everyday life, creating a legacy that continues to influence language and culture as a whole.

CONCLUSION

Throughout the study, the general principles of the study of new lexical forms in literature were examined, with a focus on the theoretical foundations of word formation in modern English and its role in enriching the linguistic landscape. Word formation is a dynamic process that adapts to evolving contexts, enabling the creation of terms that reflect new realities, ideas, and cultural shifts. The distinctions between various types of newly formed words, such as neologisms, nonce words, and coinages, as well as their classifications, were analyzed to understand their linguistic and cultural significance. The theoretical insights of renowned linguists provided a comprehensive framework for exploring these processes, emphasizing their importance in both literary expression and the broader development of language.

It is also important to mention here that lexical novelty is a fundamental component of the English language's evolution, characterized by the introduction of new terms to address lexical deficiencies. It enhances vocabulary and demonstrates the ingenuity and adaptability of English speakers in relation to the changing world. Lexical novelty functions as a catalyst for linguistic expansion and adaptation, illustrating the ways in which language evolves in response to technical progress, cultural standards, and global trends. J.K. Rowling's individual style is marked by a deep understanding of how language functions not only as a tool of communication but also as a mechanism for building the world. She combines linguistic creativity with her own stylistic choices, creating names and expressions that seem both familiar and new. Her use of wordplay, allusion, and derivation helps to root her fantasy world in linguistic traditions while expanding the vocabulary in an imaginative way. Rowling's use of fairytale themes enhances complexity and emotional profundity, both similar to and challenging traditional mythic frameworks. Her distinctive manner enhances the genre, making it accessible and relevant for modern audiences. Her capacity to integrate complex moral lessons with adventure guarantees that her writings are both educational and entertaining. Her works often incorporate elements of traditional fairy tales, such as archetypal characters, magical settings, and a clear distinction between good and

evil. The careful manipulation of language is a testament to the writer's skill in creating a narrative that resonates with readers across cultural and linguistic barriers. By drawing on a wide range of linguistic sources, Rowling creates terms that seem both authentic and magical, combining the real and the unreal in a way that enhances the thematic depth of the series.

This research categorizes lexical units into three groups: fantastic creatures, magical objects, and specific expressions. One of the most striking features of the *Harry Potter* books is the many lexical innovations, especially the names of fantastical creatures. 45% of the names of wonderful creatures were generated through the borrowing method of word construction. Words such as *Hippogriff*, *Basilisk*, and *Thestral* are not only figurative, but also have historical and cultural significance. Rowling often refers to mythological and classical sources to create her creatures, giving them a sense of authenticity and timelessness. Using linguistic roots deeply rooted in Western cultural traditions, she endows her fantastical creatures with rich backstories and symbolic meaning. This creative use of language adds new meanings to the creatures in the *Harry Potter* universe, making them not just fantasy creatures but important symbols in the larger narrative.

Similarly, Rowling's inventive naming of magical objects in the *Harry Potter* series demonstrates her ability to create terms that are both functional and symbolic. In this case, J.K. Rowling favored compounding for creating another set of lexical phrases. 64% of magical objects were produced through a combination of two or more existing words to generate a more specific meaning. Words such as *Horcrux*, *Patronus*, and *Invisibility Cloak* are carefully crafted to reflect the magical properties and thematic significance of the objects themselves. By combining familiar linguistic elements with creative ideas, Rowling creates words that immediately evoke associations and contribute to the depth of the story. These terms also serve as cultural markers in the wizarding world, shaping how characters perceive and interact with these objects.

The final group shares the identical situations as the initial one. Over 70% of the examined terms contained borrowing in their structure. The expressions and jargon

introduced in the *Harry Potter* books have significantly impacted both the fictional universe's vocabulary and the broader cultural lexicon. Terms like “**Muggle**”, “**Quidditch**”, and “**Expelliarmus**” have moved beyond the books, becoming part of everyday language. Furthermore, to analyze the usage of new lexical coinages from J.K. Rowling's Harry Potter books in contemporary discourse, a Google Form was created. Participants were asked about definitions and the sources of Harry Potter-related terms discovered beyond the texts. Casual talks received the lowest ranking, with only 35% of respondents indicating they used such vocabulary in informal discourse. Through these linguistic innovations, Rowling demonstrates how words created for storytelling can evolve into cultural references, highlighting the powerful role of literature in shaping both **language** and **culture**.

