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**THE FORMATION AND USAGE OF NEOLOGISMS IN THE PLAY “HARRY
POTTER AND THE CURSED CHILD” BY J. THORNE**

Bachelor’s thesis

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NARVA 2025

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PREFACE

The play “Harry Potter and the Cursed Child” (Thorne et al., 2016), is based on the world-famous Harry Potter novels by J.K. Rowling. This play is a continuation of the story about Harry Potter, which is rich in linguistic characteristics, in particular the formation and usage of neologisms (Kuzmichenko, 2023; Vozniuk & Vasylenko, 2024). Neologisms in fantasy literature serve to shape the boundaries of imagination, create new meanings, and enrich the reading experience (Buc, 2018; Kuzmichenko, 2023; Westfahl, 1993; Cheyne, 2008; Poix, 2018). However, these linguistic innovations can also cause difficulties in understanding, especially in cases of insufficient clarity of new words or expressions (Satibaldieva, 2024; Ayada et al., 2023). Thus, the play serves as a relevant object for studying how neologisms are formed in it, as well as whether they preserve the linguistic atmosphere of the familiar original series of novels. The research problem is to analyse how neologisms are formed and function in the play “Harry Potter and the Cursed Child”, and how they relate to the linguistic atmosphere of the original novels. The aims are to study the processes of neologism formation and usage; to identify the most productive word-formation methods; to determine the role of Latin and other borrowings; to analyse the stylistic functions of neologisms; and to examine their distribution in online fan communities on platforms such as Reddit and TikTok.

The thesis consists of an introduction, two core chapters, and a conclusion. The introduction introduces the context of neologisms in fantasy literature. Chapter I, “Word Formation and Neologisms in English: Processes, Types, Latin Influence” contains an analysis of the concept of ‘neologism’ and their formation in English. Chapter II “Neologisms in “Harry Potter and The Cursed Child”: Formation, Meanings, Comparative Context and Social Reception” explores the formation of neologisms in the play, including the Latin influence, their metaphorical and symbolic meaning in the play, and their adoption in online discourse. The conclusion summarizes the findings and reflects on the research questions. This study not only relates to the field of linguistics and literature but also provides insight into the creative and communicative power of neologisms in fantasy literature. Focusing on the play, this paper examines linguistic innovation in literature, offering insight into how these new words frame and give meaning to fictional worlds.

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INTRODUCTION

The Role of Harry Potter in Shaping Contemporary Children's Literature

The Harry Potter series by J.K. Rowling is a foundational part of modern fantasy literature for children, building on a long tradition while reimagining the genre for a modern audience (Heilman, 2008; Lerer, 2009). From classical antiquity to the present day, children's literature has been an educational medium (Lerer, 2009). It is possible to highlight Aesop's Fables and Virgil's "Aeneid", which were truly relevant in Greece and Rome. Both stories were based on moral values, and due to their exciting plots, they were adapted for young readers. The didactic tradition was later reflected in school stories and adventure stories, like Sarah Fielding's "The Governess" and Thomas Hughes' "Tom Brown's Schooldays" became examples of the genre, that is, the school narrative, which is reflected in Harry Potter, where the school atmosphere at Hogwarts serves as a place of personal growth and moral struggle, which echoes the space of children's literary heritage, where young heroes go through obstacles that shape their personality (Lerer, 2009). Rowling's universe draws on ancient literary traditions, for example, *Whomping Willow* is reminiscent of Tolkien's "Fairy Tree", just as the fairy forests and creatures of Harry Potter remind of the Brothers Grimm's fairy tales. Additionally, the name "Dumbledore" is reminiscent of Tolkien's philological works, and the term itself means "bumblebee" (Lerer, 2009). Rowling's series of novels combines elements of medieval allegory with contemporary themes of power, discrimination, identity, and rich world-building with fictional vocabulary that stimulate imagination, learning, and critical thinking (Lerer, 2009). Some critics debate whether children's literature should be defined strictly by audience or by content and argue for a broader perspective that includes historical continuity in the genre. Literature, once meant to instil values, now also aims to build empathy and creativity (Grenby, 2014).

