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**Bachelor's Thesis
NEW LEXICAL COINAGES IN FANTASY BOOKS**

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ABSTRACT

Strachan A. New lexical coinages in fantasy books. -Bachelor's degree qualification paper.

The present research is devoted to the analysis of linguistic features of fantasy books in relation to new lexical coinages created by fantasy authors for specific uses in their fictional worlds. The relevance of this topic lies in the fields of linguistics and literature. Linguists are able to understand how new words are formed and how they affect language, whereas authors are able to understand how the use of neologisms affects and enhances writing.

The aim of this paper is to analyse the creation of neologisms in fantasy literature using scientific methods and explore how existing language is affected by these new lexical coinages.

The research methods used in this paper include the qualitative method of content analysis and narrative of contextual works from fantasy authors.

Based on the results of the study, it can be concluded that author's background and individual interests impact neologism creation and often develop into general lexicon as these works gain popularity.

The works of chosen fantasy authors Lewis Carroll, J.R.R Tolkien, George R.R Martin, J.K Rowling and Frank Herbert are analysed by neologism formation, etymology and overall linguistic effect.

Keywords: *neologisms, word formation, nonce formations, fantasy literature.*

АНОТАЦІЯ

Стречен А. Неологізми та okazіоналізми в творах жанру фентезі. – Бакалаврська робота.

Дослідження присвячене аналізу лінгвістичних особливостей літератури жанру фентезі, а саме лексичних новотворів, що використовуються авторами фентезі для позначення нових реалії у вигаданих ними світах. Актуальність цієї теми знаходиться на перетині лінгвістики та літератури, оскільки в роботі розглядаються як способи словотвору неологізмів, так і вплив використання аналізованих лексичних одиниць на літературну творчість.

Мета роботи – проаналізувати створення неологізмів у літературі жанру фентезі за допомогою наукових методів і дослідити, як ці новотвори впливають на існуючу мову.

Методи дослідження, використані в цій статті, включають якісний метод, контент-аналізу та аналіз наративу авторів творів фентезі.

На основі результатів дослідження можна зробити висновок, що походження та індивідуальні інтереси автора впливають на створення неологізмів, які часто переходять у загальноповживану лексику в міру того, як ці твори стають популярними.

У роботі проаналізовано твори таких авторів, як Льюїс Керролл, Джон Толкін, Джордж Мартін, Джоан Роулінг та Френк Герберт.

Ключові слова: неологізми, словотвір, okazіоналізми, література жанру фентезі.

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INTRODUCTION

There are over a million words in the English language and hundreds of new lexical terms are being coined or borrowed every year. This course paper aims to explore how new lexical coinages are derived from fantasy books and how fantasy as a genre is created by language and culture and then shapes and enriches our general lexicon. The works I'll be examining are those of famous writers; Lewis Carroll, J.R.R. Tolkien, George R.R. Martin, J.K Rowling and Frank Herbert.

The **relevance** of the thesis lies in the linguistic field which studies the properties and characteristics of language. By examining neologisms, linguists are able to consider the effect that new words have on language and how language develops especially pertaining to the area of literature. This paper is also of relevance to authors as by understanding and examining neologism formation, they are able to enhance their writing.

The **purpose** of this research is to analyse neologisms in fantasy literature using scientific methods. It explores how fantasy authors make use of existing language to create neologisms and how these coinages affect every day lexicon.

The **tasks** of the thesis are:

- To set a foundation for the understanding of basic lexical terms such as semantics and morphology and how they play a role in language formation and meaning.
- To define neologisms and clarify their contribution to language enrichment.
 - To explore the history and types of fantasy genre as well as how language affects the structure of stories and creation of fictional worlds.
 - To analyse the word formation process, etymological roots and overall emotional impact of neologisms through the work of famous fantasy authors.

The **object** of this study is the new lexical coinages in fantasy books. These encompass old words which are brought back into general lexicon with a new definition, borrowings as well as new words created through fantasy as a genre.

The research **subject** is customized to investigate neologisms in the works of fantasy authors and their created worlds. Potential areas for study include most frequent neology formation methods in fantasy literature, what determines the likelihood of nonce words from fantasy literature becoming a neologism and the role that style and background of fantasy authors play in neologisms creation. Focusing on one of these topics allows for a more detailed study on the correlation between fantasy books and new lexical coinages.

The **methodology** employed in this study is qualitative, utilizing content analysis and narrative to examine and analyse the new words created by fantasy authors from contextual sources and draw conclusions on the basis of those findings.

The outcomes can **contribute** new insights by focusing on a greatly ignored sphere of the English language. We make use of words every day and yet we scarcely take notice of new words that enter our common lexicon. Furthermore, when reading fantasy novels, we often overlook the effort and skill it requires to create completely new words and how that impacts our overall understanding and enjoyment of the text. The materials analysed in this research are comprised of works from 5 different authors namely Lewis Carroll, J.R.R. Tolkien, George R.R. Martin, J.K Rowling and Frank Herbert. A total of 60 lexical units were analysed, spanning across 9 books, *Through the Looking-glass and what Alice Found There* (1871), *The Lord of the Rings: The Fellowship of the Ring* (1954), *A Game Of Thrones* (1996), *A Dance With Dragons* (2011), *Harry Potter and the Philosopher's Stone* (1997), *Harry Potter and The Chamber of Secrets* (1998), *Harry Potter and the Prisoner of Azkaban* (1999), *Dune* (1965), *Children of Dune* (1976)

The scientific research **consists** of an introduction, two chapters, conclusions and references.

I THEORY OF NEOLOGISMS IN FANTASY LITERATURE

1.1 Morphology and Semantics in Lexicology

Morphology is the study of the internal structure of words and forms a crucial part of linguistical study.

The term is derived from Greek and is a makeup of *morph-* meaning ‘shape, form’, and *-ology* which means ‘the study of something’.

Morphology as a branch of linguistics was first named in 1859 by the German linguist August Schleicher who used this term for the study of the form of words. [1]

To understand morphology, it’s necessary to first understand the concept of words themselves. A word is the smallest independent unit of language. They are independent as they:

- Do not depend on other words.
- Can be separated from other units.
- Can change position. [2]

Words are therefore independent as they can be separated from other words and move around freely in sentences and are also the smallest units of language since they are the only units of language for which this is possible. Words have an internal structure built up of even smaller pieces called morphemes. Morphemes are the smallest units of language that bear meaning.

- Simple words: do not have internal structure (they only consist of one morpheme) e.g., work, build, run. They cannot be separated into smaller parts which carry meaning or function.
- Complex words: have internal structure (they consist of two or more morphemes) e.g., worker: affix *-er* is added to the root “work” so that a noun can be formed. [3]

Morphemes can be grouped further into free and bound morphemes.

- Free morphemes: a simple word, which consists of one morpheme e.g., house, work, high, chair, wrap. They are words in and of themselves.
- Bound morphemes: morphemes that must be attached to an additional morpheme to receive meaning.

These are also known as *affixes* as they are attached to the stem. The two types of affixes are:

- Prefix (front of the base)
- Suffix (end of the base)

According to Andy Bodle (2016), all new words are created by one of 13 mechanisms:

1. Derivation: the most common method of creating a new word is to add a prefix or suffix to an existing one. Examples include *realisation* here and in other cases (1610s), *democratise* (1798), *detonator* (1822), *preteen* (1926), *hyperlink* (1987) and *monogamish* (2011).

2. Back formation: the inverse of derivation: the creation of a new root word by removing a phantom affix. For example, the noun *sleaze*, was created by back formation to create *sleazy* in about 1967. The words, *pea*, *liaise*, *enthuse*, *aggress*, and *donate* were created in the same way. Some linguists propose that the turning of an affix into a word (*ism*, *ology*, *teen*) should be classified by a separate category called *lexicalisation*, but it's basically just a type of back formation.

3. Compounding: the juxtaposition of two existing words. In general, compound words begin as separate entities, then are combined with a hyphen, eventually becoming a single unit. Although nouns are most often formed this way. Examples include *fiddlestick*, *claptrap*, *bailout*. Words from other classes can also be combined into; prepositions- *nobody*, pronouns-*daydream*, verbs-*awe-inspiring* and adjectives-*environmentally friendly*.

4. Repurposing: taking a word from one context and applying it to a different context. Example: the *crane*, meaning *lifting machine*, got its name from the long-necked bird, and the computer *mouse* was named after the long-tailed rodent.

5. Conversion: taking a word from one word class and transferring it to another. For example: The word *giant* was just a noun for a long time, meaning a creature of enormous size. In the 15th century, people began using it as an adjective. A more recent example is the word, *friend*, which can now serve as a verb as well as a noun (“*Why didn’t you friend me?*”).

