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**NEW LEXICAL COINAGES IN J.K. ROWLING'S HARRY POTTER  
SERIES**

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## АННОТАЦІЯ

Це дослідження охоплює всебічний аналіз неологізмів та випадкових слів в англійській мові, зосереджуючись на їхній ключовій ролі в динамічному та адаптивному характері мовної еволюції. Неологізми, які є інноваційними лексичними утвореннями, що ще не включені до стандартних словників, свідчать про здатність мови розвиватися у відповідь на глобальні впливи та технологічний прогрес. Це дослідження розрізняє спонтанні та навмисні неологізми, досліджуючи механізми їхнього утворення та їхній вплив на розвиток мови. Крім того, у дослідженні розглядаються різні типи неологізмів, такі як акроніми, редуплікація та конверсія, що ілюструє різноманітні процеси, через які нові слова асимілюються у лексикон.

Значна частина цього дослідження зосереджена на винахідливій мові, використаній у серії книг Дж. К. Роулінг «Гаррі Поттер». Вміле використання Роулінг нової лексики та виразів не тільки створює захоплюючий і правдоподібний магічний світ, але й збагачує розвиток персонажів та побудову світу.

Результати дослідження підкреслюють значення неологізмів та випадкових слів у збагаченні лексикону та сприянні ефективній комунікації. Постійне створення та асиміляція нових слів є важливими для розширення виражальних можливостей мови, дозволяючи їй пристосовуватися до нових ідей, технологій та культурних практик. Зрозумівши механізми словотворення та значення цих лексичних нововведень, це дослідження надає цінну інформацію про те, як мова розвивається та адаптується до змінюваних потреб її носіїв.

Це дослідження робить внесок у лінгвістичну теорію, надаючи всебічний аналіз процесів, пов'язаних зі словотворенням, та факторів, що

впливають на прийняття та інтеграцію нових слів. Крім того, воно інформує лексикографічну практику, пропонуючи ефективні методи документування та категоризації неологізмів та випадкових слів. Дослідження також покращує ширше розуміння мови як динамічної та еволюціонуючої сутності, висвітлюючи взаємодію між творчістю і традицією у формуванні лексикону. У кінцевому підсумку, ця робота спрямована на збагачення лінгвістичної освіти, надання практичних знань лексикографам та поглиблення нашого усвідомлення постійно змінюваної природи мови.

Ключові слова: *неологізми, випадкові слова, лексичні новоутворення, словотвір, мовна креативність*

## ABSTRACT

This study encapsulates a comprehensive examination of neologisms and nonce words in the English language, with a focus on their pivotal role in the dynamic and adaptable nature of linguistic evolution. Neologisms, which are innovative lexical creations not yet included in standard dictionaries, are indicative of the language's capacity to evolve in response to global influences and technological advancements. This study differentiates between spontaneous and intentional coinages, scrutinizing the mechanisms underlying their formation and their impact on language development. Additionally, the study investigates various types of coinages, encompassing acronyms, reduplication, and conversion, thus illustrating the diverse processes through which new words are assimilated into the lexicon.

A significant portion of this research centers on the inventive language employed in J.K. Rowling's "Harry Potter" series. Rowling's adept utilization of new vocabulary and expressions not only constructs a captivating and believable magical world but also enriches character development and world-building.

The findings underscore the significance of neologisms and nonce words in enriching the lexicon and facilitating effective communication. The continual creation and assimilation of new words are vital for expanding the expressive capacity of a language, enabling it to accommodate new ideas, technologies, and cultural practices. By comprehending the mechanisms of word formation and the significance of these lexical innovations, this study furnishes valuable insights into how language evolves and adapts to meet the changing needs of its speakers.

The research contributes to linguistic theory by providing a comprehensive analysis of the processes involved in word formation and the factors that influence the acceptance and integration of new words. Moreover, it informs lexicographic

practices, proposing effective methods for documenting and categorizing neologisms and nonce words. Additionally, the study enhances the broader comprehension of language as a dynamic and evolving entity, spotlighting the interplay between creativity and tradition in shaping the lexicon. Ultimately, this work aims to enrich linguistic education, offer practical insights for lexicographers, and deepen our appreciation of the ever-evolving nature of language.

Key words: *neologisms, nonce words, lexical coinages, word formation, linguistic creativity*

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## INTRODUCTION

The ongoing development of language, particularly manifested in the formation of neologisms and nonce words, serves as a manifestation of society's dynamic essence and its capacity to adapt to novel phenomena and technological advancements. The **relevance** of this examination lies in its ability to enrich our comprehension of how languages progress, adjust, and broaden to encompass fresh concepts and realities. By delving into the mechanisms underlying word creation, we acquire insights into the processes fueling linguistic innovation and cultural transformation.

The primary **scientific problem** is the systematic analysis of newly coined words as a linguistic phenomenon. It involves identifying and interpreting the various factors contributing to the emergence and integration of these words into the English language. The study aims to establish a comprehensive framework for understanding the internal structure and external influences that impact the development of neologisms and nonce words.

The **aim** of this research is to elucidate the mechanisms and significance of newly coined words in the English language. To accomplish this, the study aims to achieve the following **objectives**:

1. Analyze the processes involved in the formation of neologisms and nonce words.
2. Categorize different types of lexical coinages and comprehend their roles in the evolution of language.
3. Examine the practical implications of these new words in both linguistic and literary contexts.

The **object** of this study is the process of word formation in the English language, focusing on the emergence of new lexical items. The **subject** of the

study is the specific characteristics and mechanisms of neologisms and nonce words, including their formation, usage, and impact on the language.

The research material encompasses a diverse range of linguistic data, comprising dictionaries, corpuses, and literary works such as J.K. Rowling's "Harry Potter" series. The methodology involves qualitative analysis of linguistic patterns, categorization of newly coined words, and investigation of their usage across different contexts. Methods employed include morphological analysis, semantic interpretation, and comparative literary analysis.

The research's novelty lies in its methodical approach to categorizing and analyzing newly coined words, offering fresh perspectives on their impact on linguistic innovation. Its practical significance encompasses the improvement of linguistic education, guidance for lexicographic practices, and contribution to understanding language evolution in modern contexts. The study's discoveries can be utilized in the development of educational materials and the refinement of linguistic theories pertaining to word formation.

## **CHAPTER 1. Understanding new lexical coinages as a linguistic phenomenon**

### **1.1 Defining neologisms and nonce words as a part of word formation**

Each year, hundreds of new vocabulary terms are coined or borrowed. The thesis focuses on the lexical enrichment of English as evidenced in newly derived, compounded, and blended terms. Every language's vocabulary is the essential component that allows it to exist since it is responsible for recognizing objects and transferring knowledge and information about them. Specialized vocabulary is a subset of vocabulary that includes terms that are seldom used in the language and hence are not understood by all speakers. The geographical, social, and professional characteristics of native speakers limit the use of such phrases. Jargon, dialecticisms, professionalism, and specialist language or terminology are examples of seldom-used vocabulary kinds. Despite the fact that they are all averse to the commonly used vocabulary, they all actively participate in it, as seen by the continuous invention of new terms. This constant evolution contributes to the lexical dynamism observed in languages worldwide.

The field of word formation has had a longstanding association with the study of language in general. Throughout history, scholars have provided various comments and written works on the subject of word formation, from the detailed depiction of Sanskrit word formation by Panini to modern-day research. Notably, scholars of the seventeenth, eighteenth, and nineteenth centuries raised questions on the subject that continue to pose challenges today, as exemplified in research conducted by Brekle in 1977 and Brekle & Kastovsky in 1977.

The English language comprises various mechanisms and processes through which new words are established and integrated into its lexicon. These mechanisms, including derivation, borrowings, and coinage, etc., offer distinct avenues for linguistic innovation and expansion. Each of these processes involves specific rules and patterns that govern the formation and integration of new lexical

items, providing a rich landscape for linguistic exploration and analysis. Therefore, delving into the intricacies of these mechanisms is essential for understanding the dynamic nature of English vocabulary development and its broader implications for language evolution and communication.

The development of new words, also known as coinage, plays a vital role in the growth of language. An understanding of the various types of coinages in lexicology is essential for comprehending the constantly evolving nature of language. Delving into the different forms of coinage offers valuable insights into their mechanisms and importance in the evolution of language.

The first type of coinage is spontaneous coinage, also known as lexical innovation. This term refers to the unplanned creation of new lexical items that arise naturally within a linguistic community. In contrast to intentional coinages, which are crafted for specific purposes, spontaneous coinages emerge organically through linguistic creativity, cultural shifts, or communicative needs.

Spontaneous coinages have several characteristic features that set them apart from deliberate coinages and established words. These features include novelty, creativity, informality, and rapid dissemination [9, p. 102]. Spontaneous coinages often arise to fill lexical gaps, express innovative concepts, or capture emerging trends or phenomena. They are frequently coined in informal settings, such as everyday conversation, social media, or popular culture, and spread rapidly through linguistic networks [13, p. 15].

Language is a dynamic entity that reflects the changes and advancements in human life. A prime example of this is the creation of neologisms, which serve to identify new objects, phenomena, and processes. As evidenced by the rapid growth of English's lexical layer, neologisms play a crucial role in responding to globalization and technological developments. Therefore, studying English neologisms is highly relevant.

Neologisms, or new terms, are one feature of English word formation theory. In lexicography, neologisms are considered novel words or lexicalized expressions if they are not recorded in general English dictionaries [2, p. 3]. It is worth mentioning that "a new word is a form or the use of a form not recorded in general dictionaries" [3, p. 2].

Neologisms, one of the coinage types, are frequently created to convey concepts or ideas for which no words exist [1, p. 10]. The formation of neologisms reflects the vitality of language, reflecting shifting societal standards and technological advancements. As it was defined by R. Fisher "A neologism is a word which has lost its status of a nonce-formation but is still one which is considered new by the majority of the members of a speech community." [2, p. 3] These newly formed words frequently encapsulate modern thoughts and experiences, influencing the language environment through their novel formulations.

However, in order to be included in the lexicon or, more specifically, the dictionary, these newly coined terms must appeal to numerous elements, including:

- frequency;
- coverage;
- availability;
- familiarity.

