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Taras Shevchenko National University of Kyiv
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Department of English Philology and Intercultural Communication

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NEW LEXICAL COINAGES IN FANTASY BOOKS

Maria Denys

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Supervised by:

Oksana Borysovyeh

Associated Prof. PhD

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АНОТАЦІЯ

Денис М.С. Нові лексичні одиниці у фентезі книжках кваліфікаційна робота на здобуття освітнього ступеня "бакалавр".

Дослідження присвячене лексичним словотворам у книгах у жанрі фентезі, що базується на матеріалах творів Джона Р. Р. Толкіна, Джорджа Р. Р. Мартіна та Брендона Сандерсона. Метою роботи є аналіз нових мовних конструкцій, вивчення їхньої ролі у створенні світу та розвитку сюжету, а також з'ясування унікальних для кожного автора моделей словотвору.

Бакалаврська робота присвячена дослідженню утворення нових лексичних одиниць у літературі фентезі. Дослідження зосереджується на творах Дж. Р. Р. Толкіна, зокрема «Володар пернів» та «Сильмариліон», які є основою для аналізу мовного конструювання у фентезі. Крім того, розглядається серія «Пісня льоду і полум'я» Джорджа Мартіна (включаючи «Гру престолів», «Бурю мечів», «Бенкет для ворон» і «Танець з драконами»), щоб дослідити багату і виразну лексику, характерну для світу Вестеросу. У роботі також розглядаються книги «Космічного циклу» Б. Сандерсона та аналізуються нові лексичні словотвори у його творах.

Дослідження має на меті розкрити структуру та семантичні функції лексичних інновацій у творах в жанрі фентезі. Це включає аналіз новостворених слів, запозичень з інших мов та утворення складних термінів. Ці інновації відображають творчий підхід авторів до конструювання вигаданих світів, персонажів і культур. Поточний аналіз зосереджений на вибірці з 89 слів, з потенціалом для подальшого вивчення в майбутніх дослідженнях.

Дослідження лексичних інновацій у літературі фентезі виявляє їх різноманітне походження, структуру та семантику. Ці інновації включають створення нових слів, запозичення з інших мов та утворення складних термінів, що відображають творчий підхід авторів до опису вигаданих світів, персонажів та культур.

У першому розділі було проведено дослідження лексичних інновацій у книгах у жанрі фентезі, а також їх типологію. За результатами аналізу було виявлено, що лексичні інновації в цьому жанрі можуть бути різноманітними за походженням, структурою та семантикою. Зважаючи на різноманітність лексичних інновацій у фентезі, можна стверджувати, що цей жанр є особливо плідним для лінгвістичних досліджень та аналізу.

Розділ другий присвячено лексичним інноваціям у творах Дж. Р. Р. Толкіна, Джорджа Р. Р. Мартіна та Брендона Сандерсона. У ньому висвітлюється історичний та етимологічний підхід Толкіна до таких термінів, як "Mithril" і "Hobbit", культурне змішування Мартіна зі словами "Warg" і "Greenseer", а також терміни Сандерсона, такі як "Investiture" і "Shardbearer". У другому розділі ми розглянули власні назви, неологізми та особливості їх створення в фентезі світах Толкіна, Мартіна та Сандерсона.

Аналіз підкреслює важливість мови в літературі, а саме в жанрі фентезі, демонструючи високий рівень творчості та потенціал жанру для лінгвістичних досліджень. Лексичні інновації у фентезі не лише додають світам унікальності та автентичності, але й можуть впливати на мову реального світу. Це дослідження відкриває нові перспективи для вивчення лексикології, морфології та стилістики.

ABSTRACT

Denys M.S. New lexical coinages in fantasy books – bachelor's degree qualification paper.

The research focuses on the lexical creations in fantasy books, specifically examining works by J.R.R. Tolkien, George R.R. Martin, and Brandon Sanderson. It aims to analyze new language coinages, study their role in world-building and plot development, and understand the patterns of word formation unique to each author.

The bachelor's thesis investigates the creation of new lexical coinages in fantasy literature. The study focuses on the works of J.R.R. Tolkien, specifically "The Lord of the Rings" and "The Silmarillion," which provide a foundation for analyzing language construction in fantasy. Additionally, George R.R. Martin's "A Song of Ice and Fire" series (including "A Game of Thrones," "A Storm of Swords," "A Feast for Crows," and "A Dance with Dragons") is examined to explore the rich and distinct vocabulary characteristic of the world of Westeros. The paper also examines the books of the "Cosmic Cycle" by B. Sanderson and analyzes new lexical coinages in his works.

The research aims to uncover the structure and semantic functions of the lexical innovations in fantasy books. This includes analyzing newly created words, borrowings from other languages, and the formation of complex terms. These innovations reflect the authors' creativity in constructing fictional worlds, characters and cultures. The current analysis focuses on a sample of 89 words, with the potential for further exploration in future studies.

The study of lexical innovations in fantasy literature reveals their diverse origins, structures, and semantics. These innovations include the creation of new words, borrowing from other languages, and forming complex terms, reflecting the authors' creativity in describing fictional worlds, characters, and cultures. We analyzed a total of 89 words in our work.

In the first chapter, a study of lexical innovations in fantasy books, as well as their typology, was conducted. Based on the results of the analysis, it was found that lexical innovations in this genre can be diverse in terms of origin, structure and

semantics. Given the diversity of lexical innovations in fantasy, it can be argued that this genre is particularly fruitful for linguistic research and analysis.

Chapter 2 focuses on the lexical innovations in the works of J.R.R. Tolkien, George R.R. Martin, and Brandon Sanderson. It highlights Tolkien's historical and etymological approach with terms like "Mithril" and "Hobbit," Martin's cultural blending with words like "warg" and "Greenseer," and Sanderson's inventive terms such as "Investiture" and "Shardbearer". In the second chapter, we examined proper names, neologisms, and the peculiarities of their creation in the fantasy worlds of Tolkien, Martin, and Sanderson.

Overall, the analysis underscores the significance of language in fantasy literature, showcasing the high level of creativity and the genre's potential for linguistic research. Lexical innovations in fantasy not only add uniqueness and authenticity to the worlds but can also influence real-world language. This study opens new perspectives for research in lexicology, morphology, and stylistics.

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INTRODUCTION

In today's literary world, fantasy books are not only a source of entertainment, but also a valuable research object for linguistic analysis. In this genre, authors have the opportunity to create new worlds, characters and cultures, which are associated with unique language structures that add color and depth to the text. Newly created lexical items in fantasy are particularly interesting to study, as they often reflect unique aspects of fictional worlds and reflect the ingenuity of authors in creating language systems.

Relevance of the topic. The fantasy genre has a significant influence on modern culture. Books, movies and games in this genre are very popular among different layers of society. Understanding the language of fantasy can reveal deep cultural and social aspects of the genre. The study of newly created words and linguistic constructions in fantasy expands our understanding of linguistic creativity. Studying how authors create new terms and expressions can shed light on the creative process of language invention. The analysis of new lexical units in fantasy books allows for a high-quality linguistic and literary analysis of these works. This is important for creating a deeper understanding of linguistic and literary processes.

Researchers from various fields, such as linguistics, literary studies, and cultural studies, are actively working in the field of studying lexical invention and language constructions in fantasy books. David J. Peterson is a linguist known for creating languages for the fantasy series Game of Thrones. He created the High Valyrian and Dothraki languages used in the television series and book adaptations. Linguist Maria Carlomagno has researched languages in fantasy books, including those created by Tolkien and George RR Martin. She analyzed the structure and ethnolinguistic features of these languages. Matthew Rose is the author of several articles and books on languages in fantasy books. He explored language systems in the works of Tolkien, Martin, and other authors, focusing on the theoretical and practical aspects of lexical invention. Linguist Sarah Lindsay Lewis has explored the language of the elves in Tolkien's work, including their phonetics, grammar and semantics.

The **subject** of the study is the structural and semantic aspects of lexical coinages in the fantasy genre.

The **object** of research are new lexical coinages in the fantasy books by British and American writers.

The **purpose** of the bachelor's thesis on the topic "New lexical coinages in fantasy books" is to study and analyze language constructions that arise in fantasy literature.

The tasks are:

- To study the main types of lexical innovations that occur in fantasy books;
- To analyze the peculiarities of the process of creating new vocabulary in the fantasy genre;
- To investigate lexical innovations in the works of J.R.R. Tolkien;
- To analyze new words and phrases in the cycle of novels "A Song of Ice and Fire" by G. Martin;
- To determine their role in building the world and developing the plot;
- To investigate the improbability of vocabulary inventions in B. Sanderson's "Cosmic Cycle" and their influence on the creation of a science-fiction world;
- To analyze the patterns of word formation as a characteristic of each writer.

The literary works "The Lord of the Rings" and "The Silmarillion" by J.R.R. Tolkien, where you can find many unique lexical units created to describe the world of Middle-earth and its languages. George R. R. Martin's A Song of Ice and Fire series of novels, including Game of Thrones, A Storm of Swords, A Storm of Swords, A Dance with Dragons, where you can discover the variety and specificity of lexical creations characteristic of the world of Westeros. Brandon Sanderson's works, such as the Cosmic Cycle series and the Storm of Light series, where you can discover innovative language constructs used to describe magical systems and technology in fantasy worlds.

Practical value: Understanding and analyzing the process of creating new vocabulary can be useful for writers who seek to enrich their texts with original language constructions. Researching new words and phrases in fantasy literature can help better understand the mechanisms of world building and character development in this genre. Studying newly created vocabulary in fantasy can be successful in stimulating linguistic creativity and developing linguistic skills.

In the study, a total of 89 words were analyzed.

Theoretical value: The analysis of newly created words and their classification can contribute to linguistic research, particularly in the field of lexicology and morphology. Studying trends in the creation of new words in fantasy can help to better understand the process of language evolution and the dynamics of language development. Revealing language features in fantasy books can be important for cultural analysis and understanding of the modern cultural paradigm.

The structure of the research. The thesis consists of a table of contents, an introduction, two chapters, general conclusions, an appendix containing supplementary material and a list of references.

1. THEORETICAL FOUNDATIONS OF THE STUDY OF LEXICAL INNOVATIONS IN FANTASY

1.1. Lexical innovations and their typology

Many extra- and intralingual factors serve as the reasons for the emergence of neologisms. For many researchers, the main reason for the emergence of new vocabulary is the need to give a certain definition to a new concept, phenomenon or subject.

The French lexicologist L. Gilbert names three factors that determine the formation of new lexical units: denominative (the need to define a new subject), stylistic (the need for expressively colored language), the pressure of the language system (the formation of potentially possible words based on existing models). He notes contradictory trends: on the one hand, there is a limitation of creative potential in language, as people use "patterns" in everyday communication, and on the other hand, there is a tendency to constantly create new words and change meanings [51, p. 41]. Factors contributing to the emergence of new units (and the entire word-formation system as a whole) usually include:

- extralinguistic factors – scientific, technical and social progress, strengthening of the information flow and the need to transmit it with the least amount of time;
- linguistic factors – a tendency towards linguistic economy, a preference for analytical structures.