The Harry Potter books have been translated into over 60 languages, with more than 400 million copies sold. The franchise includes films, games, merchandise, and extensive academic research (Heilman, 2008). Lee (2015) notes that the Internet has played a critical role in the Harry Potter fandom because it has created unprecedented opportunities for fans to communicate and form connections based on shared interests, helping the community realize its scale and impact. Also, the Harry Potter fandom is an active and diverse community that engages in textual analysis, debates, and content creation, exemplified by such sources as the online encyclopaedia *Harry Potter Lexicon* (Vander Ark, n.d.), which has even been used by

J.K. Rowling herself (Lee, 2015). As a result, Harry Potter has become a cultural phenomenon with a diverse, global audience. Scholars examine the series through lenses such as structuralism, psychoanalysis, and sociology, exploring themes like identity, morality, and the battle between good and evil (Heilman, 2008). The story continues with the 2016 play “Harry Potter and the Cursed Child”, written by Jack Thorne in collaboration with Rowling and director John Tiffany. Set 19 years after the original series, it explores themes of legacy, family, and trauma through the lens of Harry’s son (Kakutani, 2016). The play revisits familiar characters and settings while offering a new emotional depth. Although some critics argue it lacks the complexity of the novels, the play remains compelling for its exploration of generational conflict and the weight of personal choices (Kakutani, 2016).

Definition of Neologisms

The word “neologism” has French roots: it comes from the term “néologisme”, which arose back in 1731 as a designation for the process of creating or introducing new vocabulary (Oxford English Dictionary, 2023). Over time, the meaning was refined - by 1787, it already implied a specific “new word” or “phrase”. By the end of the 19th century, in 1892, the term found application in psychiatry. In English, the analogue is “neologie” with the addition of the suffix “isme”, which directly indicates a new phrase (Oxford English Dictionary, 2023). The history of vocabulary notes early appearances of such concepts: 1785 for the Italian language (“neologismo”), and in the middle of the 18th century, in German, where “neologismus” meant “new linguistic formation” (Oxford English Dictionary, 2023).

Neologisms are a phenomenon of the modern lexical space: newly coined words and expressions (Plag, 2003). Their emergence is not accidental; they rely on cognitive structures — affixes or analogies in the language (Plag, 2003; Budiu & Anderson, 2001). The most important indicator is the frequency, reflecting the prevalence of certain morphemic elements (Plag, 2003). The process of formation and understanding of neologisms is closely connected with mental lexicon: frequently occurring words with certain affixes are preserved as whole units, which affects the availability of morphemes for the formation of new words and reduces their sensitivity in the language system (Plag, 2003). In general, Plag (2003) notes that neologisms are the result of dynamic language processes formed by cognitive mechanisms. Budiu and Anderson (2001) note that neologisms are not just random creations; they are often based on existing cognitive models and language prototypes. For example, the use of metaphors and analogies often stimulates the creation of new words in some languages. One of the main ways of forming a new word is by borrowing from other languages (Budiu & Anderson, 2001).

Historically, the development of the English language was influenced by Latin, French, and Greek words. The English language has adapted these borrowings according to its own phonetic and grammatical norms (Algeo & Algeo, 1991). Borrowing words from other languages is often linked to historical events, such as the Renaissance and the Norman Conquest (Algeo & Algeo, 1991). Secondly, a less common way is to create words from scratch. Such words imitate existing language patterns or, on the contrary, invent entirely new sounds. Often, however, words are formed by mixing existing terms, adding suffixes, prefixes, or combining roots. Abbreviations and acronyms also simplify long phrases, as does morphological adaptation, in which words are modified under the influence of pronunciation and spelling rules (Algeo & Algeo, 1991). Social and cultural influences in the development of neologisms should be noted, as they reflect cultural changes over time. More extensive societal changes may characterize terms that emerge as a result of scientific discoveries or artistic movements, although some terms are fleeting or confined to certain niches, neologisms still demonstrate the growth of language throughout society (Algeo & Algeo, 1991).

