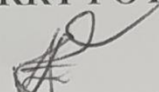


MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
Taras Shevchenko National University of Kyiv
Educational and Scientific Institute of Philology
Department of English Philology and Cross-Cultural Communication
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J. K. ROWLING'S LEXICAL COINAGES IN HARRY POTTER SERIES



Eirene Antal

4th year student of the Education Program

'English Studies and Translation
and Two Western European Languages'

Field of science: 03 "Humanities"

Specialty: 035 "Philology"

Supervised by:

Doctor of Philological Science,
Associate Professor of the Department of
English Philology and Intercultural Communication,
V. Yefymenko

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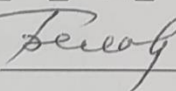
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ABSTRACT

The present bachelor's thesis examines new lexical coinages in the Harry Potter series by J. K. Rowling, with a particular focus on books 5 and 6 — Harry Potter and the Order of the Phoenix and Harry Potter and the Half-Blood Prince. The study aims to identify, classify, and analyze the word-formation mechanisms underlying Rowling's invented vocabulary, as well as to explore the semantic, stylistic, and cultural functions these coinages fulfill within the narrative.

The theoretical framework of the study draws on word-formation theory, semantic theory, and the theory of productivity and constraints in lexical creation, with reference to the works of Bauer (1983), Plag (2003), Lakoff and Johnson (1980), and other scholars in the field of lexicology and morphology.

The practical analysis identified 56 lexical coinages, which were classified into seven categories: affixation, compounding, blending, borrowing, root coinage, acronym-based formations, and phrasal neologisms. Affixation proved to be the most productive mechanism, with the majority of coinages employing pseudo-classical Latin and Greek elements to create an impression of scholarly, institutional terminology. The study further demonstrates that Rowling's coinages function not only as world-building tools but also as vehicles of metaphorical, ideological, and sociological meaning, encoding social hierarchies, character identity, and moral positioning within the narrative.

The practical significance of this study lies in the potential application of its findings in university courses on lexicology, stylistics, and the theory of the English language.

Keywords: lexical coinages, neologisms, word-formation, Harry Potter, affixation, compounding, pseudo-classical morphology, literary language, lexicology.

АНОТАЦІЯ

Дана бакалаврська робота присвячена дослідженню нових лексичних одиниць у серії романів Дж. К. Роулінг про Гаррі Поттера, зокрема, книжки «Гаррі Поттер і Орден Фенікса» та «Гаррі Поттер і Напівкровний Принц». Метою дослідження є виявлення, класифікація та аналіз словотворчих механізмів, що лежать в основі вигаданої лексики Роулінг, а також вивчення семантичних, стилістичних і культурних функцій, які ці новоутворення виконують у тексті твору.

Теоретичну базу дослідження становлять теорія словотвору, семантична теорія та теорія продуктивності й обмежень у лексичній творчості, з опорою на праці Бауера (1983), Плага (2003), Лакоффа та Джонсона (1980), а також інших учених у галузі лексикології та морфології.

У ході практичного аналізу було виявлено 56 лексичних новоутворень, які розподілено за сімома категоріями: афіксація, словоскладання, контамінація, запозичення, кореневі утворення, аббревіатурні форми та фразові неологізми. Найпродуктивнішим механізмом виявилася афіксація: більшість новоутворень використовують псевдокласичні латинські та грецькі елементи для створення ефекту академічної, інституційної термінології.

Дослідження також демонструє, що лексичні новоутворення Роулінг виконують не лише функцію побудови художнього світу, а й слугують засобом передачі метафоричного, ідеологічного та соціологічного змісту, відображаючи соціальні ієрархії, ідентичність персонажів і моральні позиції в межах наративу.

Практична значущість роботи полягає у можливості застосування її результатів у університетських курсах з лексикології, стилістики та теорії англійської мови.

Ключові слова: лексичні новоутворення, неологізми, словотвір, Гаррі Поттер, афіксація, словоскладання, псевдокласична морфологія, художня мова, лексикологія.

INTRODUCTION

The Harry Potter book series became a worldwide “pop-cultural phenomenon”, even though a vast majority of people haven’t read the books and seen the movies, they still heard about the series itself, know the quotes, plot and are able to recognize the in-world terminology. The global recognition of the series led to multi-generational adoption of new words and phrases into people’s daily language, what became a multi-cultural touchstone both inside and outside the book-connected context. We chose this topic to investigate how the world of these books influences our own cultural identity, specifically through the ways it enriches and expands our everyday speech.

The relevance of the present study is determined by the growing scholarly interest in the mechanisms of lexical innovation and word-formation in modern English, as well as by the insufficient attention given to the language of contemporary fiction as a source of neologisms.

Despite the widespread cultural influence of J. K. Rowling's Harry Potter series, the linguistic aspects of her invented vocabulary remain incompletely studied, particularly in terms of systematic classification and analysis of word-formation processes. This study aims to address this gap by providing a thorough linguistic analysis of new lexical coinages in the series, contributing to the broader understanding of neologism formation and expanding the existing knowledge of lexicological processes in English.

This work allows for a detailed linguistic analysis of how Rowling creates new words. This contributes to the understanding of neology and the mechanics of the English language. It highlights the author's linguistic inventiveness – the conscious, artful manipulation of language to achieve specific effects, which is a key area of stylistic and linguistic study. Neologisms from the series that entered the Oxford English Dictionary, such as “Muggle” or “Quidditch” demonstrate how literary coinages can transcend fiction and impact the general English lexicon, becoming cultural touchstones.

The aim. Our work aims to analyze the morphological processes used by the author to create these new words. To assess the sociolinguistic impact of these

coinages, particularly focusing on those that have entered the general lexicon, demonstrating the relationship between language and culture in literary works.

Research objectives:

1. To identify and compile the lexical coinages found throughout the Harry Potter book series;
2. To create a categorization system for neologisms;
3. To trace the etymological origins of neologisms by researching their linguistic roots;
4. To discuss the broader linguistic implications of Rowling's lexical innovations for the theories of language creation in fictional contexts and the role of literature in shaping popular culture and the modern lexicon.

The object of this research is the original vocabulary (neologisms) created by J.K. Rowling in the Harry Potter series.

The subject of the study is the word-formation processes and linguistic mechanisms underlying the creation of new lexical coinages in the Harry Potter series, as well as their semantic and stylistic functions within the text.

The research material is two novels “Harry Potter and the Order of the Phoenix” and “Harry Potter and the Half-Blood Prince” (total 1308 pages), from which **56 neologisms** are selected for analysis.

The research methods:

1. **Compilation and Extraction.** The primary goal is to identify and catalogue every original neologism introduced by J.K. Rowling in the source texts. The resulting data will be compiled into a defined list of new lexical coinages.
2. **Morphological Analysis.** This method involves the structural deconstruction of each identified neologism. Each word will be broken down into its constituent parts to determine the specific word-formation process used by the author for understanding Rowling's linguistic strategy. This includes classifying the coinages as pure coinages, portmanteaus, compounds, or words formed through derivation.
3. **Etymological Tracing.** It includes tracing the linguistic history and source components of the neologisms. The goal is to identify whenever the word takes roots

into existing formed phrases/words in Latin, Old English, or established English morphemes. This tracing reveals the word's semantic transparency and determines how Rowling effectively uses historical language to give her new creations a sense of familiarity, depth, and magical resonance.

4. **Lexicographical Analysis.** It involves evaluating how newly coined words have been integrated into the broader English lexicon. This process includes consulting reputable dictionaries, like the Oxford English Dictionary, to verify whether terms from book series have gained official recognition.

The practical significance of this study lies in the potential application of its results in university courses on lexicology, stylistics, and the theory of the English language. The findings can be used as illustrative material in lectures and seminars dedicated to word-formation processes, neologisms, and semantic change. Additionally, the collected and classified examples of lexical coinages from the Harry Potter series can serve as a practical resource for students and educators working with literary texts in the context of linguistic analysis.

Theoretical significance of this research is in connection of how invented terms function within the flow of communication. Analyzing terms or spells contributes to how we understand the pragmatic force of neologisms, their ability to perform an action or convey a judgment, not just a meaning. By examining which terms that were acknowledged by the Oxford English Dictionary, the study contributes to the theoretical understanding of the "threshold of lexicalization", the point at which a word invented for fiction becomes recognized as a legitimate term in general language. It will illustrate which specific process are most effective for creating vocabulary in the fantasy genre.

Structure of work. The thesis is structured around two main sections: a Theoretical chapter that lays the conceptual foundation, and a Practical chapter dedicated to data analysis. The body of the work is bookended by an Introduction and a set of General Conclusions, with a List of References appended at the end. Each core chapter also includes its own summary conclusion.

CHAPTER 1. THE THEORETICAL MODELS FOR UNDERSTANDING THE PROCESS OF LEXICAL COINAGE

1.1. Definition and types of neologisms

Creation of lexical coinages is a process of inventing new words or phrase used to describe a new or an in-world phenomenon. It is one of the primary methods of word formation that refers to the process of word formation like borrowing, compounding two or more words together, affixation, blending, clipping, creating acronyms or inventing words from scratch.

In lexicology it is called a neologism. A word remains a neologism until it is widely accepted and fully integrated into the language, at which point it is no longer considered "new" and simply becomes a regular part of the lexicon.

This process in lexicology is often referred to as lexicalization or conventionalization. As noted by Mattiello (2017), the life cycle of a neologism concludes when it "loses its 'novelty' through frequent use and is successfully integrated into the mental lexicon of a speech community" (p. 25). At this stage, the coinage is no longer perceived as an innovation but as a stable, functional unit of the language's inventory. [1]

During lexicalization a word comes through a transformation from a newly created and context-dependent expression to getting a fixed meaning and being widely used and recognized stable part of everyday lexicon. One of the main indications of word, expressions or compound word undergoing the process of lexicalization is being recorded in dictionaries.

It's also important to mention a branch of historical linguistics in this particular context. Historical linguistics, as a part of linguistic, focuses specifically into how our languages develop. This includes observing how archaic words dissolve and, in some cases, get replaced over time by new words, that make their way into our regular lexicon. It is vital for deeper research of our topic to mention historical linguistics as its way of analysis includes the process of

examination of the source of where neologisms emerge from and how they are perceived by people in order to get their societal approval. Historical linguistics examines the various factors that contribute to language change, involving cultural shifts, social dynamics, technological innovations, and contact between languages. By tracing the historical development of words and expressions, linguists gain insight into the cultural, social, and cognitive forces that shape the evolution of language. [2]

We mentioned historical linguistics inside the topic about lexicalization as it attends to the topic of lexicalization rather than to the transformation of lexical items into grammatical forms. Although both processes involve structural and functional changes in language, historical linguistics primarily investigates how words and expressions develop over time and become established as part of a language's vocabulary.

It is also vital to mention idiomatization in this research:

Indeed, according to Lehmann (2002:14) idiomatization IS lexicalization in the sense of coming to belong to an inventory, and Moreno Cabrera (1998:214) points to idioms as the best examples of lexicalization. [3] [4]

For example:

Email is acronym of *electronic mail*, that appeared in the end of XX century to describe an emerging method of digital communication.

Cyberspace is a blend of words *cybernetics* + *space*, coined by William Gibson to describe the virtual world of interconnected computers.