6. Eponyms: words named after a person or place. Examples include *Alzheimer’s*, *atlas*, *cheddar*, *sandwich*. There is no definitive answer for how long eponyms should retain their capital letters.

7. Abbreviations: there are three main subtypes: clippings, acronyms, and initialisms. Examples include *pram* (perambulator), *goodbye* (God be with you) and *scuba* (self-contained underwater breathing apparatus)

8. Loanwords: these are words borrowed from other languages. Most words are borrowed from French, Latin and Greek but it’s believed that English contains borrowings from over 300 languages.

9. Onomatopoeia: the creation of a word by imitating the sound it is supposed to make. Examples include, *Plop*, *ow*, *barf*, *cuckoo*.

10. Reduplication: the repetition, or near-repetition, of a word or sound. Examples include *flip-flop*, *goody-goody*, and *boo-boo*.

11. Nonce words: words pulled out of thin air, bearing little relation to any existing form. These are usually words taken from entertainment or pop-culture. An example of this is the word *fleek*

12. Error: when mistakes are made in the spelling or transcribing of words, they rarely produce new words in their own right, but often lead to new forms in

conjunction with other mechanisms. For example, *Scramble*, seems to have originated as a variant of *scrabble*; but over time, the two forms have taken on different meanings, so now one word has become two.

13. Portmanteaus: also called “process blending” where two or more words are combined into one to form a new word. Examples include *sitcom*, *paratroops* and *internet*.

According to Global Language Monitor, around 5,400 new words are created every year and only about 1000 are deemed sufficiently widespread to make it into print. [4]

Shakespeare is often considered to be a master neologist, because at least 500 words first appear in his works – but we have no way of knowing whether he personally invented them or if he just transcribed items from elsewhere. It’s generally agreed upon that John Milton has given us the most coinage of words, at 630. These include words such as *lovelorn*, *fragrance* and *pandemonium*. Other examples of people who coined words we use today are Geoffrey Chaucer, Ben Jonson, John Donne and Sir Thomas More. Although many writers have played a large role in our lexical innovations, we have no idea who to credit for most of our lexicon.

Our knowledge of the “who” might be limited but we have a rather fuller understanding of the “how”. [5]

Morphology is an important field of study as structure is crucial in any language. It provides clarity, ensures that ideas are communicated effectively, unites users in a common understanding and allows the language to be taught and preserved for future generations. However, this is just the foundation of a language and without meaning, words continue to remain unintelligible sounds. This is why semantics plays such a vital role in linguistics.

A branch of Linguistics which focuses on the study of meaning. Semantics seeks to understand what meaning is as an element of language, how it is constructed by language as well as interpreted, obscured, and negotiated by language speakers and listeners.

It is closely linked with another branch of linguistics, Pragmatics, which is the contextual study of meaning. Semantics is a highly theoretical research perspective and looks at isolated language meaning (both connotatively and denotatively) in the language itself, often bases on native speaker usage, whereas Pragmatics is a more practical subject and is interested in meaning in use and the context in which its used.

Semantics also looks at ways in which the meanings of words relate to each other. Examples of this includes:

- Synonymy: words are synonymous/ synonyms when they mean the same thing (at least in certain contexts – words are rarely seldom identical in all contexts).
- Antonymy: words are antonyms when their meanings are opposites (At least in some contexts).
- Polysemy: a word exhibits polysemy when there are two or more related meanings. This means that the word takes one form but can be used to mean two different things. These two meanings must be related in some way, and not be two completely unrelated meanings of the word.
- Homophony: homophony is like polysemy as it refers to a single word form with two separate meanings, however a word is a homophone when the two meanings are entirely unrelated. [6]

1.2 Neology and Lexical Coinage

The Merriam webster dictionary defines Neology as, “The use of a new word or expression or of an established word in a new or different sense: the use of new

expressions that are not sanctioned by conventional standard usage: the introduction of such expressions into a language.” It adds that, the word neologism was itself a newly coined word from English speakers borrowed from the French term *néologisme* in the latter half of the 18th century. The word traces its roots back to the ancient Greek *neos*, meaning "new," and *logos*, meaning "word." [7]

Dr. Richard Nordquist, a professor emeritus of rhetoric and English at Georgia Southern University describes neologism as a word which is newly coined. It is an expression, or usage, also known as coinage. All neologisms are not entirely new. Whilst some are new uses for old words, others form as a result of new combinations of existing words. He remarks that neologisms or word coinages keep the English language alive and modern. [8]

The five main theoretical approaches that can be distinguished are:

1) Stylistic: words and their novelty depend on their new stylistic use. Examples are words that come into everyday use from jargon.

2) Denotative: words that appear with the aim of naming new objects and concepts.

3) Structural: words that have a completely new linguistic and acoustic form and structure.

4) Etymological: words already existing in the language that have developed a new meaning.

5) Lexicographical: completely new words formed that are not fixed in dictionaries. [9]

Yan-Qing Fang, Associate Professor of School of the English Language and Culture at Xiamen University (2021) states that researchers with different knowledge backgrounds tend to define neologism in separate ways. He comments that neologisms are by definition “new,” and as such are often directly attributable to a specific individual, publication, period, or event. He adds that neologisms are

words, terms, or phrases, which have been recently created (“coined”) –often to apply to new concepts. They are also used to reshape older terms in newer language form. The concept of neologisms has wide connotation, including new word group, new sense, new usage, new affixation and its derivation, old affixation with new usage and its derivation. They are sometimes referred to as, *vogue words*, namely new and popular words. [10]

Neologisms are an interesting phenomenon in that their existence shows that language is capable of undergoing and sustaining change. Furthermore, it shows how capable a language is in deflecting negative intrusion or influence from other languages and cultures. Many authors, describe neologisms as “nonce” words due to the fact that many neologisms are created but very few survive. A nonce word is described as ‘a linguistic form which a speaker consciously invents or accidentally uses on a single occasion. Nonce formations have occasionally come to be adopted by the community – in which case they cease, by definition, to be ‘nonce’ and become ‘neologisms’ [11]

The different types of neologisms are:

1. New coinages: these words have been invented or made-up with no known derivations.
2. Derived words: formed using a base or a stem word combined with a prefix or a suffix
3. Abbreviations: created by making words shorter or grouping words.
4. Collocations: a term where two or more words are grouped together
5. Eponyms: any word from a proper name (including toponyms)
6. Phrasal words: when verbs are converted to nouns
7. Transferred words or borrowings: a word from one language is adapted for use in another.

8. Acronyms: a word created by combining the first letter or syllable of each word in a phrase to create a new, single word

9. Pseudo-neologisms: a generic word which stands in for a specific word.
[12]

In, "The Language Report: English on the Move, 2000-2007, English Lexicographer and etymologist Susie Dent explores the survival rate that new words have in the English language and has determined that there are five primary contributors to a word's longevity. These are: usefulness, user-friendliness, exposure, the durability of the subject it describes, and its potential associations or extensions. If a new word fulfills these criteria, it stands a relatively good chance of being included in the modern lexicon." [13]

1.3 Fantasy as a Genre

Fantasy is derived from the Greek *φαντασία* meaning 'making visible,' it is a genre of fiction that concentrates on imaginary elements (the fantastic). This can refer to magic, the supernatural, superheroes, alternate worlds, monsters, magical creatures, fairies, mythological heroes— anything that an author is able to imagine outside of reality. With fantasy, the magical or supernatural elements serve as the foundation of the plot, setting, characterization, or general storyline. In modern times, fantasy is popular across a huge range of media—film, television, comic books, games, art, and literature—but its most predominant sphere is in literature.

The history of fantasy is difficult to trace as every culture around the world has their own folklore and myths which are used to impart life lessons or carry important parts of their history down to the next generation. Some of the oldest works of classical fiction take the form of fantastical stories passed on through centuries and across borders. Greco-Roman, Norse and Egyptian mythology are

some of the most popular and most recognizable collections of stories that are read internationally.

In the 1800s, the German-inspired fairy tale collections by The Brothers Grimm as well as the Scandinavian-inspired collections of Hans Christian Andersen were published. In these collections, readers were introduced to much darker versions of characters such as Cinderella, The Little Mermaid, Rapunzel, etc.. that we know today. These stories were often used to impart harsh lessons, but their lighter versions continue to impact popular culture today.

Fantasy novels are not restricted by our rules of reality and can therefore take place in any location or time. Although, most fantasy novels from the west are largely influenced by European folklore and history. Castles, princesses, kingdoms, knights, quests, dragons, etc. are the most prominent images associated with this genre. This is due in a large extent to the long-lasting popularity of medieval poetry and fiction from Europe such as the epic of Beowulf as well as the tales of King Arthur and the Knights of the Round Table.