R. Fisher's definition of neologism assumes a specific and frequent item. However, in addition to frequency (including range, i.e. the number of texts in which the terms appear) and coverage (the settings of specific themes of conversation), one must consider availability and familiarity for the learner's core vocabulary. The capacity to retrieve words is referred to as availability; "Available words are known in the sense that they come to mind rapidly when the situation calls for them"[2, p. 4]. Word familiarity defines the subjective impression of

words; "In psychological measurement, the familiarity of a stimulus or response is defined as being a function of its frequency of occurrence in the history of an organism" [4, p. 70-77]. In addition, William F. Mackey sees learnability as another factor that may be used to influence the creation of a word list [5, p. 187]. Learnability relates to how easy or difficult it is to learn a new term.

Neologisms are an intriguing phenomenon because their formation reveals the power of language to undergo and maintain change, as well as to repel negative incursion from other languages and cultures [7, p. 1].

To comprehend the phenomenon of neologisms more thoroughly, it is essential to gain an understanding of the terminological aspects of its different variations.

Blends and portmanteaus are another part of coinage involving the merging of two or more words to create a new term. This process combines the sounds and meanings of the original words to form a cohesive and often playful new word. Blends are commonly used to convey new concepts or express complex ideas in a concise and creative manner.

Linguists like Marchand [20] and Bauer [6] have extensively studied the concept of blending in language formation. Marchand defines blending as the combination of parts of two or more words to create a new word with a new meaning. For example, the term "brunch," a blend of "breakfast" and "lunch," has become widely used to refer to a late-morning meal.

The research on blends and portmanteaus has provided valuable insights into the cognitive processes involved in word formation and the adaptability of language to meet communicative needs. Scholars such as Plag [26] and Ralli [27] have delved into the structural and semantic aspects of blends, offering a deeper understanding of their formation and use in various linguistic contexts.

The idea of eponyms covers a range of linguistic features discovered in literature. These consist of words formed from a personal name, the actual name the word is based on, the individual who inspired the word, and any proper noun that has evolved into a common noun, such as brand names like Kleenex or Xerox (also known as "proprietary eponyms") [10, p. 64]. Eponyms, which are an intriguing linguistic phenomenon, demonstrate the dynamic evolution of language and the intricate interplay between individuals and their linguistic surroundings. Whether it's a brand name we use daily or a historical figure immortalized in language, eponyms are a testament to the complex connection between language, society, and human creativity.

Nonce words are lexical constructions that are designed for certain circumstances or events, frequently combining existing morphemes or formations. Nonce words, unlike regularly used vocabulary, are seldom encountered in ordinary discourse and are often not recognized as conventional words. They are intended for a certain event or communication requirement and serve just temporarily. Nonce-formations are created spontaneously and are rarely used. They can become neologisms. However, Laurie Bauer stated: "A nonce formation can be defined as a new complex word coined by an on the spur of the moment to cover some need." [6, p. 45]

Numerous authors, including Crystal, refer to neologisms as "nonce" terms, meaning that few of the numerous neologisms developed, altered, or disfigured have survived. A nonce word is a linguistic construct that a speaker purposefully or mistakenly creates on a single time. The community has occasionally embraced nonce formations, at which point they cease to be 'nonce' and become neologisms [8].

A nonce-formation can be considered an intentional language activity. When the formulation is utilized by several speakers with identical objectives, the

institutionalization process begins. The nonce formation evolves into a neologism. [2, p. 7].

The concept of neologism in the field of linguistics is widely seen as a unique type of word creation rather than just a one-time occurrence. This differentiation stems from the way these newly coined terms gradually become part of a language's vocabulary. Neologisms typically arise in response to new ideas, technological advancements, cultural changes, or linguistic innovations, reflecting the dynamic nature of human communication. As these terms become more widely used and accepted, they become permanent features of the language.

The process of creating neologisms is similar to other types of word creation, such as deliberate coinages and borrowed words, in that it involves the development of new lexical items. However, what sets neologisms apart is their transition from being new and unfamiliar to becoming familiar and established, distinguishing them from one-time occurrences. While one-time occurrences are temporary and usually only used in specific contexts or instances, neologisms have the potential to become lasting parts of the language, enhancing its ability to express ideas and reflecting changes in society over time.

This perspective is consistent with linguistic research that emphasizes the continuum of word creation processes, with neologism playing a crucial role between one-time occurrences and established words. Scholars like Jones [28, p. 25] and Algeo [29, p. 42] have emphasized the importance of recognizing neologisms as a distinct category of word creation, highlighting their influence on language evolution and the dynamic relationship between creativity and tradition in building a lexicon.

The main difference between coinage and nonce formation is their purpose and lasting impact. Coinage is the intentional creation of new words in a language, often to improve communication or convey original concepts [30, p. 77]. On the

other hand, nonce formations occur spontaneously and are typically used only once, serving as inventive linguistic expressions within specific communication settings [31, p. 39]. While some nonce formations may eventually become recognized and evolve into established words, they initially lack the deliberate intentionality of coined words.

## **1.2 Approaches to classifying nonce formations and neologisms**

### **1.2.1 Criteria used for classifying neologisms**

Neologisms are often utilized to express novel concepts, and their definitions are recorded in numerous dictionaries, given their widespread usage in various contexts such as scientific discourse, social and political writings, and everyday language. Nevertheless, the world of fiction is a crucial domain in language development, representing the full spectrum of linguistic evolution. As authors strive to explore their own stylistic methods, new neologic concepts arise, including the individual author formations known as nonce words.

Word formation is the process of forming new words from existing ones. Word production procedures refer to the morphological processes that generate new words [15, p. 86]. This means that new words can be formed by shortening existing words, merging them with other words, adding affixes to provide grammatical information, and so on. H. J. Schmid describes word creation as the extension of the language “through the formation of new lexemes from already existing morphological material” [16, p. 70].

Derivative morphology is an essential aspect of word formation as it enables the inclusion of prefixes and suffixes to produce novel terms. This technique can alter a word's connotation and shift its grammatical category, expanding the lexicon of the language. Additionally, compounding is a prevalent means of constructing words, involving the fusion of multiple words into a singular term.

Word creation and word deformation are not the only ways that nonce formation occurs. Word creation is a frequent process, sometimes known as word production. Word formation occurs when words “originate neither formally nor semantically from morphological material that already exists” according to H.-J. Schmid [16, p. 69]. These neologisms typically serve to bolster the text's fictional illusion because they don't appear to have a clear referent in the extralinguistic

realm. Term creation frequently combines a nonsensical term with a free morpheme.

The primary method of studying the lexicographic interpretation of nonce words is author-specific vocabulary analysis. These investigations seek to examine the author's creative output in great depth, which frequently results in the addition of a few nonce terms to neologism dictionaries. Comprehensive research on occasional neography, which could address the more general elements of nonce words and their usage, is lacking, nevertheless.

While there are no standards that are widely recognized for writing entries for occasional dictionaries, each researcher develops their own rules according to the particulars of the writer's lexical occasional resource. N.G. Babenko's work [17, p.69] is a noteworthy attempt to systematize these ideas; it provides guidelines and recommendations for creating dictionaries of nonce words:

1. In addition to providing word definitions, dictionaries ought also include information on word construction.
2. The most effective varieties of each particular word-building procedure have to be included.
3. The function of nonce words in the linguistic system ought to be made clear in the dictionary.
4. It ought to illustrate the way these terms are used in creative discourse.
5. Each nonce word's history, including its inventor, the period of its emergence, and instances of borrowing, should be covered in full by the dictionary.

One of the main causes of nomenclature is the efforts of fiction authors to find new ways to express themselves stylistically. These words can come from both effective and ineffective models, and their expressiveness remains unaffected even when some models' norms are breached. In certain instances, if a single book or work makes a formation more popular than others, it might become a canonical

term. In these situations, the words maintain their position as speech units but become entrenched in the language.

Irreproducibility is a characteristic of occasional words; every instance of an occasional word is distinct and impossible to duplicate precisely. Their singularity, where a sporadic structure is created only for a single speech instance, is another characteristic.

The emergence of a new genre called fantasy was instrumental in granting authors artistic liberties to create worlds, systems of characters and events, and disparate environments. Thus, the genre's hallmark for stylistic expansion is inclusiveness like the creation of fictitious languages and alphabets, glossaries, and character names. This also implies that every nonce word in a fantasy text not only informs but performs creative and nominative functions, capturing the author's culture, values, traditions, norms, and conventions.

Given the expanding popularity of fantasy literature, there is a greater demand for lexicographic interpretation of infrequent units within the genre. This involves the production of dictionaries that provide a comprehensive interpretation of well-known fantasy works as well as insight into the larger nature of fantasy. Today, readers worldwide, both native and non-native speakers of the language, enjoy a wide range of fantasy novels.

G.M. Vokaltchuk's work on the examination of infrequent vocabulary proposes many fundamental components of lexicography:

- The interpretation of the meaning of the author's lexical formations.
- Determining the part of speech of these formations.
- Describing the grammatical forms of the author's lexical formations.
- Exploring comparative aspects of descriptions [18; p. 213].

Tournier describes internal and external matrices. The latter is when the coinage incorporates linguistic elements from other languages. The internal

matrices of lexicogenesis are classified into three types: morphosemantic, semantic, and morphological neology. Nonce formation can occur as a result of word formation, de-formation, or creation for each type of neology [14, p. 51].

### 1.2.2 Classification of Morphological Neology

The process of forming words based on their structure can be classified into different types, which include the following subcategories [19; p. 29]:

- clipping;
- acronyms;
- shortening.

**Clipping:** Clipping is a linguistic phenomenon where a word is shortened by cutting or trimming, resulting in a shorter version with material loss [36, p. 16]. This definition, borrowed from Bauer, takes a semantic and stylistic approach, defining clipping as a process that doesn't have semantic consequences but does change the stylistic value. Clipping involves the process of shortening a lexeme, whether it is a simplex or complex, while preserving its meaning and retaining its membership in the same form class. Often, clipping leads to a shift in the stylistic level of the word or phrase [6, p. 233].

Katamba offers a definition that is somewhat related, but he adds a phonological aspect to his definition: clipping is the process of creating a new word-form, with the same meaning as the original word, by cutting off a part and reducing it to a one or two-syllable form [25, p. 180]

Clipping demonstrates the evolving nature of language, as speakers constantly adapt and create to meet their communicative needs. By shortening existing words, speakers can generate new lexical forms that mirror current usage patterns and cultural trends.