The emergence of neologisms is deeply tied to shifts in society. Major influence of new vocabulary came predominantly from media, entertainment industry and the internet. For example, freshly appeared slang words and – as it is often called – “viral” coinages like *rizz* – short for *cha-RIS-ma*, to be charismatic enough to romantically charm someone.

Responding to any innovative processes taking place in society, media discourse points to the development of the social world, its positive and negative

changes during a given period. The choice of a particular linguistic unit, grammatical form, or construction not only reflects the linguistic taste, preferences, and habits of individual people, but also signifies the linguistic competencies of particular classes and social groups — that is, of society as a whole at a certain stage of historical development. [5]

Lexical coinages or neologisms often result from nonce words. Neologisms play a crucial role in fantasy books. They are used to create a specific setting and introduce a reader to a main concept of a new world. Every new fantasy setting tends to have its own lexicon to describe an in-world rules, new items or science. Often authors use word formation methods as blending, compounding as affixation using widely recognized words in the new term or names to make a new concept more familiar or understandable for a first-time reader.

1.2. The mechanisms and strategies of lexical creation

The phenomenon of creating lexical coinages is shaped by a set of morphological, semantic, and sociolinguistic mechanisms. It embodies a fundamental aspect of language development while continuously generating new lexical items or modifying existing ones to meet our evolved communicative needs. This process, studied within the frameworks of Lexicology and Morphology, encompasses a wide range of mechanisms that operate at different structural and functional levels of language. In this paragraph we will reflect the topic of mechanisms and strategies of lexical creation considering morphological and semantic mechanisms, borrowings, sociolinguistic factors, analyzing which mechanisms are most productive.

One of the primary sources of new vocabulary is morphological word formation, which relies on the systematic modification and combination of existing linguistic elements. Processes such as affixation, compounding, conversion, lexical blends, clipping, and back-formation, that we're going to examine further in this paragraph, enable speakers to come up with new words

efficiently while preserving the internal grammatical structure of the language. We will also look into acronyms, as they form important part of colloquial English. Due to its regular patterns and high degree of productivity, morphology plays a crucial role in lexical expansion, particularly in English, where such processes are especially active. [6]

Lexical formation is a complicated and varied process that entails the interplay of structural, semantic, and social elements. The next part offers a thorough analysis of the key processes and approaches by which new vocabulary items arise and become incorporated into the language system.

Among the mechanisms of lexical creation are morphological processes, which involve the formation of new words through systematic manipulation of existing linguistic material. These include such strategies as affixation, compounding, conversion, and other word-formation patterns. Morphological mechanisms constitute the primary source of lexical expansion in many languages, as they enable the systematic creation of new words from existing words. [7]

Affixation is one of the most productive and widely used mechanisms of lexical creation. It involves the addition of prefixes, suffixes, or, less commonly, an interfix, infix and suprafix. Prefixes typically modify the semantic content of a word, for example, *impossible*, *incorrect*, *disobey*, while suffixes often change its word class, for example, *happiness*, *argument*, *joyful*. Infixes are affixes inserted within the base or root of a word rather than at the beginning or end, for example, *abso-bloody-lutely*, *fan-freaking-tastic*.

Interfixes are linking elements in between two roots in a compound word to ease pronunciation or morphological cohesion.

Affixation is highly productive in English, especially with suffixes such as *-ness*, *-ism*, and *-ization*, which continue to generate new lexical items in response to social, political, and technological developments. [8]

Compounding represents another highly productive morphological process, involving the combination of two or more lexical bases to form a single word. These components may be nouns, adjectives, verbs, or other parts of speech, and their combination typically results in a meaning that reflects a conceptual relationship between the elements. Structurally, compounds may be written as single words, hyphenated forms, or separate units, depending on conventions and usage. The productivity of compounding is particularly evident in domains such as technology and science, where new concepts frequently require new designations. [9]

Conversion, or zero-derivation, is a process by which a word changes its grammatical category without any alteration in form, it mostly relies on the flexibility of lexical items and their ability to morph into various syntactic roles. For example, nouns such as *email*, *text*, and *Google* can be used as verbs, for example, *to email*, *to text*, *to google*, while verbs like *run* or *call* can function as nouns, for example, *a run*, *a call*.

According to Bauer and Valera (2005, p. 8), conversion is "a derivational process linking lexemes of the same form but belonging to different word classes," enabling a single form to fulfill multiple grammatical functions without any morphological alteration. [10]

Lexical blends are created by combining phonemic or graphemic fragments from two or more words. In contrast to compounding, blending involves both truncation and combination, producing forms such as *brunch* (*breakfast* + *lunch*) or *situationship* (*situation* + *relationship*). These blends are frequently generated for expressive or stylistic effect and are particularly prevalent in media, advertising, and popular culture.

Clipping denotes the process of shortening longer words while retaining their original meaning and grammatical category. For example, *a lab* (from *laboratory*), *an exam* (from *examination*), and *a flu* (from *influenza*). Such clipped forms are prevalent in everyday spoken language. [11]

Acronyms and initialisms are formed from the initial letters of a sequence of words. Acronyms are pronounced as single words, for example, *SCUBA-diving*, *PIN*, *ASAP*, whereas initialisms are pronounced letter by letter, for example, *CEO*, *FYI*, *DIY*, *AI*. These formations are particularly common in technical, scientific, and institutional contexts, where long multi-word expressions need to be abbreviated for convenience. In many cases, acronyms may eventually become fully integrated into the lexicon and lose their status as abbreviations, as seen in words like *laser*. [12]

Back-formation is a less common but still is a significant morphological process in which a new word is created by removing a perceived affix from an existing form. For example, the verb *edit* was formed from the noun *editor*, and *burgle* from *burglar*. Back-formation typically results in the creation of verbs from nouns and reflects the tendency of speakers to regularize and simplify morphological structures. [13]

Narrowing, also known as specialization, as an opposite process, when a word gradually becomes more specific and narrowly defined, denoting fewer things than it did at first. It can apply to both words that come from Old English and other languages. It happens when there is a need for clarity, a more specific vocabulary in some sphere of life, frequent use of particular words, social and cultural changes etc. [14]

For example, German language has a word *Hund* that translates as “*dog*”. English language adopted as *hound*; a hound dog is a specific type of dog specifically bred for hunting. A word “*girl*” used to mean *a young person* in Old English, now it got a gender specific context and means *a young female*.

Regarding the topic of adopting words, another significant part of lexical coinages are borrowings. It means that languages incorporate words and expressions that already exist in another language into their vocabulary. This phenomenon is most significant in contexts involving globalization,

technological development, and cross-cultural interaction. Borrowing not only expands the vocabulary but also illustrates the interconnectedness of linguistic communities, a phenomenon widely explored in Sociolinguistics.

Language contact, which results from trade, migration, cultural interchange, or political connection, is usually the cause of this process. Foreign lexical elements are frequently incorporated into the receiving language when speakers of various languages interact and need to name new things, concepts, or activities. Therefore, borrowing is a reflection of broader social and historical trends as well as linguistic processes.

Depending on how well they are adapted and integrated into the *target language*, borrowed components can take many different shapes. The most common sort is the loanword, which is the direct adoption of a foreign word, frequently with some morphological or phonetic modification. For example, *bouquet* from French, *poltergeist* from German. The calque, or loan translation, which translates a foreign expression's constituent parts literally into the target language, is another significant kind. For example, the word *masterpiece* could emerge both from of Dutch *meesterstuk* or German *meisterstück*. Hybrid formations, which blend local and foreign components into a single lexical term and represent a blending of linguistic resources, fall into a third category. It could be a root + borrowed suffix, a prefix + borrowed root or mixed roots, where root is a original English word. For example, “ice cream” is a hybrid formed from the English *ice* + French *crème*. [15]

There are many reasons why borrowings occur, and the external social and cultural influences are frequently the driving force. Cultural influence is significant because prestigious or dominant civilizations frequently export their ideas, customs, and values along with their terminology. Another important factor is technological progress, since new concepts and innovations may start in particular language before being embraced globally along with their terminology (e.g., internet, software). Additionally, by boosting the volume and intensity of

cross-cultural interactions, globalization has greatly hastened the process of borrowing. Because of this, foreign features are constantly being incorporated into modern languages, making borrowing an essential and continuing source of vocabulary formation, actively transitioning from slang to languages' regular vocabulary.

Furthermore, sociolinguistic and pragmatic factors have a significant impact on lexicon formation. The lexicon is actively changed by language users in response to communicative settings, societal trends, and group identities. The rise of neologisms in domains like media discourse, digital communication, and professional jargon shows how social interaction and functional need both influence lexicon innovation.

Since language serves as a tool for communication within certain communities and settings, lexical development is not simply a structural or semantic process but also a profoundly social and pragmatic phenomenon. According to sociolinguistics, social interaction, group identification, and communicative demands are all strongly related to the creation and spread of new lexical items. In order to convey sentiments, indicate a sense of belonging, and adjust to shifting social circumstances, speakers actively construct the vocabulary. Lexical innovation is therefore frequently driven by the goal to achieve certain pragmatic consequences, such as comedy, praise, or persuasion, rather than just the requirement to name new objects. [16]

The role of media and the internet in lexical creation has become increasingly prominent in recent decades. Digital communication platforms facilitate the rapid spread of neologisms across global audiences, significantly accelerating processes of lexical change. Internet-based Harry Potter communities illustrate how new words and J. K. Rowling's neologisms gain huge widespread usage within a relatively short period of time and adapt into everyday lexicon through increase of fandom content like fanfiction, videos and roleplay

that “Potterheads” create on various platforms like YouTube, TikTok, Wattpad etc.

It is also important to address such a crucial aspect of lexical creation is the notion of productivity, which refers to the extent to which a particular linguistic mechanism can generate new lexical items. Not all word-formation processes are equally productive: in English, for instance, compounding, affixation, and conversion are considered highly productive, as they are frequently used to form new words in response to emerging communicative needs. As Bauer (1983) emphasizes, productivity is not absolute but exists on a continuum, depending on how readily speakers apply a given pattern to create and interpret novel forms. Highly productive processes tend to be regular, transparent, and easily recognizable to language users.

The generation and acceptance of new words are also limited by a number of restrictions on lexical invention. A freshly created word's pronunciation and conformity to the language's sound patterns are influenced by phonological restrictions. Additionally, since speakers are more likely to adopt new lexical items, whose meanings can be easily deduced from their constituent parts, semantic transparency is crucial. Furthermore, a newly coined word's establishment in the lexicon depends on its frequency and usage; even structurally sound words may not be accepted if they are not frequently used in a speech community. Lexical innovation, then, ensures both flexibility and stability within the language by striking a balance between creative potential and institutional constraints. [17]

Lexical coinages also occur at the semantic level. Semantic mechanisms do not necessarily produce new word forms but instead assign new meanings to existing lexical units through processes such as metaphor, metonymy, and semantic shift. Unlike morphological mechanisms, which generate new word

forms, semantic mechanisms involve the development of new meanings for already existing lexical items. Some linguists may consider semantic studies as one of the most complex and difficult in linguistics as it often includes other forms of expressions like tone of voice, facial expressions and other forms of body language.