Lady Charlotte Guest was the first to publish the English translation of The Mabinogion from Welsh in 1838. This collection is some of the earliest pieces of British literature and predates the Arthurian legends. It served as a source of inspiration to Lloyd Alexander while writing his Newbery award-winning series, The Chronicles of Prydain (1964). These classical works of fiction basically laid the foundation for the “typical hero’s journey” as well as many other tropes of fantasy stories for centuries to come.

In the Victorian age, one of the most influential and groundbreaking fantasy novels was published-Lewis Carroll’s Alice’s Adventures in Wonderland (1865). This novel introduced a female protagonist who didn’t receive any punishment for wandering out on her own adventure without a male guardian or companion during the Victorian age which was quite repressive. It also introduced the premise of

entering a new world inhabited by fantasy creatures through a mystical doorway. This has now become its own subgenre.

Alice was joined by other strong and adventurous female characters such as Dorothy Gale from L. Frank Baum's *The Wonderful Wizard of Oz* (1900), and Wendy Darling from J.M. Barrie's *Peter Pan, or The Boy Who Wouldn't Grow Up* (1904). Rudyard Kipling, Edgar Rice Burroughs, and the works of others were incredibly influential in creating new sub genres such as "The Lost World", where characters accidentally stumble across ancient worlds hidden beneath our own.

There are a few exceptions, but fantasy novels of the 19th and early 20th centuries were primarily aimed at and marketed towards children, however, they're still enjoyed by adults as well. These stories inspired future fantasy writers and have had profound impacts on the development of the genre as a whole.

This is not an exhaustive list, but I believe that they serve as a sufficient introduction to key tropes and iconic moments found in the fantasy genre. Most tropes, plots, and story frameworks of modern fantasy novels borrow heavily from these novels. These titles have inspired numerous forms of media such as film, television, board and video games. Their heroes and villains continue to capture the attention of modern audiences and there is no indication that they will fade from the public consciousness any time soon. [14]

There are many types and subgenres of fantasy; below are some of the most well-known and most frequently used:

1. Medieval

Fantasy stories that are medievalist in nature, are usually set in medieval times and particularly focus on topics such as King Arthur and his knights, royal court, sorcery, magic, etc. They often involve human protagonists facing supernatural antagonists—opponents such as fire-breathing dragons, evil witches, or powerful wizards.

2. High/Epic Fantasy

Fantasy stories set in an imaginary world and/or are epic in nature. This means that they feature a hero who embarks on some type of quest. High fantasy is set in an alternative or fictional world, rather than the "real" or "primary" world. This subgenre became particularly popular in the 20th century and continues to dominate a large portion of popular fantasy today. In *The Lord of the Rings*, set in Middle earth we see Frodo's journey to Mordor, in *The Farseer Trilogy*, set in the Six Duchies, it's Fitz and the Fool's destiny to bring dragons back to the world. However, it is not just about the journey, the quest or the task, it can also be the theme. *The Malazan Book of the Fallen* is epic both in its scope and events.

3. Fairy Tales

Short stories that include fantasy elements and characters—like gnomes, witches, fairies etc, who use magical powers to accomplish good and/or evil. Fairytales feature magical elements but are based in a real-world setting. The most notable collections include Grimm's *Fairytales* (*Hansel and Gretel*, *Rapunzel*) and works by Hans Christian Anderson ("*The Ugly Duckling*," "*The Little Mermaid*") and Charles Perrault ("*Cinderella*," *Tales of Mother Goose*). It is also common for stories in other genres to feature elements of fairy tales, like Shakespeare's *A Midsummer Night's Dream*, where humans are unaware of the fantasy world which exists within their own.

4. Mythological

Fantasies that involve elements of myths and folklore, are typically ancient in origin and often help to explain the mysteries of the universe and all of its elements such as weather, the earth, the existence of creatures and objects, etc—as well as historical events. The most well-known mythologies are those of Greek and Roman origin. Stories about the Greek gods and heroes like Hercules have been retold

numerous times through fantasy films. Major examples include Homer's epic tales *The Iliad* and *The Odyssey*.

5. Fables

Short stories that are similar to fairy tales but depict animated animals as main characters. The most famous collection is Aesop's Fables, which each end with short morals. For example, his story "Mercury and the Woodman" concludes with the lesson, "honesty is the best policy." [15]

1.4 Language in Fantasy Literature

Language and culture are so integral to the way that people think, speak and react that an incredibly important part of building any vivid fantasy world is creating a way to accurately present characters' language and a culture in a way that feels believable and relatable despite being completely fictional.

In our world, languages have developed due to thousands of years of human development, which continue to adapt to cultural and social changes. Therefore, in creating a fictional language, how it sounds and looks and feels can help give the reader a deeper understanding of the culture and society of the speaker. Language leads to a character, or a whole fictional race or species, feeling more real and tangible. [16]

In fantasy worlds, authors have immense freedom to create the language that their characters speak. From ancient languages to fully fictional languages, the possibilities are endless. Unfortunately, this freedom also leads to a problem which is especially prominent in "secondary world fantasy;" fantasy that takes place in a setting that is recognizably not our own. When writing a book of this nature, the author is confronted by the dilemma of writing from a character's point of view who was born, raised, and educated in an alternate world and has no knowledge of

anything from Earth. The author, however, must write the book in a language that readers can understand. Consequently, dedicated authors often spend thousands of hours equipping their secondary worlds with geography, history, religion, prevailing weather, local cuisine, etc, and language is another element to be carefully researched and used. However, this presents some unique challenges.

One of the main characteristics of language is that it evolves. It includes various concepts and references that were once specific and meant particular objects, places, or people, even if in our modern society, they are now used in a generic or symbolic sense. This means that common English speech is filled with words and phrases that would not make sense to use in a secondary world. [17]

Indie Author, Rebecca Alisdair (2020) proposes that vernacular, “the language used in everyday life by the general population in a particular society or place”, should be taken into careful consideration. In our world, many parts of our vernacular (i.e. everyday language) have been influenced by specific things and events unique to our specific world. Writers must therefore consider whether it is appropriate to use such terms and phrases in their world’s vernacular. For example, characters cannot exclaim, “*Oh my god!*” if there is no god or say things such as “*all hell broke loose*” if there is no hell or explain the concept of “*a Trojan horse*” if there is no Troy or the battle at Troy never took place. Therefore, a fantasy world can have vernacular specific to its created world. [18]

Samantha Shannon, the New York Times and Sunday Times bestselling author of fantasy novels including *The Bone Season series* and *The Priory of the Orange Tree*, writes in a blog for *The Novelry* (2022) that there is a fine balance between accuracy and clarity. Writers want to use language that accurately depicts their characters, worlds and eras but want to do so in a way that modern readers understand and relate to. Each writer needs to have their own discernment when it comes to how deeply they think about their word usage and etymology, especially

when many words are derivatives from other languages and civilizations. Historical fiction presents a similar problem – many of the words we use now didn't exist in the past. Shannon proposes that if one thinks too much about this, we might conclude that high fantasy should only be told through constructed languages (also known as conlangs). Due to the fact that a separate world would logically have none of the same languages as ours, writers might assert that much of their time should be spent creating fictional languages. [19] There are no definite rules for language use in fantasy literature, but rather for authors to define the line for themselves, and then be consistent.

Fictional languages, fantasy language or conlangs, is a language that has been created by an author, often with the aim of interest or entertainment (such as in speculative or fantastical fiction). These languages don't exist in the real world and are commonly created by writers, filmmakers, and game developers to add a sense of depth to their fictional worlds (also referred to as constructed worlds, or “conworlds” for short). Examples are found in Star Trek with the use of *Klingon* (one of the most developed fantasy languages in the world), *Dothraki* in game of thrones and *Dovahzul* in Skyrim. More fantasy languages are commented on in chapter 2 of this course paper.

Fantasy languages help writers create alien worlds that might not be possible in real life — such as Middle Earth in J.R.R. Tolkien's *The Lord of the Rings* or the Hutts in *Star Wars*. What makes these languages so impressive is that they are not just a bunch of nonsense sounds. They have a logical linguistic structure.

While fictional languages fall under the category of constructed languages - they have been created for a specific purpose which isn't limited solely to fictional use. They can also serve a functional purpose. The oldest constructed languages were created for religious, philosophical, or other real-world purposes. An example of this is Esperanto. A constructed language created to serve as a universal language for

communication between nations. With time, authors started creating constructed languages in order to complement their fictional works. Therefore, fictional languages are constructed languages, but constructed languages aren't necessarily fictional. [20]

The “Encyclopedia of Fictional and Fantastic Languages” is comprised of more than 400 descriptions of fictional languages. These languages were not constructed to facilitate or optimize communication, but rather to render pseudo-authenticity to fictitious characters or ethnic groups. Features like ease of learning, regularity of grammar or the international character of the vocabulary are not relevant to this specific group of languages. Rather, aesthetic qualities might be highlighted for the authors of those language systems to depict their speakers as exotic and alien. [21]

Conclusion to Chapter I

This chapter has established a comprehensive foundation for understanding the critical interaction between neology, lexical coinage, morphology, and semantics within the realm of lexicology, particularly as they relate to fantasy literature.