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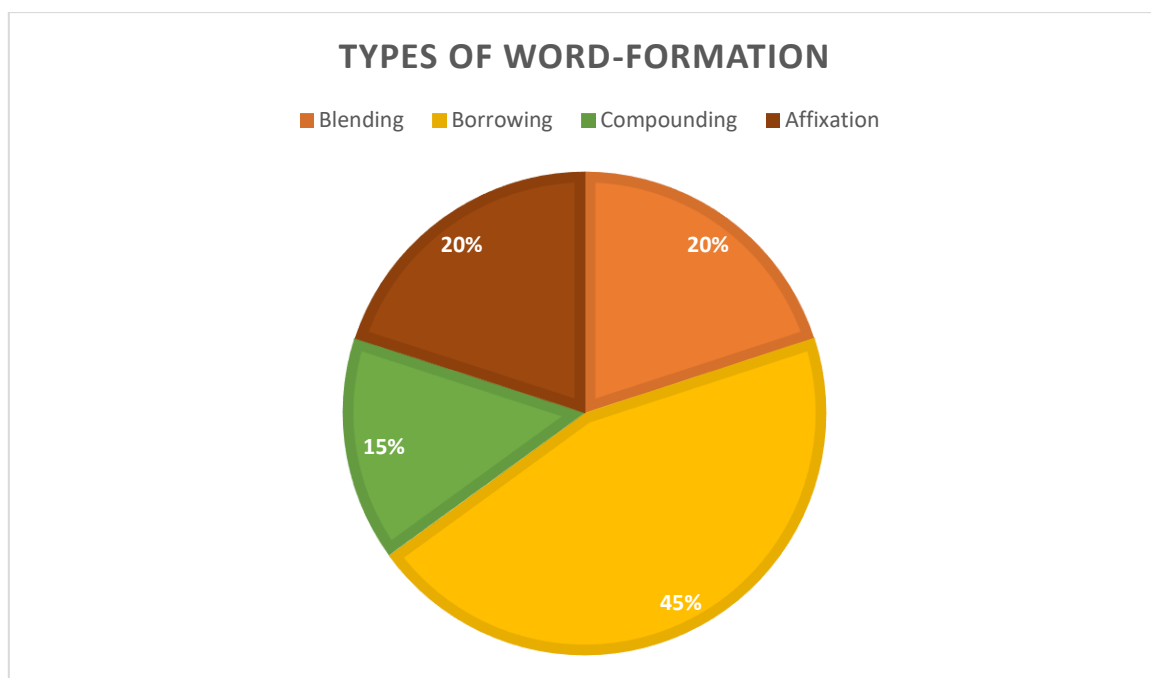
APPENDIX

Table 1 Fantastic creatures and their names

Type of word-formation	Examples	Word-formation
Blending + Borrowing	The Hippogriff	“hippo”, Greek word “horse”, “griffin” - mythical creature
Borrowing	The Muggle	English “muggle”
Compounding	The Quidditch	“quid” and “ditch”
Blending + Borrowing	The Acromantula	“acros” from Greek means “high”, “mantula” from Latin means “spider”
Borrowing	The Dementors	Latin word “dementia”
Borrowing	The Basilisk	Greek word βασιλίσκος
Blending	The Thestral	“thrust” and “astral”
Compounding	The Buckbeak	“buck” and “beak”
Borrowing	The Cerberus	Greek word “Κέρβερο”
Blending	The Horcrux	“hor” and “crux”
Affixation + Borrowing	Apparition	Latin word “appareo” + -tion
Affixation	Muffiato	“muffle” + -iato
Affixation	Petrificus Totalus	“petrify” + -us “total” + -us
Affixation	Obliviate	“oblivion” + ate
Borrowing	Voldemort	French phrase “vol de mort”
Borrowing	Xenophilus	Greek words “xenos” and “phile”
Compounding	Lovegood	“love” and “good”

The names of fantastic creatures are presented in Table 1.