Relevance of Linguistic Innovations in Fantasy Literature

The Harry Potter novels continue to enjoy great interest around the world as an embodiment of the surge in popularity of fantasy (Feldt, 2016; Kuzmichenko, 2023). So, being a fantasy literature, Harry Potter has captivated readers from all over the world with its unique world, with a special language that creates the atmosphere (Kuzmichenko, 2023). Kuzmichenko (2023) concludes that the language in the Harry Potter books is an object of stylistic analysis and contains various lexical means of expression, including occasional words. Westfahl (1993) emphasizes the significant role of linguistic innovation in creating compelling fictional worlds, especially in genres such as science fiction and fantasy. Westfahl (1993) argues that new words, or neologisms, are essential for describing novel concepts, technologies, and societal structures in these genres. This linguistic creativity allows readers to engage with unfamiliar settings by providing the vocabulary necessary to understand the narrative's imaginative framework (Westfahl, 1993). Jack Thorne's Harry Potter follows this tradition, introducing new and unique linguistic elements that raise intriguing questions about the formation and role of neologisms in this type of literature. Cheyne (2008) follows the Sapir-Whorf hypothesis, which holds that language influences thought and perception, which is especially relevant in fantasy literature, where linguistic innovations can shape how characters perceive their reality or interact with magic.

The process of forming new words reflects the dynamic nature of language and its role in shaping the fictional world (Buc, 2018; Cheyne, 2008). Thus, neologisms in fantasy often do not have a predetermined meaning and allow the author to create an appropriate atmosphere, and to invest complex ideas and meanings.

The Role of the Latin Language in English Word Formation

The influence of Latin on English represents one of the continuing examples of linguistic borrowing (Lutz, 2008; Stepanyan, 2023). From its early contact with the Roman culture to the scientific and ecclesiastical importance that Latin had in later centuries, Latin has profoundly shaped the vocabulary and development of the English language (Lutz, 2008). This interaction between Latin and English has been characterized by direct borrowing of vocabulary and the adaptation of Latin-derived structures to word-formation processes in English (Lutz, 2008). Historically, Latin has been the main source of scientific terminology, and its morphemes were already well known to specialists around the world (Stepanyan, 2023). This means that without much cognitive effort, a new term based on Latin will be easily recognizable. Some words from Latin were indirectly adapted or directly borrowed during the Middle Ages and the Renaissance, which often resulted in a Latin “current” that retained its form and was mixed with the logical nature of modern English vocabulary (Stepanyan, 2023). The Harry Potter series is composed of Latin words, especially those relating to magical spells, character names, and other terms (Esponilla et al., 2022). These elements derive from old roots, combining creative word formation and linguistic heritage to create a wizarding world. J.K. Rowling intentionally used Latin to integrate magical elements into classical linguistic traditions and enrich the vocabulary of young readers around the world (Esponilla et al., 2022). Ullman (1922) emphasizes that English has become a hybrid language because Latin has made significant changes to its complexity and richness. Ullman (1922) cites several studies where earlier estimates suggested that 60% of the English vocabulary was Saxon and 30% Latin, but a more reliable source such as Webster’s Dictionary shows that Latin and Greek elements make up 62% to 69% of the vocabulary, while Anglo-Saxon makes up only 27% to 30%. For example, an analysis of written English, such as Thorndike’s “Teacher’s Word Book”, found that words of Latin origin predominate, accounting for between 46.8% and 63.6% of the vocabulary, depending on the text area (Ullman, 1922). These results highlight the enormous influence of Latin, especially in professional and technical writing. Part of the vocabulary of modern English comes directly from classical Latin literature, in particular Caesar’s writings on the “Gallic Wars” and Cicero’s speeches, works studied in educational institutions. In these

sources, about 90% of the words are borrowed from Latin into English, which, according to Ullman (1922), determines the unique multi-layeredness and strength of this language. A special emphasis on the significance of Latin is a key factor in understanding the history and evolution of English speech, as well as its continuous enrichment (Ullman, 1922).

The Role of Neologisms in “Harry Potter and the Cursed Child”

Neologisms play a key role in such genres such as fantasy and children’s fiction, where these lexical units serve as a conduit between the author’s imagination and the reader’s perception (Poix, 2018). Hormingo and Tadea (2012) distinguish stylistic neology by its purpose – the expression of subjectivity, expressiveness, circumvention of taboos, or disguise of reality – and semantic neology by the method of formation, which consists of giving an existing word a new meaning. Poix (2018) notes that in literature, neologisms often perform expressive and humorous functions that convey the emotions and relationships of characters. Humour and playful elements are critical in children’s literature and undeniably influential tools for engaging young readers with books (Poix, 2018). Word-formation techniques allow writers to create new terms that perfectly match the world order of their fantasies (Poix, 2018). Vasylenko and Vozniuk (2024) also note that neologisms in the Harry Potter series exhibit both an expressive and humorous function, which affects the interaction of characters and contributes to the light-hearted tone often found in children's speech. They reflect social structures, issues, and popular topics such as discrimination and power dynamics in the wizarding community (Vasylenko & Vozniuk, 2024).