Neology, the creation of new words or expressions, is a cornerstone of linguistic evolution. In fantasy literature, this process is particularly vital as it allows authors to introduce concepts, creatures, and phenomena that have no direct counterparts in the real world. Lexical coinage, the deliberate creation of these terms, involves a creative blending of linguistic elements to form words that are both interesting and meaningful.

By examining the mechanics of new word creation and the intricate morphological and semantic structures they inhabit, we have explained some of the dynamic processes that enrich the lexicon of fantasy genres. By exploring the dual roles of morphology and semantics in shaping meaning and facilitating

comprehension within these fictional universes, we gain insights into how language can be both a tool and a feature of storytelling.

Fantasy literature, with its vast creative landscape and departure from the conventional, serves as an ideal place for linguistic innovation to thrive. The genre's reliance on invented languages, unique terminology, and imaginative constructs highlights the importance of neological practices in crafting worlds that are immersive and believable.

II NEOLOGISMS FUNCTIONING IN FANTASY GENRE

2.1 Neologisms in Lewis Carroll's Wonderland

The realm of fantasy literature is renowned for its imaginative and richly constructed worlds, where the only boundaries are those placed by the authors themselves. Central to this genre is the innovative use of language, particularly the creation of neologisms—new words or phrases that convey novel concepts and enhance the fantastical experience.

Currently, the relevance of research on this topic is undeniable because the appearance of new works around the world and their adaptation to film indicates the increasing popularity of such literature.

This chapter provides a thorough analysis of the linguistic techniques used in creating neologisms and nonce words by some of the most influential authors in fantasy literature: Lewis Carroll, J.R.R. Tolkien, George R.R. Martin, Frank Herbert, and J.K. Rowling by using a qualitative approach based on narratives and content analysis. This investigation aims to offer academic insight on these specific authors distinctive approaches to linguistic invention as well as the purposes of neologisms in their works and how these contribute to world-building, thematic depth, and reader engagement.

By understanding how these authors manipulate language to construct their imaginary worlds, we gain insights into the broader functions of neologisms in literature and their capacity to shape and reflect cultural narratives. This exploration not only highlights the creativity inherent in fantasy writing but also underscores the dynamic and evolving nature of language itself.

Lewis Carroll (born Charles Dodgson) was a mathematician, English logician, photographer, and novelist. His story, “Alice’s Adventures in Wonderland tells the story of a young girl who unwittingly enters, explores, and subsequently exits the

fictional realm called Wonderland. This story, and its sequel, *Through the Looking-Glass* contain a wide variety of whimsical characters, further enhanced by Carroll's extraordinary use of language. It is often referred to as 'nonsense literature' as he makes use of many absurd and ridiculous ideas in his texts, which involve illogical ideas and problems that cannot be solved. Additionally, he created many coined words, which added onto the nonsensical nature of his texts. [22]

Carroll understood that language is upheld by a series of logical structures (syntax, grammar, etc), but that the ordinary flows of speech often surpass that logic; that is, we don't always say exactly what we mean and yet, it still conveys meaning. In his famous poem, "Jabberwocky", there are eleven made-up words in the opening stanza alone; and yet, somehow, the verse almost appears to make sense and the characters themselves offer different interpretations for the poem. This shows that meaning isn't fixed and a world such as wonderland [23]

Portmanteaus

This word itself was coined by Lewis Carroll for the sort of words he invented for the nonsensical poem "Jabberwocky" found in his 1871 novel, *Through the Looking-Glass*. It is a word or part of a word made by combining the spellings and meanings of two or more other words or word parts. It comes from Middle French "portemanteau"- A flexible traveling case or bag for clothes and other necessities, originally "court official who carried a prince's mantle"

From "porter" to carry + "manteau" mantle. [41] Perhaps Carroll considered a portmanteau word to be a word which carries two meanings in one, much like a traveling case carries other objects inside it.

Examples of portmanteaus created by Lewis Carroll include words such as:

- *Chortle*; to laugh or chuckle especially when amused or pleased, a portmanteau of chuckle and snort. [42]

- *Frabjous*; meaning “wonderful, elegant, superb, or delicious” . It is a portmanteau of the words fair, fabulous, and joyous. [43]

- *Mimsy*; “prim, underwhelming, and ineffectual.” A blend of miserable and flimsy. [44]

Fantastical creatures

Carroll created a large number of extraordinary creatures, with strange and creative names to match his fantastic world. Examples include:

- *Bandersnatch*; a nonce word introduced by Carroll in his poem “Jabberwocky”, referring to a vicious, fantastical creature. Perhaps inspired by the words “bandit” and “snatch”, conveying a ruthless and dangerous animal. This word is used in mainstream conversation to describe a wildly grotesque or bizarre individual. [45]

- *Cheshire Cat*; a fictional, broadly grinning cat in Lewis Carroll's Alice's Adventures in Wonderland who has the ability to appear and disappear at will. Inspired by the phrase “To grin like a Cheshire Cat” which was a common phrase in Carroll’s day meaning to smile or grin inscrutably. Its origin is not definitively known. It might also have been inspired by some ancient British traditions which speak of a Cheshire as an invisible cat who loved wandering through the English countryside. The use of this word adds to the mystery, fantasy, and strangeness of Wonderland. [46]

- *Jabberwocky*; a nonce word coined by Carroll In a poem titled "Jabberwocky" in the book Through the Looking-Glass (1871), “*“Beware the Jabberwock, my son! The jaws that bite, the claws that catch!”*” [24] We can see from this quote taken from the poem that the Jabberwocky was quite a frightful and fantastical beast. This nonsensical poem caught the public's fancy, and by 1908 jabberwocky was being used as a generic term for meaningless speech or writing.

Might be based on the word, “Jabber” which means to talk rapidly, indistinctly, or unintelligibly. This is fitting as most of the poem consists of nonsense words created by Carroll. [47]

- *Snark*; a nonce word first recorded in 1876; coined by Lewis Carroll in his poem *The Hunting of the Snark*, a mysterious, imaginary animal. A re-purposing of the word *snark*, meaning an “attitude or expression of mocking irreverence and sarcasm” [48] or a backformation of the word, “snarky” meaning crochety or snappish, commenting on the behavior of the animal.

Onomatopoeia

Carroll made use of a lot of nonce words in his writing, often with no real-world connection. By using onomatopoeia as a source for some of his coinages, he was able to suggest meaning for his lexical innovations.

Examples include;

- *Galumph*; to move with a clumsy heavy tread. To prance about in a self-satisfied manner. A portmanteau coined by Lewis Carroll in “*Jabberwocky*,” in 1871 by blending gallop and triumph, “*He left it dead, and with its head / He went galumphing back.*” (*Through The Looking Glass*, 1872) [24] The word might also be an example of onomatopoeia as it sounds like a horse galloping or neighing in unison. “Gallop” and “Triumph” both end in plosive sounds, combining them creates a stronger effect than just using the word, “run”, emphasizing the heaviness of the steps. [49]

- *Snicker-snack*; a nonce word coined in the same poem, probably relating to snickersnee (snick or snee), a now obsolete intransitive verb that means to cut or thrust while fighting with a knife or to use a knife as a weapon. [50] It could also possibly be an onomatopoeia possibly referring to sharpness, or the sound of a blade cutting through something.

- *Uffish*; a nonce word that means grumpy or ill-tempered. Created by removing the first letter in the word “huffish” which means arrogant and sulky. [51] Found in *Through the looking glass* (1872), “*And, as in uffish thought he stood. The Jabberwock, with eyes of flame...*” [24] The word “uffish” describes not just the manner in which the Jabberwock stood, but also reveals something about his arrogant or sulky nature.

Burble; From Middle English *burbelen* ("to bubble"), a bubbling, gurgling sound, as of a creek or a gush of rapid speech. [52] This is a fitting word creation as it mimics both bubbling sound of constant murmurs but also the comments on the speed and consistency of the speech. Coining the term portmanteau, Carroll reveals that there are no limits to language besides your own imagination, especially in fantasy literature. If a word doesn't exist, doesn't blend into your world, or doesn't express exactly what is required, it's perfectly acceptable to manufacture your own. Carroll's neologisms produced colorful and strange worlds that shouldn't make much sense and often don't follow any lexical rules and yet he was able to create such memorable character and build vivid realities that still continue to capture modern day audiences.