Diagram 1. Fantastic creatures and their names



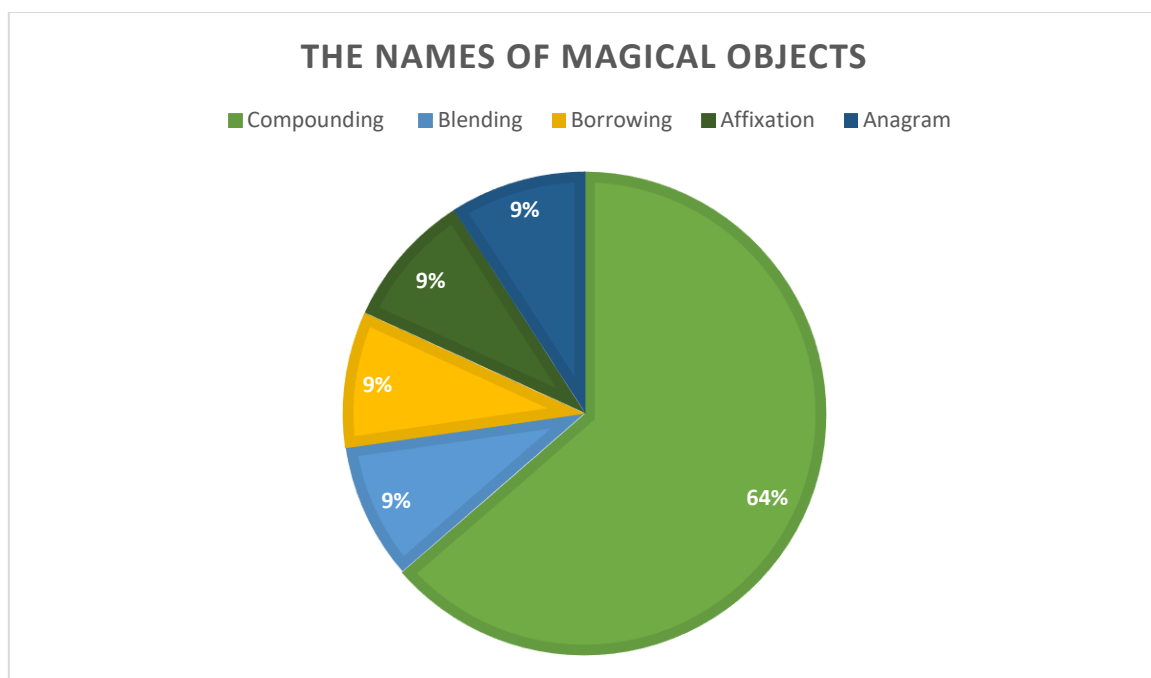
Relativity of types of word formation of fantastic creatures and their names are presented in Diagram 1.

Table 2. The names of magical objects

Type of word-formation	Example	Word-formation
Compounding	Invisibility Cloak	<i>“invisibility”</i> and <i>“cloak”</i>
Compounding	Elder Wand	<i>“elder”</i> and <i>“wand”</i>
Compounding	Rosewood Wand	<i>“rosewood”</i> and <i>“wand”</i>
Compounding	Walnut Wand	<i>“walnut”</i> and <i>“wand”</i>
Compounding	Sorting Hat	<i>“sorting”</i> and <i>“hat”</i>
Blending	Pensieve	<i>“pensive”</i> and <i>“sieve”</i>
Anagram	The Mirror of Erised	<i>“erised”</i> = <i>“desire”</i>
Borrowing + Affixation	Deluminator	<i>“de-”</i> and Latin origin <i>“lumen”</i> and <i>“-ator”</i>
Compounding	Portkey	<i>“port”</i> and <i>“key”</i>
Compounding	Gobstones	<i>“gob”</i> and <i>“stones”</i>

Magical objects and terms are presented in Table 2.