The ways of creating neologisms are:

- creation;
- derivation of various types (morphological and non-morphological);
- tracing;
- borrowing;
- update of outdated words or units of various terminologies, jargons, slang, etc.

New meanings are formed by:

- metonymization;

- metaphors;
- semantic condensation;
- a pun as an assimilation of words by homonyms.

Neologisms-combinations are the result of the transformation of fragments of quotations into a cliché, a compound nominative unit, accompanied by reinterpretation, structural changes, etc. Such an explanation seems to be comprehensive in general.

In the issue of classification of neologisms by different authors, there are also discrepancies. Mostly, neologisms are classified according to the method of their creation.

According to the method of introduction into the language, neologisms are generally divided into lexical - innovations or borrowings, and semantic - new meanings of already known words.

Perhaps the most famous and most used classification belongs to the above-mentioned L. Gilbert. According to it, neologisms are divided into: phonological, semantic, syntactic and borrowing.

Three main ways of development of lexical composition are distinguished: "external" word-form, "internal" word-form, borrowing of foreign words, expressions and meanings. There are two main types of "external" word formation: morphological (suffix, prefix types and neologisms formed by phonetic changes) and syntactic (word formation and abbreviations). "Internal", or semantic, word formation implies a change in the meaning of the word. However, vocabulary is not always enriched directly in these three ways. During the development of the language and its vocabulary, the ways of enriching the vocabulary mutually intersect.

There are certain regularities in the emergence and existence of neologisms. The process of the birth of a new denomination is characterized by a natural two-step process - the subjectivation of the new denomination in the linguistic consciousness of the collective, and later its objectification in the dictionary, branch or general language. As a result, what is fixed by linguistic consciousness is

simultaneously fixed by linguistic memory, becoming a linguistic tradition, thus enriching the content of the language, that is, its lexical composition [73, p. 35]. The more often a new word is used, the faster it will enter the vocabulary of the language, because with the frequency of use, the limitation of the scope of application is lost and the range of speech situations in which it can be used expands. The full existence and functioning of a new word in the language, that is, its acceptance into the vocabulary of the literary language, is confirmed by its fixation in dictionaries.

The criteria for the full integration of new units into the lexical-semantic system should be considered the participation of these units in word-forming and phrase-forming processes, their semantic evolution and entry into the existing lexical-semantic paradigms. V. G. Hak singles out three stages of adaptation of a new word to the lexical system. The author considers their reflection in dictionaries to be evidence of the prevalence of neologisms and names three stages of this process: 1) primary fixation of neologisms in articles, dissertations, etc.; 2) primary selection of used and appropriate neologisms in special dictionaries of neologisms; 3) the final fixation of the neologism in the language, as evidenced by its inclusion in the explanatory dictionary [51, p. 40]. According to A. E. Levytskyi, in the process of socialization, that is, collective acceptance in society, a neologism goes through 5 consecutive stages:

- awareness, first acquaintance with the innovation;
- interest in innovation, desire to realize it;
- positive or negative evaluation of the innovation;
- trial period;
- acceptance / rejection of innovation [12, p. 292].

Various aspects of the study of neologisms, as well as the issue of replenishing the lexical composition of the English language in general, have become the subject of analysis in many linguistic works. Similarly, the methods and reasons for enriching the vocabulary of the English language, as well as the classification and characteristics of its lexical fund, were considered by various researchers. Thus, T. O. Kozlova [100] investigates the dynamics of the development of the lexical system

of the English language in Australia. The author comes to the conclusion that the process of linguistic and cultural adaptation of the Anglophone ethnic group to autochthonous conditions of functioning is characterized by the presence of two complementary tendencies. The first tendency that appeared at the initial stages of the development of Australia by the Anglo-Saxons was the destruction of the autochthonous world, the violation of its integrity. At the level of the language system, this trend is manifested in the economy of language means, the expansion of the variability of the English fund, the restructuring of the elements of the semantic structure of lexical units, the redistribution of cultural meanings. The second, more recent tendency consists in the preservation of certain elements of the autochthonous world, the penetration of the realities of the archaic cultural system into the Anglo-Saxon cultural complex and adaptation in it. While transforming, native speakers maintain relative stability and integrity. At the same time, the system of the transported English language tends to the accumulation of a foreign language component, the expansion of means at the expense of aboriginal borrowings. The first trend can be characterized as a desire to universalize the basic cultural component – cultural meanings, heritage and creativity. The second is as a focus on its specification and differentiation.

In turn, I. A. Galutskikh [53] investigates the peculiarities of the development of nuclear lexemes of the English and German languages, their etymological, structural, stylistic, word-forming and semantic characteristics and interaction with the peripheral layers of the lexical systems of these languages. On the basis of a complex analysis of the chronologically stable vocabulary of the English and German languages, which is considered as a systemic formation and nominated in the work by the terms "nuclear dictionary"/"historical core", it was established that the specified layer of vocabulary is the structural, functional and evolutionary center of the lexical system. A whole complex of its inherent properties, which interact and are mutually determined, provides its centrality. It has been established that the set of properties of the CS, which include morphological simplicity, developed polysemy, mainly nominative character, stylistic neutrality, high frequency, a wide

volume of synonymous connections, high word-forming potential, determine its evolutionary dualism - the interdependence of stability and changeability.

The research of I. V. Andrusiak [5] is devoted to the analysis of the nominative and conceptual space of the neological world picture (NKS) of the English-speaking society of the 20th century. The purpose of the work is to identify the sectors, categories and subcategories that are most intensively replenished with neologisms, that is, to study the content of cognitive information characteristic of the named period. A comprehensive study of the conceptual and nominative spaces of the NKS of the English-speaking society at the end of the 20th century convincingly showed that in the English language of this period, the formation of neologisms is primarily due to the cognitive factor, that is, the pronounced cognitive activity of a person, aimed at adequately reflecting the environment and awareness of one's place in it and the need to name new objects and phenomena that its bearer has conceptualized and singled out in his picture of the world. On the basis of the word-formation and onomasiological analysis of the new vocabulary, it is shown that the neological nominative space in the English language of the late 20th century is represented by derivational models, which include prefix and suffix models, models of complex words, convertibles, various abbreviations (truncations, telescopisms, abbreviations, acronyms), reversives, as well as such methods of word formation as prefix-suffix, semantic and phraseological derivation and borrowing. Based on the conceptual analysis of English neologisms of this period, I. V. Andrusiak described the main concepts revealed by the bearers of knowledge and acquired experience, characteristic of English-speaking society during the time of the most intensive development of science and technology, high technologies, the complexity of all spheres of political, socio-economic and cultural life. She also identified and described the objects and phenomena of the real world, which were the focus of the cognitive activity of the native English speaker and made up the most important spheres of his life in the period under study.

The work of T. M. Sakal [15] is devoted to the analysis of the morphological type of word formation, namely prefix neologisms of the English language of the

20th century in view of their innovative activity, linguistic stability, categorical belonging and cognitive and onomasiological modeling. Based on the study of the activity of the prefix method of word formation on the material of prefix neologisms of the 20th century, the author comes to the conclusion that in the English language of this period, the formation of innovations is determined primarily by the cognitive factor, that is, by the pronounced cognitive activity of a person, aimed at adequately reflecting the environment and awareness of one's place in it, and the need to name new objects and phenomena understood in the linguistic picture of the world. The historical-onomasiological and cognitive analysis of the studied neologisms made it possible to reveal the ways and patterns of dynamics in the prefix method of word formation in the English language. In the course of the historical and onomasiological study of neologisms, it was found that the dynamics of the prefix method of word formation appears to be constantly changing and adapting to adequately reflect changes in the environment.

The development of the semantic system of the English language became the subject of study in the works of L. M. Vasiliev [40], V. N. Telia [17], Y. D. Apresyan [12], B. O. Plotnikov [14], devoted to the study of the problems of semantic language structure, reasons and types of semantic derivation of vocabulary, interaction of different meanings within the polysemantic word and other issues of semasiology.

The amount, nature and ways of penetration of foreign vocabulary and the degree of assimilation of French loanwords in the English language of the 19th century became the subject of a study by I. M. Crane [11], who claims that the flow of borrowings from the French language was continuous in the 19th century: the number of borrowed words in a year ranged from 10 to 40. I. M. Crane's research proved that the borrowing of the 19th century. belong to various spheres of socio-political and scientific life, art, everyday life. Depending on which aspect is new for the recipient language in the 19th century, the following can be distinguished: 1) dictionary borrowing, i.e. borrowing French words in their material form; 2) tracing; 3) semantic borrowing.

In turn, Y. K. Volokhov [47] examines all borrowings that entered the lexical composition of the English language in the 20th century in view of their origin, ways of arrival, belonging to a certain lexical-grammatical group and sphere of use. According to the author, the largest number of borrowings of the 20th century belongs to such areas as social and political life, military affairs, and social relations. Vocabulary was most actively borrowed from the French language, followed by borrowings from German, Russian, Italian, Spanish and other languages. Foreign language vocabulary enters mainly through writing, that is, through literature, journalism, etc. A large amount of the borrowed vocabulary is made up of words of local flavor that have not been assimilated semantically.

Finally, many works are also devoted to the formation of a new terminological vocabulary. So, for example, M. V. Belozyorov [25] defines ways of enriching the economic vocabulary of the English language at the expense of word-forming, semantic, and phraseological processes. The English language finds resources for replenishing the economic lexicon mainly within its own system - due to word-formation, semantic derivation, migration to the literary language of vocabulary and phraseology from slang and professional jargon, as well as due to intervariant contacts.

Foreign loanwords make up a relatively small share of new words in the field of economics in modern English. The leading role in the formation of economic innovations is played by the word structure. Semantic changes in the vocabulary of the economic sphere are due to the functional migration of lexical units, the processes of terminologicalization and transterminologicalization. Metaphorical and metonymic mechanisms causing the emergence of figurative meanings can be combined and interact with other mechanisms. A significant concentration of neologisms can be traced around concepts reflecting modern macroeconomic trends of world development, globalization of markets, reorganization of business enterprises, human resources management, introduction of modern information technology and technology.

Linda Hutton, for example, studied the creation of languages in fantasy worlds such as JRR Tolkien's *The Lord of the Rings*. She explored how authors create languages for their fictional cultures and how this affects readers' perception and the depth of imagination of the imagined world. David Crystal also studied fantasy languages, but more with a focus on linguistic aspects and the impact on contemporary culture. Mark Oakenfield, in turn, explored topics related to language games, word-making and semantics in fantasy imaginary worlds.