Although Carroll invented quite a few neologisms, the other authors whose works I have chosen to analyse are considerably more detailed. They often make use of real-world struggles such as war, betrayal, loyalty, the characters undergo significantly more change and development, and the worlds are incredibly elaborate. These fantasy authors spend quite a large amount of time building stories that are astonishingly layered and complex. They often map out not just current characters, but previous generations that make for a much more grounded and immersive reading experience.

2.2 Neologisms in J.R.R. Tolkien's Middle-Earth

John Ronald Reuel Tolkien (1892–1973) was a serious scholar of the English language, specialising in Old and Middle English. Twice Professor of Anglo-Saxon (Old English) at the University of Oxford. His most famous works are *The Hobbit* (1937) and *The Lord of the Rings* (1954–1955), these are set in a pre-historic era in an invented version of our world which he called by the Middle English name of Middle-earth. [25] Tolkien mapped out complicated geographies and built richly detailed civilizations. With his intensive linguistic background, he invented several languages for his characters, drawing on elements from Northern European tongues such as Welsh and Finnish [26] He has also explained that he invented people and cultures along with the languages, as well as fictional “historical events” such as migrations and conquests that bear on the development and evolution of his languages. [27]

Conlangs and their influences.

These languages are considered nonce words as they aren't found in any dictionaries but deserve recognition in their complex linguistic structure and etymology.

- *Quenya*; an Elvish high language, often referred to as High Elvish. Influenced by Finnish (structure and phonology), Latin (grammar), Greek (phonetics), and other ancient languages. Quenya was intended to be a classical and ancient tongue, much like Latin or Greek in Europe.

- *Sindarin*; another major Elvish language, spoken by the Grey Elves. Modeled primarily on Welsh (structure and phonology) and influenced by Old English and Old Norse. Sindarin is more mutable, and dynamic than Quenya.

- *Dwarvish (Khuzdul)*; The secret and sacred language spoken by the Dwarves. Inspired by Semitic languages, especially Hebrew (structure and phonetics).

Khuzdul was designed to be complex and less fluid than Elvish languages. The word, “Dwarvish” was also used to describe anything related to dwarve culture or habits.

- *Westron*; Westron is not deeply developed in the texts, but it serves as a narrative tool and is represented as English for the purpose of storytelling. In the prologue of *The Lord of the Rings: The Fellowship of the Ring* (1954), it's explained about the Hobbits that, “...*In those days also they forgot whatever languages they had used before, and spoke ever after the Common Speech, the Westron as it was named, that was current through all the lands of the kings from Arnor to Gondor, and about all the coasts of the Sea from Belfalas to Lune*”, [28] showing just how widespread the language was.

I have specifically chosen to distinguish between Tolkien's use of ancient languages and conlangs in creating his Neologisms as he accomplished what I consider to be a work of art. Not only did he create new words, he also drew from his extensive knowledge of old words to create new ones. He also used those words to create new languages and then used these new languages to create new words. It's this fascinating cycle of how culture shapes art and then how art then subsequently shapes culture.

Ancient language roots.

- *Ent*; A fictional large talking tree. Coined from Old English *ent* ("giant"), from Proto-Germanic **antiz*. This led to the creation of the word using “ent” as a root word. “entwife”, the feminine version of “ent” [53]

- *Longfather*; a male ancestor. Tolkien seems to have coined it from the Old Norse *langfeðgar*. [54] Using an old Nordic borrowing creates the feel of an ancient and mythical world enhances the setting of Tolkien's middle-earth.

- *Mathom*; an old word of the hobbit-dialect, not recorded as being in use outside the Shire. In *Lord Of The Rings: Fellowship Of The Rings* (1954), it's explained that, “*anything that Hobbits, had no immediate use for, but were unwilling*

to throw away, they called a mathom. Their dwellings were apt to become rather crowded with mathoms, and many of the presents that passed from hand to hand were of that sort.” [28] A word that traces its origins to gothic (maithms) or latin (mūtō) meaning “to change or exchange”. It survived into Middle English (mathem, madme) meaning “treasure”, but became obsolete thereafter. It was revived by J. R. R. Tolkien in Lord of the Rings. [55] These ancient roots make the fantasy world feel more real as it contains elements of real-world languages.

Conlang Roots

- *Mordor*; a bleak realm ruled by the dark lord Sauron, in J. R. R. Tolkien's fictional Middle-earth. Tolkien created the name in his constructed language Sindarin, from mor ("dark, black") and dor ("land"). [56] This name adds depth to the story as it is derived from a conlang from this world and also acts as a descriptive word for the realm. In a conversation between Gandalf and Frodo, in Lord Of The Rings: Fellowship Of The Rings (1954), Gandalf explains, “*Alas! Mordor draws all wicked things, and the Dark Power was bending all its will to gather them there.*” Mordor is significant in the legendarium as it is where Tolkien’s story is born and where it comes to a climax. [28]

- *Balrog*; from Sindarin, Tolkien’s fictional language. From the words *bal* ("power") and *raug, rog* ("demon"). meaning something akin to "mighty demon". It is defined as “A fiery demonic creature”. [57] Tolkien created many words with in-universe etymology. Many of his words are often called by different names in his worlds due to his different conlangs. This builds up the history of the creatures and races and reinforces the feel of realness.

- *Mithril*; a blending from the conlang Sindarin, mith ("grey") + ril ("glitter"). It is a fictional silvery metal of great strength and value. [58] This word adds depth to the story as it is a fictional substance, found in a fictional world, written in a fictional tongue. It also acts as a descriptor.

Creatures and races

- *Warg*; Tolkien coined this word in 1937. It refers to “a particularly evil type of wolf.” Tolkien was a great medievalist and this word is an English adaptation of the Old Norse word “vargr,” which means "wolf." [59] This borrowing works well in the fantasy world of middle earth as it gives the feel of an older, almost mythical setting.

- *Hobbit*; A member of a fictitious peaceful and genial race of small humanlike creatures that dwell underground. [60] This nonce word is phonologically similar to the English words hobgoblin (“a mischievous goblin”) and hobbledehoy (“an awkward, ungainly youth”). Although “hobbit” is a made-up word, these links to existing words help create an image of what a hobbit might look or act like. Serving not just as a name for a creature, but also as a description. In the prologue of *Lord of the Rings: The Fellowship Of The Rings* (1954), Hobbits are described in great detail from existing “hobbit-lore” from the world. They are described as being, “*a little people, smaller than Dwarves: less stout and stocky, that is, even when they are not actually much shorter.*” [28]

Tolkien’s stories draw from a wide range of existing myths, languages and cultures. He was a master linguist and as such, considered all the different aspects that make up a language and created consistency among them. Tolkien’s world feels incredibly real because even his created languages have deep historical roots. By seamlessly blending his conlangs into existing ancient tongues, Tolkien is able to blur the line between fantasy and fiction and create worlds that feel magical and at the same time, very real.

2.3 Neologisms in George R.R. Martin's Westeros

George R.R. Martin is an American writer of fantasy, best known for his Song of Ice and Fire series, a bloody saga about various factions fighting for control of a fictional kingdom. It was adapted into the hugely popular TV show Game of Thrones and inspired the spin-off series House of the Dragon. Martin took years fully to conceptualise Game of Thrones, putting in great amount of research and depth to give readers a sense of realism that is present in almost every element of his story. Much of his fantasy world draws from historical settings and uses much of the myths and mysteries prevalent in the medieval era to enhance his worlds. His stories are so popular due to their unpredictability, diverse and complex story arch and their exploration of dark and taboo themes. [29]

Similar to that of Tolkien, Martin also boasts a collection of conlangs that aren't found in any dictionaries. Whilst the languages of middle-earth are more complex in terms of grammar and historical development, those of Westeros serve a more functional purpose and are sufficiently developed for storytelling, focusing on its practical use rather than exhaustive linguistic detail.

- *Dothraki*, David Peterson created the conlang for the Game of Thrones television series. In the books written by Martin only a few words are spoken. Peterson has since added more than 3400 words. The language is described in text as being “rough” and very different to the other tongues spoken in Westeros. The Dothraki are horse-riding nomadic warriors, and their language reflects their culture. In A Game of Thrones (1996), the Dothraki are described as having, “*copper skin and dark almond eyes*”. [30]

- *High Valyrian*, the language of the now-ruined city of Valyria is a rich classical language that very few contemporary people speak conversationally in Westeros. In the novels, High Valyrian and its derivative languages are often

mentioned but not developed beyond a few basic words. For the TV series, language creator David J. Peterson created the High Valyrian language, and its derivatives, Astapori and Meereenese Valyrian, based on fragments from the novels.

Rank, social class and position.