On the other hand, a critical attitude towards neologisms in scientific discourse is shown by Young (2006), who argues that many new trends only complicate communication and distort the meaning. He gives examples of “genomics” and “neuroethics” as terms that instead contribute to the disunity of scientific fields. Rowling masterfully manipulates language mechanisms: derivation, phrases, and abbreviations. By creating such neologisms in this way, she forms a unique vocabulary series where even ordinary words acquire a new dimension (Vasylenko & Vozniuk, 2024). Ayada et al. (2023) consider possible cognitive difficulties associated with unfamiliar terms in literary texts. Thus, the use of classical and pseudo-classical language elements includes the magical aura of the Harry Potter world, but the transition from Rowling’s novel to Thorne’s play is a challenge for the author to maintain the improvement of the atmosphere of the universe. Thus, the role of neologisms is a link between reality and fantasy, enriching the plot with stable verbal forms and influencing the understanding of the

context of plays that are popular all over the world. The research questions can be formulated in the following way:

- What is the most frequent word formation process used in creating neologisms in the play “Harry Potter and the Cursed Child”?
- To what extent do Latin and other language borrowings contribute to the formation of neologisms in the play?
- How do stylistic neologisms function to enrich the fantasy world and affect character development or reader perception?
- Does the use of neologisms in “Harry Potter and the Cursed Child” preserve the linguistic atmosphere of the original Harry Potter novels?
- Are there any neologisms from “Harry Potter and the Cursed Child” that are used in social media discourse?

CHAPTER I WORD FORMATION AND NEOLOGISMS IN ENGLISH: PROCESSES, TYPES, LATIN INFLUENCE

1.1. Approaches to Word Formation in English

1.1.1. Word Formation in English: An Overview

Definition of Word Formation

Word formation studies the internal structure of compound words, that is, words made up of more than one meaningful element (Plag, 2003; Norcliffe & Majid, 2024; Štekauer & Lieber, 2005). This involves analysing how new words are formed by combining smaller meaningful units, such as roots, affixes, and other words (Plag, 2003). For example, Norcliffe and Majid (2024) in their study focus on how new words denoting perception are created by combining an original perceptual verb with another element to express new shades of perceptual meaning. According to Štekauer and Lieber (2005), word formation is considered an independent component of linguistics, which works in close connection with the lexical component of the language. It is important that each word falling within the sphere of word formation be a structurally analysed linguistic sign, and that this feature is also inherent in its components (Štekauer & Lieber, 2005). Enesi (2017) highlights the importance of word formation theory in teaching English. Enesi (2017) notes that although vocabulary is very important for learning a language, the processes of word formation, through which the vocabulary of a language is enriched, are often ignored in textbooks. Mirhassani and Tusi (2000) consider word formation as a systematic way to increase vocabulary, which in turn affects reading comprehension and emphasizes the importance of knowledge of word formation rules for foreign language learners.

1.1.2. Word Formation Processes

Štekauer and Lieber (2005) emphasize that word-formation processes are regulated by lexical rules, which operate with lexical units and have access to various information about them “phonological”, “morphological”, “categorical” (p. 158). Plag (2003) emphasizes that the word formation process can be productive and non-productive; these are the key concepts for understanding how a language’s vocabulary develops. Schultink (1961, as in Štekauer & Lieber, 2005, p. 317) notes that “by productivity as a morphological phenomenon we understand the possibility for language-users, by means of a morphological process which

underpins a form-meaning correspondence in some words they know, to coin, unintentionally, several new formations which is in principle infinite”. Dressler and Ladányi (2000) define productivity in morphology as “the possibility for language users to coin, unintentionally, a several formations which are in principle uncountable” (pp. 103-104). The opposite concept of nonproductivity in word formation is a limitation on the creation of new words with a certain affix, caused by various factors, since not all affixes are equally productive; some are used to create new words more often than others (Plag, 2003). Like productivity, nonproductivity is viewed as a gradual concept that can vary on a continuous scale, rather than as a binary opposition (productive/unproductive).