**Acronyms:** Acronyms – abbreviations formed from the initial letters or initial elements of the words in a given phrase and similar in form (phonetic structure) to a regular word. They are pronounced according to pronunciation rules in speech [37, p. 82]. Acronyms are valuable tools for condensing complex phrases into easily pronounceable terms, facilitating efficient communication. They are widely used in government, technology, and popular culture, and as society continues to rely on abbreviated forms of communication, acronyms provide a convenient way to convey complex information concisely.

**Shortening:** Shortening involves the creation of new words by removing one or more sounds from the original word. This method of word formation is a relatively recent and effective one, commonly used in both casual and formal contexts.

Shortening is applied to nouns, verbs, and adjectives in contemporary English, streamlining language and reflecting current trends or cultural shifts [23, p. 212].

Nonce and neologism formations are crucial in the development of language and in fostering linguistic creativity. These innovative terms, often derived from the world of fiction and authorial invention, provide unique insights into the dynamic evolution of language. Linguists use various approaches such as internal and external matrices, word formation processes like derivation and compounding, and methods such as clipping, shortening, and acronyms to classify and analyze nonce formations. As scholars further explore the intricacies of these formations, their study not only deepens our understanding of language evolution but also

highlights the profound interplay between creativity, communication, and cultural expression in shaping the linguistic landscape.

### **1.2.3 Classification of Semantic Neology**

The second category of neologisms pertains to semantic neology, in which the word retains its form but undergoes a change or update in meaning. J. Tournier categorizes semantic neology into two subcategories [42, p. 13]. The first subcategory involves altering the grammatical class through conversion, while the other subcategory encompasses metasemantic processes such as metaphor, metonymy (including synecdoche), figurative meaning, and euphemism, among others.

Morphosemantic neology, a subfield in linguistics, delves into the creation of new words (neologisms) by exploring the interaction of morphological and semantic processes. This area of study concentrates on the formation of new lexical items by combining existing morphemes, the smallest units of meaning, and how these combinations take on new meanings. Morphosemantic neology not only showcases the dynamic and adaptable nature of language, but also offers insights into cultural and technological shifts as society progresses. This exploration is essential for understanding the structure and flexibility of language, as it continually assimilates new concepts and terminologies.

Metaphor and metonymy represent two distinct methods for creating new meanings from existing expressions [43, p. 49]. Moreover, there are numerous instances that can be interpreted as either metaphor or metonymy, without one interpretation excluding the other. This general characterization of metaphoric and metonymic concept formation is an integral part of the overall method of concept formation.

The "Modern Dictionary of Foreign Words" defines **metaphor** (from Greek *metaphora*, meaning transfer) as a type of trope - a figure of speech characterized by the use of an imaginative expression or word in a figurative sense to describe an object or phenomenon that is similar to it in certain aspects, such as color, shape, etc. [44, p. 449]. The semantic categorization of metaphors entails organizing these linguistic expressions according to their significance and the connections they establish between various conceptual realms. This categorization enables linguists, cognitive scientists, and other scholars to investigate the influence of metaphors on thought processes and communication.

**Conceptual Metaphors:** One of the most influential theories in the field of metaphors is the Conceptual Metaphor Theory (CMT) introduced by Lakoff and Johnson in their groundbreaking book, "Metaphors We Live By" [45, p. 5]. According to CMT, metaphors are not only linguistic expressions but also cognitive tools that shape our comprehension of abstract concepts. Conceptual metaphors establish a connection between a source domain (a concrete, familiar domain) and a target domain (an abstract, less familiar domain). For example, in the metaphor "Time is money," the source domain (money) serves as a framework for understanding the target domain (time) [45, p. 7].

Forceville provided another type of metaphor - **image metaphor**. Image metaphors entail a direct visual or sensory depiction of one concept in relation to another. These metaphors hinge on vibrant imagery to form a mental illustration that communicates significance. For instance, in the phrase "He has a heart of stone," the metaphor evokes a visual representation of a heart crafted from stone to suggest emotional callousness or a dearth of compassion [46, p. 45]. Image

metaphors are prevalent in poetry and various other artistic mediums, where they enrich the emotional and aesthetic resonance of the language.

Kövecses differentiates between **conventional metaphors** that are commonly used and easily understood, and **novel metaphors** that are creative and unique [47, p. 66].

Conventional metaphors refer to metaphors that have become so ingrained in everyday language that their metaphorical nature is often overlooked. Expressions such as "time flies" or "ideas are food" are prime examples of conventional metaphors that people use without fully recognizing their figurative meaning.

On the other hand, novel metaphors represent fresh and inventive uses of language that deliberately highlight their metaphorical essence. For instance, Shakespeare's metaphor "Juliet is the sun" from "Romeo and Juliet" serves as a striking example of a novel metaphor, vividly conveying Juliet's significance and radiance in Romeo's life [47, p. 70].

Lakoff discusses dead metaphors, which are metaphors that have lost their original metaphorical meaning and are treated as literal expressions. **Dead metaphors** are metaphors that have been so thoroughly integrated into language that their original metaphorical connotations are no longer readily apparent. Instead, they are commonly interpreted as literal expressions. For example, the term "the leg of a table" is considered a dead metaphor, as it is no longer associated with the original imagery of a table having a leg resembling that of an animal or a human [48, p. 92].

**Conversion**, also known as zero derivation, is a linguistic process that involves changing the grammatical category of a word without adding or removing

any morphemes. For example, the word "text" can function as both a noun and a verb, referring to written messages or the act of sending such messages [39, p. 225].

This versatile process in language evolution allows words to shift seamlessly between different grammatical categories. By repurposing existing words, speakers can adapt language to meet communicative needs, creating new lexical forms with altered syntactic functions. Conversion exemplifies the flexibility of language structure, as words can transition between grammatical categories without undergoing overt morphological changes. Through recontextualizing existing lexemes, speakers can innovate and adapt language to suit diverse communicative contexts. Converted neologisms enrich the lexicon with their multifunctionality and adaptability, reflecting the dynamic nature of human language.

**Metonymy** is a powerful rhetorical tool that offers a unique way to form words by substituting one word with another closely associated with it. This figure of speech is rooted in the concept of contiguity, which focuses on proximity rather than similarity. Natalia Neborsina defines metonymy as the process of changing names based on nearness or contact [50, p. 13]. By utilizing metonymy, we can express complex ideas with efficiency and elegance, as well as forge connections between words and expand their meanings. This means that in metonymy, words are chosen by substituting one element of a group for another, such as using

- "producer" for "product";
- "place" for "event";
- "material" for "object";
- "container" for "content";
- "concrete" for "general";
- "part" for "whole."

The term "**Synecdoche**" originates from the Greek word "synekdoche," which translates to "simultaneous understanding" [45, p. 45]. It encompasses the use of a part of an object or idea to symbolize the whole, or utilizing the whole to symbolize a part. This linguistic technique can enrich communication by offering a more tangible or expressive portrayal of abstract concepts.

Synecdoche is a rhetorical device and figure of speech that employs a part of something to represent the whole, or vice versa. It is a type of metonymy commonly utilized in everyday language and literature to craft compelling and impactful expressions. This paper delves into the definition, types, functions, and examples of synecdoche, along with its significance in linguistic and literary contexts.

#### **1.2.4 Classification of Morphosemantic Neology**

Morphosemantic neologisms are linguistic creations that reflect the cultural, technological, and societal landscape of their time [32, p. 63]. These new words and phrases capture emerging concepts, trends, and phenomena, giving us valuable insights into how human communication is evolving. By combining morphological and semantic elements, neologisms offer a concise and expressive way to convey complex ideas and experiences. Additionally, they contribute to the enrichment of the vocabulary, giving speakers and writers more options for expressing themselves. As language continues to adapt to new contexts and requirements, morphosemantic neologisms play a crucial role in both shaping and reflecting linguistic innovation.

Morphosemantic neology can be divided into these types [41, p. 15]:

- Affixation;
- Blending;

- Backformation;
- Compostion;
- Reduplication;
- Onomatopoeia.

**Affixation:** This method of creating new words involves the addition of affixes to a base word. Through the addition of prefixes, suffixes, or infixes to root words, speakers can expand their vocabulary and improve communication by creating derivatives. The study of derivation examines the various ways in which these affixes interact with root words and how they can alter the grammatical category, semantic nuances, and contextual usage of words. By exploring derivation, linguists can gain valuable insight into the dynamic nature of language evolution and the intricate structures that underlie linguistic creativity.

The term often used to describe the process of forming new words is derivation. According to the Merriam-Webster vocabulary, derivation is "the formation of a word from another word or base (as by the addition of a usually non-inflectional affix)" [21]. For example, the word "strategize" was created through derivation from the word "strategy".

New words with different parts of speech such as nouns, adjectives, and adverbs can be created by adding suffixes to a root (e.g., "read" – "reader"). This process enables the creation of words with various semantic and stylistic nuances, such as transforming "excess" into "excessive" and "excessiveness." Using suffixes, words can convey opposite meanings like "painful" to "painless," "thoughtful" to "thoughtless," and "harmful" to "harmless."

The effectiveness of suffixes in word formation is evident in the establishment of specific systems within a language to form various parts of speech, including noun, adjective, and verb suffixes. Nouns like "banker,"

"knower," "producer," "actress," and "vegetarian"; adjectives like "poetic," "political," "married," "manly," "tiresome," and "childless"; and verbs like "intensify" and "dramatize" are examples of this.

One of the productive methods of word formation that alters the lexical meaning of a word is prefixation. The prefix, in most cases, modifies the lexical meaning of the word without changing its grammatical characteristics, so the base word and its prefix derivative belong to the same part of speech.

Prefixation is frequently used to create magical terms such as "disapparate" from "apparate," where the prefix "dis-" changes the meaning to indicate the reversal of the original action. In another example, "unforgivable" is derived from "forgivable," where the prefix "un-" negates the meaning, making the spell associated with it particularly severe and dangerous.

Although English prefixes originate from separate words, there are only a few of them, such as a-, be-, fore-, mid-, un-. The prefix "mis-" has a mixed origin, with roots in German *mis*, Latin *minus*, French *me*, *mes*. [22, p. 14].