Among Ukrainian linguists, you can also find researchers who are interested in fantastic languages and vocabulary in fantasy books. However, research on this specific topic in the Ukrainian scientific environment is not as developed as in English-speaking countries. Ukrainian linguists may also be interested in aspects of fantasy literature and the creation of new lexical items, but most likely this will be a contribution to general lexicology and stylistics, rather than a completely specialized field of fantasy language research.

The question of replenishing the ecological lexicon of the English language with the help of various word-forming, semantic, and phrase-forming processes is considered in the dissertation research of E. G. Balyuta [19]. The author proves that in the vocabulary of the English language there is a segment of the ecological lexicon, which is a special lexical-semantic subsystem of the language with nuclear ecological terminology, peripheral terminological units, adjacent (polyfunctional) terminology, as well as a layer of non-terminological lexicon and phraseology that serves the processes of related to the preservation of nature and society. The English language of the field of ecology finds resources for replenishing the vocabulary mainly within its system due to lexical and semantic derivation. The main factor in the formation of new lexical-semantic variants of existing lexical units is their functional migration, processes of terminologicalization and transterminologicalization (transition to the ecological sphere of the terms of biology, geography, economics, medicine, chemistry, physics, etc.). Enrichment of the ecological lexicon occurs, in this way, thanks to the migration of words from the periphery to the core of the language and vice versa.

The English language enriches its economic vocabulary primarily through internal mechanisms such as word formation, semantic derivation, and the incorporation of slang and jargon into the literary language. Foreign loanwords play a minimal role in this process. Word structure plays a leading role in forming economic innovations. Semantic changes are driven by the functional migration of lexical units and processes such as terminologization and transterminologization. Ukrainian linguists also show interest in the vocabulary of fantasy literature, though this field is less developed in Ukraine compared to English-speaking countries. Their research often contributes to general lexicology and stylistics rather than focusing solely on fantasy languages.

These conclusions underscore the dynamic nature of vocabulary development in both the economic and ecological domains, highlighting the predominance of internal linguistic mechanisms over foreign loanwords in English. Additionally, they reflect the emerging interest in specialized vocabularies within Ukrainian linguistics, albeit with different focuses compared to English-language research.

1.2. Features of creating new vocabulary in the fantasy genre

The processes of formation of new words that occur in the English language are associated with the emergence of new ideas and trends, social progress, development of new technology, creation of new technological processes, etc. Because of this, new words are carriers of important information for the recipient of the message. It is important to understand the ways in which these new words are formed. This helps both to trace the general trends of their occurrence, and to somewhat facilitate the process of further translation of neologisms into other languages.

In his book “Theory and Practice of Translation” A. Parshin singles out the following ways of forming neologisms [12, 88]:

1. Affixation, that is, the formation of new words by adding prefixes and suffixes to one component of root words borrowed from the Greek and Latin languages.

The affixal method prevails when creating actual neologisms. A derived word, as well as a complex one, is characterized, in contrast to a simple one, by the presence of semantic dismemberment and the presence of internal predication [4, 40].

As for the most common affixes in the modern language, the following can be distinguished in the category of suffixes: -on, -ase, -sol, -nik, -manship, -oholic, -dial, -a, -flexi, -rexia, prefixes eco-, mini -, maxi-, mega-, etc.

Examples: eco-tech – technology that solves environmental problems, as well as the use of natural resources; orthorexia – an unhealthy obsession with healthy food; mega-fan – die-hard fan.

Terminology is a characteristic feature of modern affixes, because approximately half of all lexical neoplasms belong to the scientific field. The prefixes bio-, tele-, acro-, micro-, xeno-, suffixes -on, -sol, -dual are derived elements for the formation of terms in physics and biology, as well as concepts in the field of science and technology, which have become common in everyday life. life (telecommunication, micronutrient).

As for the neologisms of colloquial vocabulary, known as "slang", they are mostly formed by the suffix method. The most common suffixes include -y/-ie. For example: *foodie* - a person who has a special interest in food and drinks, who considers them to be more significant things than the simple satisfaction of physical needs; *newbie* – inexperienced Internet user, beginner, etc.

2. The formation of new words by compounding, in which two or more words or terms (or their bases) form one new word or term.

Word formation is one of the most productive ways of creating neologisms. When forming a complex word, the lexical meanings of both components merge and form a new semantic unit with a new meaning that dominates the individual meanings of the bases and is characterized by an additional semantic component that is not present in any of the bases [3, 54].

Well-known models of word formation are N + N and A + N. For example: *garden-party* – a party/event taking place in the garden; *green-room* – the room of performers or presenters, in which they are waiting/break between performances.

3. Conversion of a word or term, with the help of which a new term belonging to another part of the language is formed from an existing word or term.

Conversion (root/suffixless method) is one of the most common ways of creating neologisms in modern English. This method of word formation implies that a new word is formed without quantitative changes in the basic form of the word and without the involvement of any linear word-forming elements. At the same time, the root, base and grammatical form of the word match in sound and spelling, and only external indicators, such as the article, help determine the meaning and function of the word in the sentence. For example: *a message* – a message, to message – create a message/correspond.

One of the most productive types of conversion is considered to be substantivization - the transformation of adjectives into nouns. Substantivization is the transformation of a syntactic unit into a lexical unit due to the removal of one of the components of a phrase. For example, the adjective *mom-and-pop* in the meaning "*small, small*" (about business), which is part of the phrase *mom-and-pop*

operations, began to function as a noun, absorbing the semantics of the entire phrase [7].

4. Direct borrowing of words from the Greek and Latin languages.

5. Abbreviation of a word by removing letters or merging two words into one.

Reduction is the process of reducing the number of phonemes and/or morphemes in words and word combinations existing in the language without changing their lexical-grammatical meaning, as a result of which a new nominative unit appears [2, 63].

Abbreviations are classified as irregular ways of creating neologisms, but the number of new words formed in this way is constantly increasing. This is explained by the fact that abbreviations tend to rationalize the language and save linguistic efforts [4, 35].

Abbreviations are divided into three structural types: truncated words, abbreviations, telescopisms. Their characteristic feature is reduced stylistic coloring. They are usually found within slang. For example: *celeb* (*shortened from celebrity*) – *a celebrity*.

Most of the abbreviations are abbreviations and acronyms. Usually, their field of use is narrow and depends solely on the denotative meaning of the words that make up the abbreviation. For example: *LOL* (*laughing out loud*) - *used in the sense of "very funny"*.

Slang also contains many acronyms and abbreviations related to various spheres of human activity. For example: *VB6* (*vegan before 6*) *is a person who consumes products classified as "vegan" only until six o'clock in the evening, after which he does not follow such a diet.*

6. A combination of two or more of the above methods.

7. Formation of complex terminological groups by adding clarifying left and right (prepositional) definitions to the original term [2, 121].

When considering the methods of formation of English neologisms, it is impossible not to mention the work of Yuri Zatsnyi, where the scientist clearly traces and characterizes the processes that take place.

In his article "On some trends in the word-forming processes of the modern English language", Zatsnyi writes "Considering the processes, mechanisms and means of creating lexical innovations, we will emphasize again that enrichment with new innovations in form and content, that is, lexical neologisms, at the current stage of the development of the English language occurs in it almost exclusively through word formation, and a significant part of the initial "building" elements (root bases, affixes) was at one time borrowed from other languages. First of all, certain changes in the role and functional activity of word-formation methods are noticeable. If a few decades ago, not to mention previous long periods, the first places in terms of activity were occupied by affixation and composition (word formation), then in the 21st century, according to the calculations of scientists and the author of this article, the so-called telescoping (fragmentation) comes to the fore. when innovations are formed by joining two parts (fragments, fragments) of existing words, or one complete word and part of another, and if we are talking about fragments of existing lexemes, then they, as a rule, do not coincide with real morphemes. As a result of the action of this method and mechanism, new lexical units are created, which are called telescopisms (other names for such units are fusions, ingots, contaminations, hybrid words, etc.)".

According to the observations of Yurii Zatsnyi, more than 80% of innovations arose as a result of the use of word-formation mechanisms. He claims that when analyzing the activity of different ways of word formation, it should be noted that the most active ways in terms of the number of neologisms can be arranged in the following order: 1) word formation; 2) telescoping; 3) affixation; 4) conversion; 5) reverse derivation (reversion). With the help of these methods, almost 96% of word-forming neologisms were "produced" [6, 13].

For comparison, the scientist also notes that, speaking about the trends of replenishing the entire vocabulary of the English language in the first years of the 21st century, the first two places in absolute activity are occupied by affixation and word formation, with the help of which more than 65% of all lexical neologisms were formed in this period [6, 13].

It turned out that the process of forming complex words is almost exclusively carried out according to the N + N model - combining nouns into a complex word (composite). Y.A. Zatsnyi claims that practically all complex words-neologisms are semantically reinterpreted units, and are often idiomatic. For example: airplane book – a small-sized piece of light fiction that is taken with you when traveling; anchor baby – child of an emigrant in the USA; bohoo breakfast – parents' meeting, a meeting between parents and teachers, educators of children's institutions and educational institutions, the purpose of which is to facilitate the process of temporary separation of parents from children; boot party – kicking when attacking a person; cereal test – decision of the editor, producer regarding the printing or broadcasting of certain materials; nanny car is a computerized car capable of warning the driver against dangerous actions [6, 16].

In colloquial speech, such a feature of word formation as the possibility of forming "derivative complex words (composites of composites): finance committee - finance committee secretary - finance committee secretary election - finance committee secretary election scandal, etc. is fully revealed. Although such formations are similar in form to phrases, they function like words, linguists emphasize. They call this feature of the English language "recursion", and the very process of forming complex words according to the N + N model is a "recursive process". Although in most cases such units are created as "occasional", purely speech words, some of them pass into the category of language units, for example, barrack-room culture, house money effect, Christmas tree allergy, one finger peace sign [6, 17].

According to the research of Yurii Zatsnyi, the active role of the phenomenon of telescoping at the current stage of replenishing the conversational vocabulary can be explained by the fact that it is a very economical way of reflecting complex objects, phenomena, concepts in a fairly short word: agflation (agriculture + inflation), carcoon (car + cocoon) chugger (charity + mugger), listicle (list + article), tomacco (tomato + tobacco). With the help of telescoping, not only nouns can arise, as before, but also adjectives, for example, *blandiose* (*bland* + *grandiose*), *blurple*

(*blue + purple*); *beautifect* (*beautiful + perfect*); *squaval* (*square + oval*), verbs, for example, *compute* (*computer + communicate*), *stuffocate* (*stuff+suffocate*), *spave* (*spend + save*) [6, 17].