Affixation

Farajova (2024) names this as a process of adding affixes (prefixes, suffixes) to the word base and is one of the main ways of forming new words. An affix is a bound morpheme that cannot exist independently but is always attached to another morpheme (Plag, 2003). Bauer (1983) distinguishes between prefixation, adding an affix at the beginning of a word, suffixation, adding an affix at the end of a word, and infixation, adding an affix inside a word. As examples, Plag (2003) cites prefixes: *un-*, *in-/im-/il-/ir-*, *non-*, *a-*, *dis-*, *re-*, *sub-*, *super-*, *inter-*, *trans-*, *pre-*, *post-*, *over-*, *under-*, and *out-*. The suffix *-less* means a lack of quality, as in the words *careless* and *fearless* (Farajova, 2024). Štekauer and Lieber (2005) argue that affixes can add arguments to verb stems, changing their valence and semantics; the prefix *over-* can add an argument to a verb, making it transitive. Štekauer and Lieber (2005) also note that suffix *-ee* is generally considered to form nouns that denote the object of a transitive verb, like *employee* and *payee*, however, this definition is neither complete nor accurate. The suffix *-ee* can also be added to some intransitive verbs, forming nouns, such as *escapee*. This shows that the meaning of the suffix is not limited to designating the object of a transitive verb (Štekauer & Lieber, 2005). Khanetnok et al. (2023) divide affixes into two groups: “Inflectional constant factor is when the factor is already applied. The type of words has not changed.” and “Derivational or change affix when placing an affix, the type of word changes.” (p. 85). For example, “entering prefix *im-* = impossible remaining in the same adjective form” and “placing suffix *-less* = powerless transform into adjective” (Khanetnok et al., 2023, p. 85).

Compounding

The process of creating new words by combining two or more stems is one of the most productive ways of word formation in the English language (Plag, 2003). Plag (2003) highlights that “a compound is a word that consists of two elements, the first of which is either a root, a word, or a phrase, the second of which is either a root or a word” (p. 135). For example, compounds formed from two words: *film society*, *greenhouse*; or with the participation of phrases: *jack-in-the-box*. Following Štekauer & Lieber (2005), English compounds have a modifier-head structure, where the first element (the modifier) defines or specifies the second element (the head), which is the core of the entire composite. Štekauer and Lieber (2005) suggest that “Synthetic compounds are illustrated in (1); root compounds in (2):

(1) truck driver, gift-giving, wind-blown, revenue enhancement, waste disposal

(2) dog bowl, file cabinet, red hot, sky blue, blackboard, babysit” (p. 375).

Root compounds, also called primary compounds, are made up of combinations of open categories such as nouns, verbs and adjectives, with sources providing examples of their combinations (e.g. noun + noun, adjective + noun, noun + adjective, adjective + adjective, verb + noun), noting that combinations containing a verb as one of the members are considered less productive compared to others (Jurida & Pavlović, 2023).

Fabb (2017) says that a compound is usually somewhat “compositional”, but often unpredictable (p. 66). For example, “popcorn” is a type of corn that pops, but if you do not know the meaning of “popcorn”, you cannot accurately guess it just from knowing the meanings of “pop” and “corn”. The unpredictability of the value of composites arises mainly from two characteristics: “(a) compounds are subject to processes of semantic drift, which can include metonymy, so that a redhead is a person who has red hair; (b) there are many possible semantic relations between the parts in a compound, as between the parts in a sentence, but unlike a sentence, in a compound, case, prepositions and structural position are not available to clarify the semantic relation” (Fabb, 2017, p. 66).

Conversion

Plag (2003) notes that “this process is referred to as conversion, zero-suffixation, or transposition” (p.12). Conversion involves changing the syntactic category of a word (e.g., from a noun to a verb) without changing its form (Plag, 2003). As Štekauer and Lieber (2005)

note, in conversion, a word moves from one part of speech to another without adding affixes. For example, a noun can become a verb *google – to google*, and vice versa *to throw – a throw*. Also, adjectives can become verbs *cool – to cool*. There are some restrictions on conversion, for example, not all verbs can be converted into nouns, and it is not always clear whether a conversion is taking place or whether the word is part of a phrase (Bauer, 1983). Following Bauer (1983), some researchers believe that conversion is a way of changing the class of a word, while word formation is a way of creating new lexemes. Jovanović (2006) distinguishes between complete conversion, when the word is completely adapted to the new class and receives all its characteristics, partial conversion, when the word retains some characteristics of its original class and at the same time acquires the characteristics of the new class, as well as secondary conversion or change of the secondary class of the word (for example, from an uncountable to a countable noun, from a transitive verb to an intransitive one).