**Blending:** Blending is the process of creating a new word by merging parts of two words. Blends are formed by combining two (or sometimes more) words together, resulting in the loss of part of their material. While this feature distinguishes blends from other types of word formation, it may not be enough to differentiate between blends and initialisms. As a result, the boundaries of the category are unclear, and determining whether a given formation is a blend requires considering multiple factors:

1. Length: shorter first, for example, donkephant (donkey + elephant);
2. Frequency: more frequent first, for example, smog (smoke + fog);
3. Prototypicality: more prototypical first, for example, spork (spoon + fork);

4. Pragmatics: for example, in *brunch*, the order of constituents corresponds to the temporal order of breakfast and lunch [24, p. 8].

**Backformation:** The process of backformation involves creating new words by removing an affix from a pre-existing word, resulting in changes to the word's structure [22, p. 49].

**Composition:** The process of composition in English word formation involves creating new words by merging two or more bases into a single word. This is the primary way of forming words in English. The key indicators of composition are the fixed sequence of words and their logical and meaningful association when they come together to convey a single concept.

The process of compound formation involves the combination of two or more existing morphemes to create a new word with a distinct meaning [33, p. 72]. This allows speakers to convey complex ideas succinctly by reflecting a fusion of concepts.

Compound neologisms demonstrate the creative potential of language users in blending morphological elements to express novel concepts. By combining familiar components, speakers can coin terms that encapsulate emergent phenomena or cultural trends.

This process allows language to adapt to evolving contexts and needs, providing speakers with versatile tools for communication. As society changes and new concepts emerge, compound neologisms offer a mechanism for linguistic innovation, reflecting the dynamic nature of human language. For example, "infomercial" is a blend of "information" and "commercial," referring to a television program that combines informational content with advertising [34, p. 92]. Another example is "mockumentary," a blend of "mock" and "documentary,"

describing a film or television show that presents fictional events in the style of a documentary [35, p. 110].

**Reduplication:** Reduplication refers to a linguistic process in which all or part of a word is repeated to create a new word or form. This repetition can fulfill various functions, such as indicating plurality, intensifying meaning, or generating rhythmic effects [40, p. 73].

Reduplication is a frequently observed phenomenon in the evolution of language, serving to emphasize, repeat, or pluralize a word. Through the repetition of all or part of a word, speakers are able to generate new lexical forms with modified meanings or nuances. For instance, the reduplicated form "bye-bye" conveys a more casual or affectionate farewell compared to the singular "bye" [38, p. 195]. Likewise, "night-night" repeats the word "night," commonly utilized when bidding goodnight to someone, particularly children [39, p. 210].

Reduplication enhances the richness of language by allowing speakers to convey nuanced meanings through repetition. This linguistic technique enables the creation of playful, rhythmic, and intensified forms of communication. Reduplicated neologisms contribute to the vibrancy and expressiveness of language through their distinctive patterns and associations.

**Onomatopoeia:** The use of onomatopoeia, as a type of neologisms, a linguistic device that imitates the sound it describes, can add a vibrant and sensory dimension to language. By incorporating words that mimic the sounds they represent, onomatopoeia can create a vivid auditory experience and bring scenes to life with remarkable immediacy. Whether it's the gentle rustle of leaves or the powerful clash of swords, onomatopoeic words can infuse prose with a dynamic quality that engages readers' senses and enhances the immersive nature of

storytelling. According to Cambridge Dictionary, onomatopoeia is defined as "the act of creating or using words that include sounds that are similar to the noises the words refer to." [11]

Onomatopoeic words possess a unique quality in that they convey a fusion of sounds, despite the fact that their sound-like nature cannot be dismissed [12, p. 196]. Their fascination lies in the fact that upon further examination, they do exhibit some similarities to established linguistic techniques, such as blending or compounding. Therefore, it is plausible that these cognitive processes, particularly those that operate in conventional patterns, may play a role in their emergence.

## **Conclusions**

An important focus of my work has been on the significance of neologisms and nonce words in the process of word formation. Neologisms, representing innovative lexical creations not yet included in standard dictionaries, demonstrate how language adapts to global influences and technological advancements. These new terms capture emerging concepts and phenomena, reflecting shifts in societal norms and advancements in technology.

Additionally, I have delved into various types of coinage, with particular emphasis on spontaneous and intentional coinages. Spontaneous coinages arise naturally within linguistic communities, driven by creativity and immediate communicative needs. On the other hand, intentional coinages are deliberately crafted to fill conceptual gaps or to capture new cultural trends, showcasing strategic lexical innovations.

In conclusion, this exploration highlights the dynamic nature of language evolution. The continuous creation and integration of new words play a crucial role in enriching our lexicon and facilitating effective communication in our ever-changing world. By understanding these processes of word formation and the roles of neologisms and nonce words, we gain valuable insights into how language evolves to meet the evolving needs of its speakers.

Understanding the formation of neologisms and nonce words relies heavily on typologies, which play a crucial role in categorizing these newly coined terms. Typologies such as derivation, borrowing, blending, and compounding provide a framework for analyzing the origins, functions, and impacts of these new words on language evolution. For example, derivation involves adding affixes to existing words to create new terms, while borrowing entails adopting words from other languages. Blending combines parts of two words to form a new one, showcasing linguistic creativity. Each typological category reveals distinct patterns and rules

that govern word formation, highlighting the dynamic and adaptable nature of language. By employing typologies, linguists can systematically study the continuous lexical innovation that reflects cultural shifts, technological advancements, and changing societal norms. In this way, typologies not only facilitate a structured approach to analyzing neologisms but also underscore the intricate processes that sustain the vitality and evolution of language.

## **CHAPTER 2. Analysis of new lexical coinages in the Harry Potter series**

### **2.1 Characterization and world-building through lexical coinages in the Harry Potter series**

The "Harry Potter" series by J.K. Rowling is considered a groundbreaking work in modern fantasy literature. It is celebrated not only for its engaging storyline and well-developed characters but also for its innovative language usage. Rowling skillfully introduces new words and phrases, which are integral to shaping the characters and the world they inhabit. Through these linguistic creations, she constructs a captivating and immersive universe, adding to the magical realism of the narrative. This analysis delves into the impact of these newly coined terms on character depth, world-building, and the overall role of language in the genre of fantasy literature.

J.K. Rowling's "Harry Potter" series showcases a remarkable use of inventive language to craft a captivating and realistic magical universe. Through the creation of new words, Rowling introduces readers to a vocabulary that feels both familiar and extraordinary. Examples like "Muggle" [50, p. 43] (a non-magical person) and "Quidditch" [50, p. 10] (a magical sport) illustrate how Rowling employs newly coined terms to establish a unique cultural and social environment within her books. These word creations are deliberate and serve to mirror the complexities of the magical society and its divergence from the ordinary world. For instance, the term "Muggle" implies a sense of mundane normality, distinguishing non-magical individuals from the wizarding community. This linguistic innovation not only enhances the storytelling but also encourages readers to immerse themselves more deeply in the world of Harry Potter.

In addition, the strategic creation of new words contributes to the development of character identities and plot devices. Spells, creatures, and potions are given names such as "Expelliarmus" (a disarming spell) and "Polyjuice Potion"

(a potion that allows one to take on the appearance of another), which are carefully crafted with a mix of Latin roots and English phonetics, adding authenticity and depth to the magical aspects of the series. "Expelliarmus" is first mentioned in *Harry Potter and the Chamber of Secrets* during the Duelling Club scene, emphasizing its significance in dueling practices [51, p. 192]. Similarly, "Polyjuice Potion" is introduced in the same book, serving as a pivotal plot device that demonstrates the complexity and risks of magical transformations [51, p. 159]. This fusion of linguistic elements ensures that the magical vocabulary feels ancient and scholarly, seamlessly integrating into the established lore of the wizarding world. These distinctive terms serve as a means for Rowling to effectively convey complex ideas and magical principles concisely, making the magical elements of the story accessible and memorable to readers. Through this innovative use of language, Rowling not only constructs a rich and coherent world but also enriches the reader's experience by bringing the magical elements of her story to life in a tangible and captivating manner.

J.K. Rowling's "Harry Potter" series is abundant with spontaneous coinages that add depth and originality to the wizarding world. These coinages often arise naturally within the narrative, providing a vivid and immersive reading experience. A prime illustration is the term "Dementor," unveiled in *Harry Potter and the Prisoner of Azkaban*. Dementors are ominous beings that drain happiness from their surroundings, and the name "Dementor" effectively conveys a sense of foreboding and psychological anguish, perfectly capturing their terrifying essence [55, p. 85]. Another case in point is "Hippogriff," a fantastical creature introduced in the same book. A Hippogriff is a blend of a horse and a griffin, and its name combines "hippo" (Greek for horse) with "griff," a shortened form of griffin, highlighting its hybrid nature [55, p. 114].

In *Harry Potter and the Order of the Phoenix*, the concept of "Thestrals" is introduced, representing skeletal, winged horses that are only visible to those who have witnessed death. The term "Thestral" effectively encapsulates their ghostly and eerie presence, contributing to the mystique of the magical creatures within the series [53, p. 394]. Additionally, the book brings forth the notion of "Nargles," mischievous creatures often associated with stealing or hiding things, particularly referenced by Luna Lovegood. The whimsical name "Nargles" aptly mirrors their playful and elusive nature, thereby infusing a touch of folklore into the series [53, p. 502].

In *Harry Potter and the Half-Blood Prince*, author J.K. Rowling introduces "Inferi," which are reanimated corpses controlled by dark magic. The term "Inferi" is derived from the Latin word "inferus," meaning below or beneath, suggesting their undead, subterranean existence and their ominous role in dark magic [54, p. 61]. Another creation is the "Slug Club," a social group initiated by Professor Slughorn to connect influential and talented students. The lighthearted yet exclusive name "Slug Club" is a direct reflection of Slughorn's name, imbuing the group with a sense of elitism and camaraderie [54, p. 123].

These inventive terms by Rowling not only enrich the narrative but also contribute to world-building, making the *Harry Potter* series a linguistically and imaginatively captivating work.