Diagram 2. The names of magical objects



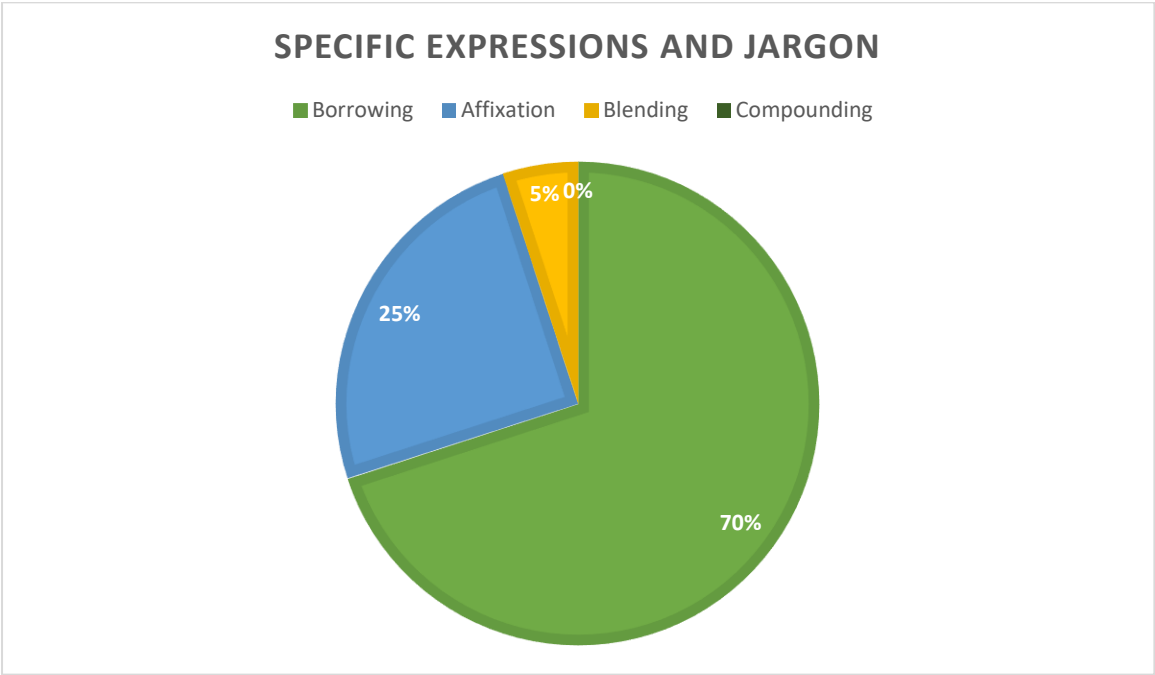
Relativity of types of word formation of magical objects and their names are presented in Diagram 2.

Table 3. Specific expressions and jargon

Type of word-formation	Example	Word-formation
Borrowing	Priori Incantatem	Latin origin “ <i>prior</i> ” and “ <i>incantare</i> ”
Borrowing + Blending	Piertotem Locomotor	French origin “ <i>pierre</i> ” and Latin origin “ <i>totum</i> ”; Latin origin “ <i>loco</i> ” and “ <i>motor</i> ”
Borrowing + Affixation	Ascendio	Latin origin “ <i>ascendere</i> ” + “ <i>-io</i> ”
Borrowing	Riddikulus	Latin origin “ <i>ridiculus</i> ”
Borrowing + Affixation	Bombarda	Latin origin “ <i>bombus</i> ” and “ <i>-arda</i> ”
Borrowing	Arresto Momentum	Latin origin “ <i>arrestare</i> ” and “ <i>momentum</i> ”
Borrowing	Confundo	Latin origin “ <i>confundere</i> ”
Borrowing	Crucio	Latin origin “ <i>cruciare</i> ”
Affixation	Engorgio	“ <i>engorge</i> ” and Latin suffix “ <i>-io</i> ”
Borrowing + Affixation	Immobulus	Latin origin “ <i>immobilis</i> ”
Borrowing	Avada Kedavra	Aramaic origin “ <i>avra kedabra</i> ”
Borrowing + Affixation	Wingardium Leviosa	“ <i>wing</i> ” and Latin origin “ <i>arduus</i> ”; Latin origin “ <i>levis</i> ”
Borrowing	Expecto Patronum	Latin origin “ <i>expectare</i> ”; Latin origin “ <i>patronus</i> ”
Borrowing	Reducto	Latin origin “ <i>reducere</i> ”
Borrowing	Protego	Latin origin “ <i>protegere</i> ”

Specific expressions and jargon are presented in Table 3.