These changes are closely linked to cognitive processes and are often examined within the domain of Cognitive Linguistics, which emphasizes the role of human perception and conceptualization in meaning-making (Lakoff & Johnson, 1980). Since a number of Rowling's coinages carry metaphorical and metonymic meaning, it is necessary to briefly outline these semantic mechanisms as part of the theoretical framework of this study. [18]

Metaphorical extension allows existing words to acquire new meanings by transferring features from a literal to a more abstract domain, enabling speakers to expand their vocabulary by applying familiar lexical items to new experiences and concepts.

For example:

Oh, my reputation's kinda clouded with dirt; – part of “Girl With One Eye” music lyrics, Florence and the Machine. In this context metaphorical extension is “reputation ... clouded with dirt”, the phrase extended from physical to abstract domain as reputation, a social concept, can’t be “clouded” with physical dirt. [19]

Metaphor is highly productive and plays a crucial role in the development of technical, and everyday vocabulary. Most authors of fiction use them for comedic effect or more philosophical approach towards the topic, purposefully mining the absurdity, decided symbolism or emotional engagement.

Metaphor is not just a matter of language, but of thought and reason. It is the main mechanism through which we comprehend abstract concepts and perform abstract reasoning [20]

Another mechanism we are going to mediate is metonymy. It is mostly based on association rather than similarity. Here, a word comes to represent a concept that is closely related to its original meaning. The most popular example – kiwi as a fruit, a bird, and, in certain slang, it can mean a person from New Zealand. A hand – as a part of human anatomy, a metonymic stand-in for act of help, or a proclamation of commitment.

“My left *hand* hurts” – an example of using word *hand* as a part of human anatomy.

“If something happens – I’m always here to offer you my *hand*” – an act of help.

“I’m asking for your *hand* in marriage” – love and commitment proclamation/offer.

In lexicology, this is called synecdoche, a type of metonymy, where a part of something represents the whole, or the whole represents a part – a hand represents the whole person.

In addition to metaphor and metonymy, semantic change can occur through various types of meaning shift, including broadening, narrowing, amelioration, and pejoration. In the next part of our paragraph, we will delve into those mechanisms. Broadening, also known as generalization, extension, expansion, takes place when a word acquires a wider meaning than it originally had. For example, a word *mouse* – its first meaning is a small rodent, however, with the creation of computers hand-held pointing device for it, its meaning broadened into also a computer mouse. [21]

At the same time, lexical creation is subject to various constraints that limit the formation and acceptance of new words. Phonological constraints influence whether a newly formed word is pronounceable and conforms to the sound patterns of the language. Semantic transparency also plays a crucial role, as speakers are more likely to adopt new lexical items whose meanings can be

readily inferred from their components. Additionally, frequency and usage determine whether a newly coined word becomes established in the lexicon: even structurally well-formed items may fail to gain acceptance if they are not widely used within a speech community. Thus, lexical innovation results from a balance between creative potential and systemic limitations, ensuring both flexibility and stability within the language.

1.3. How language shapes and is shaped by cultural values in literary works

Unlike everyday communication or scientific works, literature often highlights linguistic choices. Literature of some period of history better than any kind of art can reflect specific cultural norms, hierarchies, and ideologies of that time, while simultaneously contributing to their formation and reinforcement. As people consume art, they replicate it, consciously or not, confirming, reinforcing, and normalizing some sorts of behavior. Language is not a neutral or purely functional system of communication – every linguistic choice reflects underlying values, beliefs, and individual ways to interpret the world. Words are not simply labels for pre-existing realities, authors exploit stylistic variation, metaphor, lexical innovation, and narrative structure to construct complex representations of cultural reality. Through such manipulation, writers are able not only to reflect existing cultural values but also to question, reshape, or critique them.

According to Oleinikova (2016), authorial neologisms in literary texts serve as the author's formations through which new words are constructed from existing language elements, reflecting the author's intention to depict and name phenomena that have no equivalent in objective reality. [22]

Lexical choices related to gender, power, or morality often reveal implicit cultural assumptions that are naturalized through repeated usage. This reciprocal relationship between language and culture is a central concern in **Cultural**

Linguistics, which investigates how linguistic structures encode culturally specific conceptualizations of reality.

As mentioned earlier, language may actively construct social meaning rather than merely representing it. Through habitual patterns of expression, discourse practices, and metaphorical systems, language shapes how individuals perceive social relations and interpret the world around them. Some forms of expression can strengthen perception of some social groups by making particular viewpoints appear natural or “common sense”. The way social groups are described in media or political discourse can influence public perception by framing identities in positive or negative terms. For example, feminists have been represented as “men haters” and generally demonized. Harry Potter fans, also known as “Potterheads” are painted as “childish”, “cultish” or “over-the-pot”. In this way, language becomes a powerful mechanism of cultural reproduction, transmitting values across generations. Literary texts occupy a significant position in this process, they deliberately use language devices for both aesthetic and ideological purposes. [23]

While metaphor was previously examined as a semantic mechanism, in the context of literary language it also functions as a vehicle for culturally rooted ways of thinking. Metaphors are often embedded in literary discourse, shaping how abstract concepts are understood by readers. Literature creates and reinforces culturally specific models of thought through repeated figurative patterns across different languages.

Most of the characters' speech patterns show social hierarchy they are created in, thus, projected on a reader. Differences in socioeconomic classes, education, or power levels can be determined through variations in syntactic complexity, lexical choice, and politeness techniques. Characters in positions of authority, for example, might use authoritative speech patterns or offensive and aggressive delivery. [24]

One more extremely important part of this topic is the process known as “cultural encoding” which in literature shape a unique perspective of human experience. It is a phenomenon that engages with different scholars like anthropology, sociology and environmental ethics. Most importantly, it is influenced by past, all the cultural shifts, and all the time is reshaped by contemporary – especially right now, due to internet era, when new slang and technical jargon emerges every day. Cultural encoding is sometimes called a “silent language” of a culture differences in politeness strategies, lexical choice, and syntactic complexity can indicate distinctions between social classes, levels of education, or degrees of power. These linguistic contrasts are not accidental but reflect the social organization of the culture depicted in the text, allowing literature to reproduce or critique existing power relations.

What we read can expand our world or shrink it. Cultural encoding can help us understand why we're uncomfortable reading a specific writer's work, or why we're not and ought to be. Understanding the world of the novel, in fact, helps us understand who we are. It helps us see what narratives we share and to discover why we share them and why others are most certainly not shared.

[25]

Examples of cultural encoding depend on *the code* itself. This code appears inside most of social and cultural groups. These groups can vary from specific internet community to the whole continent – the code may be built by defying values and identity, modeling behaviors and constant reinforcement. Obtaining these components is important in decoding as distinct words and concepts, like objects or colors, may differ.

Similarly, dialects and registers in literary works can serve as markers of social identity. Fiction authors use regional dialects, or specialized registers to build characters and identify them within specific cultural context. This linguistic variation may point our differences in social class, geographic origin, education, philosophic view, affiliation with specific community etc. This phenomenon

emphasizes the connection between language and identity. The use of non-standard varieties may also carry ideological implications, either glorifying, romanticizing or marginalizing certain groups depending on the context. In this way, linguistic variation becomes a literary tool for representation. [26]

The choice of words in fiction literature does not function solely as a still reflection of culture; it actively participates in shaping how those ideas and values are interpreted, internalized and sometimes reshaped by readers. Lexical choices in literary texts are extremely influential in this, as they help to normalize ideological perspectives. They can reinforce specific cognitive frameworks and worldviews, influencing peoples' image of social reality. Use of evaluative vocabulary, as terms associated with justice, freedom, or an opposite – corruption, or nonconformity. They can influence readers' emotional responses and moral judgments. This demonstrates that language has an active role in formation of some ideas, since it does not only express already existing beliefs but also helps to stabilize, normalize and modify them.

When certain metaphors, idioms, or story structures are regularly connected to specific meanings, they start to establish those linkages, giving the impression that they are obvious or intuitive. When authors frame characters as “hero” and “villain”, it can shape readers' image of characters, encouraging them to view complex situations through more simple ideological categories and sometimes act biased on behalf of the character. In this way, language in literature does not simply describe reality but contributes to constructing new role models for real people.

An especially important mechanism that helps literature to shape cultural perception is the creation of neologisms. Literary coinages, the main topic of this work, can be extended beyond the text and enter broader cultural usage, influencing how society thinks about some complex phenomenon. Literature

contributes to the continuous development of cultural meaning rather than merely reflecting it, impacting how people perceive and react to their surroundings.

Unlike spontaneously created words in Colloquial English, literary coinages are meant to be straightforward and strategically crafted, it helps writers to construct their own fictional worlds, or critique existing social reality. These elements can serve as effective narrative tools, allowing the writer to give names to brand new ideas or reinterpret already existing ones in new and fresh ways. Literature actively contributes to the formation of our vocabulary, as evidenced by the numerous instances in which such coinages move from the literary work in which they originate and get into broader cultural usage. [27]

Literary neologisms are especially significant because they often have ideological or symbolic weight. When readers come across newly created lexical items in a literary text, they are invited to interpret not only their literal meaning but also their broader ideas hidden in the context. Over time, some of these coinages sometimes achieve widespread recognition and get often used in not only book's context. This demonstrates that literary lexical creation is not an isolated linguistic phenomenon but part of a larger process of cultural transmission and transformation.

A very well-known examples of this phenomenon can be found in the works of J.K. Rowling, in the Harry Potter series, where terms such as “muggle” were invented to name the elements of this fictional universe. While Muggle refers to a non-magical person, the term has gained significant cultural resonance beyond the book series, entering everyday language. This specific word is often used to describe a person behind on some information, not notable enough for some knowledge. In this way, Rowling's lexical innovations demonstrate how literary language can generate new conceptual categories that are both imaginative and socially influential. [28]

Symbolism in literature, similarly to metaphors, varies across cultural traditions, as symbolic meanings are shaped by collective beliefs, historical experiences, and social practices. Already existing objects, concepts, colors, or spatial oppositions may receive distinct meanings depending on the cultural environment. As a result, all the readers, consciously or not, approach literature through the lens of their own background, which influences how they “decode” metaphorical and symbolic content. This interpretive process means that the meaning is not fully held within the text itself but is co-constructed and reconstructed by the reader and their existing experience. The same literary symbol can generate multiple readings, highlighting the interpretive openness of literary discourse and the importance of cultural competence in understanding figurative language.

A clear illustration of this cultural variability can be seen in the symbolism of different objects in literary traditions. For example, in most Slavic cultures foxes symbolize duplicity, dishonesty, fox lie and characters, who are represented by the image of a fox, often appear to be vastly different from their first impression in front of the reader. Similarly, in Eastern Asian culture, especially in Japanese folklore, foxes are the creatures believed to carry a supernatural ability to shapeshift and often appear as tricksters in their literature. However, in American literature, especially since XX century, foxes are often associated personal, most often female, sex appeal. For example:

And in the factories the goods pouring out, shoes pouring out, nice *slick foxy little gowns for women...*

[29, p. 367]

You can often hear phrases like “*She’s a fox*” implying this woman is conventionally sexually attractive. This demonstrates that even seemingly universal metaphors are in fact culturally situated and must be interpreted within their specific symbolic systems. Rather than functioning as fixed or universal

codes, figurative meanings are shaped by cultural frameworks that influence both their production and interpretation.