There are numerous examples of creative use of blends and portmanteaus in "Harry Potter" series, which enrich the magical vocabulary and elevate the immersive nature of the story. These linguistic innovations blend elements of existing words to create new terms. One prominent example is "Mudblood," a derogatory term for a wizard or witch born to non-magical parents. This term is a fusion of "mud," suggesting dirt or impurity, and "blood," referencing lineage, thus highlighting the bias and social divisions within the

wizarding community [51, p. 112]. Another instance is "Animagus," which describes a witch or wizard with the ability to transform into an animal at will. The term combines "animal" with "magus" (Latin for wizard), effectively capturing the enchanting aspect of this skill [55, p. 346].

Rowling introduces the "Knarl," a magical creature similar to a hedgehog, by blending "gnarl" (implying something twisted or knotted) with "knoll" (a small hill), hinting at its nature and habitat [56, p. 59]. Similarly, "Metamorphmagus" describes a witch or wizard who can change their appearance at will. This term combines "metamorphosis" (the process of transformation) with "magus," indicating a magical practitioner, effectively conveying the essence of this magical ability [53, p. 88].

Rowling's inventive use of language is further showcased in additional examples, such as "Bowtruckle," a fusion of "bough" (referring to a tree branch) and "truckle" (an archaic term for rolling or being submissive). This term depicts a small, arboreal creature that safeguards wand trees, reflecting both its natural habitat and its pivotal role in the magical ecosystem [56, p. 23]. Another instance is "Niffler," which combines "nifty" (implying skill or cleverness) with "fiddler" (alluding to its penchant for pilfering shiny objects). The name fittingly encapsulates the creature's traits, renowned for its attraction to gleaming treasures and its burrowing prowess [56, p. 31]. Lastly, "Blast-Ended Skrewt" merges "blast" (indicating an explosion) with "screw" (suggesting a twisted form) and "newt" (a species of amphibian). This term is employed to describe a perilous magical creature bred by Hagrid, infamous for its explosive tendencies and peculiar appearance [52, p. 339].

J.K. Rowling's magical series incorporates a number of eponyms that pay tribute to important characters and their impact on the magical world. These eponyms not only enrich the storyline but also weave the legacies of significant

individuals into the narrative. One such example is the "Marauder's Map," a magical creation attributed to James Potter (Prongs), Sirius Black (Padfoot), Remus Lupin (Moony), and Peter Pettigrew (Wormtail). By unveiling the entire layout of Hogwarts and pinpointing the whereabouts of everyone within it, this map exemplifies the ingenuity and rebellious spirit of its creators [55, p. 193].

Similarly, the mystical substance known as "Floo Powder" is named after its creator Ignatia Wildsmith, and is used for traveling between fireplaces in the wizarding world. The term "Floo" is a tribute to her surname, ensuring her enduring legacy in magical transportation [51, p. 104]. Another example of a whimsical eponym is "Bertie Bott's Every Flavor Beans," which are named after Bertie Bott, the wizard who conceived these magical jelly beans that come in every flavor imaginable, from delicious to disgusting [50, p. 75]. This name encapsulates the adventurous spirit of the inventor and the capricious nature of the beans.

"Godric's Hollow," named in honor of Godric Gryffindor, one of the four founders of Hogwarts, is of historical significance as it marks the birthplace of Harry Potter and serves as the backdrop for significant events in the wizarding world [57, p. 16]. Additionally, the "Durmstrang Institute," possibly named after its founder Harfang Munter, exudes a sense of discipline and strength, reflecting the school's rigorous approach to magical education [52, p. 56].

Once words are skillfully integrated throughout the "Harry Potter" series, enriching the magical world the author has created with depth and originality. Expressions like "Wrackspurt," [54, p. 138] denoting unseen creatures that affect the mind, and "Fizzing Whizzbee," [55, p. 66] a magical confection with levitation abilities, contribute a whimsical and enchanting quality to the narrative. These distinctive terms encapsulate the imaginative and playful essence of the wizarding world, enhancing its allure for readers.

The series' themes of pain and immortality are emphasized by terms such as "Crucio," [52, p. 214] one of the Unforgivable Curses that inflicts immense pain, and "Horcrux," an object containing a fragment of a dark wizard's soul [54, p. 197]. These words contribute depth to the story, shedding light on the sinister challenges faced by Harry and his friends.

The formation of Dumbledore's Army (D.A.), a secret student organization aimed at resisting Dolores Umbridge and honing their Defense Against the Dark Arts skills, along with the use of Howlers, bewitched letters that loudly express their messages, illustrate the intricate social and political dynamics within Hogwarts [53, p. 342; 51, p. 77]. These fabricated terms provide insights into student rebellion and modes of communication within the magical setting, showcasing the students' perseverance and ingenuity.

The creation of enchantments like the "Patronus," [55, p. 176] a magical spell that conjures a protective animal, and objects such as the "Pensieve," [52, p. 597] used to revisit and preserve memories, showcases Rowling's ability to blend Latin roots with imaginative ideas, resulting in terms that feel both ancient and innovative. These newly coined terms play a vital role in the narrative, enriching the reader's engagement by making the magical elements of the series tangible and enthralling.

Rowling employs her creative language to construct a captivating, coherent, and perpetually engrossing world. Each invented word enriches the narrative, contributing depth and allure to the fantastical realm while guaranteeing that the literary works remain treasured in contemporary literature.

## **2.2 General Analysis of new lexical coinages in the Harry Potter series**

In the "Harry Potter" series, J.K. Rowling adeptly utilizes affixation, a linguistic technique involving the addition of prefixes or suffixes to base words to

form new terms. A prominent instance is "disapparate," which amalgamates the prefix "dis-" with "apparate" to portray the magical act of vanishing from one location and materializing in another [55, p. 92]. This term effectively encapsulates the notion of magical transportation, a prevalent practice in the wizarding realm. Disapparating constitutes a sophisticated and advanced spell that necessitates precise control and concentration, thereby highlighting the proficiency of the wizards and witches capable of its execution. The prefix "dis-" connotes a notion of removal or separation, while "apparate" implies a sudden appearance, effectively conveying the dual essence of this magical mode of travel.

The term "house-elf" conveys the notion of domesticity by combining "house" with "elf" and denotes the role of these magical beings in serving wizards and witches [50, p. 15]. In many ancient wizarding families, house-elves play a crucial role in maintaining household operations. The name of these creatures not only signifies their primary function and habitat but also underscores their subservient and domestic connotations through the addition of the affix. This term not only pertains to language but also offers a critical perspective on the hierarchies and servitude prevalent in wizarding society.

The term "Portkey" serves as an illustrative example, formed by appending the suffix "-key" to "port." It denotes an enchanted object that promptly conveys any individual in contact with it to a prearranged destination, encapsulating the concept of magical travel in a single term [52, p. 66]. Portkeys play a substantial role in the series, facilitating transportation for groups and in times of urgency. The term "port" signifies a point of arrival or departure, akin to a harbor or airport, while "key" connotes access or entry, rendering a Portkey a mystical portal.

The term "Unforgivable" involves the addition of the prefix "un-" to "forgivable," signifying the most severe and prohibited curses within the wizarding world. This highlights the gravity and illegality of these spells [52, p. 213]. The

designation of "Unforgivable Curses" stems from the belief that their usage is inexcusable and carries severe repercussions. The prefix "un-" denotes negation or opposition, underscoring the seriousness and ethical judgment associated with these spells.

The term "blood-traitor" is derived from the combination of "blood" and "traitor" within the context of the wizarding world, denoting a wizard or witch who is perceived as disloyal to their pure-blood lineage due to their association with Muggles or Muggle-borns [53, p. 116]. This expression underscores the societal and cultural schisms inherent in the wizarding community, particularly the prejudice and inequitable treatment directed at those who challenge pure-blood hegemony. The term "blood" connotes lineage and heredity, while "traitor" implies betrayal, thereby creating a potent pejorative label.

The term "Half-blood," formed by the combination of "half" and "blood," refers to a witch or wizard with one magical parent and one non-magical parent, illustrating the complexities of magical lineage [54, p. 76]. This term underscores the divisions that exist in the wizarding world regarding blood purity. It serves as a label encompassing social and cultural implications that impact an individual's identity and position within society.

The term "spellbook" originates from the combination of "spell" and "book," referring to a book that imparts knowledge on the practice of casting spells, an integral aspect of magical education [51, p. 89]. Spellbooks hold significant importance in the academic curriculum of magical institutions such as Hogwarts, encapsulating the traditions and wisdom of spellcasting that have been passed down through generations. This term, while fundamental, effectively combines the concepts of magic (spell) and the repository of knowledge (book).

The utilization of affixation is exemplified in the product name "Nosebleed Nougat," which combines "nosebleed" and "nougat" to humorously depict a sweet

that potentially induces a nosebleed, perhaps as a form of jest or prank [53, p. 455]. This term was coined by Fred and George Weasley as part of their playful and mischievous product line, injecting humor and a touch of the absurd into the series. The use of affixation results in a striking and memorable name that effectively conveys the product's impact and purpose.

The nomenclature "Firebolt" amalgamates the terms "fire" and "bolt" to denote a high-speed broomstick, emphasizing its agility and robustness [53, p. 110]. This name signifies both celerity and fervency, befitting one of the swiftest and most coveted broomsticks in the wizarding domain. The appellation encapsulates the broomstick's prowess, rendering it appealing to both readers and characters within the narrative.

The term "Remembrall" is derived from the words "remember" and "ball," and it denotes a magical sphere that changes to a red color when the holder has forgotten something, functioning as a physical prompt for neglected tasks [50, p. 132]. This enchanting yet practical object demonstrates Rowling's talent for creating terms that are both inventive and utilitarian. The name "Remembrall" is both straightforward and ingenious, effectively encapsulating its purpose within a single word.

Rowling demonstrates her adept command of language by incorporating affixes to construct a multifaceted and elaborate magical world. Each term adds complexity to the narrative, enriching the immersive and enthralling essence of the wizarding realm for readers. The use of affixes not only enriches the series' vocabulary but also reflects the cultural, societal, and magical intricacies within Rowling's fictional universe.

J.K. Rowling's adept utilization of word composition, involving the amalgamation of existing words to form new ones, significantly enriches the mystical lexicon featured in the "Harry Potter" series. A prominent example is the

term "Death Eater," which blends "death" and "eater" to describe Lord Voldemort's adherents who embrace dark magic and the notion of death as integral to their allegiance [52, p. 48]. This compound word effectively conveys a sense of malevolence and trepidation, adeptly encapsulating the foreboding essence of Voldemort's accomplices and their lethal dedication to his cause.