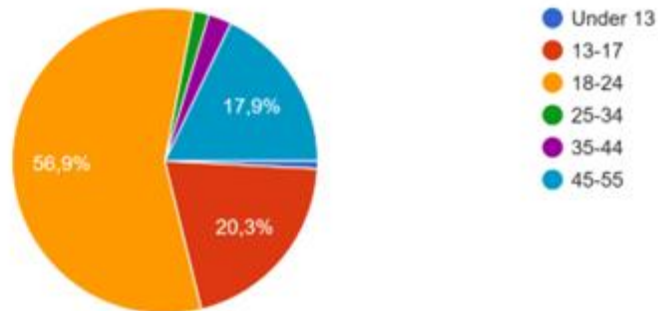
Diagram 3. Specific expressions and jargon



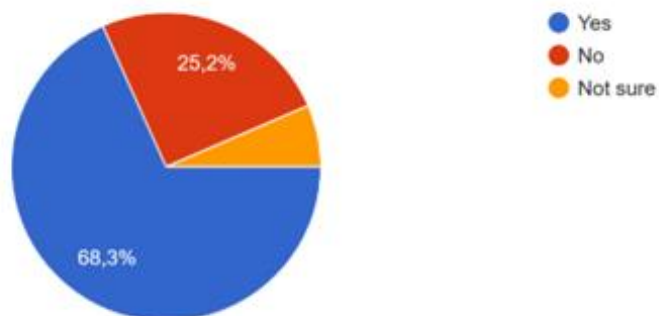
Relativity of types of word formation of specific expressions and jargon are presented in Diagram 3.

Diagram 4. Google Form. The Magical Influence of Harry Potter Words in Everyday Life

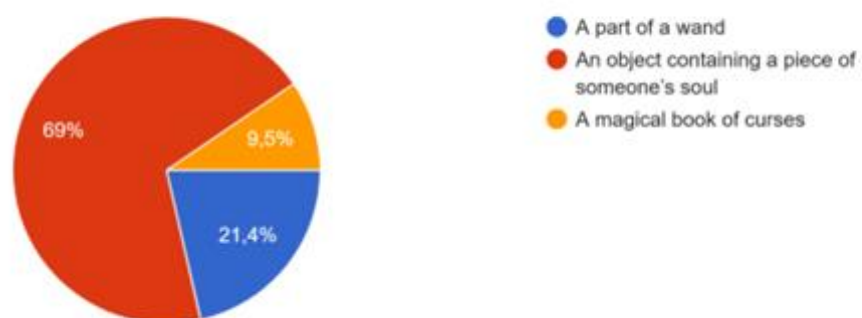
What is your age group?



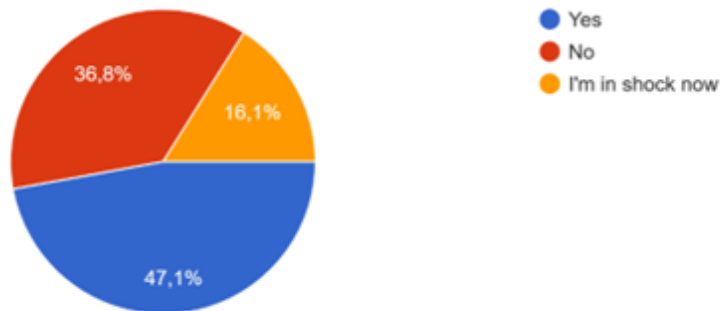
Have you ever heard the word "Horcrux"?