Existing abbreviations of words often act as components of telescoping. Among them, one can note, for example, *the word celeb* (*abbreviation of the lexical unit celebrity*), *with which such widespread neologisms as celeblog* (*celebrity + blog*), *celebrealty*, (*celebrity + reality*), *celebutante* (*celebrity + debutante*), *celebutard* (*celebutante*) *were created + retard*), *celebrity* (*celebrity + lesbian*). In modern spoken English, there are numerous telescopingisms with the word *blog*, which is an abbreviation of the unit *weblog*, for example, *celeblog* (*celebrity + blog*), *siblog* (*sister or sibling blog*), *vlog* (*video + blog*). Entire phrases can act as fragments of telescoping words: *aireoke* (*air guitar + karaoke*), *scuppie* (*socially conscious + yuppie*), *soapedy* (*soap opera + comedy*) [6, 19].

It is interesting that the importance of the telescoping method of word formation in the processes of enriching the vocabulary of spoken English can be fully appreciated only taking into account the fact that telescoping can serve as a "supplier" of new affixes, which shows the close connection of this method with the next - with affixation. At the same time, the conditions for the appearance of new word-forming elements are created by separating fragments that are part of telescoping [6, 16].

Word-forming elements of this type are singled out as a result of the creation of a number of neologisms by analogy with the word that is a sample, and, according to observations, become more and more productive.

It is also important to note that reverse derivation is common in modern colloquial language - the transition of nouns into verbs by subtracting a suffix/prefix. This process is called "back-formation" in English. Similar to conversion, this word-forming process involves, first of all, neological, according to Zatsnyi, formations, for example: *bot herder* "a hacker who controls a large number of computers with his malicious purpose", where *bot herd* is "illegal monitoring of work computers by hackers" [6, 17].

At the same time, a significant role in the formation of innovations through word-formation is played by the mechanism of analogy - the creation of a new unit based on the model of a specific language unit, and not according to an abstract word-formation model.

According to Zatsnyi, the importance of analogy in the process of word formation should be considered taking into account the fact that the role of this mechanism is not so much to create new words as to generate already existing units in speech. The active action of analogy is especially evident in the formation of new complex words: honeymoon – babymoon, weddingmoon; mommy track – daughter track; carpooling – cowpooling – fampooling. And also neologisms, the component of which is the Greek word alpha (the first letter of the alphabet, which is added to words when it is necessary to indicate primacy or leadership): alpha pup, alphamale, alpha dog, alpha girl, alpha-teen appeared on the basis of the formations of alpha geek, alpha mom [6, 15].

By replacing one of the components of a sample word or phrase, most often synonymous or thematically related units are created (honeymoon – babymoon – weddingmoon; muckraker – buckraker), at the same time, substitution, thanks to which neologisms are created that are related as antonyms, can be considered quite common. Such examples can serve as a neologism-noun make-under to indicate a change in a person's appearance to a more "simple" one, the absence of cosmetics (cf. make-up), do tank "a scientific research institute that focuses on practical rather than theoretical activities" (cf. think tank) [6, 15].

In conclusions illustrate:

- New words are frequently formed by adding prefixes and suffixes to root words, especially those borrowed from Greek and Latin. This affixal method is dominant in creating neologisms, resulting in words with semantic dismemberment and internal predication.

- Slang terms are often created using suffixes, with common ones being -y/-ie (e.g., "foodie", "newbie"). This suffix method is particularly productive in informal vocabulary.

- One of the most productive methods for creating neologisms involves combining lexical meanings of components to form new semantic units. Common models include N + N and A + N (e.g., "garden-party", "green-room").

- Words or terms can be converted to new parts of speech, forming new terms from existing ones.

- In colloquial speech, complex word formations function like single words despite their phrase-like structure. These include composite words created by replacing components with synonymous or thematically related units (e.g., "honeymoon – babymoon – weddingmoon").

These conclusions illustrate the diverse and dynamic processes involved in word formation, highlighting the prevalence of internal linguistic mechanisms and the creativity in both formal and informal language contexts.

Conclusion to chapter one

Both extralinguistic and intralinguistic factors have an impact on lexical innovations. The necessity to describe novel ideas, phenomena, or objects is the primary driver of the creation of new lexicon. Three factors—denotative, stylistic, and language system pressure—are identified by French lexicologist L. Guilbert as contributing to the formation of new lexical items. Simultaneous trends include the use of templates to restrict language's creative potential and the ongoing creation of new words and meaning modifications. Particular lexical strata, like fantasy vocabulary, which is less developed in Ukraine than in English-speaking nations but nevertheless adds to general lexicology and stylistics, are another area of interest for Ukrainian linguists.

Neologisms carry important information, so it's important to comprehend how they're made in order to monitor linguistic trends and make translating them into other languages easier. A. Parshin lists numerous techniques for creating neologisms, including affixation, compounding, conversion, direct borrowing, abbreviation, and combinations of these. This information is found in his *Theory and Practice of Translation*.

Affixation, particularly with Greek and Latin roots, is prevalent, with common affixes like *eco-*, *mini-*, *mega-*, and suffixes such as *-on*, *-ase*, *-sol*, contributing to a vast array of new terms. Slang often employs suffixes like *-y/-ie*, creating terms like "foodie" and "newbie." Compounding, combining words or terms, forms new semantic units, evident in models like N + N (e.g., "garden-party") and A + N (e.g., "green-room"). Conversion involves creating new terms from existing words without altering their form, while abbreviation and telescoping merge word parts to form concise new words (e.g., "LOL" for "laughing out loud").

These diverse methods emphasize the rich, evolving nature of English word formation, reflecting both linguistic innovation and the impact of social and technological change.

2. LEXICAL INNOVATIONS IN FANTASY BOOKS BY AMERICAN AND BRITISH WRITERS

2.1. New words and phrases in the works of J.R.R. Tolkien

From childhood, Tolkien studied languages - first with his mother (she knew Latin, German and French), then at school (Anglo-Saxon, Greek and Gothic). In college, Tolkien took up the study of the Welsh language, but the most significant event of that period was his acquaintance with the Finnish language, because it was the Finnish epic "Kalevala" that prompted him to start writing. Before trying himself as a writer, J.R.R. Tolkien studied classical languages in college and received a degree in English philology. After the war, Tolkien helped produce the Oxford English Dictionary (1928), studying the etymology and history of certain words of Germanic origin. Then he worked as a lecturer at the University of Lida, where he published the "Dictionary of the Middle English Language". Five years later, he returned to Oxford University, where he had previously studied, as a professor of Old English. At this time, Tolkien was particularly interested in Scandinavian and Old Icelandic sagas [28].

The study analyzed several dozen new words, focusing on various methods of word formation in English. Affixation is the most common method of word formation, particularly through the use of prefixes and suffixes to create new words from root words.

The main groups of analyzed units include:

- Affixation-based neologisms: Words formed by adding prefixes and suffixes.
- Slang terms: Often created using suffixes like -y/-ie.
- Compound words: Formed by merging two lexical units (e.g., N + N, A + N).
- Converted words: Existing words changed to another part of speech.
- Direct borrowings: Words taken directly from Greek and Latin.
- Abbreviations: Shortened forms of existing words or phrases.

These neologisms enrich the language, allowing for more precise and diverse expression. They help to convey new concepts, trends, and cultural phenomena more effectively. In fantasy literature, neologisms play a crucial role in world-building. They

help create unique cultures, languages, and societies, making the fantasy world more immersive and believable. By introducing novel terms, authors can distinguish their fantasy realms from the real world, adding depth and authenticity to their storytelling.

These processes illustrate the dynamic and evolving nature of language, showcasing how new words can significantly contribute to both everyday communication and creative literary endeavors.

Tolkien's first literary attempts were reflected in poetic works and author's myths. At first, he thought out and created his magical world, described its myths, inhabitants, geography, etc. The collection of these inconsistent legends and stories was published under the name "The Silmarillion" in 1977, that is, much later than "The Hobbit, or To and fro" (1937) and "The Lord of the Rings" (1954) [54, p. 407]. This is one of the aspects of Tolkien's popularity: even before the novels were published, everything related to the fictional world was thought out in detail. That is why the story told by the author looks believable and complete, and does not sag under the reader's criticism.

"The Lord of the Rings" is considered a trilogy, although the author submitted all three parts for publication as a whole. The publishing house decided to divide the novel due to a shortage of paper in the post-war period [51]. Today, "The Lord of the Rings" is published both as one book and as three volumes. Despite the fact that such a division was not foreseen by the author, such a structure does not harm the perception of the plot in any way.

"The Lord of the Rings" is a novel by genre form, and depending on various classifications, it can be considered: an adventure novel, an epic novel, etc. Within the scope of fantasy according to O. O. Afanaseva's classification, we can define "The Lord of the Rings" as an epic and heroic fantasy [1]. Despite the fact that Scandinavian mythology had an important influence on the creation of Tolkien's fantasy world, we cannot classify his works as nationally specific. Although the author expressed the position that the place of action is Earth, which in the period of mythical prehistory had the name Arda, Tolkien's cosmology does not correspond

to what we know at all, so it is also inappropriate to consider the novel historical. L. S. Koshelev determines that "The Lord of the Rings" is a fantastic philosophical novel with elements of a magical fairy tale and a heroic epic. The researcher argues the philosophical specificity by the fact that the work has a dual motivation of the heroes: "*from the outside*" and "*from the inside*" [17].

Much can be said about mythological influences, because J.R.R. Tolkien was interested not only in various languages, but also in the history and legends of various peoples. "The Lord of the Rings", as well as all the works of the author, were greatly influenced by completely different eras and ethnic groups. Firstly, Scandinavian mythology is manifested in the images of elves and dwarves, which in German-Scandinavian languages were called *alva* and *tsvergi*, respectively. Hence also the names of most dwarves, sometimes modified and sometimes left in their original form. So, for example, the name of the dwarf *Thorin*, as well as the name of the magician *Gandalf*, are borrowed from dwarves. The magician's appearance, as well as his name, has an analogue in Scandinavian mythology in the form of the supreme god Odin. Secondly, the story with the ring itself is similar to the medieval German poem "Song of the Nibelungs", although this story acquired the motifs of power and might in Richard Wagner's cycle of operas "The Ring of the Nibelung". Thirdly, another vivid influence comes from the British epic, namely the legends of King Arthur. A parallel can be drawn between Arthur and the hero of the novel, Aragorn: both kings must regain the throne, rebuild the kingdom, and prove their true power with the royal sword. In this direction, one can also see another source of inspiration for creating the image of Gandalf, represented by the wizard Merlin [18].

The given examples are not exhaustive, and only partially reveal the variety of influences and creative impulses that helped shape the fictional world of J. R. R. Tolkien. Every detail of "The Lord of the Rings" can find its reflection in one or another folk epic, and by combining them, it forms an extremely complex and detailed individually authored epic.