The relationship between language and culture can be understood as mutually fundamental, as each continuously shapes each other in an ongoing process of interaction. Language serves not only as a medium through which we express our cultural values, beliefs, and ideologies but also as a mechanism through which these values are constructed, or transformed over time. Literary writings, where language is used with a higher level of knowledge, make this dynamic especially clear. As literature operates at the link of reflection and creativity, it intensifies the relationship between language and culture. While mirroring established cultural norms and social structures, as also reimagining and reshaping them, lexical coinages play a crucial role in this setting. They are instances in which language invention interacts directly with cultural meaning. Authors can express new ideas, refute long-held beliefs, and present alternate perspectives on reality by coining new words. [30]

Conclusion to Chapter 1

In conclusion, this chapter explores the key theoretical mechanisms and strategies that explain lexical coinage as a dynamic and intricate phenomenon in language. The creation of new lexical items is a fundamental aspect of language evolution rather than an incidental or peripheral phenomenon. Neologisms represent the adaptability of language as a system and emerge in response to changing sociocultural circumstances, innovations, and communicative demands.

The analysis of the mechanisms and strategies has further shown that innovation follows identifiable and predictable patterns. In order to create new meanings, speakers and writers rely on preexisting linguistic resources, as demonstrated by processes like compounding, blending, abbreviation, and semantic shift. The creative potential of language users, who can manipulate form and meaning in ways that go beyond traditional usage, is also highlighted by these processes. In this sense, lexical coinage represents a point of intersection between rule-governed linguistic behavior and individual or collective creativity.

Crucially, the chapter has also underlined that lexicon production cannot be fully explained. Stylistics insights show how lexical choices serve as expressive and artistic tools, especially in literary writings where meaning is derived by deviating from normal usage. However, perspectives from cognitive linguistics show that lexical innovation is securely planted in conceptual structures that people use to organize and explain their experiences of the world, such as metaphor and classification. Together, these methods demonstrate that language actively contributes to the creation of reality rather than just reflecting it.

Within literary discourse, this interaction between language and culture becomes especially pronounced. Writers exploit the full range of lexical creation strategies to construct fictional worlds, articulate value systems, and shape readers' perceptions. Newly coined words, metaphorical extensions, and symbolic naming practices function not only as stylistic embellishments but also

as vehicles for encoding cultural knowledge and ideological assumptions. As a result, lexical coinage in literature occupies a dual role: it is both a linguistic process and a cultural act.

Lexical coinage should thus be viewed as a multifaceted phenomenon that functions at the nexus of cultural environment, cognitive processes, and linguistic structure. It illustrates how language is constantly negotiating between stability and change as well as speakers' and writers' abilities to modify linguistic resources to meet evolving demands for expression and communication. A more thorough examination of lexical innovation is made possible by acknowledging this complexity, especially in literary texts where the interaction between inventiveness and convention is most evident.

The theoretical perspectives outlined in this chapter provide a solid foundation for examining lexical coinages in specific works of fiction. They make it possible to approach newly created lexical items not simply as isolated linguistic units, but as meaningful elements embedded within broader systems of narrative, culture, and cognition. Such an approach is essential for understanding how lexical innovation contributes to the construction of fictional realities and the transmission of cultural values.

CHAPTER 2. THE ANALYSIS OF NEW LEXICAL COINAGES IN HARRY POTTER BOOKS BY J.K. ROWLING

2.1. Analysis of the linguistic features and significance of new lexical coinages

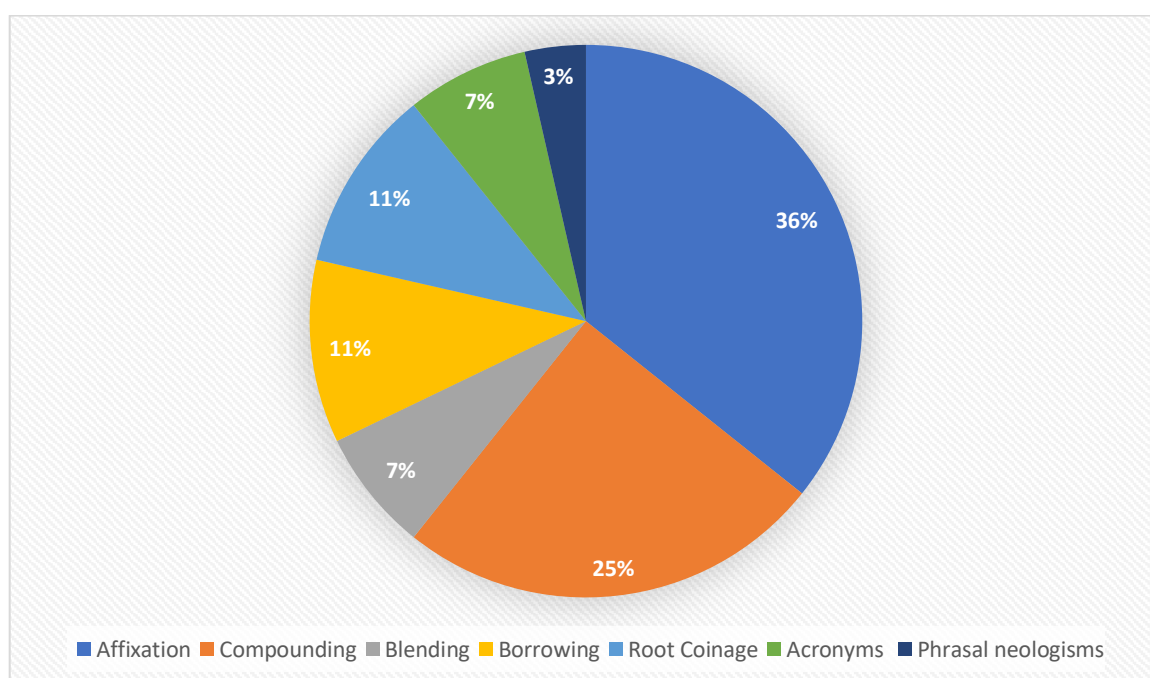
As we already discussed in previous chapter, lexical coinages are one of the most important strategies for vocabulary expansion. Lexical coinages are crucial stylistic and narrative tools for worldbuilding some fictional atmosphere. They improve expressiveness, especially in digital communication and casual language. Language, at its core, is a system of naming — and no dimension of that system is more socially revealing than its capacity to generate new names. Creative coinages can express irony, comedy, or complex emotions that conventional speech might not be able to.

In linguistics, lexicology has long held an unclear place. Although it is recognized as fundamental, it is often ranked lower in theoretical hierarchies than syntax or phonology. In his fundamental work *Semantics* (1977), John Lyons argued that the lexicon could not be viewed as merely an addition to grammatical description, contending that "the words of a language are not simply labels attached to pre-existing concepts, but are themselves constitutive of the conceptual categories available to speakers of that language." This claim — that vocabulary contributes to the creation of reality rather than just reflecting it— provides the theoretical foundation required for any meaningful investigation of new words and the worlds they create. [31]

The Harry Potter series is a perfect example to discuss most of the mechanisms of lexical coinage in contemporary literature. Fantasy literature, in particular, relies on lexical invention to develop realms that is able to take any reader to a new realm. Neologisms are both linguistic inventions and cultural objects that reflect the values, frameworks of thought, and creative potential of the society in which they come from, as was stated in the previous chapter. A

complicated web of imagined names, magical phrases, technical jargon, species designations, and institutional terminology can be found throughout these books, all of which help to create a cohesive and engrossing secondary universe. [32]

This study examines a total of **56 lexical coinages**, that were used in books “Harry Potter and the Order of the Phoenix” and “Harry Potter and the Half-Blood Prince”, books 5 and 6 accordingly. In this chapter we categorized them into six categories based on the chosen mechanisms and strategies of lexical creation: Affixation, Compounding, Blending, Borrowings, Root coinage, Acronym-based formations, Phrasal neologisms.



This analysis proved affixation to be the most productive mechanism, according to the largest number of coinages, – that is 20 out of 56, – the majority of them use pseudo-classical Latin and Greek elements to give the idea of organized, scholarly language. Compounding ranked second with 14 coinages, primarily used for naming places, houses, magical objects, and social categories, often drawing on existing everyday English words combined into new meaningful units. Blending, borrowing, and root coinage each contributed a smaller but significant number of coinages – 4, 6, and 6 respectively – reflecting

the diversity of Rowling's word-formation strategies. Acronym-based formations and semantic shift accounted for the remaining coinages. Finally, phrasal neologisms – substitute designations such as *You-Know-Who* and *He-Who-Must-Not-Be-Named* – represent a unique subcategory in which the act of naming itself becomes a politically and socially charged linguistic phenomenon.

This constructive power of the lexicon has been developed in different directions by subsequent scholars. David Crystal, in *The Cambridge Encyclopedia of the English Language* (1995), situates lexicology within what he describes as the productive tension between the stability of a language's word-stock and its unceasing capacity for renewal. Crystal observes that a living language is perpetually engaged in what might be called lexical metabolism — absorbing, generating, and discarding vocabulary in response to cultural, technological, and social pressures. New words, on this account, are not ornamental additions to an otherwise complete system; they are evidence of the language's ongoing negotiation with a changing world. [33]

The most theoretically fruitful framework for comprehending lexical innovation, however, is found in Geoffrey Leech's *Semantics: The Study of Meaning* (1981), where Leech develops a multi-dimensional account of word meaning that goes far beyond simple reference. Leech distinguishes between conceptual meaning, connotative meaning, social meaning, affective meaning, and collocative meaning – dimensions that interact whenever a new word enters circulation. This taxonomy is especially useful for analyzing purposefully coined vocabulary because neologisms seldom enter a language as purely neutral referential labels. Conceptual meaning, connotative meaning, social meaning, emotive meaning, and collocative meaning are the dimensions that interact each time a new term is used, according to Leech. Because neologisms never appear in a language as entirely neutral referential labels, this taxonomy is especially useful for examining in-world social hierarchy. From the time they arrive, they

have a weight of connotation, social placement, and emotive charge that affects how speakers utilize and understand them. Their significance is especially evident in fantasy literature, where authors are required to construct secondary worlds containing objects, institutions, creatures, social systems, and forms of knowledge that do not exist in reality. [34]

The linguistic analysis of lexical coinages reveals that their formation relies on a wide variety of productive word-formation mechanisms. Among the most frequently used processes are affixation, compounding, lexical blending, clipping, conversion, and occasional back-formation. These mechanisms allow authors to create vocabulary that simultaneously appears original and semantically understandable. In many cases, neologisms preserve recognizable morphological patterns derived from existing language systems, enabling readers to infer approximate meanings intuitively even when encountering unfamiliar words for the first time. This balance between innovation and recognizability is essential for maintaining immersion within the fictional narrative.

A particularly important feature of literary lexical coinages is their tendency to imitate scientific, academic, and institutional terminology. Many fictional neologisms employ pseudo-classical morphology involving Latin- and Greek-derived roots, prefixes, and suffixes. Such formations create associations with science, medicine, philosophy, and formal education, thereby giving fictional concepts an appearance of systematic organization and intellectual legitimacy. Through pseudo-classical affixation and scientific-style lexical structures, fictional worlds are presented not as chaotic imaginative spaces but as coherent systems governed by identifiable principles and specialized knowledge. [35]

Rowling's neologisms, then, are not simply tools of world-building. They are instruments through which social imaginaries are constructed, normalised, and occasionally subverted. Analysed through a sociological lens, the lexical

architecture of the Harry Potter series reveals how language — even invented language — participates actively in the production and reproduction of social meaning.