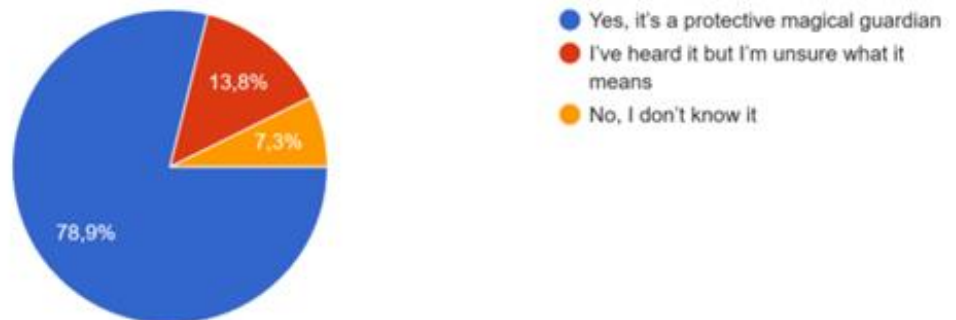
Which of these is the best definition of Horcrux?



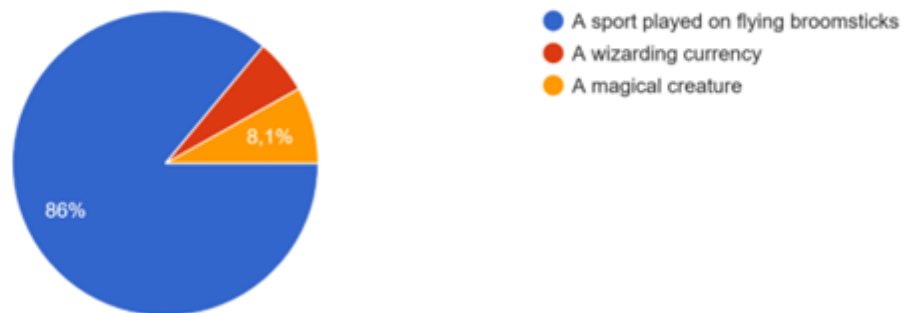
Do you know that in real-life conversation "Horcrux" is sometimes used humorously to describe overly attached possessions (e.g., phones, coffee mugs)?



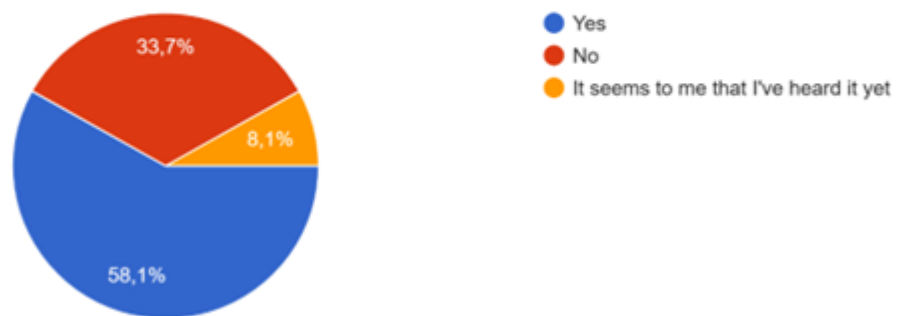
Do you know the meaning of the word "Patronus"?



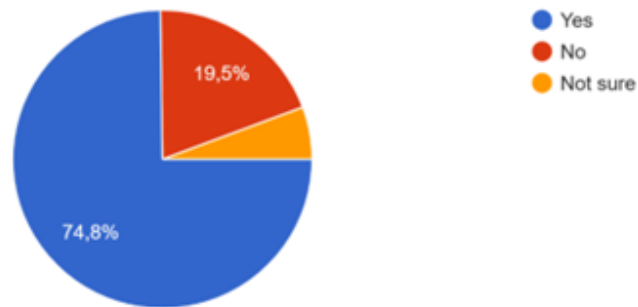
How would you describe Quidditch?



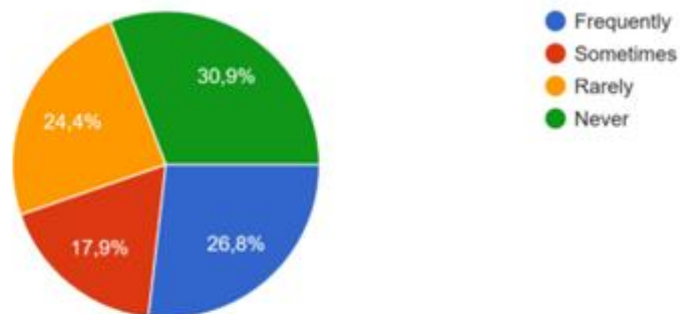
Do you know that in real-life conversation "Patronus" is sometimes used in memes to describe a person's emotional "spirit animal"?