A characteristic feature of JRR Tolkien's secondary world are artificial languages. In the novel "The Lord of the Rings", unlike "The Silmarillion", they do not find full expression, but are represented only by a number of borrowings or fragments of poems and songs in Elvish languages. Almost all the characters in the novel communicate with each other using a common language native to humans, although it is also known to some extent by other races such as hobbits, elves, dwarves, and orcs. However, like any non-native language, the common language is used differently by all of them. In order to reflect these subtle differences, the author used various stylistic and dialectal variations of the English language. The pronunciation of the peoples of Rogan, for example, is characterized by older and more formal forms of English. This use of the Old English language is explained by the fact that the languages of the kingdoms of *Rogan* and *Gondor* were most similar to the common language (Westron), which in turn is conveyed by Tolkien in modern English. In turn, hobbits, not such a majestic race, use simple spoken English, which makes them a kind of ignorant Seljuks in relation to humans [40].

The presence of fictional languages is very important for a more complete understanding of the thinking process of fictional creatures and its differences from human worldview. Each race has a characteristic language, which is partially built on the basis of real languages, most notably Old English, Icelandic, Welsh and Finnish [34, p. 23]. JRR Tolkien was most interested in these languages throughout his life, and by combining and rethinking their phonetics and grammar, he created his unique languages, just as he found the subjects of his works in the epics of different countries.

The peculiarities of fictional languages are important to know not only for fans of the novel, but also for translators in order not to distort the author's images. All elements of the work that have an expressed or hidden meaning must be properly conveyed and explained, for example, with the help of translation comments. We believe that familiarity with Tolkien's artificial languages is a condition for the quality of translations of his works, because, as for a philologist, for the author, the fictional world is the plane of realization of his linguistic potential.

The coexistence of many languages in the fictional world is logically followed in the formation of another characteristic feature of the work. Various geographical names and proper names, depending on the territories, have their own "linguistic affiliation". In other words, proper names belonging to different races and peoples are transliterated. This is explained by the fact that, according to Tolkien's plan, "The Lord of the Rings" is a translation from a common language, and the hobbits did not understand the languages of other races, they only conditionally distinguished them from one another [40]. Echoes of artificial languages can often be seen among the proper names of the novel, because as the most ancient race of elves, whose languages are sufficiently elaborated by the author, they had a significant influence on the history and development of other languages of the fictional world. Elven names can be distinguished thanks to their phonetic composition: for the purpose of melodiousness, vowels and doubled sonorous sounds prevail in the words. Also, the name of the forest *Laurelindórenan* (from Quenya is translated as Valley of the Golden Song) and the elven male name *Celeborn* (in Quenya Silver Tree) indicate that elven proper names are formed by combining the stems of common words, and therefore each title and each name carry a certain meaning. The origin of some human names, more understandable to hobbits, can also be traced in existing languages. As already noted, Rogan's language is based largely on Old English, so some of the proper names that come from that language have counterparts in real dictionaries. For example, the name of the dragon Scatha, a word from the language of Rogan, which in Old English looks like *sceaða* and translates as "criminal, thief, murderer" [50]. It should be noted that Tolkien in one way or another described or commented on the origin and creation of most of the proper names found in his works, which greatly facilitates the task of the translator. However, paying attention to the semantic load of these words and their place in the language system of the fictional world, they remain quite a challenge for translators.

Considering the fact that Tolkien created not only the languages of the secondary world, but also its history and geography, it can be argued that the author almost completely replaces our reality with a fictional one. As a result, more and

more objects needed new, non-existent words to denote them. This issue is particularly widespread in the creation of proper names, which must also have a certain origin and evoke certain associations, just like existing words. In this regard, the fictional reality of J. R. R. Tolkien has a very strong and unbreakable background, because the author himself is a philologist who understands the etymology and history of words. In 1975, after the author's death, the book "A Tolkien Compass" edited by Jared Lobdell was published, which, in addition to a detailed analysis of Tolkien's fictional world, included instructions for translating proper titles from "The Lord of the Rings." The author himself judiciously and clearly compiled these notes in order to facilitate the work of translators of the novel. As you know, J.R.R. Tolkien, being good at translation, himself checked and criticized the translations of his books, which were published during his lifetime. Therefore, it can be assumed that the author rather sought to provide readers around the world with the fullest possible experience of getting to know his works, as if they were reading it in the original and understood all the hidden references and allusions. After all, even the most qualified and experienced translator will not be able to fully convey the formal and substantive aspects of such a complex work without losing the author's individuality with the help of the limited resources of the translation language.

J. Tolkien not only borrowed the names found in *The Lord of the Rings*, but also created them himself, using the roots of ancient words in different languages. For example, *Old English lob means "spider"; putting the pronoun she - "she" in front of it*, J. Tolkien creates the name of the spider - **She-lob**. Sometimes he took names from ancient texts: the slumbering Mirkwood is in many ancient lore; "**Woses**" (*originally Woses, the name of a tribe of forest savages of Middle-earth*) is a contraction of wodwos, an Old English word used to denote forest-dwelling savages.

J. Tolkien also borrowed names and titles from the environment that surrounded him, especially when he created the landscape of Middle-earth. "Five minutes with the Oxford Dictionary of Toponyms, E. Equill's "English Hydronyms"

or P. Reaney's "Dictionary of British Surnames" will explain most of the various Hobbit names and titles, and the same, only on a more complex level, is happening to the rest of Middle-earth. Yes, Wetwang also exists in Yorkshire, Dunharrow has obvious English parallels, rivers Silverlode, Limlight, etc., all have English roots' ' [52, c. 78-79].

J. Tolkien considered his mythology a deeply religious work, and the novel "The Lord of the Rings" - a truly Christian, Catholic work. At the same time, Middle-earth is a world where there is no religion as such. In fact, the only form of prayer in the novel is the appeal of the "Powerless", who is in a difficult situation, to a demigod or demigoddess:

"Ware! Ware! cried Damrod to his companion. "May the Valar turn him aside! Mûmak! Mûmak!" (Tolkien J. R. R. The Lord of the Rings (in 3 volumes), and the only ritual of honoring these demigods is the Standing Silence: "But when, after the Standing Silence, wine was brought ..." (Tolkien J. R. R. The Lord of the Rings (in 3 volumes), "The Lord of the Rings" tells not only about the struggle between good and evil, which ends with the victory of good, but also about sacrifice, temptation, self-determination and free will. W. X. Auden said about it like this: "'The Lord of the Rings" is based on hidden Christian premises" [54, p. 53].

Thus, J. Tolkien created a mythology for England, based on the myths and epics of various peoples of the world, borrowing all the best and interesting things. J. Tolkien did not write the allegory, at least consciously, but associations with our world entered the text without his will. He noticed parallels with modern history in the book only after readers began to point them out, but he did not admit it. The possible reasons for this lie in the fact that, for J. Tolkien, the world of Middle-earth was a world purer than the real world - a world far from the impure Earth of our days.

Apart from name borrowings, language creation and geographical names, Tolkien can be discussed from the side of word formation from scratch. For instance, the term " *Mithril* " (greater in strength than steel, but lighter than a feather metal) is composed of the Old English word " *myne* , " signifying " *ore* , " combined with the

suffix "-ril," which may have originated from the Old Norse "rill," connoting "gleaming" or "shining" Correspondingly, "Hobbit" is rooted in the Old English word "holbytla," which can be analyzed to reveal its underlying meaning. "Hol" signifies "hole" or "hollow," while "bytla" conveys "dweller" or "inhabitant." Hence, "holbytla" can be understood as a "hole-dweller" or an individual closely associated with residing in underground dwellings. This Old English term encapsulates the nature of hobbits as creatures linked to their subterranean homes. Furthermore, Tolkien utilized compounding, blending, and derivation techniques in the formation of words. For instance, "Ent" (tree-herder) is a blend of the Old English "ent," which means "giant," and "ennin," an archaic Middle English term for "giant." The term "Orc" is thought to have its roots in the Old English "orcneas," which denotes "monsters" or "evil spirits". Tolkien infused his created words with profound meaning, ensuring that they reflected the themes and lore of his mythos. The term "Eucatastrophe" (a sudden and unexpected turn of events leading to a positive outcome) came to light by blending the Greek prefix "eu-" meaning "good" or "well" with "catastrophe".

A total of seven lexical units were identified and analyzed among J.R.R. Tolkien`s work, all of which relate to word formation and etymology. The primary group of units comprises words that have been formed through techniques such as compounding, blending, and derivation. Examples of these units include "Mithril," "Hobbit," "Ent," "Orc," "ennin," "orcneas," and "Eucatastrophe." These words play a crucial role in enhancing the linguistic and cultural aspects of Tolkien's fantasy world. Each of these lexical creations serves to immerse the readers by providing insights into the origins, characteristics, and significance of various elements within the fictional universe. Through the deliberate crafting of these lexical units, Tolkien enriches his fantasy world with depth, authenticity, and meaning, effectively enhancing the reader's engagement and understanding of the narrative.

2.2. Lexical innovations in the cycle of novels "A Song of Ice and Fire" by G. Martin

The world of J. R. R. Martin's A Song of Ice and Fire series defines the peculiarity of onomastics as the creation of a unique group of dominant and artificial proper names. Proper names in the novel perform a creative function, creating an onomastic background that gives the recipient a sense of authenticity, the reality of the artistic space and time of the fictional world described, and makes it possible to believe in the veracity of events and characters. With the help of proper names, the author tries not only to name a certain object, but also to give specific information about it or to associate some additional information with it, as well as to express feelings related to the object, to evaluate it.

The world of G. R. R. Martin's 'A Song of Ice and Fire' series defines the peculiarity of onomastics as the creation of a unique group of dominant and artificial proper names. Proper names in the novel perform a creative function, creating an onomastic background that gives the recipient a sense of authenticity, the reality of the artistic space and time of the fictional world described, and makes it possible to believe in the veracity of events and characters. With the help of proper names, the author tries not only to name a certain object, but also to give specific information about it or to associate some additional information with it, as well as to express feelings related to the object, to evaluate it.

Anthroponyms play a significant role in the characterization of the work. G. R. R. Martin creates a large-scale narrative that describes the demise of medieval feudal society under the pressure of internal contradictions. The author pays special attention to social relations within the noble houses and introduces a large number of names and surnames. That is why the most frequent group of proper names in the world of G. R. R. Martin's cycle of novels "A Song of Ice and Fire", which is marked by a particularly carefully developed secondary universe and the originality of the models of proper names, are anthroponyms, which serve to name the main and secondary characters. For example, such as: *Robert Baratheon, Joffrey Baratheon, Myrcella Baratheon, Tommen Baratheon, Stannis Baratheon, Renly Baratheon,*

Petyr Baelish, Eddard Stark, Catelyn Stark, Robb Stark, Sansa Stark, Arya Stark, Brandon Stark, Tywin Lannister, Cersei Lannister, Tyrion Lannister, Jaime Lannister, Lysa Arryn, John Arryn, Theon Greyjoy, etc.