- *Khal*; the leader of a Dothraki khalasar (tribal group), similar to a chieftain or warlord. [61] The main Khal during the time-period set in Westeros is, Khal Drogo, described in *A Game Of Thrones* (1996) as being, “... *a handsome man...so tall and fierce, fearless in battle, the best rider ever to mount a horse, a demon archer.*” [30]

- *Khaleesi*; this title is given to the wife of the khal, or the leader of a tribe of Dothraki warriors. The literal Dothraki meaning is, “queen”. This honorific is applied to the character of Daenerys Targaryen, also known as the Mother of Dragons. [61] In *A Game Of Thrones* (1996), she starts off as a meek, young woman and later in the book, asserts herself saying, “*I am khaleesi, heir to the Seven Kingdoms, the blood of the dragon...It is not for you to tell me what I cannot do.*”, showing her character progression and the power she holds as a Khaleesi. [30]

- *Wildling*; The term wildling entered English relatively recently, in the 1840s, to refer to “a wild plant, flower, creature, or animal. [62] In *A Song of Ice and Fire*, wildling is a derogatory term that refers to “a person who lives in the bitter cold beyond the Wall, outside the jurisdiction of the Seven Kingdoms.” These people call themselves free folk and organize under the leadership of Mance Rayder, the King-Beyond-the-Wall, who himself formerly wore the black of the Night’s Watch. In the third season of the show, the wildlings, or free folk, move south of the Wall as the terrifying White Walkers (sometimes called the Others) awaken from a dormant period of 8,000 years.

- *SmallFolk*; from the words (small + folk), (fantasy) Small humanoid creatures, such as gnomes and halflings. [63]

- *Maester*; derived from old English. Both *mæster* and the more modern master can be traced to the Latin *magister* – a master or a teacher. This title was bestowed in the Middle Ages upon a person of authority, who had obtained a licence to teach from a university. Not unlike Martin’s *maesters*, who are scholars from the Citadel that swear allegiance to one of Westeros’s many noble houses and share their wisdom, acting as physicians, tutors and chief advisors. *Meister* resembles the English word master in both form and meaning. [64] The original meaning of the English word is "a male teacher or tutor," and one of the primary duties of a *maester* is to teach the children of the house.

Fantastical Creatures

- *Direwolf*; An extinct wolf, *Canis dirus*, widespread in North America during the Pleistocene Epoch, having a larger body and a smaller brain than the modern wolf. [65]

- *White Walkers*; a nonce word referring to mysterious, humanoid creatures from the far north, with ice-blue eyes and the ability to reanimate the dead. They are the central threat beyond the Wall. They can create wights (zombies) and are vulnerable to dragonglass and Valyrian steel.

- *Wight*; A wraith-like creature. From Middle English, from Old English *wiht* ("wight, person, creature, being, whit, thing, something, anything"), from Proto-Germanic **wihtiz* ("essence, object"), from Proto-Indo-European **wekti-* ("cause, sake, thing"), from Proto-Indo-European **wekʷ-* ("to say, tell"). Cognate with Old High German *wiht* ("creature, thing"), Dutch *wicht*, German *Wicht*, Swedish *vätte*, Icelandic *vættur*. The meaning of the wraith-like creature is from barrow-wights in J. R. R. Tolkien's Middle-earth world. [66]

In this passage from *A Dance with Dragons* (2011), Wights and white walkers are described as being, “*dead things with blue eyes and black hands... They kill, then they send your dead against you. The giants were not able to stand against*

them, nor you Thenns, the ice-river clans, the Hornfoots, the free folk ... and as the days grow shorter and the nights colder, they are growing stronger.” [31]

This shows the connection between wights and white walkers and by listing all the other fictional races, they are presented as a serious threat to all of Westeros.

Celebrations

- *Nameday*; an annual celebration that commemorates the naming of a person and serves to calculate his or her age. Although this word already exists in catholic tradition as the celebration of the death day of the saint whose name you received at birth and baptism. [67] This word from Game of Thrones is considered to be a semantic neologism as it takes on a new meaning. It is essentially similar to a birthday.

- *Maiden’s day*; a nonce word used for the holy day in the calendar of the Faith of the Seven where maids of noble houses worship the Maiden (A religious aspect that represents purity, love, and beauty). This is an important celebration as religion plays an important role in Martin’s world and serves as the key motivation behind many of the characters’ actions.

George R.R Martin’s world is one of cruelty, betrayal, vengeance, and bloodshed. Most of the story takes place in extreme weather conditions and the characters and creatures are equally brutal. Martin’s writing, enhanced by his neologisms of class and rank, portray the brutality and harshness of being born poor, the struggle to gain power and to keep it. His use of neologisms add to the story’s acclaim. He manages to use created words and ideas not to add the aspect of fantasy, but rather to create something that feels eerily real.

2.4 Neologisms in J.K. Rowling's Wizarding World

Joanne Kathleen Rowling is the author of the world-renowned series, Harry Potter. The books, although intended for children, captivate adults alike with her

vivid descriptions and an imaginative story line which follows the adventures of the unlikely hero Harry Potter, a lonely orphan who discovers that he is actually a wizard and enrolls in the Hogwarts School of Witchcraft and Wizardry. The charm of the wizarding world lies in the fact that Rowling didn't just create magical elements and add fantastical characters, she built an entire world of magic. She managed to create a world where magic feels very human, and this creates the idea that these witches and wizards are just like us. Her characters also undergo a lot of development for children's books and the themes of friendship, loyalty and bravery resonate with audiences worldwide. [32]

Place Names

- *Azkaban*; a nonce word for the fortress on an island in the middle of the North Sea. It served the magical community of Great Britain as a prison for convicted criminals. Derived from a mixture of the prison 'Alcatraz', which is its closest Muggle equivalent, being set on an island, and 'Abaddon', which is a Hebrew word meaning 'place of destruction' or 'depths of hell'. This name is fitting as Azkaban isn't described in great detail but characters often refer to it in fear. In *Prisoner of Azkaban* (1999), two students mention in conversation, with reference to Sirius Black being in prison, "*'Cos 'e's mad, inee, Ern? Inee mad?' "If he weren't when he went to Azkaban, he will be now," ... "I'd blow meself up before I set foot in that place"* [33] This shows that Azkaban has such extreme condition, it'll cause people to go insane.

- *Hogsmeade village*; also just called "Hogsmeade", a nonce word used to refer to an all-wizard village in Britain. Although the origins of this word are unclear, it is probably base on "mead", an archaic word for meadow.

- *Hogwarts*; The Hogwarts School of Witchcraft and Wizardry, a school for learning magic in J.K. Rowling's Harry Potter series of books. [68]

Magical Creatures

- *Dementor*; From the Latin adjective *dēmēns*, from the verb *dēmentō*. Re-popularized by the Harry Potter series. An evil and fearsome creature. [69] Could also be a portmanteau of “demon” and “tormentor”, George in Prisoner of Azkaban (1999) says that “*They’re horrible things, dementors... they suck the happiness out of a place*”. [33]

- *Niffler*; a nonce word to describe a fluffy, black, and long-snouted fantastical creature. It enjoys burrowing and has a predilection for anything glittery. Might be a back formation of the word “sniffle”, relating to their ability to sniff out treasures, with an -er suffix.

- *Thestral*; a breed of winged horse with a skeletal body, a face with reptilian features, and wide, leathery wings that resembled a bat. It is also the name of a newly discovered beetle, “Thestral Icoognitus”, found in Chile. According to Eduardo Faundez and David Rider (2014), they used this name because the species is hard to find and not all people can see them, much like Rowling’s creations. Furthermore, the bugs have bone-like ridges in their bodies similar to the skeletal bodies of thestrals. [34]

- *Boggart*; a nonce word originating from the English word, “Bogart” meaning “bully” or “Boggart” a “Goblin or a specter or ghost” In Prisoner of Azkaban (1999), Professor Lupin says to his students that, “*Nobody knows what a Boggart looks like when he is alone, but when I let him out, he will immediately become whatever each of us most fears.*”[34]

Magic spells are a major component in the wizarding world as they form the basis of the fantasy aspect. Witches and wizards have to recite spells in order to perform magic. Although these words for spells aren’t fixed in any dictionaries, they are quite interesting linguistic creations and are used relatively well-known due to the popularity of the Harry Potter Film Franchise.

Magical Spells

- *Expelliarmus*; the Disarming Charm – means 'to drive out a weapon'. It forces the subject to drop whatever they are holding. This is a borrowing and a blend word from two Latin words, "expellere," which means "to drive or force out." and "arma" meaning "weapon".

- *Avada Kedavra*; the killing curse- when cast successfully on a living person or creature, the curse caused instantaneous and painless death, without causing any injury to the body, and without any trace of violence. This is a borrowing from the Aramaic word which means, “let the thing be destroyed”.