2.2. Word formation processes in neologisms

There is a specific category of lexical coinages that are created for inside world science. This category of neologisms is one of the most important for worldbuilding in any kind of fiction, especially taking to the account big movie or book sagas and science fiction sagas.

Harry Potter series, as we established earlier, are a perfect example for monitoring this kind of lexical innovations. This book and movie series, after decades from first publication, is still frequently discussed and debated topic. Up to the present time it is still analyzed from different perspectives – in-world economics, politics and social dynamics – on various social platforms. As Prenée (2013) observes, the Harry Potter series represents a deep source for linguistic research, as Rowling's invented vocabulary is built on recognizable word-formation patterns that allow readers to infer the meaning of unfamiliar words upon first encounter. [36]

These neologisms are created for the expansion of science within the narrative and are formed using mechanisms and strategies comprehensively reviewed in previous chapters. Neologisms in Harry Potter series can be divided into several groups based on the types of word formation:

- Affixation
 - a) Prefixation
 - b) Suffixation
 - c) Prefixation + suffixation
- Compounding
- Blending

- Borrowings / pseudo-borrowings
- Root coinage
- Acronym-based formations

1. Affixation

One of the most popular mechanisms for creating in-world science neologisms in Harry Potter is affixation. Here we can encounter numerous pseudo-classical affixations. It is a word-formation strategy in which an author creates new words by using prefixes, suffixes, or roots that imitate the structure of Latin or Greek scientific terminology. We use term “pseudo-classical” as the resulting words are created with clear attempt to resemble classical or scientific vocabulary, even if it is not linguistically accurate according to real Latin or Greek grammar.

In this case, the most common prefixes, suffixes, or roots with Latin or Greek origin are implemented in fantasy terminology. Among Latin/Greek-based prefixes in pseudo-classical neologisms are often used be used re- – again, back – regenerate, dis- – reversal or removal – disappear, here Disapparition, poly- – many – polymer, here Polyjuice, mono- – one – monosyllable, anti- – again – antibody, trans- – across, beyond – transport, here Transfiguration, transform, meta- – beyond, change – metamorphosis, here Metamorphmagus etc.

Among suffixes the most popular are -tion/-sion – action, here Apparition, process – formation, diffusion, -ment – result/state – development, -ity – quality – clarity, velocity, -logy – study of – herbology (also one of the disciplines in Hogwarts, psychology, ism – doctrine/system – mechanism, realism, -ence/-ency – frequency, here Occlumency and Legilimency, -tonia, – hypertonia, here Mimbletonia.

Examples of roots are: port – carry – transport, bio – life – biology, chron – time – chronology, therm = heat (thermometer, psyche – mind – psychology. As

a root, Rowling used word -magus in a few scientific neologisms like Metamorphmagus or Animagus.

There are several branches of magic, mentioned in “Harry Potter and the Order of the Phoenix” and “Harry Potter and The Half-Blood Prince” we decided to take the main focus on.

For example, *Occlumency*, first introduced in book 5, Harry Potter and the Order of the Phoenix.

occlu- – the root comes from Latin *occludere*, “to shut, close off”.

-ency – the suffix resembles forms like *-ency*, from Latin *-entia* or *-antia*, ending for a noun usually indicating a quality, state, or condition.

Occlumency is a branch of advanced magic that involves protecting one’s mind from external intrusion. Practitioners of Occlumency learn to control their emotions, clear or organize their thoughts, and mentally “close off” their mind to prevent others from extracting information. It is the defensive counterpart to *Legilimency*, the ability to access and read another person’s thoughts and memories.

Already mentioned *Legilimency* branch of in-world science:

legil- – from Latin *legere*, “to read”.

-mency – the suffix resembles forms like *-ency*, from Latin *-entia* or *-antia*, ending for a noun usually indicating a quality, state, or condition. [37]

Apparition, a magical method of transportation, the ability to instantly disappear from one location and reappear in another.

appear- – from the Latin *apparere*, meaning “to appear” or “to become visible”. The root is associated with visibility, manifestation, and sudden emergence.

-ition – a noun-forming suffix originating from Latin *-itio* / *-tion*, commonly used in academic and scientific vocabulary to denote a process, action, or result. Similar suffixes can be found in words such as transition, ignition, and transmission.

Disapparition denotes the first stage of apparition — the process of vanishing from one place before reappearing in another.

dis- – a Latin-derived prefix meaning “apart”, “away”, or “reversal/removal”. In English, this prefix is commonly used to indicate separation, negation, or the opposite of an action, as seen in words such as disconnect, disappear, and disassemble. It creates a logical terminological opposition to Apparition, producing a pair of interconnected technical terms similar to those found in scientific or institutional discourse.

The word *Disapparition* used to be a scientific term in Harry Potter world, then it shifted to just Apparition. This is how they are used in the context:

“*He Disapparated from the front of my house!*” – Harry in “Harry Potter and the Order of the Phoenix” about Mundungus, implying he was there, but apparated somewhere else.

“*You two just Apparated on my knees!*” – Ron about George and Fred, the same book, implying they just appeared.

However, we can also see Rowling use these words used as a name of a discipline in the phrases like “Side-Along-Apparition”, “Apparition Test”, “Ministry Apparition instructor” etc.

Transfiguration, a branch of magic taught at Hogwarts School of Witchcraft and Wizardry in the Harry Potter, refers to the magical process of changing the form or appearance of an object, creature, or person into something else.

trans- – a Latin-derived prefix meaning “across”, “beyond”, or “change”. This prefix is widely used in scientific and academic vocabulary, particularly in words associated with transformation and movement between states, such as transformation, transmutation, and transportation.

figur- – from the Latin *figurare*, meaning “to shape” or “to form”. The root is associated with appearance, structure, and physical form.

-ation – a productive noun-forming suffix originating from Latin *-atio*. It typically denotes a process, action, or result and is frequently found in formal, scientific, and technical terminology, including words such as classification, modification, and transformation.

Among all, in this section we need to mention one of magical artefacts. *Howler*, a magical letter, similar to a modern voice message, that screams its message aloud at the recipient, typically used to express extreme anger or disappointment.

howl- – an English verb meaning “to cry out loudly”, “to wail”, or “to scream”. The word is associated with loud, uncontrolled vocalization, often expressing distress or rage.

-er – a highly productive English suffix typically denoting an agent or instrument that performs an action, as seen in words such as printer, scanner, or reminder.

The formation is transparent – a howler is literally an object that howls. This simplicity is intentional — unlike many of Rowling's pseudo-classical coinages, the Howler relies on native English word-formation rather than Latin or Greek roots, making it immediately understandable to any reader.

The Howler first appears in book 2, *Harry Potter and the Chamber of Secrets*, when Ron receives one from his mother after he and Harry illegally flew

the Weasley family car to Hogwarts. It reappears in book 5, Harry Potter and the Order of the Phoenix, when Harry receives a Howler from Dumbledore containing his hearing notice.

In books 5 and 6 Rowling also provides various types of potions, creatures, wizards and witches, some of the conditions might be genetic, some are acquired.

Animagus is a rare type of wizard or witch, it refers to a person capable of transforming into a specific animal at will. The British Ministry of Magic keeps Animagus Registry, however, the only famous registered animagi is Professor Minerva McGonagall. Other famous animagi in this book series are Rita Skeeter and three out of four “Marauders”: James Potter, Sirius Black and Peter Pettigrew.

anima- – from the Latin *anima*, meaning “soul”, “spirit”, or “life”. The root is associated with living beings and forms the basis of several academic terms connected with life and consciousness.

-magus – from Latin *magus*, meaning “magician” or “wise man”. This pseudo-classical ending gives the word a scholarly and taxonomic tone while linking the concept directly to mysticism, knowledge, and magical practice.

Metamorphmagus, a rare magical ability of a wizard or witch capable of changing their physical appearance at will without the use of spells or potions. We are introduced to this concept in book 5 as we meet Nymphadora Tonks and learn that her abilities, as many other’s metamorphmagi abilities, are greatly affected by her mood. Later, in the book 7, Nymphadora Tonks and Remus Lupin will have a child, Edward Lupin, who inherited his mother’s powers.

meta- – a Greek-derived prefix meaning “change”, “transformation”, or “beyond”. This prefix is widely used in scientific and academic terminology, particularly in words connected with transformation and alteration, such as metamorphosis and metabolism.

morph- –from the Greek *morphē*, meaning “form” or “shape”. The root frequently appears in biological and scientific vocabulary associated with structure and transformation, including words such as morphology and polymorphic.

-magus – as already mentioned, word derived from Latin *magus*, meaning “magician” or “wise man”.

Amortentia, a love potion, mentioned multiple times in book series. Its name reflects pseudo-Latin formation:

amor- – a famous word, that comes from Latin word *amōrem*, “love” or “affection”.

-tentia – suffix, that might be associated with Latin *tenere*, “to hold” or “to keep”, which comes from Greek *tainía*, "ribbon" or "band".

Fundamentally, it means to tie or to keep something in love. It first appeared in book 4, “Harry Potter and The Goblet of Fire”, however, it played crucial role in book 6. Tom Riddle Jr’s mother, Merope Riddle, née Gaunt, used Amortentia potion to charm Tom Riddle Senior and lure him into marrying her and having a child with her. In that same book Harry proposes a hypothesis that Lord Voldemort is unable to feel empathy and love because he was conceived due to potion’s effect.

Another important potion, that makes a few appearances throughout the book series, is *Veritaserum* – a powerful magical potion that compels the person who drinks it to tell the truth, or, more accurately, the truth one believes in.

veritas- – Latin word that stands for “truth”.

-serum – a chemical term referring to a liquid substance.

Polyjuice Potion – an advanced potion which allows the drinker to assume the physical appearance of another human being. While it could account for both

age and gender, Polyjuice Potion could not be used for a human to take an animal form, nor could it be used on non-humans or half-humans.

poly- – the prefix that comes from Greek, meaning “many” or “multiple”. This suggests the potion’s ability to allow the drinker to take on the appearance of another person, effectively embodying many forms.

juice – a more casual term often associated with liquid extracts from fruits or vegetables.

Mimulus Mibletonia – a very rare magical plant, surmised to have originated in Assyria. It appears in “Harry Potter and the Order of the Phoenix” as new favorite Neville Longbottom’s plant, given to him by his Great Uncle Algie for his 15th birthday. This may sound as an unimportant detail; however, Rowling created this plant and gave it a playful and quirky name as a part of Neville's character arc. “The name probably comes from the genus of plants called *mimulus*. In the lore of flower remedies, as developed by British physician Dr Edward Bach in the 1920s, an essence made from the *mimulus* flower is said to counter anxiety and fear.”

Mimulus – may create phonetic association with *mumble*, suggesting something that is wobbly or unsteady.

Mibletonia combines “mumble” with the suffix *-tonia*, which can suggest a place or origin. This creates a sense of a fantastical species or genus, referring to scientific names that often have Latin or Greek roots, like *Dystonia* or *Acrotonia*. [38]

Dementor is one of the Dark creatures, a phantom-like being, that feeds on human happiness and can consume a soul through their most dangerous ability, the Dementor's Kiss. They were also employed by the former British Ministry of Magic, Damocles Rowle, as the prison guards in 1718.

demen – comes from Latin *dēmens*, an adjective that translates to "out of one's mind," "mad," "insane,"

-or – a suffix.