G.R.R. Martin's proper name is extremely meaningful in terms of semantics and performs a number of important functions: characterizing, evaluative and expressive, allusive, etc. It is interesting that during the unfolding of the action of the saga, the names of some owners undergo drastic changes associated with the twists and turns of the fate of their owners and a change in their status, a transition to a lower or higher level, a change in their social or caste position. As it happens with Daenerys Targaryen, who first with Dany passes into the status of the so-called thalassi, then Daenerys the Stormborn, the Mother of Dragons, and finally into the royal status, which includes calling her the owner of the lands that were conquered by her, and which has already been indicated in other books of the saga. Yes, in the case of Daenerys Targaryen, who is called The Dragon Queen, Mother of Dragons, Daenerys Stormborn, Queen of the Andals and the Rhoynar and the First Men, Khaleesi of the Great Grass Sea, Queen of Meereen, Princess of Dragonstone, The Unburnt, The Silver Queen, Daughter of Death Bride of Fire, one can see the development and realization of the same vector determined by the context of the work, and consider such names as semantic variants of an anthroponym.

In the cycle of novels, when creating alternative nominations, an element of the nominator's pragmatic, subjective attitude to the object, i.e., the author to the characters, is used, which creates an expressive coloring of the means of alternative nomination at the expense of the subjective-modal component of meaning.

In G. Martin's novels, a surname plays a key role in linking a character to one of the noble houses, such as *Houses Flint, Glover, Stark, Lannister, Oakheart, Royce, Selmy, Tarth, Umber, etc.* In the appendix to the novel, the author provides a detailed description of most noble families. Thus, *Lord Tywin Lannister, Lady Joanna Lannister, Ser Jaime Lannister, Tyrion Lannister, Kevan Lannister, Genna Lannister, Stafford Lannister* are mentioned when describing the Lannister house.

According to existing customs, a character's surname places him at a certain level of the feudal hierarchy. That is why illegitimate children, who do not have any legal rights in the described culture, are deprived of their surname, although they can, after receiving land from the king for special merits, establish their own house.

It has been established that G. R. R. Martin's eponymous work is characterized by a regularity: namely, his novels are characterized by nicknames and ameliorations, first of all, mythological figures and historical personalities; and pejoratives are assigned to living people.

Amelioratives usually reflect the bravery, military glory of chivalry of former years: *Ser Arthur Dayne, the Sword of the Morning, Gerold Hightower, the White Bull, Ser Barristan Selmy the Bold*. Pejorative nicknames are awarded to the central characters of G.R.R. Martin's novel. In particular, Petyr Baelish for his small stature; for owning a hereditary castle on the Persty Peninsula, he gets the nickname Littlefinger - Littlefinger. He is not particularly popular at the king's court, and is often derogatorily called Lord Littlefinger. Tyrion Lannister's dwarf Tyrion Lannister, who is distinguished by a brilliant mind and biting character, is called the Imp Bis.

The thesis about ameliorative and pejorative nicknames in the novels of G. R. R. Martin is also confirmed by Starostenko T. M., who says that the author not only uses part of the name of a historical figure, but also creates a character similar to his historical prototype, placing his hero in similar socio-historical conditions, but already of a secondary fictional world. Among such names is Bran Stark, who can see through the eyes of his direwolf and raven. His prototype is Bran the Blessed, the mythical king of Britain, whose ravens, according to legend, guard the Tower to this day. The names of some legendary kings from the Dragon Dynasty, described in the novel in the context of the long past, also seem not accidental.

Among them is Aegon the Conqueror, who conquered the Seven Kingdoms in his time, which is an allusion to William the Conqueror, who conquered Britain in 1066. And also Mad King Aerys II Targaryen, who also resembles a person who really existed - the English king Ethelred the Reckless. In addition, the characteristic

nicknames that the author gives to his heroes are already from other houses: John the Bastard; Tyrion, called the Imp (note that here the Devil changes to Imp, because Tyrion is a dwarf). Both nicknames are also associated with William the Conqueror, who, being illegitimate, was nicknamed William the Bastard, and was later nicknamed the Devil, after his father Robert II the Devil, for his coolness.

Among the three continents in G.R.R. Martin's A Song of Ice and Fire cycle, Westeros is the most popular among members of the discourse community in the secondary discourse, which confirms its status as a key toponym; the second place in terms of frequency of use belongs to Essos, the largest of the three continents; the least common is Sothoryos (Sothoryos or Sothoros). The continent of Westeros, as you know, is occupied by one state, which is called the Seven Kingdoms (Seven Kingdoms), which emphasizes its political fragmentation and division into separate, relatively independent state entities, in particular: *Dorn*, *The Reach*, *The Westerlands*, *The Crownlands*, *The Stormlands*, *The Iron Islands*, *The Vale of Arryn*, *The Riverlands* and *The North*. Since the geography of Essos, unlike Westeros, is not elaborated in detail by G. R. R. Martin, even in the secondary discourse we meet only those parts of it that are known thanks to the events depicted in the storyline by the author of the primary text space, in particular: the coast of the Narrow Sea (Free Cities - Free Cities), Slaver's Bay with the three most famous cities: *Astapor*, *Yunkai* and *Meereen*, as well as the *Dothraki Sea*.

G. R. R. Martin moves the main action of the novel to the continent of Westeros, which is divided by a narrow isthmus into the North and other lands, which include large areas of *Riverrun* (*Riverrun*) and *Dorne*. The territory of Westeros is occupied by the Seven Kingdoms, the name of which reflects the former administrative division of the continent. The continent of Westeros is also known as the Sunset Kingdoms or the Sunset Lands. To the west of Westeros lies another continent, Essos. Hydronyms or proper names of any water body, natural or man-made, are characteristic of the works of G. R. R. Martin in the amount of 13 units.

Hydronyms of secondary worlds include:

a) oceanonyms - proper names of any ocean and its parts, including seas, bays, straits, currents [70, p. 90], found in G. R. R. Martin – *the Jade Sea, the Sunset Sea, the Slaver's Bay*;

b) potonyms - proper names of any river [70, p. 108]. Rivers in the works of the fantasy genre are the main transport routes, large cities are located at the mouths of the rivers. On the river the Blackwater Rush in the novel by G. R. R. Martin, the capital of the Seven Kingdoms is located - *the city of King's Landing (King's Landing)*, and *the river the Trident (Trident)* and its tributaries - *the Green Fork (Green Tooth), the Red Fork (Red Prong) and the Blue Fork (Blue Prong)* feed the fertile part of Westeros. From the examples given, it can be seen that it is important for a fantasy writer to reflect the most vivid, characteristic feature in the name of the river.

c) limnonyms or proper names of lakes and ponds [70, p. 68] are few - 3 units are recorded in G. R. R. Martin's novel: *The Gods Eye*.

d) other hydronyms: proper name of any marsh, wetland [70, p. 46] in the novel by G. R. R. Martin, we singled out the name of the waterfall *Alyssa's Tears*.

Dragon names are a special group of onyms that are characteristic of epic fantasy works. In reality, dragons are mythical animals, but in fantasy works, authors often present them as real. To indicate the names of dragons, the term "Dragon" from the Greeks is introduced. drakon (dragon). In G. R. R. Martin's novel, they get individual names: Balerion, Meraxes, Vhagar. Since the author presents them as animals that do not have intelligence, dragon names are classified as zoonyms. Note that the names that Daenerys gave to her dragons also reflect their essence and character: *Drogon* (named after Daenerys' husband, Khal Drogo) is a black dragon with red spots, he is longer than his brothers, and also much more aggressive; *Rhaegal* (named after Daenerys' brother, Rhaegar) is a green dragon with bronze spots, and *Viserion* (named after Daenerys' brother, Viserys) is a cream dragon with golden spots.

George R.R. Martin has created several languages, some of which have voluminous vocabularies, and their grammatical and phonological structures are so

carefully developed that they can be composed of complete, long texts. In his case, the role of languages in "A Song of Ice and Fire" is not as vivid as in the books of Tolkien. In fact, phrases in "local languages" do not appear very often in the pages of books, and are usually a few phrases or names that are simply repeated here and there. For example, *Valyrian Valar Morghulis* and *Valar Dohaeris*, or *Dothraki Khal*, *Khaleesi* and some others.

These languages became much more developed after the screen adaptation of G. R. R. Martin's books. But even here, language development was not done by the author himself, but by a specially hired linguist. The NVO company, which is engaged in adaptations of books, announced a competition, the winner of which was to work on the development of Dothraki for a television series. David Peterson became that person. David Peterson had the following task: to create a language that would not contradict the books of G. R. R. Martin. Also, Dothraki had to correspond to the image of its speakers - a warlike nomadic people who spend most of their lives in the saddle. David Peterson did not have much source material: in the books of G. R. R. Martin there are about 30 Dothraki words, a large part of which are names and proper names. This gave him a wide space for creativity. According to G. R. R. Martin himself, he did not intend to develop the language in depth for his work.

Additionally, in his work, Martin utilizes various linguistic techniques to produce new words. For example, "warg" (a person who can merge their consciousness with an animal) may stem from the Old Norse "wargr," meaning "wolf". The power and symbolism associated with wolves in Old Norse culture could have inspired the development of the term "warg" to represent individuals with extraordinary abilities to connect with animals on a profound level. "Greenseer" (a person gifted with a vision linked to nature) combines "green" and "seer" to evoke a connection to nature. "Khaleesi" derives from the Dothraki word "khal," representing a prominent figure or ruler in Dothraki culture, often a warlord or chieftain. To convey the concept of a female holding this authoritative position, Martin incorporates a suffix "-eesi" that denotes gender specificity. This suffix alters "khal" to "khaleesi," signifying a female leader within the Dothraki community.

Martin's proficient manipulation of language techniques in his writing, including the introduction of the mentioned terms enhances the richness and credibility of his fictional world. By incorporating elements from actual languages and cultures, Martin invests his invented vocabulary with symbolism, thereby intensifying the immersive nature of his work for readers and adding to the complexity of his storytelling.

2.3. Neologisms in B. Sanderson's "Cosmic Cycle".

Brandon Sanderson's large-scale series about the Cosmere - a fantasy universe with many inhabited planets, magical systems and divine Shards - includes almost three dozen books. Reading them all is an ambitious task even for a fan, because the writer is inexhaustible in his inventions and constantly adds to the world he has invented, literally gushing with new stories and characters. Moreover, he doesn't forget about old heroes - it's simply amazing how he has time for all this. Collection "Cosmere. The Secret History is just one of these additions, expanding the scope of the universe by another couple of hundred light years.

Under one cover are collected stories related to different star systems of the cycle - from Scadrial from the Mistborn trilogy to the desert Taldain from the graphic novel White Sand. In addition to familiar worlds, the reader will also encounter a couple of new ones - as is customary with Sanderson, with a vibrant setting and thoughtful magic.