Truncation

Truncation is a process whereby a word is formed by discarding some of the phonetic material from the original word (Plag, 2003). Truncation is used as a broader term for truncation processes in general and is further divided into truncated names (Arndt-Lappe, 2018; Plag, 2003). For example, shortened names such as Ron (from Aaron), Liz (from Elizabeth) (Plag, 2003). Truncated personal names are used in many languages to form vocatives and hypocoristics (Arndt-Lappe, 2018). Usually, truncation preserves the stressed syllable from the original word (Bauer, 1983). Sometimes, truncated forms are considered lexemes, not just abbreviations, and can acquire new meanings. Štekauer and Lieber (2005) highlight that “recent studies of the differences in the stress placement of some -able adjectives show that such distinctions may be governed not only by formal transparency but also by semantic transparency (or compositionality)” (p. 445). Some people view truncation as a marginal or creative process, but research shows it is systematic and productive (Junior, 2024).

Clipping

In contrast to truncation, clippings are shortened words that are not names, for example, math (mathematics), lab (laboratory) (Arndt-Lappe, 2018). Some linguists consider clipping a “marginal” process due to its limited productivity, but others argue that clipping is simply a form of abbreviation and does not belong to morphology because the connection between meaning and sound is unsystematic and not learned unconsciously (Jamet, 2009). However,

the fact that clipped forms are included in dictionaries, take grammatical inflections, and can form compounds speaks in favour of their being full-fledged lexical units (Jamet, 2009). Hilpert et al. (2021) note that in English, the most common type of clipping is end-clipping, with over 75% of forms being of this type, especially those with vowel endings (e.g. dino, limo), while clippings with final consonant clusters are less common; in contrast, front-clipping, where final consonants are overrepresented (e.g., quake, shroom), serves a compensatory function of recognition, while mid-word and mid-final clippings (e.g., obstets, pram, stats) are much less common, but show a pronounced preference for final consonant clusters, especially plural ones.

Blending

This process involves merging parts of two (or more) words into a new word, with some material from the original words possibly being omitted (Plag, 2003). For example, smog (from smoke/fog), modem (from modulator/demodulator), brunch (from breakfast/lunch), motel (from motor/hotel). When mixing, parts of words that may not be morphemes themselves are combined to create a new lexeme (Bauer, 1983). For example, the word “slithy” from Lewis Carroll’s poem “Jabberwocky” is an example of a fusion of the words “slimy” and “lithe”; Blending, along with other word-formation processes (e.g., affixation, back-formation), has contributed to the creation of many recent words (Štekauer & Lieber, 2005). According to Štekauer and Lieber (2005), blending has been a productive word-formation process in English, especially since the 1930s, and the trend continues today. Beliaeva (2019) notes that many blends are playful and used as an expressive means of language. Factors that enhance the creative and attention-grabbing properties of blends may simultaneously reduce the predictability of their form. For example, “brovember” – a fusion of “bro” and “November”, similar to “brunch”; “Brangelina” – a fusion of parts of the names “Br(ad)” and “Angelina”, with the former being shortened; Merkozy – a fusion of parts of the surnames “Mer(kel)” and “(Sar)kozy”, with the latter being shortened; “teaffee” – a fusion of “tea” and “(co)ffee”, with the latter being shortened; Stratovarius – a fusion of parts of the words “Strato(caster)” and “Stra(di)varius”, with both being shortened (Beliaeva, 2019, p. 4). Sounds in blends can be integrated in different ways: high integration implies superposition or assimilation of similar sounds, medium integration is simple unification, and low integration is clustering of syllables (Rúa, 2002).

Creative Respelling

Creative respelling is seen as a form of linguistic creativity, such as non-standard spellings to convey pronunciation or intonation, such as “ker-azy” to emphasize the pronunciation of “crazy”, or misspellings that can coexist with standard forms and even acquire their own connotations, as in the case of “bares out” instead of “bears out” (Moon, 2008, p. 133). Muzani and Lotfie (2024) mention in their study that creative respelling is a method of word formation that refers to changing the spelling while maintaining the meaning of words. This method is usually used in informal conversations. An example of creative rethinking of spelling is the spelling of the word “thanks” as “thanx” and the phrase “going to” as “gonna” (Muzani & Lotfie, 2024).