Alternatively:

de- – a Latin prefix meaning “away”, “down”, or “removal”.

-ment – from the Latin *mens* (genitive *mentis*), meaning “mind”.

-or – a suffix.

It also plays on the English word dementia (Latin *dēmentia*, meaning “madness”), a syndrome, often associated with neurodegenerative diseases such as Alzheimer's, and characterized by a general decline in cognitive processes. This etymology perfectly captures the essence of these creatures, as they drain happiness, leave their victims feeling hopeless and numb. The Minister of Magic, Cornelius Fudge himself, acknowledged that long-term exposure to the prison's guards leads to inevitable insanity and often death by despair.

"...But they don't need walls and water to keep the prisoners in, not when they're trapped inside their own heads, incapable of a single cheerful thought. Most go mad within weeks." – said Remus Lupin. [45, p. 156]

Gryffindor, one of the four houses of Hogwarts School of Witchcraft and Wizardry, founded by Godric Gryffindor, valuing bravery, daring, nerve, and chivalry. The house is commonly associated with colors red and gold, the emblematic animal is a lion.

griffin- – comes from the mythical creature *griffin* or *gryphon*, a beast with the body of a lion and the head and wings of an eagle, traditionally symbolizing courage and guardianship.

-dor - originates from the French *d'or*, meaning “*of gold*”, which is also the traditional color of the house.

Fundamentally, it means the golden griffin, representing royal courage and valiance. It first appeared in book 1, “Harry Potter and the Sorcerer's Stone”, when Harry is terrified the Sorting Hat will place him in Slytherin, but his desperate inner pleas lead the Hat to sort him into Gryffindor instead.

2. Compounding

There are significantly fewer coinages were created by J. K. Rowling using other mechanisms. These are the neologisms used in books 5 and 6 that are created by compounding.

Hogwarts, a coeducational secondary boarding British school of witchcraft and wizardry located in the Highlands of Scotland that enrolls children from ages eleven to eighteen, the main place of action during all series.

hog- – a standard English word for a pig or swine.

-warts – a standard English word for small, hard growths on the skin. Together, *hogwart* is the common English name for the *Croton Capitatus*, a wild, woolly plant found in North America, which J.K. Rowling noted she might have subconsciously remembered from a garden before writing the series.

Ravenclaw, one of the four founding houses of Hogwarts School of Witchcraft and Wizardry, associated with the values of wisdom, wit, creativity, and learning. The house colors were silver and blue, the emblematic animal was an eagle, not a raven, as it is commonly mistaken.

raven- – an existing English noun referring to a large black bird of the corvid family, historically associated across many cultures with intelligence, mystery, and prophecy. In Norse mythology ravens were the companions of Odin,

the god of wisdom, directly reinforcing the house's core value of intellectual pursuit.

-claw – an existing English noun referring to the sharp curved nail of a bird or animal. In the context of the house name it evokes sharpness, precision, and grip — qualities metaphorically associated with a sharp, analytical mind that grasps and holds knowledge.

Spellotape is a magical adhesive product, a sticky tape or Scotch tape, used for repairing damaged objects. It was used by Kreacher in book 5 to mend photographs, glass and other furniture at 12 Grimmauld Place. The transparent semantic structure allows readers to guess the artefact's practical function.

spell- – an English word directly associated with magic and enchantment within the wizarding world.

-otape – derived from Sellotape, a well-known brand name for adhesive tape.

Foe-glass, a type of Dark Detector, an enchanted mirror-like object that shows shadow reflections of one's enemies, the shadows become clear as an enemy approaches. At first, we see it at book 4, "Harry Potter and the Goblet of Fire", in Defense against the Dark Arts classroom, and reappeared in book 5, being taken into the Room of Requirement, while being used for training by Dumbledore Army.

foe – an English noun meaning "enemy" or "opponent".

glass – an English noun referring to a reflective surface or mirror-like object.

Sneakoscope, another Dark Detector, that looks like glass spinning top, that starts to spin and whistle when someone lies.

sneak – an English noun or verb meaning doing something with secrecy, dishonesty, or suspicious behavior.

-scope – derived from the Greek *skopein*, meaning “to observe” or “to examine”. This element commonly appears in scientific instrument terminology, including words such as microscope, telescope, and periscope.

Secrecy Sensors, magical detection devices in the Harry Potter, refer to instruments used for identifying concealment, suspicious activity, or hidden magical objects. The term is formed through compounding and imitates the structure of real technological and scientific terminology.

secrecy – an abstract noun derived from the adjective secret through the suffix *-cy*, which forms nouns denoting a state or condition. The word refers to concealment, confidentiality, or hidden activity.

sensors – plural noun referring to devices used for detecting physical conditions, movement, or environmental changes. The term is strongly associated with scientific equipment, surveillance technology, and security systems.

Hufflepuff, one of the four houses of Hogwarts, founded by Helga Hufflepuff, valuing hard work, dedication, patience, and loyalty. The emblematic animal is a badger, and yellow and black are house colors.

huffle- – a dialectal variant of huff, meaning to blow in gusts, pant, or exert heavy effort.

-puff – an English word describing a short, explosive blast of breath or wind. Together, the words mimic the physical sounds of hard labor or puffing with effort, echoing the phrase "*huff and puff*".

3. Blending

In books 5 and 6 there are only two pseudo-scientific words created by lexical blending:

Pensieve, a magical memory-storage artefact that serves an extremely important part of storytelling creating a legitimate possibility to adapt such an important tool of storytelling as flashbacks. The term is formed through lexical blending and combines semantic associations connected with contemplation and filtering.

pensive – an English adjective meaning “deeply thoughtful” or “reflective”.

sieve – a device used for separating or filtering materials.

Fundamentally, the blend *Pensieve* reflects the artefact’s dual function: it stores thoughts while simultaneously allowing them to be sorted, examined, and revisited.

Sectumsempra is an attacking spell, created by Severus Snape. We find it very riveting that a master of potions – as analogue of chemist, thus he is well-oriented in Latin – is able to create such a name for a spell.

Sectum- – derived from the Latin *sectum*, the supine stem of the verb *secāre*, meaning “to cut”, “to sever”, or “to slice”.

-sempra – although not a direct Latin word, the element closely resembles the Latin adverb *semper*, meaning “always” or “forever”, most widely known from the phrase *semper fidelis*, meaning “always faithful” or “always loyal”. The meaning of the phrase suits this character as he stayed loyal to Lily Potter (née Evans) and Dumbledore throughout The Second Wizarding War.

«SECTUMSEMPRA!» bellowed Harry from the floor, waving his wand wildly. Blood spurted from Malfoy’s face and chest as though he had been slashed by a knife.» [48, p. 442]

Horcrux, an object in which a Dark wizard or witch has hidden a fragment of their soul for the purpose of achieving immortality.

Its name reflects a blend of pseudo-Latin and Old English formations:

hor- – might stem from the Latin *horreum*, meaning “storehouse” or “granary”, or *horrendous*, meaning “horrible/dreadful”, or the Old English *horh*, meaning “filth” or “corruption”.

-crux – comes directly from the Latin *crux*, meaning “cross”, which metaphorically signifies some torment or torture one undergoes while creating a horcrux.

It is a dreadful repository that binds a piece of the soul to an object. In order to create one, a person needs to deliberately and willingly commit a murder without any regret or remorse and shatter their own soul into a separate piece for the horcrux. It first explicitly appeared and played a crucial role in book 6. Albus Dumbledore and Harry discover that Lord Voldemort did not just make one, but split his soul into seven fragments, hiding them in various historical artifacts to secure his immortality.

Hippogriff is a mythical creature with the body and hind legs of a horse, the head and wings of an eagle or griffin, and feathered and taloned forelegs; one of the breeds of winged horses.

hippo- – comes from the Greek *hippos* (ἵππος), meaning “horse”.

-griff – derives from the Greek *gryp* or *gryphus*, which refers to a mythical *griffin* (a creature with the body of a lion and head of an eagle).

The creature is a horse-griffin hybrid. It first appeared in book 3 when Hagrid introduces Buckbeak during his first Care of Magical Creatures lesson, leading to Draco Malfoy getting slashed after insulting the proud creature. In following books, including books 5 and 6, we meet Buckbeak again as Sirius’s loyal companion.

Kneazle, a magical feline creature, refers to an intelligent cat-like animal possessing unusual to detect lies or untrustworthy people. Through the book and

movie series we meet a few of them, the most familiar to readers is half-kneazle Crookshanks, Hermione's pet, that recognized animagi Sirius Black and Peter Pettigrew.

The exact etymology of the word is uncertain; however, its phonetic structure may evoke associations with words connected to stealth, sharpness, or animal movement. The unusual consonant combination and elongated vowel contribute to the exotic and non-human quality of the creature's name.

4. Borrowing

Felix Felicis, a magical potion, often treated as a narcotic drug, that makes the drinker lucky for a period of time. Its name reflects a pure Latin formation:

Felix – a Latin adjective meaning “*lucky*”, “*fortunate*”, or “*happy*”.

Felicis – the genitive form of *felix*, meaning “*of luck*” or “*of good fortune*”.

Fundamentally, it means 'luck of luck' or 'the fortunate of the fortunate'. It first appeared in book 6, “Harry Potter and the Half-Blood Prince”. Harry wins a small vial of it from Professor Slughorn for brewing a perfect Draught of Living Death, and he later uses it to successfully extract a crucial, unaltered memory about Horcruxes from Slughorn.

Bezoar, a stone-like mass taken from the stomach of a goat that can save a person from most poisons. Its name reflects a historical Persian formation:

Bezoar originates from the Persian word *pādzahar*, where:

pād – means “*protecting against/antidote*”.

zahar – means “*poison*”.

It is a counter-poison or an antidote. It first appeared in book 1, “Harry Potter and the Sorcerer's Stone”, during Snape's very first potions class. However, it plays a life-saving role in book 6, “Harry Potter and the Half-Blood Prince”,

when Harry remembers Snape's lesson and shoves a Bezoar down Ron Weasley's throat after Ron drinks poisoned mead intended for Dumbledore.

Boggart, a shapeshifter that takes the shape of its victim's worst fear. Its name reflects an Old English and Celtic dialectal formation:

boggart – stems from the Middle English *bogge*, meaning “*spectre*”, “*goblin*”, or “*scarecrow*” (the root of words like *bogeyman*).

-art – pejorative noun suffix.

It is a frightening creature that doesn't have an original shape (or nobody has seen it in its original shape), a personification of terror. It first appeared in book 3 during Professor Lupin classes, however, it reappeared for suspense purposes at 12, Grimmauld Place.

Inferius is a corpse reanimated by Dark magic and controlled by a wizard. The name demonstrates a clear pseudo-Latin formation:

infer- – derived from the Latin adjective *inferus*, meaning “*lower*”, “*below*”, or “*of the underworld*”. The term was often used in Roman mythology to refer to the realm of the dead and the spirits inhabiting it.

-ius – a common Latin nominal ending found in many nouns and adjectives, contributing to the word's classical and scholarly appearance.