The "Time-Turner" is an intriguing example of a magical device that allows the user to travel back in time. This term effectively communicates the device's function and captivating nature, highlighting its significance within the series. The Time-Turner plays a crucial role in various storylines, most notably by enabling Hermione Granger to attend multiple classes simultaneously and later aiding in a pivotal rescue mission [55, p. 393].

The last thing to mention is that "Sneakoscope" combines "sneak" and "scope," describing a magical gadget that detects untrustworthy or deceitful behavior [55, p. 210]. The term effectively communicates its purpose and function, acting as a magical security device to warn wizards and witches about potential threats. The Sneakoscope's usefulness in the series highlights the constant dangers and the necessity for alertness within the magical community.

The terms "half-blood," "blood-traitor," "Death Eater," and "Time-Turner" are all examples of compound words. These combinations of two distinct words create new terms that convey specific meanings relevant to the magical world. Compounding is a simple yet effective method for introducing new concepts and ideas within the series.

The terms "Half-blood" and "blood-traitor" are intricately woven into the social and cultural tapestry of the wizarding world. They serve as manifestations of underlying prejudices, social hierarchies, and the ideological conflicts that contribute significantly to the series' tension. These terms carry

profound socio-political connotations that add depth to the narrative rather than being purely descriptive.

Remembrall and Sneakoscope are both examples of blends, which is a technique that involves combining parts of two words to form a new term. This often results in a more whimsical or creative lexical item. Blending allows for the creation of terms that are both descriptive and imaginative, fitting well within the fantastical elements of the series.

The Remembrall, Time-Turner, and Sneakoscope are essential plot devices that contribute to character development and the progression of the story. For instance, the Remembrall highlights Neville's forgetfulness, the Time-Turner enables significant plot twists, and the Sneakoscope intensifies the sense of danger and suspense.

J.K. Rowling's "Harry Potter" series employs the literary technique of shortening, wherein lengthy words or phrases are abbreviated to form new, more manageable terms. An illustrative instance is "Prefect," derived from the term "prefectorial." Within the context of Hogwarts, Prefects serve as student leaders entrusted with the responsibility of upholding discipline and assisting educators. This abbreviation serves to simplify the expression, facilitating its use by characters and readers alike, while retaining its authoritative connotations [50, p. 85].

The magical community's high court of law in Britain, known as the "Wizengamot," provides a great example. This term originates from "Wizards' Council of Great Britain," and the abbreviation not only offers a more fitting and unique name for the magical legal institution but also improves its accessibility and distinctiveness within the series [53, p. 127].

"Durmstrang" represents another example, being a magical educational institution that upholds a rigorous and exacting approach to wizardry instruction.

Its appellation is derived from the German phrase "Sturm und Drang," signifying "storm and stress," effectively mirroring the school's ethos. The abbreviated form "Durmstrang" offers a more straightforward means of recollection and enunciation, all the while encapsulating the institution's associations with resilience and gravity [52, p. 112].

In the context of linguistic backformation, a prominent instance is the emergence of the term "Auror," derived from "Auror's office," denoting the division within the Ministry of Magic tasked with apprehending malevolent sorcerers. "Auror" serves to denote an individual responsible for combating dark wizards, streamlining the original expression while upholding its significance and connotation [53, p. 84]. Likewise, the term "Levitate" is a product of backformation from "Levitation," denoting the action of causing objects to hover. Rowling's use of "Levitate" as a verb presents a more straightforward and practical designation for this magical practice [50, p. 160].

The term "Hex" originates from "Hexing," a practice associated with casting harmful spells. Its usage as a noun simplifies the action, facilitating specific spell discussions within the narrative [51, p. 176]. Similarly, "Curse" is a backformation from "Cursing," denoting spells that bring harm or misfortune. By employing "Curse" as a noun, Rowling adeptly encapsulates the essence of these malevolent spells [52, p. 214].

The term "Transfigure" is a derivative of "Transfiguration," which denotes the magical process of altering the form or appearance of an object or person. This term serves as the verb form, simplifying the description of this intricate magical phenomenon [55, p. 125]. Additionally, "Potion" is a term derived from "Potioning," which refers to the act of brewing or using potions. It is employed to succinctly describe the magical liquid itself, thus providing a clear and easily comprehensible term within the realm of magic [51, p. 55].

The "Harry Potter" series contains a wealth of metaphors, spanning from conceptual to novel, that contribute depth and intricacy to the story. These metaphors not only enrich the narrative but also offer a more profound insight into the characters and themes.

The series encompasses conceptual metaphors, such as "Life is a Journey," which depict Harry's experiences as a continual process of maturation and exploration. This metaphor is evident in his physical voyages, such as his annual return to Hogwarts, as well as his emotional and ethical evolution as he encounters diverse challenges and adversities [50, p. 1]. Another significant conceptual metaphor is "Knowledge is Power." This notion is exemplified through the acquisition of spells, information about Voldemort, and the enigmas of the Horcruxes. Hermione Granger epitomizes this metaphor, as her extensive reading and comprehension frequently plays a pivotal role in the trio's accomplishments [54, p. 394].

The "Mirror of Erised" serves as a potent symbol of desire, deriving its significance from the word "Erised," which is "desire" spelled backwards. It reflects the deepest longings of individuals who gaze into it, visually embodying the concept of unattainable dreams and yearnings. In doing so, it effectively portrays the innermost desires of the characters who peer into its reflective surface [50, p. 207].

The phrase "Time Flies" serves as a conventional metaphor, symbolizing the rapid passage of time. This metaphor is particularly fitting for Harry's experiences at Hogwarts, where each year seems to unfold quickly due to the constant action and adventure [51, p. 123]. Similarly, the metaphor "Heart of Gold" is commonly associated with characters like Hagrid, emphasizing their exceptional kindness and generosity despite their rough exterior. This portrayal enhances the depth of Hagrid's character [55, p. 47].

The Sorting Hat's annual song serves as a symbolic representation of guidance and fate. It reflects the values of the Hogwarts houses and the discerned qualities of the students, symbolically determining their future paths. This innovative use of novel metaphor sheds light on the Sorting Hat's function and the significance of house assignment at Hogwarts [52, p. 118].

The concept of dead metaphors pertains to phrases that have lost their original vivid imagery due to extensive use. Within this context, terms such as "Floo Network" and "Knight Bus" from the series have become so deeply ingrained that their metaphorical implications are no longer actively contemplated. The term "Floo Network," originally suggestive of the idea of flowing movement through chimneys, is now predominantly perceived as a literal designation for the magical transportation system [51, p. 66]. Similarly, the "Knight Bus," a blend of "night" and "knight" (a wordplay implying rescue), has largely detached from its original association with chivalric knights who aid individuals in distress, rendering it a dead metaphor [55, p. 34].

In her writing, Rowling frequently utilizes the producer for the product metonymy. For instance, the Firebolt symbolizes Harry's broomstick, signifying a specific high-quality model manufactured by the broomstick producer. This usage implies the superior performance and standing of the broomstick, adding to its prestige and appeal among the characters [55, p. 110]. Another example is the Howler, a magical letter that vociferously conveys its message upon being opened. This term accentuates the sender's rebuke or displeasure, typically a parent or authoritative figure, by focusing on the product itself. The dramatic nature of a Howler serves to heighten the tension and urgency in the scene where it is employed [51, p. 68].

Metonymy can be utilized to symbolize significant events by their locations. For example, Hogwarts often symbolizes all the experiences, lessons,

and adventures that occur there. Phrases like "Remember what happened at Hogwarts?" can encompass any major event at the school, whether it's a memorable Quidditch match, a dangerous encounter with a magical creature, or a crucial moment in the fight against Voldemort [50, p. 157]. Similarly, The Quidditch World Cup is used to encompass not only the game itself but the entire event, including the celebrations, the camping experience, and the incidents that occur around the matches. This term captures the excitement and grandeur of the international wizarding event, elevating it beyond just a sporting competition [52, p. 44].

Rowling employs materials in her descriptions to symbolize objects. For instance, the use of "glass" to refer to a drinking vessel serves to directly represent the object, whether it is a cup or a goblet. This literary device adds a sensory dimension that enriches the scene [51, p. 74]. Similarly, the use of "silver" to denote cutlery or tableware, as seen in the phrase "The house-elves polished the silver," underscores the value and significance of these utensils within the magical household, thereby contributing to the depth of the setting [53, p. 108].

Throughout the series, containers are frequently used to represent what they hold. The phrase "Goblet of Fire" actually refers to the entire Triwizard Tournament. When someone says "He was chosen by the Goblet of Fire," it means that he was picked to participate in the tournament. The Goblet itself serves as a symbol of selection and destiny, embodying the aspirations and fears of the competitors [52, p. 189]. Similarly, the term "cauldron" can refer to the potions that are brewed in it, as in the expression "He stirred the cauldron," which refers to the process of making a potion. This use of metonymy underscores the central role of the cauldron in magical practices and emphasizes its function as a container for transformation and creation [55, p. 140].

Metonymy entails the utilization of specific terms to symbolize general concepts. For instance, the phrase "The Ministry is taking action" employs the specific entity to represent the entire wizarding government, thereby illustrating the bureaucratic and power structures within the magical world [53, p. 202]. Another illustration is *The Daily Prophet*, which signifies the staff or publications of the newspaper. When someone mentions, "The Daily Prophet reported it," they are referencing the entire news organization, highlighting its influence and role in shaping public opinion [50, p. 115].

Rowling frequently employs the use of parts to symbolize the whole. For example, a wand can symbolize the magical abilities and potential of the wizard or witch who wields it. The expression "The wand chose the wizard" suggests that the wizard or witch is destined for greatness, emphasizing the close connection between the wizard and their wand, and underscoring its importance in their identity and power [50, p. 82]. Additionally, the word "hand" is utilized to signify help or assistance, as in the phrase "He gave me a hand with my homework," where "hand" represents the person's assistance. This usage underscores the action of helping and focuses on the physical and practical aspects of assistance [51, p. 92].