1.2. The Role of Latin in English Word Formation

When new words appear, they often turn out to have Latin or Greek roots (Ullman, 1922). Latin and Greek are the main sources for creating terms in various fields such as education, banking, agriculture, and engineering (Ullman, 1922). According to Lutz (2008), borrowings from Latin increased significantly in the late Middle Ages and early modern period. During this period, verbs were borrowed that in English often have Latin or French prefixes. For example, “distract”, “include”, “interrupt”, “magnify”, “prevent”, “reject”, “submit”, “subscribe”, “substitute” (Lutz, 2008). In English, prefixal word formation with Latin prefixes became more productive than in German. For example, the prefixes *be-*, *mis-*, and *under-* combine with Germanic roots in English (Lutz, 2008). Stepanyan (2023) discusses the important role of Latin morphemes play in the creation of neologisms in modern English.

1.2.1. Borrowing Process in English

English has directly adopted Latin words which have then been adapted to English phonetics and morphology, such as the early borrowings of *minte* (Lat. *mentha*) and *gimm* (Lat. *gemma*), and there are also cases where the borrowed word has undergone some remodelling using material from the donor language, such as Old English *fēferfuge* (fever) which was a borrowing of Latin *febrifugia* but with the Latin *febris* replaced by Old English *fēfer* (Durkin, 2014). According to Durkin (2014), there are Latin words with Latin case endings, such as *acolutus* and *absinthium*, indicating less complete integration, especially in the case of learned borrowings. Haldeman (1865) notes that the form of English words often depends on the modifying part, i.e., on affixes. Therefore, the study of affixes plays a key role in understanding the structure of words. In English words of Latin origin, many suffixes can be dropped. For

example, the Latin masculine ending *-us*, feminine *-a*, and neuter *-um* in liquid-*us/a/um* have the same form liquid in English. Examples of Latin prefixes and suffixes: The prefix *ab-* (from), as in *abs-tain*, the prefix *ad-* (to), as in *ad-vance* and *ad-vantage* (p. 43); The prefix *con-* (with, together), as in *con-nect* (p. 90); The suffix *-a*, as in *formula* and *area*, which means “that which”; The suffix *-al*, which means “relating to, similar to” or “capable of being” as in *natural*, *formal* (p. 111); The suffixes *-ant*, *-ent* indicate “the one who does the action, the suffix *-ate*, which can form verbs or adjectives (p. 26); The suffix *-ble*, which indicates ability or capacity (p. 127); The suffix *-ion*, which forms nouns from verbs (p. 230); The suffix *-or* or *-r* means “a quality, action, or state” (p. 201). The prefix “in-” (without) in the word “insomnia”, which also comes from the Latin “in-”, and the suffix *-ic*, used to form adjectives from nouns, which comes from the Latin *-icus* (Stepanyan, 2023).

1.3. Types of Neologisms: Creation and Integration

Definition of Neologisms

Linguists have different opinions about what constitutes a neologism: some believe that these are words or uses of words that are not found in general dictionaries, while others believe that these are words that native speakers perceive as something new, regardless of their presence in the dictionary (Jesenská, 2014). Plag (2003) states that neologisms are the result of word formation, but not every case of word formation leads to the emergence of a neologism. Liu and Liu (2014) note that dictionaries cannot always help in understanding neologisms due to their novelty. For example, Gläser (1984) considers neologisms as an important but problematic aspect of linguistic terminology and emphasizes the need for a careful approach to their creation, considering the clarity of definition, comparability with existing terms, and international comprehensibility. Gläser (1984) calls for the economy of linguistic terms and their consistent use to avoid confusion and promote the development of linguistics. Behera and Mishra (2013) define neologisms as words that have appeared in the language in connection with new phenomena, new concepts, but which have not yet entered the active vocabulary of a significant part of native speakers. Behera and Mishra (2013) divide neologisms into phases:

- Unstable - very new or being used only by a small sub-culture (also branded as protologisms).
- Diffused - having attained a noteworthy incidence of use, but not yet having gained pervasive acceptance.

- Stable - having gained recognizable, being in vogue, and perhaps, gaining lasting acceptance.
- Dated - the point where the word has ceased being novel, entered formal linguistic acceptance, and even may have passed into becoming a cliché.
- Passé - when a neologism becomes so culturally dated that the use of it is avoided because its use is seen as a stigma, a sign of being out of step with the norms of a changed cultural tradition, perhaps, with the neologism dropping from the lexicon altogether (p. 26).