Inferi first appear in Book 6. Inferi play an important role in the plot when Harry and Albus Dumbledore travel to a cave containing one of Lord Voldemort's Horcruxes. The lake inside the cave is populated by hundreds of Inferi, which Voldemort placed there to protect the Horcrux from intruders. Their presence emphasizes Voldemort's disregard for human life and death and contributes to the dark and gothic atmosphere of the novel.

Veela is a human-like magical being who appeared as young, beautiful woman with white-gold hair and moon-bright skin.

veela - originates from Central and Eastern Slavic folklore.

J. K. Rowling got inspired by Slavic mythical female spirits of nature, of an ambivalent relationship with humans. In fairy tales, they may act with malice

towards them (killing people, destroying crops). It is a creature of Slavic mythology, but at some countries it has different names, like *vilov* near Domažlice, *vilín* near Sedlčany.

According to Šmitek (2004), the vila figure in Slavic mythology represents a supernatural feminine being deeply rooted in pre-Christian belief systems, embodying qualities of holiness, otherworldly beauty, and ambivalent power over the natural world and human fate. [39]

An auror, a member of an elite unit of highly trained official wizards investigating and capturing Dark wizards. Its name reflects a pseudo-Latin formation:

Auror – likely derives from the Latin *aurora*, meaning “dawn” or “daybreak”, suggesting those who bring light to the darkness or chase away the night. It is also phonetically close to the Latin *aurum* (“gold”), implying elite status.

Fundamentally, it means a bringer of dawn or a protector who fights the dark forces. The name of this profession first appeared in book 4, when Harry learns about Alastor 'Mad-Eye' Moody. This profession plays an important role in Harry's life, as it becomes his primary career ambition after witnessing the return of Voldemort.

J. K. Rowling's wizarding world also had its own currency – *Galleons*, *Sickles*, and *Knuts*. They are listed in a decreasing order of value, as Galleons are portrayed gold, Sickles are silver and Knuts are bronze.

Galleon – originates from the Spanish *galeón* or French *galion*, which historically referred to a large, multi-decked sailing ship used primarily by European states from the 16th to 18th centuries, famous for transporting Spanish gold and treasures back from the Americas.

Sickle – might come from ancient silver shekel used in historic Jerusalem, and etymologically connects to the crescent-shaped, silvery moon or the scythe blade. While Galleon and Knut are direct borrowings from historical vocabulary,

Sickle might represent a case of semantic shift – an existing English word repurposed within the fictional context through its visual and material associations.

Knut – likely plays on the Scandinavian name *knut* (or *canute*), historical king of England and Denmark, or derives from the Middle English and Old Norse *knutr*, meaning a small, hard protrusion, reflecting its low value.

Fundamentally, Galleons, Sickles, and Knuts stay in the books as a main currency in a wizarding world since book 1, where we as readers learn the complex conversion rate. There were 17 Sickles in a Galleon, and 29 Knuts in a Sickle, meaning there were 493 Knuts in a Galleon.

Patronus is one of the most powerful defensive charms that project a silver, animal-shaped positive energy guardian against dark creatures.

patronus – comes directly from the Latin *patrōnus*, meaning a "protector", "defender", or "patron saint", which itself is derived from *pater*, meaning "father".

Accio, a summoning charm used to fly an object directly to the caster across long distances.

Accio - comes directly from the Latin verb *accīō*, meaning "I summon", "I call for", or "I fetch".

Avada Kedavra, the killing curse, one of the three Unforgivable Curses, causes instant death to the victim. It is associated with a flash of green light.

Avada – derived from the Aramaic *avada* or Hebrew *avad*, meaning "to perish" or "to be destroyed". It is also widely associated with the magical incantation *abracadabra*, which itself may derive from the Aramaic phrase meaning "I will create as I speak" or alternatively "let the thing be destroyed".

Kedavra – a close phonetic adaptation of the Aramaic *kadavra*, meaning "as I say, so it is done", or possibly from *kevra*, meaning "corpse" or "dead body".

Rowling confirmed in an interview that *Avada Kedavra* is derived from *abracadabra*, deliberately inverting its traditional association with creation and

life into one of destruction and death. This makes it one of the most linguistically layered coinages in the series – a direct subversion of the most iconic magical word in popular culture.

Cruciatus, one of the three Unforgivable Curses that inflicts excruciating, unbearable physical pain on the victim.

cruciatus - comes from the Latin past participle of *cruciāre*, meaning "to torture", "torment", or "crucify", which stems from *crux* ("cross").

Imperius, the control curse, one of the three Unforgivable Curses, that places the victim under the complete control of the caster, forcing them to obey any command.

Imperius – derived from the Latin *imperium*, meaning "command", "power", or "empire". The root *imperare* means "to command" or "to order".

-ius – a Latin adjectival suffix, giving the word a formal, institutional quality.

5. Root coinage

Thestral, a breed of winged horse with a skeletal body, visible only to those who have witnessed death.

thestral – likely derives from the archaic or dialectal English word *thester*, which comes from Old English *þeostre*, meaning "dark" or "dim".

Fundamentally, it means a creature of darkness or shadows. They first appeared in book 5, when Harry is finally able to see them pulling the school carriages because he witnessed Cedric Diggory's death at the end of the previous school year, and these creatures later carry Harry and his friends to the Ministry of Magic.

Gringotts, the only known bank of the wizarding world in Great Britain, created and operated entirely by goblins.

grin- –likely references the verb to *grin*, associated with the sharp, toothy grimaces traditionally attributed to goblins in folklore, reinforcing the unsettling, non-human quality of the bank's operators.

-gotts – most plausibly derived from *ingot*, an existing English noun referring to a block of precious metal cast for storage or transport, directly connecting the bank's name to its core function of storing and managing wealth.

Fundamentally, it signifies a place where gold bars are guarded by grinning goblins. It first appeared in book 1, “Harry Potter and the Sorcerer's Stone”, when Hagrid takes Harry down to the underground vaults via a high-speed cart to retrieve his inheritance, revealing the vast secret wealth hidden beneath the streets of London.

Slytherin, one of the four houses of Hogwarts, founded by Salazar Slytherin, valuing ambition, cunning, and resourcefulness.

Its name reflects an English phonetic and animalistic formation:

slyther- - a deliberate variation of the English verb *slither*, which means to move smoothly with a sliding, gliding motion, uniquely characteristic of a snake.

-in - a common suffix or phonetic ending to create a surname or group identity.

Fundamentally, it means to glide like a serpent, directly referencing the house's snake emblem and its founder's ability to speak Parseltongue. It first appeared in book 1, “Harry Potter and the Sorcerer's Stone”, when Ron warns Harry that there wasn't a dark witch or wizard who wasn't in Slytherin, a reputation that deeply shapes Harry's anxieties before the Sorting Hat places him in Gryffindor.

6. Acronyms

There are 3 acronyms we come across in book 5 – *O.W.L.s* (Ordinary Wizarding Levels), *N.E.W.T.s* (Nastily Exhausting Wizarding Tests). *O.W.L.s* and *N.E.W.T.s* are exams in magic schools – *O.W.L.s* are passed after year 5, *N.E.W.T.s* are passed after year 7 of studies. It mimics an educational system in Europe – students pass their general exams after 9th grade (at the age of 14-15, as students of Hogwarts), and then pass specific disciplines to obtain a specialty and

get a job. Book 5 focuses on Golden Trio passing O.W.L.s and Ron's siblings, Fred and George, are expected to pass N.E.W.T.s.

Another acronym we encounter in book 5 is *D.A.* (Dumbledore's Army) – a secret community, organized by Golden Trio, created with idea of young Hogwarts students to gather in the Room of Requirement learn how to defend themselves as an opposition to new Defense Against the Dark Arts professor, Dolores Umbridge, refuse to hold practical defense training. This was met with controversy because of the growing threat posed by Lord Voldemort and death of one of the students, Cedric Diggory.

2.3. Neologisms for metaphorical emphasis

A further dimension of Rowling's lexical creativity lies in her use of neologisms not merely to name but to metaphorically intensify – her neologisms often serve as tools of metaphorical addition, compressing complex emotional, moral, and social realities into a single coined word. These terms carry an excess of figurative meaning that enriches the reader's judge of characters and situations in ways that straightforward description could not accomplish.

Rowling's most sociologically loaded coinages are those that encode hierarchy. Muggle, squib, mudblood, half-blood, and pure-blood form a complete lexical system of caste classification — one that mirrors real-world ethnic and class taxonomies with uncomfortable precision. [40]

The pejorative and biased weight carried by word “mudblood”, a witch or wizard with both non-magical (muggle) parents, functions as a slur precisely *because* it borrows the logic of real-world eugenic ideas. This way the book series criticizes the logic of racial purity that underpinned historical European antisemitism and American segregationist discourse. The word “mudblood” is formed by compounding, combining separate words “mud” and “blood”, creating the sense of impurity, or “contaminated” hereditary identity. [41]

Muggle, a term used by the wizarding community to describe a person who lacks any magical ability and was born into a non-magical family.

muggle – derived from the English slang word *mug*, meaning a gullible or foolish person. Rowling confirmed in interviews that she added a syllable to soften the word, intending it to suggest both foolishness and lovability. Interestingly, the word *muggle* predates Rowling – it appeared in the early 17th century as an archaic term of endearment meaning "*sweetheart*" (Middleton, 1608), and in the 1920s it was used as slang for *marijuana*, which Rowling stated she was unaware of when coining the term. The Oxford English Dictionary added *Muggle* in 2003, defining it as a person who possesses no magical powers. [42]

It signifies someone who is plain, uninitiated, or left in a muddle about the magical world. It first appeared in book 1 and it establishes the cultural dividing line between the magical and non-magical communities.

Furthermore, the coinages surrounding class and labor deserve particular attention. Terms like house-elves, goblins, and the concept "lower" race a racialized and hierarchical division of labor in which non-human beings are confined to servile or marginalized roles. Harry Potter fans all over the world, as well as literature critics, have widely observed that the figure of the house-elf functions as a thinly veiled allegory for women trapped within patriarchal domestic structures.

"...enslaved house elves of the 'Harry Potter' series should be seen as indirect and perhaps unintentional representations of unemancipated and unempowered women of the past, and those in oppressive societies today" [43]

The very coinage *house-elf*, similar to *housewife*, is telling in this regard: the term fuses domesticity (house), limiting them within the domestic sphere and denying them full human status at the lexical level. Their condition of enforced gratitude resonates with the socially demanded performance of housewives.

The struggle of Hermione Granger's Society for the Promotion of Elfish Welfare (S.P.E.W.) not only introduces into the narrative a direct sociological tension, but links this movement to feminism, referring to one of the earliest British women's organizations – Society for Promoting the Employment of Women (SPEW). In this sense, the very act of naming becomes a site of political contestation: who coins the terms, who legitimizes them, and who is silenced by them are all questions with profound sociological implications.

While the neologisms examined up until this point have operated through the presence of language, perhaps, the most politically charged lexical phenomenon in the Harry Potter series works through the opposite mechanism – the deliberate absence of a name. The substitute designations You-Know-Who and He-Who-Must-Not-Be-Named represent a fundamentally different order of lexical creation. Communities regulate language as a means of regulating social boundaries — certain words are forbidden not because of any intrinsic property they possess, but because their utterance transgresses a collectively maintained social norm. [44]

It is not the word itself that is dangerous but the social meaning attached to its utterance. Lord Voldemort is introduced in the books at its beginning playing a “pure evil” villain trope, creating a horrifying image around his persona, so scary people are afraid only to pronounce his name.