The use of onomatopoeia enhances the vividness and immediacy of a narrative, allowing readers to immerse themselves more fully in the fantastical world. One notable instance is the word "pop," depicting the sound associated with the apparition and disappearance of house-elves. This sharp, abrupt noise mirrors the instantaneous nature of their magical transportation, infusing the action with dynamism and making it easily visualized [50, p. 15]. Whenever Dobby or Kreacher materializes or disappears with a "pop," the sound captures the surprise and suddenness of their movements, heightening the magical ambiance of the scenes. This specific onomatopoeia not only underscores the magical prowess of

house-elves but also adds a whimsical element to their appearances, rendering their abrupt arrivals and departures both surprising and endearing to readers.

The term "crash" is commonly utilized to depict the sharp, sudden sound of objects shattering or collapsing, particularly in the context of intense magical conflicts or disorderly incidents. This onomatopoeic expression aids in enabling readers to audibly perceive the tumultuous occurrences, thereby enhancing the vividness and authenticity of the scenes. For instance, within the Battle of Hogwarts, the resounding crashes of disintegrating structures and fragmented items intensify the urgency of the conflict, immersing readers in the heart of the action. The cacophony of crashes serves to underscore the destructive force of the spells being unleashed and the high stakes of the battle [52, p. 185].

The onomatopoeic expression "hiss" serves as a powerful illustration, often associated with the sound produced by snakes, notably the Basilisk in Harry Potter and the Chamber of Secrets. The ominous, hissing noise of the Basilisk effectively amplifies the feelings of peril and dread. This auditory detail breathes life into the creature's malevolent presence, heightening the intensity and fright of encounters with the Basilisk [51, p. 302]. The hissing sound also ties into the mythology of Parseltongue, the language of snakes, which is an uncommon and disquieting skill in the wizarding world. The Basilisk's hiss, coupled with Harry's ability to comprehend and converse in Parseltongue, adds layers of tension and fascination to the story, emphasizing the otherworldly and hazardous essence of the creature.

The term "whizz" effectively represents the swift, high-pitched sound produced by spells and magical objects in motion. Depictions of spells "whizzing" by during duels or magical objects moving rapidly contribute to the dynamic and fast-paced atmosphere of action-packed scenes. This onomatopoeic term enriches the magical ambiance, rendering the magical actions more tangible and immediate [50, p. 45]. In Quidditch matches, the whizzing sound of the Bludgers and the

Golden Snitch adds to the excitement and chaos of the game. The rapid movement and the accompanying whizzing sounds create a sense of urgency and competition, enhancing the thrilling nature of the matches for both the characters and the readers.

Through the use of onomatopoeic words, J.K. Rowling imbues the sounds of the magical world with vitality, thereby enhancing the immersive and sensory nature of the reading experience. Words such as "pop," "crash," "hiss," and "whizz" not only contribute to the vividness of the narrative but also effectively communicate the magical and often turbulent essence of the events depicted in the series.

"The Burrow," the residence of the Weasley family, serves as a symbol for the entire family, their lifestyle, and their welcoming nature. When someone says, "We're going to The Burrow for the holidays," it encompasses more than just the physical structure of the house; it represents the experience of being with the Weasley family. It embodies the warmth, affection, and delightful disarray that characterize the Weasley household. This literary device, known as synecdoche, underscores the crucial role of the Weasleys in fostering a sense of home and belonging throughout the series [51, p. 68].

The series contains another notable example of synecdoche in "Grimmauld Place," the headquarters of the Order of the Phoenix. This location is often referred to solely by its address, employing synecdoche by using the part (the location) to represent the whole (the Order of the Phoenix and all its members and activities). When characters mention meeting at "Grimmauld Place," they are not only referring to the physical house but invoking the entire organization and its covert operations. This usage creates a sense of unity and purpose around the Order, making it a significant symbol of resistance against Voldemort and his followers [53, p. 70].

The process of clipping contributes to the development of informal and concise terms, thereby enriching the language of the wizarding world and fostering a sense of authenticity and relatability. Rowling's incorporation of these clipped forms serves to enhance the authenticity of the dialogue and establish a greater sense of relatability for readers within the magical world. Utilizing clipping reflects the natural tendency of individuals to shorten words in everyday conversation, ultimately creating an atmosphere of realism and immediacy within the characters' interactions.

One example of clipping is the term "Prof," which comes from "Professor." Hogwarts students often use this term when talking about their teachers in a more casual way. For example, students might say, "Prof McGonagall is strict," instead of using the full title. This shows the informal and friendly atmosphere among the students, indicating a sense of comfort and friendship within the school. By using "Prof," Rowling shows how students often shorten words to create a feeling of belonging and closeness [50, p. 89].

In a similar example, "Niff," an abbreviated form of "Niffler," serves as an informal term possibly utilized by students in reference to the magical creature renowned for its affinity for gleaming objects. For instance, the phrase "Did you see that Niff in Hagrid's class?" streamlines the lengthier expression and imparts a touch of colloquialism within the dialogue. This abbreviation not only lends a more authentic tone to the conversation but also illustrates the students' development of a distinct vernacular for the magical creatures they routinely encounter [52, p. 231].

The term "Gryff," derived from "Gryffindor," is commonly employed by both students and educators to denote the house or its constituents. Expressions such as "The Gryffs triumphed in the Quidditch match!" underscore the solidarity and collective spirit within the house while utilizing a more succinct and familiar term. This abbreviation exemplifies how members of Gryffindor House take pride

in their identity and frequently utilize a shortened form of their house name to convey unity and fondness [55, p. 164].

"Mag," a shortened form of "magazine," is commonly used to refer to publications such as *The Quibbler*. This term adds a casual and approachable tone to conversations about reading materials. For example, "Did you read that article in the latest mag?" reflects the informal way people often discuss media and publications, making the characters' interactions more realistic and relatable [56, p. 98].

Lastly, the term "Coz," which is a shortened form of "cousin," is commonly used informally to denote familial relationships. This informal usage is exemplified in the context of Dudley referring to Harry as "My coz Harry is coming over," where the clipped form creates a casual and conversational tone. This illustrates how the process of clipping can effectively convey familial relationships in a manner that feels natural and unpretentious [50, p. 26].

J.K. Rowling uses acronyms to form concise and memorable names in the "Harry Potter" series by taking the initial letters of a series of words and pronouncing them as a single term. These acronyms contribute to the world-building of the series by providing shorthand references that carry significant meaning, enhancing the storytelling.

The abbreviation "D.A." represents *Dumbledore's Army*, a clandestine student organization established by Harry, Hermione, and Ron with the objective of instructing their peers in defensive spells and strategies against malevolent forces. The use of "D.A." not only serves to abbreviate the name but also fosters a sense of solidarity and defiance among its members. Operating covertly, the group conducts training sessions in concealed areas within *Hogwarts*, and the acronym serves as a rallying cry for those committed to opposing the oppressive rule of *Dolores Umbridge* and later *Voldemort* [53, p. 342].

Another important abbreviation is N.E.W.T.s (Nastily Exhausting Wizarding Tests), which denotes the challenging examinations that Hogwarts students undertake at the culmination of their seventh year. These tests play a pivotal role in shaping the future careers of the students in the wizarding world. The term "N.E.W.T.s" is frequently referenced by students and educators, highlighting the rigorous nature and significance of these assessments. For example, Hermione's intensive preparation for her N.E.W.T.s illustrates her academic commitment and underscores the high stakes associated with these exams [54, p. 391].

The acronym "S.P.E.W." (Society for the Promotion of Elfish Welfare) was coined by Hermione Granger to represent her organization dedicated to enhancing the rights and living conditions of house-elves. Despite facing initial ridicule from her peers, Hermione's adoption of "S.P.E.W." underscores her commitment to social justice and her aspiration to systematize her advocacy endeavors. The acronym serves as a testament to her determination to effect change, underscoring her character's empathy and steadfastness [52, p. 224].

The acronym "O.W.L.s" (Ordinary Wizarding Levels) denotes the standardized assessments that students at Hogwarts School of Witchcraft and Wizardry undertake at the culmination of their fifth year. These examinations represent a pivotal juncture in a student's academic journey, with outcomes that may significantly influence their future educational and vocational prospects. The term "O.W.L.s" frequently features in students' discussions, often evoking apprehension regarding their readiness and performance in these pivotal evaluations [55, p. 94].

The "M.A.D." (Merlin's Auror Department) is often cited in discussions pertaining to historical wizarding organizations tasked with upholding law and order. This fictitious department contributes a sense of historical richness and heritage to the series' lore, signifying a longstanding commitment to combating

dark magic. The acronym "M.A.D." invokes the legacy of Merlin and the ongoing battle against malevolent forces within the wizarding community [57, p. 186].

Lastly, the term "P.S." (Philosopher's Stone), although not consistently used as an acronym in conversation, represents the legendary alchemical substance with the power to transform base metals into gold and bestow immortality. Its occasional use in notes or references adds an air of mystery and importance to the object, emphasizing its crucial role in the first book of the series and the overarching theme of the pursuit of immortality [50, p. 231].

The use of reduplication not only makes the descriptions more vivid and memorable but also contributes to the whimsical and magical atmosphere that defines the series. These linguistic choices create a more immersive and dynamic reading experience, enabling readers to visualize the chaotic and intricate elements of the magical world more clearly.

One prominent example is the term "higgledy-piggledy," which is used to describe something disorderly or chaotic. In *Harry Potter and the Order of the Phoenix*, the term could be used to illustrate the state of Grimmauld Place as the characters hastily prepare for an event or clean up after a chaotic scene. The repetition of the similar-sounding syllables adds a playful yet descriptive quality to the narrative, effectively capturing the sense of disarray. For example, when the members of the Order are rushing to organize the house for a meeting, the clutter and confusion might be described as higgledy-piggledy, emphasizing the haphazard and frenetic nature of their efforts [54, p. 124].

An additional instance of reduplication is "crisscross," which is utilized to depict a pattern or motion where lines or paths intersect. This term effectively conveys the intricacy or interwoven nature of certain magical spells or traps. In *Harry Potter and the Half-Blood Prince*, "crisscross" could be employed to characterize the arrangement of protective enchantments around a location, such as

the various charms and hexes placed around the Burrow or Hogwarts to defend against intruders. The intricate and overlapping nature of these spells is accurately conveyed by the term "crisscross," emphasizing the thoroughness and complexity of the magical protections [53, p. 278].