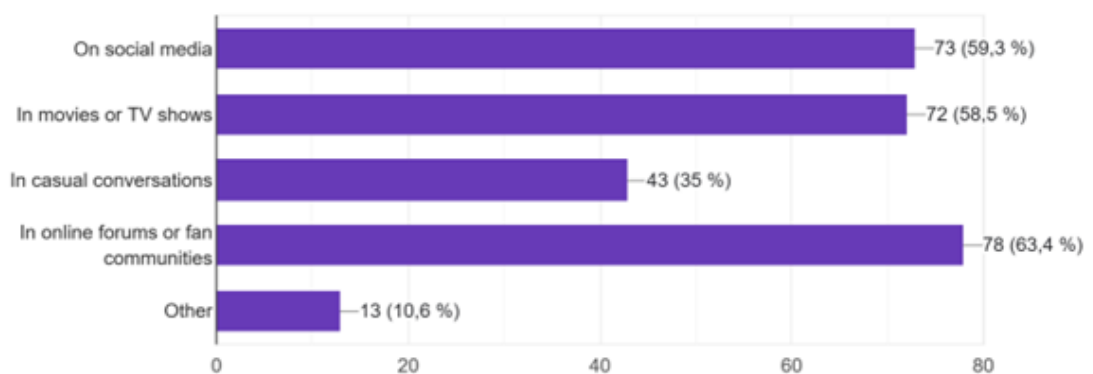
Do you know what "Basilisk" refers to in the context of Harry Potter?



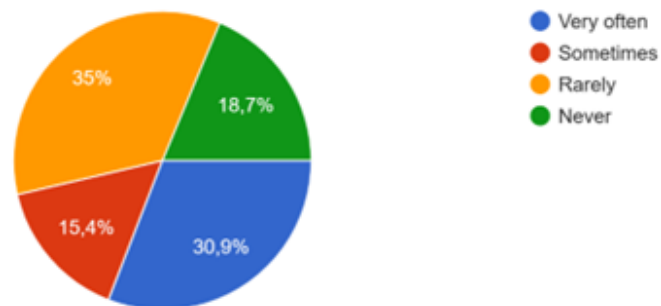
How often do you hear the word "Basilisk" used outside of the Harry Potter books or movies?



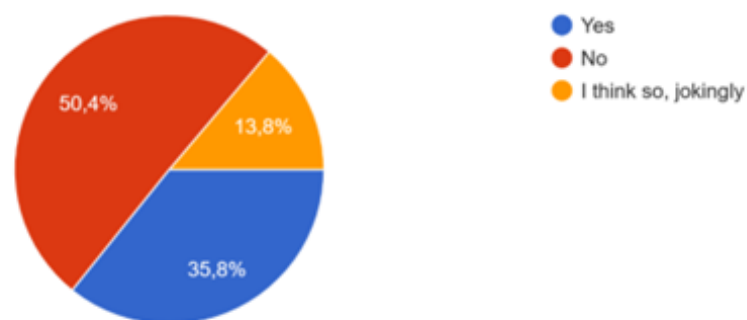
Where do you usually hear words like "Muggle", "Horcrux", or "Patronus" being used?



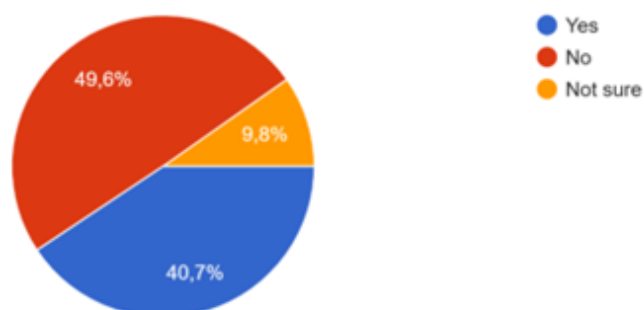
How often do you encounter invented words from Harry Potter (like "Horcrux", "Patronus," "Quidditch") in contexts outside the books or movies?