“So you think that...” He had squinted down at the name in his left hand.

“Lord Vol —”

“He-Who-Must-Not-Be-Named!” snarled Fudge.

“I’m sorry... You think that He-Who-Must-Not-Be-Named is still alive, then?” [48, p11]

Its passive construction implying an external authority that has decreed the silence, transforming personal terror into social obligation. Together they map the dual structure of the taboo: simultaneously internalized as individual fear and enforced as collective norm.

Opposing to that, Dumbledore's insistence on using the name directly and Harry resisting to use a nickname becomes an explicitly political act: a refusal of the collective linguistic performance of submission that sustains Voldemort's symbolic power even in his absence.

Not all of Rowling's neologisms operate at the level of institutions or social hierarchies; some work quietly at the level of individual character, one of the examples is a magic plant *Mimulus Mibletonia*. This may seem like an unimportant detail; however, Rowling created this plant and gave it a playful and quirky name as a part of Neville's character arc.

The plant has a distinctive, bulbous appearance, resembling a cactus with a thick, green, spiky exterior. It is described as a magical plant with the ability to defend itself by producing a noxious gas when threatened. This is a metaphor to Neville's personality, as a shy, clumsy, introverted boy, who, at the same time, was brave enough to go against his friends, played a crucial role in Battle in The Ministry, so J. K. Rowling left as a spoiler, including *Mimulus mibletonia* in Neville's first appearance in fifth book and will be considered as a hero after Second Magic War.

One more example of symbolism working with reader on some characters individually is the *Expelliarmus* spell that Harry Potter uses the most in the books.

expel- – Latin *expello/expellere*, “to drive out” or “to force out”.

-armus – Latin *armus*, referring to conditional of *armi* – “to fortify”, indicating a weapon.

Expelliarmus is Harry's signature spell – the one he returns to repeatedly throughout the whole book series. This choice is ideological. Where Voldemort favours Avada Kedavra, a spell that kills instantly, Harry consistently chooses a spell whose sole function is to disarm rather than destroy. Sociologically, Expelliarmus functions as what might be called a signature of ethical identity. Characters within the narrative explicitly criticize Harry for relying on it – arguing that in a war context, disarming is naïve and insufficient. Yet Harry's refusal to abandon it becomes a marker of his resistance to the logic of violence that Voldemort embodies.

““Oh please,” said Zacharias Smith, rolling his eyes and folding his arms. “I don’t think Expelliarmus is exactly going to help us against You-Know-Who, do you?”

“I’ve used it against him,” said Harry quietly. “It saved my life last June.” Smith opened his mouth stupidly. The rest of the room was very quiet.” [47, p392]

What unites the neologisms examined throughout this section, despite their considerable variety in form, origin, function, and sociological register, is their shared capacity to do more than designate. Rowling's coinages constantly function on a metaphorical plane that surpasses their literal meaning, whether they encode racial hierarchy into a slur, incorporate domestic servitude into a creature's name, condense a character's entire arc into a botanical term, or turn the refusal to speak a word into a tool of political dominance. In the broadest sense, they are ideologically charged constructions – linguistic decisions that mirror, replicate, and sometimes challenge the social imaginaries from which they originate.

Conclusion to Chapter 2

The analysis conducted in Chapter 2 examined 56 lexical coinages found in *Harry Potter and the Order of the Phoenix* and *Harry Potter and the Half-Blood Prince*, classifying them into seven categories based on their word-formation mechanisms: affixation, compounding, blending, borrowing, root coinage, acronym-based formations, and phrasal neologisms.

The results confirm that affixation is the most productive word-formation mechanism in Rowling's fictional lexicon, accounting for the largest share of coinages. The majority of affixation-based neologisms employ pseudo-classical Latin and Greek elements to construct terms that evoke scholarly, scientific, and institutional authority.

Compounding proved to be the second most frequent mechanism, producing semantically transparent terms whose meanings are immediately accessible to the reader. Blending, borrowing, and root coinage account for a smaller but significant portion of the analyzed vocabulary, reflecting Rowling's tendency to draw on classical languages, folklore, archaic English, and Slavic mythology. Acronym-based formations demonstrate Rowling's deliberate imitation of real-world educational and institutional systems, while phrasal neologisms represent a unique subcategory in which language itself becomes a site of political and social contestation.

Some serve primarily as world-building tools, naming in-world sciences, creatures, artefacts, and institutions. Others operate as vehicles of metaphorical and ideological meaning, encoding social hierarchies, racial discourse, and moral positioning.

Taken together, these findings confirm that Rowling's lexical creativity is not arbitrary but systematic, drawing on real linguistic mechanisms while simultaneously serving complex narrative, ideological, and cultural purposes.

CONCLUSIONS

The present bachelor's thesis has examined the new lexical coinages found in the fifth and sixth books of J. K. Rowling's Harry Potter series, namely *Harry Potter and the Order of the Phoenix* and *Harry Potter and the Half-Blood Prince*, with the aim of identifying, classifying, and interpreting the linguistic mechanisms underlying their formation and the literary functions they serve.

The theoretical framework established in the first chapter confirmed that authorial neologisms in literary fiction occupy a distinct position within the broader category of lexical innovation. Unlike neologisms that arise organically within a speech community, literary coinages are the product of deliberate creative choice and are embedded within a specific narrative and world-building context. The mechanisms of their formation — including affixation, compounding, blending, classical borrowing, and root coinage — are the same as those operating in the general language, but their purposes are shaped by the aesthetic and communicative demands of the fictional universe. It was further established that neologisms function as an essential part of language evolution and reflect both linguistic innovation and cultural dynamics. The theoretical analysis also demonstrated that language in literary texts does not merely reflect cultural values but actively participates in constructing and transmitting them, making lexical coinages ideologically significant beyond their referential function.

The analytical part of the thesis examined a total of 56 lexical coinages, classified into seven categories: affixation, compounding, blending, borrowing, root coinage, acronym-based formations, and phrasal neologisms. The analysis confirmed that affixation is the most productive word-formation mechanism in Rowling's fictional lexicon, with the majority of affixation-based coinages employing pseudo-classical Latin and Greek elements to construct terms that evoke scholarly and institutional authority. Compounding proved to be the second

most frequent mechanism, producing semantically transparent terms whose meanings are immediately accessible to the reader. Blending, borrowing, and root coinage account for a smaller but significant portion of the analyzed vocabulary, reflecting Rowling's tendency to draw on classical languages, folklore, archaic English, and Slavic mythology.

The analysis also demonstrated that Rowling's coinages serve multiple narrative functions simultaneously. Some function primarily as world-building tools, naming in-world sciences, creatures, artefacts, and institutions. Others operate as vehicles of metaphorical and ideological meaning, encoding social hierarchies, racial discourse, character identity, and moral positioning within the narrative. The examination of terms such as *Expelliarmus*, *Mimbulus Mimbletonia*, *You-Know-Who*, and the blood purity lexicon confirmed that Rowling's invented vocabulary consistently functions on a figurative plane that exceeds its literal referential meaning, making her coinages ideologically charged constructions that mirror, replicate, and sometimes challenge the social imaginaries from which they originate.

A significant number of the analyzed coinages carry transparent morphological structures that encode semantic content directly within the form of the word, making them simultaneously novel and interpretable. This balance between innovation and recognizability is one of the defining features of Rowling's lexical creativity and contributes substantially to the reader's sense of immersion in a linguistically coherent alternative world.

Overall, the research confirms that lexical coinages in the Harry Potter series play a crucial role in shaping the stylistic identity of the novels and in constructing a coherent secondary world. They function not only as naming devices but also as cultural and cognitive markers that reflect the interplay between imagination and linguistic structure. The impact of Rowling's invented vocabulary extends beyond the fictional text — words such as *Muggle* have

entered the Oxford English Dictionary, demonstrating that literary coinages can achieve genuine lexicological significance in the broader language community.

In conclusion, even though this study focuses on only two of the seven books in the series, it can be stated that the study of neologisms in literary texts is essential for understanding how language expands its expressive potential and how authors manipulate linguistic resources to create new meanings. The findings of this thesis may be useful for further research in lexicology, stylistics, translation studies, and cognitive linguistics, particularly in the context of fantasy literature and authorial word formation.

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APPENDIX 1

Glossary of neologisms

No.	Neologism	Category	Formation Type
1	Occlumency	Affixation	Suffixation
2	Legilimency	Affixation	Suffixation
3	Apparition	Affixation	Suffixation
4	Disapparition	Affixation	Prefixation + suffixation
5	Transfiguration	Affixation	Prefixation + suffixation
6	Animagus	Affixation	Suffixation
7	Metamorphmagus	Affixation	Prefixation + suffixation
8	Amortentia	Affixation	Suffixation

9	Veritaserum	Affixation	Suffixation
10	Polyjuice Potion	Affixation	Prefixation
11	Mimbulus Mimbletonia	Affixation	Suffixation
12	Dementor	Affixation	Prefixation + suffixation
13	Gryffindor	Affixation	Suffixation
14	Howler	Affixation	Suffixation
15	Auror	Affixation	Suffixation
16	Patronus	Affixation	Suffixation
17	Accio	Affixation	Root borrowing
18	Cruciatus	Affixation	Suffixation
19	Imperius	Affixation	Suffixation
20	Inferius	Affixation	Suffixation
21	Hogwarts	Compounding	Compounding
22	Ravenclaw	Compounding	Compounding
23	Hufflepuff	Compounding	Compounding
24	Spellotape	Compounding	Compounding
25	Foe-glass	Compounding	Compounding
26	Sneakoscope	Compounding	Compounding
27	Secrecy Sensors	Compounding	Compounding
28	Galleon	Compounding	Borrowing
29	Sickle	Compounding	Semantic shift
30	Knut	Compounding	Borrowing
31	Mudblood	Compounding	Compounding
32	Half-blood	Compounding	Compounding
33	Pure-blood	Compounding	Compounding
34	House-elf	Compounding	Compounding
35	Pensieve	Blending	Blending
36	Sectumsempra	Blending	Blending

37	Hippogriff	Blending	Blending
38	Horcrux	Blending	Blending
39	Felix Felicis	Borrowing	Direct Latin borrowing
40	Bezoar	Borrowing	Historical borrowing (Persian)
41	Boggart	Borrowing	Dialectal borrowing (Middle English)
42	Veela	Borrowing	Borrowing (Slavic folklore)
43	Avada Kedavra	Borrowing	Borrowing (Aramaic/Hebrew)
44	Expelliarmus	Borrowing	Pseudo-Latin borrowing
45	Thestral	Root Coinage	Root coinage (archaic English)
46	Kneazle	Root Coinage	Phonetic coinage
47	Gringotts	Root Coinage	Root coinage
48	Slytherin	Root Coinage	Root coinage
49	Muggle	Root Coinage	Root coinage (dialectal English)
50	Squib	Root Coinage	Root coinage
51	O.W.L.s	Acronym	Acronym
52	N.E.W.T.s	Acronym	Acronym
53	D.A.	Acronym	Initialism
54	S.P.E.W.	Acronym	Initialism
55	You-Know-Who	Semantic shift	Semantic shift / taboo avoidance