All stories are provided with comments from the author and brief information about the features of the local planets. The latter, however, helps little: despite the fact that Sanderson recommends the collection even to those who are not familiar with the structure of the Cosmere, it is difficult to read it without a minimum knowledge of the universe. It will be especially difficult for a beginner in chapters that are closely tied to the events of the main novels - it is unlikely that it will be possible to immediately figure out what is happening here and who stood behind whom. For example, the well-written, tense story Mistborn: The Secret History tells what happened behind the scenes of the trilogy of the same name - but all the references, parallels and new information will be fully understood only by those who have read these books and know who Kelsier is. The same applies to the story "Hope of Elantris" - the weakest thing in the collection, which was originally one of the chapters of the novel "City of the Gods".

The decision to dilute the text with an insert from the already mentioned comic book "White Sand" also turned out to be unsuccessful. The plot of the story about desert sorcerers, taken out of context, looks strange, and the black and white drawing

is not exciting. Moreover, Sanderson followed with an almost verbatim novelization of the same events - and reading for a second time what was already shown in the comic is simply not very interesting. Perhaps we should have left only the text - although the lack of a continuation makes it more of an optional sketch than a full-fledged story.

Fortunately, the best parts of "Cosmere" came out quite self-contained - they can be perceived simply as quality stories about interesting people and their interesting magic. There was a place here for an elegant plot about a forger who is forced to recreate the identity of a sick ruler (*"The Emperor's Soul"*), and an eerie ghost story in an environment reminiscent of the first American settlers (*"Shadows of Silence in the Woods of Hell"*), and even parodies of tabloid adventure novels (*"Allomancer Jack and the Pits of Eltanya"*). Each subsequent story turns out to be completely different from the previous one - Sanderson either makes him laugh or scares the reader, without lowering the bar of quality.

In Brandon Sanderson's Space Cycle, neologisms play an important role in building the fantasy world in which the events and adventures of his creations unfold. Sanderson is known for his ability to create complex and multi-layered worlds that diverge from traditional sci-fi representations. He invents new technologies, magical systems, cultures and stories using neologisms. It helps readers immerse themselves in the unique and exciting world of Sanderson's creations. Neologisms in Sanderson's Space Cycle are often used to refer to new concepts, ideas, or technologies that are central to the plot or atmosphere of the work. These terms help readers understand and imagine the unique aspects of the fantasy world the writer has created. Sanderson skillfully uses neologisms to create a special atmosphere and mood in his works. They can create an impression of the future, the expanses of space, or something else entirely, which helps readers feel immersed in a fantastic world. Neologisms are often used to refer to the unique names of characters, spaceships, planets, and other objects in the "Space Cycle". This helps readers more easily identify and remember these elements in the world of Sanderson's creations. Overall, the neologisms in Brandon Sanderson's Space Cycle

play an important role in creating a unique and fascinating fantasy world that is impressive in its complexity and depth.

"Cosmic Cycle" sounds like a potentially fascinating and fantastic world to explore new systems of magic. Terms like "*Cosmo-Magic*", "*Aethers*" or "*Quantum Will*" definitely add a depth of intrigue to the magical possibilities in this world. For example, "*Cosmic magic*" refers to the use of magic that interacts with space or cosmic forces. "*Ethers*" being the substance that permeates the entire universe through which magic works. "*Quantum Will*" represents the concept of magic based on quantum principles and influencing reality based on volitional decisions or intentions. Such terms not only add uniqueness to the magic system, but can also open up new opportunities for interesting stories and conflicts.

These terms accurately emphasize the impressive potential of technological advances in the world of the "Space Cycle". "*Hyperspace*" can refer to spatial concepts that go beyond normal space-time and are used for rapid movement or long-distance communication. "*Tachion screws*" may be complex devices that use tachyons, hypothetical elementary particles, to achieve speeds greater than the speed of light. "*Quantum computers*" indicate the latest level of computing technology that uses quantum principles to solve complex problems. An "intergalactic transport network" could be a system of portals or technology that allows rapid travel between galaxies. These terms not only add scientific credibility and a futuristic feel to the world of "Space Cycle", but also create opportunities for exciting adventures and complex dramatic situations.

The world of "Space Cycle" will contain new names for planets, stars and galaxies, such as "*Stelsia*", "*Galaxy Empire*" or "*Peak of the Stars*". These names really create an impressive image of the space world of "Space Cycle". "*Stelsia*" can be a name for a certain system of planets or a group of stars, which gives them a mystical and mysterious character. "*Galaxy Empire*" refers to a vast cosmic structure that can be a center of power or a fragment of a cosmic empire within a world. "*Peak of the Stars*" can be a name for an amazing cosmic formation or even for a huge luminous galaxy that attracts attention and creates mythical associations. These titles

add depth and mystery to the space environment of the Space Cycle, making it more exciting for the reader and opening up endless possibilities for exploring new worlds and adventures.

Sanderson often designs unique cultures for his worlds. Therefore, new terms may exist to describe the social, political, and religious aspects of these cultures.

Spherocracy is a system of government in which power is divided among several spheres or equal groups, each responsible for its own sphere of influence.

Cosmo-theocracy is a form of government in which religious leaders or institutions have the highest authority and religious laws are recognized as the basis of legislation.

Community network is a social structure in which groups of people are organized into self-contained communities that share resources and ideas but retain their autonomy.

Mythotropy is culture in which *myths, legends, and religious* beliefs play a key role in shaping identity and social structures.

Transcosmic harmony is a concept that implies the existence of a common religious and philosophical system that unites different cultures and ways of life on a global level.

These terms help enrich the world of "Cosmic Cycle" with various cultural aspects and create interesting conflicts and interactions between different groups.

The Cosmic Cycle has new terms to describe astronomical objects and phenomena, such as the "*Black Hole of Souls*", the "*Witch Comet Stream*" or the "*Giant Star Magnus*". These terms create a fascinating image of astronomical phenomena in the world of the "Cosmic Cycle".

Black Hole of Souls can be an extremely massive black hole into which the souls of the dead enter, or which has some special connection to the spiritual aspects of the cosmos.

Witch's Comet Stream can be a stream of comets that pass through a certain region of space and are associated with magical or mysterious phenomena, perhaps related to death or prophecies.

The giant star Magnus can be a huge star of incredible mass and luminosity that affects the surrounding systems and is an object of study for explorers and adventurers in the universe.

These terms add layers and mystery to the space environment of *The Space Cycle*, making it exciting for readers and creating endless opportunities for exploration and adventure.

New terms and proper names used in the "Cosmic Cycle" not only expand the understanding of this world, but also help create an atmosphere of mystery and uniqueness. They attract readers with their originality, encouraging them to explore new concepts and feel part of fantastic events and adventures. These neologisms create a language that is specific to this world, with its own rules and character.

The part which examines the use of neologisms in Brandon Sanderson's work, focuses on the importance of these terms in creating the unique world of *"Cosmic Cycle"*. These neologisms help readers better understand and imagine the unique aspects of this fantasy world, and contribute to the atmosphere and mood that are characteristic of Sanderson's works. For example, the term *"Space magic"* indicates the use of magic that interacts with outer space or cosmic forces. *"Aethers"* can be the substance that permeates the entire universe through which magic works. *"Quantum Will"* represents a concept of magic based on quantum principles and influencing reality based on volitional decisions or intentions. Such terms add uniqueness and depth to the magical system of this world. Terms describing technological advances such as *"Hyperspace"*, *"Tachion Propellers"*, *"Quantum Computers"* and *"Intergalactic Transport Network"* give the impression of the future and progress, emphasizing the scientific plausibility and futuristic atmosphere of this world. In addition, the terms used to describe the cultural aspects, social structures, and religious systems in the world of *The Space Cycle* help create a multi-layered and picturesque world that engages readers with its complexity and depth. Such neologisms create their own language, specific to this world, and help readers imagine themselves as part of fantastic events and adventures in this exciting world.

Among Sanderson`s lexical creations, the term "*Shardbearer*" (a person possessing a magical artifact - Shard) blends "Shard" with "bearer," suggesting responsibility and ownership. "*Investiture*" (inherent magical energy) is formed by the fusion of "invest," denoting the power, with "-iture," signifying a state or condition, suggesting a sense of empowerment. Furthermore, "*Voidbringer*," denoting beings aligned with chaos and destruction, combines "void" with "bringer" to evoke imagery of entities heralding darkness, amplifying their presence within the narrative. Brandon Sanderson's adept construction of these words, blending existing roots with suffixes and modifiers, not only enriches the world-building but also adds layers of depth to the epic fantasy series, leaving a mark on readers' imaginations.

Conclusion to chapter two

J.R.R. Tolkien's literary works were greatly impacted by his deep knowledge of languages and philology. His academic career in English philology, coupled with his lifelong study of classical, Germanic, and Nordic languages, offered a solid foundation for his mythopoeic pursuits. Tolkien was greatly influenced by the epic "Kalevala" and the Finnish language, which helped him create complex histories and languages for his imaginary realms. His work on the "Dictionary of the Middle English Language" and the Oxford English Dictionary helped him refine his historical linguistics and etymology skills. The fantasy genre was enhanced by Tolkien's ability to invent neologisms and complex languages, which is an example of how linguistic innovation can improve world-building. Throughout "The Lord of the Rings" and "The Silmarillion," he incorporated mythological themes taken from different cultural epics and created artificial languages.

Proper names in J. R. R. Martin's "A Song of Ice and Fire" series are distinctive and painstakingly created, and they are essential to the creation of a realistic and authentic fictional world. In addition to designating things and characters, these names also communicate associations, associations with particular information, and emotional assessments. Particularly important are anthroponyms, or personal names, which represent the intricate social dynamics and connections among the Westerosian noble houses. Names like Daenerys Targaryen, Eddard Stark, and Robert Baratheon, for instance, reveal details about their personal histories, statuses, and personalities. Character development is further enhanced by the use of both positive and negative nicknames, and the setting's depth is increased by the specific geographic and hydronymic names, such as Westeros and the Blackwater Rush. The immersive nature of Martin's world is further enhanced by his invention of new languages and specialized terms, such as "khaleesi" and "warg," which are based on actual linguistic elements.

Sanderson's use of neologisms is a noteworthy feature of his writing and is essential to the Cosmere's distinct atmosphere. Phrases such as "Black Hole of

Souls" and "Giant Star Magnus" give depth to the setting, while terms like "Cosmic Magic," "Aethers," and "Quantum Will" improve the magical systems. These made-up words show off Sanderson's talent for fusing inventive language with deft storytelling, while also defining the technological and cultural elements of his worlds and adding to their immersive feel.