Social Class

- *Muggle*; a nonmagical person in J. K. Rowling’s Harry Potter universe. In British English it refers to someone who is a fool/blockhead or a person who is easily deceived. One of the most common collocations for “Muggle” is followed by a noun to create a compound noun; some examples include, “Muggle-clothes”, “Muggle-money”, “Muggle-chess”, etc. [70] The link to the English word meaning “fool” describes how wizards look down on nonmagical beings and Rowling’s magic system relies on the fact that they’re easily deceived into not believing in magic.

- *Mudblood*; A nonce word for an insulting term which means dirty blood. The insult is directed towards witches or wizards who are Muggle-born. Thought by “pureblood” supremacists to not be considered real witches or wizards and is an important term as it’s the reason for many dark wizards choosing to follow Lord Voldemort. We’re first introduced to the term in Harry Potter and The Chamber of Secrets (1998) in the passage where Malfoy refers to Hermione, who is from a muggle family. “*No one asked your opinion, you filthy little Mudblood, ’...Harry knew at once that Malfoy had said something really bad because there was an instant uproar at his words. Flint had to dive in front of Malfoy to stop Fred and George jumping on him, Alicia shrieked, ‘How dare you!’ and Ron plunged his hand into his robes, pulled out his wand, yelling, ‘You’ll pay for that one, Malfoy!’ and pointed it*

furiously under Flint's arm at Malfoy's face." [35] By the commotion the word, "mudblood" causes, we can clearly see that this term is considered insulting. Even Harry, who had no idea what it meant, could infer its strong negative implications.

- *Squib*; first entered English in the 16th century, and one of its earliest meanings was "a firecracker." One early meaning was for a petty or insignificant person, likely based on the smallness of the firecracker. [71] The tie between the word squib and disappointment grew as time went on: the phrase damp squib was coined later to refer to someone or something that promised much, but delivered very little: Damp squib is more common in British English, which is Rowling's native dialect, than it is in American English, and it is likely that she borrowed on both the sense of disappointment as well as the insignificance of the squib when she decided to use the word for those who had great magical potential, but turned out to be disappointments.

Although classified as a children's author, JK Rowling's Harry Potter Series is the best-selling fantasy book, with over five hundred million copies sold. [36] Her use of neologisms to create an entire Wizarding World that exists within the real world is incredibly innovative. She has managed to create characters, places and magical elements that reach a younger audience but that has been imbued with deeper connotations and themes that are designed to appeal to an older audience as well. Her words create a whimsical effect that makes her world feel like a comfortable home for many.

2.5 Neologisms from Frank Herbert's Dune universe

Drawing from his background in ecology, psychology, and politics, Herbert infuses "Dune" with layers of deep themes such as power, religion, and environmentalism that feel incredibly realistic. This story follows the young

nobleman Paul Atreides through adversity to his destiny as a messianic leader on the arid desert planet Arrakis. Herbert's rich writing works to create a phenomenally vivid and intricate world which plays a huge role in the lives of the characters and the story progression. Herbert also builds an incredibly detailed history of how his world developed, with politics, warring factions, economics, and different religions all incorporated into the story. [37]

Most of the definitions and descriptions are taken from the Dune Fandom Wiki. [38]

Technology and Science

- *Gom Jabbar*; also known as "the high-handed enemy", a handheld needle tipped with meta-cyanide poison. When driven into a victim, it brings almost instantaneous death. [72]

- *Holtzman effect*; a scientific theory relating to the repellant force of subatomic particles and is part of a branch of scientific discoveries in the area of physics to bear the root name Holtzman. This theory allowed for the rapid technological developments in several key areas such as weaponry, defying gravity, self-powered light and space travel. [73] By naming this theory after a fictional character from the world, it makes it more believable, credible and gives scientific reasons for the strange, fantasy reality. This is one of the reasons Dune is considered by some to be part of the "Science Fantasy" genre.

- *No-ship*; a starship, and type of no-chamber, that was invisible to prescience. This meant that its movements or occupants could not be seen by many of those who possessed prescient powers, such as Guild Navigators, and some Atreides descendants.

- *Prescience*; the term commonly used to describe the ability to see into both the past, present and future. Some awareness spectrum narcotics allowed their

users to become prescient. The spice melange was one example among many in the Imperium.

Ecology and the environment

- *Melange* (Spice); A valuable substance found only on Arrakis that extends life, enhances mental abilities, and is crucial for space travel.

- *Muad'Dib*; the Fremen name of a native kangaroo mouse. The kangaroo mouse and its cousin, the jerboa, are dipodid rodents known to live in desert ecosystems. It's also the name of a Fremen constellation which contains a star that points true north, prompting them to dub it, "The One Who Points the Way". Upon choosing this name, Paul is told, "*Muad'Dib is wise in the ways of the desert. Muad'Dib creates his own water. Muad'Dib hides from the sun and travels in the cool night. Muad'Dib is fruitful and multiplies over the land. Muad'Dib we call 'instructor-of-boys.'* That is a powerful base on which to build your life, Paul-*Muad'Dib*" [39]. This name carries great symbolic weight and serves as foreshadowing for the holy war that will take place in his name, or what Paul refers to as, "*his terrible purpose*"

- *Shai-Hulud*; the Fremen term for the sandworm of Arrakis. As with many Fremen terms and words, Shai-Hulud is more than a descriptive term for a physical entity. Specifically, it often alludes to the Fremen belief that the sandworm is a physical embodiment of the One God that created and governs the universe. Thus to the Fremen Shai-Hulud is a sacred term that is usually spoken with a tone of awe, fear, or respect. Linguistically, Shai-Hulud has many poetic translations, all of which speak of the size, age, and power of the sandworm. Among the noted translations are:

“Old Man of the Desert”

“Old Father Eternity”

“Grandfather of the Desert”

This word is a borrowing from the Arabic Shay' -Khulud translates as “Thing of Eternity” or “Thing of Immortality”, consisting of Shay' "thing of" (in construct state) and Khulud "eternity" or "immortality".

Family and clan names

- *Atreides*; comes from the Greek for "Son of Atreus." The name “Atreus” is Greek for “Fearless” In *Children of Dune* (1976), it's said “*We Atreides go back to Agamemnon, and we know what's in our blood...We Atreides have a bloody history and we're not through with the blood.*” [40] In *The Iliad*, Agamemnon was the commander of the Greek forces in the Trojan War

- *Harkonnen*; the historical enemies of House Atreides. They came to be recognised for their underhanded and sinister political tactics. The name was believed to originate in what was northern Europe on ancient Earth, and the region of Earth called Suomi, also Finland. It has been suggested that the Harkonnen name comes from Sweden as a derivation of Hakkon - but it is likely that it is indeed from Finland, as Härkönen is a 20th-century Finnish name. Furthermore, the family name Härkönen is derived from the Finnish word härkä which means ox. This is a fitting name as House Harkonnen exhibits oxen strength, building its power on maximizing production output, and minimizing production expenses by ignoring economically ethical behavior.

- *Bene Gesserit*; The Bene Gesserit Order, often shortened to simply the Bene Gesserit or the Sisterhood, were an ancient, all-women, adept organisation, who privately denied they were a religious order, but whose training, symbolism, organization, and internal teaching methods were almost wholly religious. In Latin, Bene means “well”. "Gesserit" is most likely a derivative of the word "Jesuit", an order of Roman Catholic priests known for its focus on missionary and educational work. These borrowings comment on the religious background this order exhibits and their mission to privately do good.

Cultural and Religious Concepts

- *Butlerian Jihad*; The Butlerian Jihad, also known as the Great Revolt as well as commonly shortened to the Jihad, was the crusade against computers, thinking machines, and conscious robots that began in 201 BG and concluded in 108 BG. The name could very easily be a literary allusion to Samuel Butler, whose 1872 novel *Erewhon* depicted a people who had destroyed machines for fear they would be out-evolved by them. “Jihad” in Arabic literally means striving or doing one's utmost. In *Dune*, “*jihad*” is often used to refer to inner turmoil or strive as seen in the passage, “... *Paul saw how futile any efforts were of his to change any smallest bit of this. He had thought to oppose the jihad within himself, but the jihad would be*” a later passage describes the Butlerian Jihad as, “*Then came the Butlerian Jihad—two generations of chaos. The god of machine-logic was overthrown among the masses and a new concept was raised: “Man may not be replaced.”* [39]

- *Missionaria Protectiva*; the Bene Gesserit Sisterhood's "black arm of superstition", responsible for sowing the seeds of superstition in primitive cultures, so that the Sisterhood could take advantage of them when those seeds grew to full-fledged legends. They were responsible for spreading the Panoplia Propheticus (myths, prophecies, and superstitions)

The world of *Dune* is immensely detailed and is truly a fictional masterpiece. Many authors are skilled in worldbuilding, languages, cultures, character development or science, hardly any are gifted at all of them. Hebert's extensive knowledge of ecology, psychology and politics combined with his linguistic creativity, work together to create a world that is unlike any other. His neologisms are deeply rooted in existing language and culture and intricately shape the technology, mysticism, religion, environment, and characters found in *Dune*.