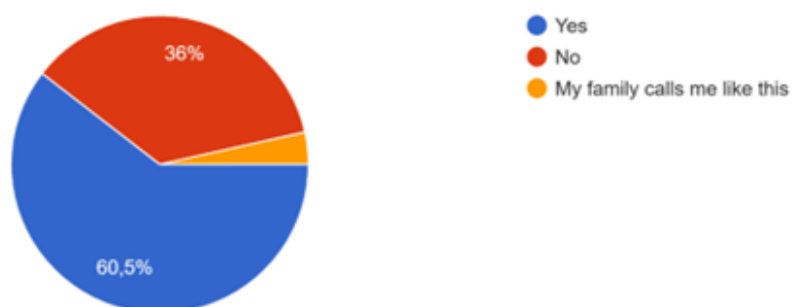
Have you ever used the word "Expelliarmus" to describe ending or defusing a real-life conflict?



Have you ever referred to a mysterious or hidden place as something like "Diagon Alley"?



Do you know that in real-life conversation "Muggle" is sometimes used humorously to describe someone not in the know or outside the group?



The results of survey “The Magical Influence of Harry Potter Words in Everyday Life” are presented in Diagram 4.

SUMMARY

Кваліфікаційна робота бакалавра присвячена дослідженню лексичних новотворів у серії книг Дж. К. Роулінг про Гаррі Поттера з метою виявлення їхньої семантики, структурних особливостей та ступеня використання в сучасній англійській мові та культурі. Основна увага приділяється тому, як авторські неологізми, створені для фентезійного всесвіту, не лише формують мовну реальність вигаданого світу, а й поширюються за межі художнього тексту, впливаючи на мову.

Перший розділ присвячений теоретичним аспектам вивчення лексичних новотворів у межах сучасної англійської мови. Зокрема, аналізуються поняття неологізмів, авторських термінів, їхні функції та класифікації. Більш того, розглядаються підходи до аналізу словотворення та семантики нових лексем, які відображають культурні, соціальні й технологічні зрушення. Теоретичну базу дослідження складають праці з лексикології та семантики, що підкреслюють роль художнього дискурсу як каталізатора мовного розвитку. Окрему увагу приділено аналізу казкових, міфологічних та фольклорних елементів, на основі яких формують нові терміни, що гармонійно поєднують традиційні мовні структури з новими культурними смислами.

У другому розділі здійснено класифікацію й аналіз новотворів із семи книг про Гаррі Поттера, розподілених на три основні групи: магічні істоти, магічні об'єкти та магічні заклинання. Структурний аналіз показав, що більшість лексем утворено за допомогою запозичення з інших мов, особливо авторка виокремила для себе грецьку та латинську (45% для істот і понад 70% для заклинань), а також словоскладання (64% у групі об'єктів). Семантичний аналіз виявив, що новотвори відображають глибинні архетипи, уявлення про добро і зло, моральні дилеми та інші універсальні концепти. У межах роботи було проведено соціолінгвістичне опитування, що включало 123 респондентів, з метою виявлення частотності вживання новотворів з Гаррі Поттера у повсякденному мовленні. Згідно з результатами, 37% опитаних використовують або розуміють

подібну лексику в неформальному спілкуванні, що свідчить про її інтеграцію у сучасну мову. Також досліджено вплив цих одиниць на функціонування в інтернет-культурі, фанатській термінології та засобах масової інформації.

Робота включає вступ, два розділи з висновками, загальні висновки, список використаних джерел (64 джерела), з них 14 ілюстративний матеріал, додатки та анотацію. Загальний обсяг становить 64 сторінок, з яких 45 – основна частина.

Результати дослідження підтверджують значущість лексичних новотворів у формуванні художнього та культурного дискурсу. Робота демонструє, як літературні неологізми здатні трансформуватися у стійкі мовні одиниці та впливати на мовні норми. Подальші перспективи дослідження передбачаються у вивченні поширення новотворів у перекладознавстві, адаптації в інших культурах, а також у дослідженні неологізмів у молодіжній мові, а саме сленгів та жаргонізмів.