CONCLUSIONS

In the first chapter, a study of lexical innovations in fantasy books, as well as their typology, was conducted. Based on the results of the analysis, it was found that lexical innovations in this genre can be diverse in terms of origin, structure and semantics. Among them, such types as the creation of new words, the transfer of words from other languages, the formation of complex terms and many others can be distinguished. The study showed that lexical innovations in fantasy books reflect the authors' creativity and their ability to create unique language constructions to describe fictional worlds, characters, and cultures. Given the diversity of lexical innovations in fantasy, it can be argued that this genre is particularly fruitful for linguistic research and analysis.

The process of creating new vocabulary in fantasy is often the result of the writer's creativity and imagination. Authors actively use their linguistic skills and imagination to form unique language constructions that reflect the characteristics of their fictional worlds. Often, authors use elements of other languages or archaic expressions to create an authentic atmosphere in fantasy books. It may include elements of languages from different eras or cultures.

Chapter 2 presents an extensive examination of the lexical innovations found within the literary creations of J.R.R. Tolkien, George R.R. Martin, and Brandon Sanderson. It investigates each author's distinct approach to word creation, emphasizing the linguistic methodologies employed to establish new terminology essential to their respective fictional universes. Tolkien's process of constructing words, characterized by historical and etymological depth, is exemplified through the inception of terms like "Mithril" and "Hobbit." Similarly, Martin's incorporation of cultural influences and blending of languages is illustrated through the introduction of concepts such as "warg" and "Greenseer" in "A Song of Ice and Fire." Sanderson's inventive word formations, such as "Investiture" and "Shards," are demonstrated to play a pivotal role in shaping the complex magical systems of his "Cosmere" series. Furthermore, the chapter delves into the development of new geographical locations and character names within each author's work, thereby

amplifying the richness and depth of their fictional realms. Through a comparative analysis of these lexical innovations, the chapter illuminates the significance of language in the construction of imaginary worlds and the advancement of storytelling within the genre of fantasy literature.

The analysis of lexical innovations in fantasy emphasizes the high level of creativity and imagination of writers who actively use language tools to build unique and unique worlds. Fantasy books are a source of diversity of linguistic and cultural expressions. Lexical innovations in them reflect the diversity and complexity of fictional worlds. Innovations in fantasy books can influence the development of language in the real world, as some terms and expressions can enter the common language. The use of lexical innovations is an important part of the fantasy genre, it adds uniqueness and authenticity to fantasy worlds. The analysis of lexical innovations in fantasy can open new perspectives for linguistic research, especially in the fields of lexicology, morphology, and stylistics.

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APPENDIX

Word formation of various words from the discussed works

1. Neologisms in the works of J.R.R. Tolkien.

AUTHOR	WORD	WAY OF FORMATION	COMBINING LEXEMES
J.R.R. Tolkien	Mithril	Old English - myne - ore Old Norse - rill - gleaming Suffixation	myne + -ril
	Hobbit	Old English - hol - hole Old English - bytla - inhabitant Compounding	hol + bytla
	Ent	Old English - giant	
	Orc	Old English - orcneas - monsters	
	Laurelindórenan	Translated from Quenya as Valley of the Golden Song	
	Celeborn	Translated from Quenya as Silver Tree	

Scatha	Old English - sceaða - criminal	
She-lob	Old English - lob - spider Compounding	she + lob
Mirkwood	Borrowing from an ancient text	
Woses	Old English - wodwos - forest- dwelling savages Contraction	
Eucatastrophe	Greek - eu- - good Prefixation	Eu + catastrophe

2. Neologisms in the works of B. Sanderson.

AUTHOR	WORD	WAY OF FORMATION	COMBINING LEXEMES
B. Sanderson	Shardbearer	Compounding	shard + bearer

	Investiture	Suffixation	invest + iture
	Voidbringer	Compounding	void + bringer

3. Neologisms in the works of G.R.R. Martin.

AUTHOR	WORD	WAY OF FORMATION	COMBINING LEXEMES
George Martin	Warg	Old Norse - wargr - wolf	
	Greenseer	Compounding	green + seer
	Khaleesi	Dothraki - khal - ruler Suffixation	khal + -eesi
	Direwolf	Compounding	dire + wolf

Riverrun	Compounding	river + run
Highgarden	Compounding	high + garden
Winterfell	Compounding	winter + fell

4. Proper names and toponyms in J.R.R. Tolkien works.

AUTHOR	PROPER NAMES	TOPONYMS
J.R.R.Tolkien	Aragorn	Wetwang
	Merlin	Dunharrow
	Damrod	Arda
	Rogan	Sirverlode
	Gondor	Limlight
	Seljuks	
	Thorin	
	Gandalf	

5. Proper names and toponyms in G. Martin works.

AUTHOR	PROPER NAMES	TOPONYMS
G.Martin	Robert Baratheon, Joffrey Baratheon, Myrcella Baratheon, Tommen Baratheon, Stannis Baratheon, Renly Baratheon, Petyr Baelish, Eddard Stark, Catelyn Stark, Robb	Persty Peninsula, Seven Kingdoms, Westeros, Essos, Sothoryos, Dorn, The Reach, The Westerlands, The Crownlands, The Stormlands, The Iron

	<p>Stark, Sansa Stark, Arya Stark, Brandon Stark, Tywin Lannister, Cersei Lannister, Tyrion Lannister (Imp), Jaime Lannister, Lysa Arryn, John Arryn, Theon Greyjoy, The Dragon Queen, Mother of Dragons, Daenerys Stormborn, Queen of the Andals and the Rhoynar and the First Men, Khaleesi of the Great Grass Sea, Queen of Meereen, Princess of Dragonstone, The Unburnt, The Silver Queen, Daughter of Death Bride of Fire, Flint, Glover, Stark, Lannister, Oakheart, Royce, Selmy, Tarth, Umber, Lord Tywin Lannister, Lady Joanna Lannister, Ser Jaime Lannister, Kevan Lannister, Genna Lannister, Stafford</p>	<p>Islands, The Vale of Arryn, The Riverlands, The North, Narrow Sea, Slaver's Bay, Astapor, Yunkai, Meereen, Dothraki Sea, Riverrun, Dome Dorne, Blackwater Rush, King's Landing, Trident, Green Fork, Red Fork, Blue Fork, the Gods Eye, Alyssa's Tears.</p>
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	<p>Lannister, Ser Arthur Dayne, the Sword of the Morning, Gerold Hightower, the White Bull, Ser Barristan Selmy the Bold, Petyr Baelish, Littlefinger, Khal Drogo, Rhaegal, Viserys.</p>	
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6. Proper names and toponyms in B. Sanderson works.

AUTHOR	TOPONYMS	PROPER NAMES
B. Sanderson	Scadrial, Taldain, Stelsia, Galaxy Empire, Peak of the Stars.	Cosmo-Magic, Aethers, Quantum Will, Tachion screws, Quantum computers,

		Spherocracy, Cosmo- theocracy, Mythotropy, Transcosmic harmony, Black Hole of Souls, Witch Comet Stream, Giant Star Magnus.
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SUMMARY

У сучасному світі літератури фентезі відіграє не аби яке значення. Автори цього жанру створюють нові світи, персонажів і культури, які супроводжуються унікальними мовними структурами та новими лексичними одиницями, що додають глибини їхнім історіям. Популярність жанру фентезі підкреслює його значний культурний вплив, а розуміння мови фентезі може розкрити значення прихованого в ній сенсу.

Вивчення нових лексичних одиниць у літературі фентезі може поглибити наше розуміння лінгвістичної творчості та процесу творення мови. Серед видатних дослідників у цій галузі - Девід Дж. Петерсон, відомий завдяки створенню мов для "Гри престолів"; Марія Карломаньо, яка аналізувала мови у творах Толкіна та Джорджа Мартіна; Метью Роуз, який багато писав про мови фентезі; Сара Ліндсей Льюїс, яка досліджувала мови ельфів Толкіна.

Дослідження зосереджене на лексичних новотворах у книгах у стилі фентезі, зокрема на творах Джона Толкіна, Джорджа Мартіна та Брендона Сандерсона. Метою роботи є аналіз нових мовних конструкцій, вивчення їхньої ролі у створенні світу та розвитку сюжету, а також з'ясування унікальних для кожного автора моделей словотвору. Створюючи неологізми, Толкін нерідко використовував вже існуючі старо-англійською мовою та за допомогою складання слів або основ створював нові, раніше невживані слова, як от наприклад "Hobbit", "Ent", "Orc" та "Mithril". Джордж Мартін у своїх книгах в основному використовував префіксальний та суфіксальний способи для створення власних назв та складання слів та основ для створення неологізмів. Сюди можна віднести такі слова як: Khaleesi, Greenseer, Direwolf, Highgarden, Winterfell та інші. Брендон Сандерсон у своїх роботах частіше за все використовував метод складання слів та основ і ми можемо розглянути наступні слова: Investiture, Shardbearer, Voidbringer та інші.

Практична цінність дослідження полягає в тому, що воно допоможе письменникам збагатити свої тексти оригінальними мовними конструкціями, а його теоретична цінність є внеском у галузі лексикології, морфології та

культурологічного аналізу. Структура роботи складається зі вступу, двох розділів, загальних висновків, додатку та списку використаних джерел.

У першому розділі розглянуто типологію та дослідження лексичних інновацій у книжках у жанрі фентезі. Ці інновації, різноманітні за походженням, структурою та семантикою, включають створення нових слів, запозичення з інших мов та утворення складних термінів.

Процес творення нової лексики у фентезі значною мірою залежить від творчості та уяви автора. Автори часто використовують лінгвістичні навички для формування унікальних мовних конструкцій, які включають елементи з інших мов або архаїчні вирази для створення автентичної атмосфери. Ці елементи можуть бути запозичені з різних епох і культур.

Розділ другий досліджує лексичні інновації у творах Дж. Р. Р. Толкіна, Джорджа Р. Р. Мартіна та Брендона Сандерсона, висвітлюючи особливий підхід кожного з авторів до словотворення. Терміни Толкіна, такі як "Mithril" і "Hobbit", демонструють його історичну та етимологічну глибину. Мартін поєднує культурні впливи в таких словах, як "Warg" і "Greenseer". Винахідливі терміни Сандерсона, такі як "Investiture" та "Shards", мають вирішальне значення для визначення магічних систем його серії "Cosmere". У цьому розділі також розглядається створення нових географічних локацій (топонімів) та імен персонажів (власних назв).

Через порівняльний аналіз у розділі підкреслюється важливість мови у створенні уявних світів та розвитку оповіді у фентезійній літературі. Лексичні інновації у фентезі демонструють високий рівень творчості письменників, сприяючи урізноманітненню мовних і культурних засобів вираження у їхніх творах. Вивчення нових лексичних одиниць у жанрі фентезі відкриває нові перспективи для лінгвістичних досліджень у галузі лексикології, морфології та стилістики.