Conclusion to Chapter II

The analysis of neologisms in the fantasy literature of Lewis Carroll, J.R.R. Tolkien, George R.R. Martin, Frank Herbert, and J.K. Rowling reveals their immense linguistic creativity.

They each drew from their own creativity, experiences, background and interests that formed a big part of the different techniques used in creating neologisms. This greatly affected the detail, feel and thematic depth of their respective worlds.

Lewis Carroll employed playful and whimsical neologisms that often border on the nonsensical, creating a surreal and imaginative world in "Alice's Adventures in Wonderland" and "Through the Looking-Glass." His innovative use of portmanteaus and onomatopoeia allowed him to emphasise the fluidity and malleability of language.

J.R.R. Tolkien, a philologist by trade, constructed neologisms with a deep-rooted etymological and phonological consistency. His creation of languages such as Quenya and Sindarin for "The Lord of the Rings" series showcases his dedication to linguistic realism, providing a foundational authenticity to the mythos of Middle-earth. Tolkien's neologisms are meticulously crafted, often drawing on ancient languages and linguistic principles, which enriches the cultural and historical texture of his world.

George R.R. Martin in "A game of thrones" series uses neologisms to reflect the diverse cultures and political landscapes of his fictional continents, Westeros and Essos. His neologisms are often grounded in the sociopolitical and geographical contexts of his narrative, adding layers of complexity to the interactions between characters and factions. Martin's linguistic inventions are integral to the intricate world-building that defines his epic saga.

Frank Herbert in "Dune" employs neologisms to articulate the unique ecology, religion, and politics of the desert planet Arrakis. His terms, many of which are derived from Arabic and other languages, help to establish the exotic and alien nature of his setting, whilst still being rooted in reality. Herbert's neologisms are crucial in conveying the novel's themes of power, survival, and human evolution, providing readers with a lexicon that is both foreign and evocative.

J.K. Rowling in the "Harry Potter" series uses neologisms to blend the mundane with the magical, creating a parallel world that coexists with the contemporary one. Her playful and inventive terms resonate with readers and have since become part of popular culture. Rowling's neologisms are accessible and memorable, contributing to the charm and relatability of her wizarding world.

Across these authors' works, neologisms serve as a vital tool for creating immersive and believable fantasy worlds. They enhance the narrative by providing unique cultural markers and enriching the linguistic landscape of the stories. The analysis underscores the importance of neologisms in fantasy literature as a means of expanding the boundaries of language and imagination. Each author's distinctive approach to neologism highlights their creative ingenuity and their ability to craft worlds that are not only fantastical but linguistically vibrant and engaging.

In conclusion, the study of neologisms in the works of these authors offers valuable insights into the interchange between language and imagination. It demonstrates how neologisms are not merely linguistic novelties but are integral to the fabric of fantasy literature, shaping the reader's experience and contributing to the enduring legacy of these literary masterpieces that live on, years after the final words have been written.

GENERAL CONCLUSION

The theoretical component of this thesis, divided into three primary sections, provided a comprehensive understanding of the formation and classification of words as well as how they affect the general lexicon. By studying the development of words, we were able to get a better grasp of how neologisms are formed and the role that they play in language. During the first chapter of this paper, we established that words are the smallest independent unit of language and that they have an internal structure built up of even smaller pieces called morphemes. Morphemes are the smallest units of language that bear meaning. The study of words is classified as *morphology*, whilst *semantics* explores how words, phrases, and sentences convey meaning and how speakers and listeners interpret this meaning.

We defined neologisms from a variety of different researchers and although they may not agree on the specifics, they do, however agree that it refers to a word that has recently been established in the lexicon. Neologisms are an interesting phenomenon as their existence shows that language is capable of undergoing and sustaining change. Furthermore, it shows how capable a language is in deflecting negative intrusion or influence from other languages and cultures.

In exploring the history and types of fantasy genre, we discovered that fantasy traces its roots back to earliest civilisations, contains large elements drawn from Greco-Roman, Norse and Egyptian mythology and is heavily influenced by medieval literature. It was also determined that fantasy is not bound to the rigid rules or standards of realism and authors are able to employ endless amounts of creativity. This innovation often manifests itself in the form of conlangs, or invented languages as fantasy authors are not able to always express themselves, describe their characters or create worlds using existing languages. Using conlangs or archaic language enriches fantasy worlds by adding depth and realism.

In the analysis component, divided into five sections, we critically examined the works of Lewis Carroll, J.R.R. Tolkien, George R.R. Martin, J.K Rowling and Frank Herbert across nine books. We explored how these fantasy authors draw on linguistic principles to craft unique terminologies that enhance the narrative and world-building aspects of their works. Whilst Carroll relied more on neologisms based on portmanteaus and onomatopoeia to create a strange and whimsical world, other authors such as Tolkien, Martin and Herbert drew from ancient languages to create neologism that led to historically and culturally immersive storylines and landscapes. Whereas Rowling used neologisms to border between real and fantasy to create a magical world seemingly close to our everyday lives. Perhaps accounting for why many of her neologisms have entered our general lexicon, they feel more accessible and relatable to us.

In conclusion, neologisms or newly coined terms serve as a mechanism for linguistic innovation and demonstrate the dynamic and evolving nature of language. By studying these coinages, linguists can gain insights into how new words are formed, adopted, and integrated into a language. Second, neologisms in fantasy literature often reflect cultural, social, and ideological nuances, providing a rich source of data for sociolinguistic analysis. They can reveal underlying themes and values within the narrative, offering a window into the collective imagination and cultural psyche of both the author and the readership. This thesis underscores the critical role that fantasy literature plays in the broader landscape of linguistic study, highlighting its contributions to our understanding of language as a creative and adaptive human endeavor.

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SUMMARY

This is a comprehensive study of word coinages in fantasy literature, specifically focusing on the works of five famous authors. The study aims to explore how fantasy authors make use of existing language to create neologisms and how these coinages affect every day lexicon. Studying new word coinages or neologisms from fantasy literature is important as it reveals the creative processes behind world-building and enhances our understanding of how language evolves to convey new concepts. Additionally, it highlights the interchange between linguistic innovation and narrative immersion which benefits both literature and linguistic fields. Linguists are able to understand how new words are formed and how they affect language, whereas authors or those interested in the literature aspect are able to understand how the use of neologisms affects and enhances writing. The scientific research consists of an introduction, two chapters, conclusions and references. The theoretical component of this thesis is divided into three primary sections and provides a comprehensive understanding of the formation and classification of words as well as how they affect the general lexicon. This is important as establishing the foundation of language facilitates a deeper understanding of how language works and the possible ways that authors can bend and shape it as they deem fit.

Through this research, we are able to explore the history and types of fantasy genre and note how its roots can be traced back to earlier civilisations and myths. In addition, we determine that fantasy is not bound to the rigid rules or standards of realism and that authors are able to employ endless amounts of creativity which often manifests itself in the form of conlangs, or invented languages. This is often due to fantasy authors being unable to express themselves, describe their characters or

create worlds using existing languages. Therefore, making use of conlangs or archaic language enriches fantasy worlds and adds depth and realism.

The methodology employed in this study is qualitative, utilizing content analysis and narrative to examine and analyse the new words created by fantasy authors from contextual sources and draw conclusions on the basis of those findings.

The analysis component is divided into five sections, focusing on the works of Lewis Carroll, J.R.R. Tolkien, George R.R. Martin, J.K Rowling and Frank Herbert and spans across nine books. We focus on how these authors each draw on a diverse range of linguistic principles in order to craft unique terminologies that enhance the narrative and world-building aspects of their literary worlds. The study reveals that a wide range of linguistic mechanisms are used by these authors to create neologisms. These include portmanteaus- a word coined by Lewis Carroll which encompasses the blending of different words or sounds to create a combined word with a new meaning. Other examples studied are neologisms created by onomatopoeia, borrowings, nonce words and a few others. Furthermore, we delve into the histories of these fantasy author's and how it relates to the forms, sounds and usage of neologisms.

In summary, this research sets a foundation for the understanding of basic lexical terms such as semantics and morphology and how they play a role in language formation and meaning. Neologisms are defined and their contribution to language enrichment is clarified. By exploring the history and types of fantasy genre we gain a better understanding of how language affects the structure of stories and creation of fictional worlds. Lastly, the word formation process, etymological roots and the overall emotional impact of neologisms are analysed through the work of famous fantasy authors.

This research is able to contribute new insights into the factors that effect how words are formed and enter our common lexicon. Furthermore, by studying the word creation process of fantasy authors, we are able to gain a deeper appreciation for how language is used in fantasy works for the purpose of realistic and captivating world-building.