The Harry Potter series effectively showcases Rowling's skill in enriching her narrative with lively and descriptive language through the use of reduplication. Terms such as "higgledy-piggledy" and "crisscross" add depth and vivid imagery to the story, enhancing reader engagement.

The concept of conversion is widely exemplified throughout the series. An illustrative instance of this is the term "Muggle." Initially a noun denoting a non-magical person, "Muggle" has been frequently transformed into an adjective. Characters often make reference to "Muggle artifacts" or "Muggle studies," employing the noun "Muggle" to depict things associated with or characteristic of non-magical individuals. This conversion enhances the vocabulary by enabling the term to be utilized in diverse contexts without altering its structure. For example, Arthur Weasley's intrigue with "Muggle artifacts" highlights his fascination with the non-magical realm and offers insights into his persona [50, p. 56].

The word "spell" presents another instance where it primarily serves as a noun denoting a magical incantation. However, in the series, "spell" is frequently utilized as a verb. For instance, characters might express, "He spelled the door shut," signifying the act of casting a spell to achieve a specific result. This transformation from a noun to a verb enhances the term's adaptability, enabling it to function in diverse grammatical contexts. The dual usage of "spell" as both a noun and a verb showcases the flexibility of magical actions and the ease with which characters manipulate magic in their daily lives [52, p. 144].

The examples demonstrate how Rowling utilizes conversion to infuse the Harry Potter series with a more dynamic and captivating language. By

transforming nouns such as "Muggle" and "spell" into adjectives and verbs, she enables these terms to be used in various parts of speech. This linguistic flexibility not only adds depth to the narrative but also intensifies the immersive nature of the magical world. The incorporation of conversion gives the language of the series a natural and adaptable feel, mirroring the fluidity and flexibility of the magical environment.

## Conclusions

Newly coined lexical expressions are typically classified into three categories: spontaneous, intentional, and occasional formations. Spontaneous formations emerge organically within linguistic communities as a result of creativity, cultural shifts, or communicative needs. Intentional formations are consciously devised to address conceptual voids or to mirror new cultural developments. Occasional words are crafted for specific occurrences and may or may not permeate the general lexicon. Noteworthy scholars such as Laurie Bauer and R. Fischer have made significant contributions to comprehending these processes and their role in enhancing language.

The process of word formation encompasses distinct rules and patterns tailored to the creation and assimilation of new lexical units. Scholars such as Hans Marchand, Lakoff G., and others have conducted comprehensive analyses of these mechanisms, yielding valuable insights into the complexities of lexical innovation.

Neologisms, referring to recently coined terms, assume a pivotal role in encapsulating emerging concepts and phenomena, thereby reflecting the language's dynamism and adaptability. Their inclusion in dictionaries hinges on considerations such as frequency of usage, scope, accessibility, and commonality. R. Fischer's delineations of neologism definitions and the criteria governing their incorporation into lexicons serve as fundamental touchstones for comprehending this process. Neologisms delineate nascent inventions and ideas, simultaneously influencing cultural identity and societal norms.

The exploration of novel lexical creations in literature, particularly within J.K. Rowling's "Harry Potter" series, illustrates the ways in which inventive language can enrich narrative, character progression, and world-building. Examination of these linguistic innovations underscores the significance of

imaginative expression in literature, demonstrating how writers employ newly coined words to craft distinctive and enduring realms, thereby deepening the storyline and engaging readers within the text.

The classification and definition of new lexical formations pose significant challenges for lexicographers. There is a lack of comprehensive studies on occasional neography, which encompasses the general aspects of occasional words and their usage. The lexicographic process must accommodate the fluidity and adaptability of language, ensuring that dictionaries remain relevant and reflect contemporary usage.

The creation of new words often mirrors social changes, cultural shifts, and technological advancements, showcasing language's role as a reflection of societal values and conflicts. This demonstrates how linguistic innovations can both shape and be shaped by cultural and social dynamics.

The significance of linguistic creativity in language development is underscored by the constant creation and integration of new words, which plays a crucial role in enriching the lexicon and facilitating effective communication in a changing world. Noteworthy scholars such as David Crystal and J. Algeo, etc. have made substantial contributions to our understanding of linguistic creativity and its impact on language development. This creativity allows speakers to articulate nuanced ideas, emotions, and experiences, fostering a richer and more expressive language. The study of linguistic creativity also illuminates the interplay between tradition and innovation in language, demonstrating how new words can coexist with the established lexicon, thereby creating a dynamic and evolving linguistic landscape.

## SUMMARY

Дослідження підкреслює динамічний і постійно змінюваний характер англійської мови. Нові слова постійно створюються, щоб відповідати культурним, технологічним і суспільним змінам, забезпечуючи ефективну комунікацію та культурне вираження. Ця лексична динамічність є необхідною для підтримки актуальності та адаптивності мови. Постійне оновлення словникового запасу відображає постійно змінюваний ландшафт людського досвіду і знань, дозволяючи мовцям висловлювати нові ідеї, винаходи та соціальні явища.

Нові лексичні утворення класифікуються на спонтанні утворення, навмисні утворення та випадкові слова. Спонтанні утворення, також відомі як лексичні інновації, виникають природним шляхом у мовних спільнотах під впливом творчості, культурних змін або потреб у комунікації. Наприклад, термін "blog," що є поєднанням "web" і "log," виник спонтанно з появою онлайн-особистих журналів. Навмисні утворення створюються цілеспрямовано для заповнення концептуальних прогалів або відображення нових культурних тенденцій, таких як "google" у значенні "шукати в інтернеті." Випадкові слова створюються для певних нагод і можуть або не можуть стати частиною загального лексикону. Вчені, такі як Лорі Бауер і Р. Фішер, зробили значний внесок у розуміння цих процесів, підкреслюючи, як ці типи сприяють багатству мови.

Дослідження розглядає різні механізми, за допомогою яких утворюються нові слова, включаючи деривацію, композицію, змішування, афіксацію, бекформацію та конверсію. Кожен механізм включає специфічні правила і шаблони, що регулюють створення і інтеграцію нових лексичних

одиниць. Наприклад, деривація включає додавання префіксів або суфіксів до існуючих слів для створення нових форм, як це видно у "happiness" від "happy." Композиція об'єднує два або більше слів для утворення єдиного терміну, як "laptop." Змішування, наприклад, "smog" від "smoke" і "fog," поєднує частини слів для створення нових. Афіксація додає елементи до слів для зміни їх значення або функції, як у "unhappy." Бекформація створює нові слова шляхом видалення афікса з існуючого слова, як у "edit" від "editor." Конверсія включає зміну граматичної категорії слова без зміни його форми, як "email," що використовується як іменник і дієслово. Лінгвісти, такі як Ханс Марчанд, Лорі Бауер і Інго Плаг, детально вивчали ці процеси, надаючи цінні інсайти в складності словотворення.

Неологізми, або новостворені терміни, відіграють вирішальну роль у фіксації нових концептів і явищ. Вони відображають життєздатність мови та її здатність адаптуватися до нових реалій. Включення неологізмів у словники залежить від таких факторів, як частота використання, покриття, доступність та знайомість. Наприклад, слово "selfie," яке описує автопортрет, швидко стало популярним і було швидко додане до словників. Визначення неологізмів за Р. Фішером і критерії для їх включення в лексикони є ключовими для розуміння цього процесу. Неологізми служать не тільки для опису нових винаходів і ідей, але й для формування культурної ідентичності та суспільних норм.

Дослідження нових лексичних утворень у літературі, зокрема в серії "Гаррі Поттер" Дж.К. Роулінг, демонструє, як винахідницька мова може підвищити якість розповіді, розвиток персонажів і створення світу. Використання Роулінг термінів, таких як "Hogcrux," "Animagus," і "Portkey" не тільки збагачує магічний світ, який вона створює, але й сприяє зануренню читача у текст. "Hogcrux" передає темну магію розділення душі, "Animagus"

описує чарівників, які можуть перетворюватися на тварин, а "Portkey" відноситься до зачарованих предметів, що переносять людей до певних місць. Аналіз цих термінів підкреслює важливість творчої мови в літературі, ілюструючи, як автори використовують неологізми для створення унікальних і запам'ятовуваних всесвітів. Ці терміни додають глибини до наративу і дозволяють читачам більш повно зануритися в текст.

Класифікація і визначення нових лексичних утворень становлять значні виклики для лексикографів. Комплексні дослідження випадкової неографії, які розглядають загальні аспекти випадкових слів і їх використання, відсутні. Вчені, такі як Н.Г. Бабенко, надали рекомендації щодо створення словників випадкових слів, які включають надання визначень слів, інформації про їх утворення, використання у творчому дискурсі та історичний контекст. Ці рекомендації є ключовими для систематичного захоплення ефемерної природи випадкових слів і їх потенціалу стати неологізмами. Лексикографічний процес повинен враховувати текучість і адаптивність мови, забезпечуючи актуальність і відображення сучасного використання словників.

Утворення нових слів часто відображає суспільні зміни, культурні зрушення та технологічні досягнення. Терміни, такі як "blood-traitor" і "Mudblood" у серії "Гаррі Поттер," підкреслюють соціальні ієрархії та упередження у магічному суспільстві, відображаючи реальні проблеми, такі як дискримінація та соціальна стратифікація. Аналогічно, слова "cyberbullying" і "binge-watch" виникли у відповідь на нові соціальні поведінки та технологічні розробки. Цей аспект підкреслює роль мови як дзеркала суспільних цінностей і конфліктів, ілюструючи, як мовні інновації можуть як формувати, так і формуватися культурними та соціальними динаміками.

Робота підкреслює важливість лінгвістичної творчості у розвитку мови. Постійне створення і інтеграція нових слів відіграють вирішальну роль у збагаченні лексикону і сприянні ефективній комунікації у постійно змінюваному світі. Вчені, такі як Лорі Бауер, Ханс Марчанд і Ж. Турньє, значно сприяли розумінню лінгвістичної творчості та її впливу на розвиток мови. Ця творчість дозволяє мовцям висловлювати нюансовані ідеї, емоції та досвід, сприяючи багатшій та більш виразній мові. Дослідження лінгвістичної творчості також підкреслює взаємодію між традицією і інновацією у мові, показуючи, як нові слова можуть співіснувати з усталеним лексиконом, створюючи динамічний і змінний мовний ландшафт.

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