1.3.1. Development of Neologisms in English

Plag (2003) notes that in the 20th century 284 new verbs with the suffix *-ize* were created; the OED for the 20th century found 279 neologisms with the suffix *-ness*; the suffix *-wise* has few neologisms registered in the OED, for example, “Weatherwise the last week has been real nice”, 1975 (p.53). Algeo and Algeo (1991) mention in their book that during and after World War II, emerged many military-related neologisms, such as *luftwaffe*, *precision bombing*, *neutron bomb*, *V-2*, *air-sea rescue*, and *de-Nazification*. Advances in technology have led to words such as *lox* (liquid oxygen), *printed circuit*, *teleprompter*, *bionics*, and *miniaturization*. Mattiello (2017) diachronically classify neologisms as:

- Past neologisms: words that entered the English language in the Early Modern period, for example from Latin (*agenda*, *data*) or French (*brigade*, *civilisation*), which are no longer perceived as new.
- Recent neologisms: words that appeared in English, especially from the 1980s to the 1990s, in connection with the development of technology and the Internet (*blog*, *e-reader*, *netizen*).
- Modern neologisms/occasionalisms: words that constantly appear in various areas, such as news, blogs, social networks. Some of them are occasionalisms (words created for a specific occasion), while others are becoming more established (pp. 26-27).

Štekauer and Lieber (2005) state that neologisms can arise as a result of “conscious” or unintentional word creation, and they play a significant role in the development of vocabulary (p. 330). There is an “onomasiological theory” that views word formation as a process that goes from concept to form. That is, when there is a need to name a new concept, native speakers

create a new word. This process involves choosing the appropriate stem and affixes (Štekauer & Lieber, 2005, p. 212).

1.3.2. Neologisms in Modern English

In Modern English, neologisms arise because of technological and economic development of society, the emergence of new realities requiring nomination, as well as under the influence of intra-linguistic factors such as the desire for economy, emotional expression of thought, and stylistic differentiation (Chetverikova, 2023). According to Behera and Mishra (2013), neologisms are an important linguistic class because they make a language alive and dynamic rather than dead, indicate changes in the language, create obstacles in computer learning and translation, and help illustrate the fertile morphology of the language. Orolić (2023) examines neologisms in social media and concludes that social media, such as Twitter and TikTok, are active sources of new words, and words that originally had a different meaning can acquire a new meaning in the context of online communication, such as “tweet”. According to Jesenská (2014), a 2003 study of neologisms collected by Rice University students found that the most productive way of word formation is blending. Blending is the combination of truncated forms of two or more free lexical morphemes, for example: *administrivia* (administration + trivia); *shopathon* (shopping + marathon); *e-liquent* (electronic + deliquent); *emoticon* (emotion + icon); *webinar* (website + seminar). Jesenská (2014) states that “blending prevails with its creativity, unpredictability and tendency of words to “blendability”, and its popularity is growing among young speakers (p. 87).

1.3.3. Author-Specific Neologisms or Nonce Words (Occasionalisms)

In modern linguistics, the issue of distinguishing between occasionalisms and neologisms is relevant, since these concepts are similar, and there are different points of view of linguists on this matter: Some linguists tend to consider occasionalisms as a subspecies of individual author-specific neologisms; other linguists separate the concepts of occasionalism and neologism (Hrytsiv et al., 2022). Taran et al. (2021) consider in their study occasionalisms as individual author-specific lexical neologisms. Occasionalism is a type of neologism, that is, occasionalisms are individual, author-specific neologisms that, as a rule, do not become a generally accepted norm of language and are used in a specific context of the author's speech (Zhrebilo, 2016, p. 266). The author Mardonova (2022) also considers occasionalism as a type of neologism and identifies the following connections: occasionalisms have a feature of

novelty, which is also characteristic of neologisms; all forms of occasionalisms are initially individual (in this sense, occasionalisms are neologisms of individual speech); the terms "occasionalism" and "individual speech neologism" are used interchangeably in research to emphasize the random nature of both phenomena. Based on Nedelcheva's (2021) definition, nonce words or occasionalisms are words that are spontaneously created for a specific occasion and are usually used only once. Štekauer (2002) defines occasionalisms not as deviant or non-lexicalizable formations, but as regular products of word formation, whose apparent unusualness is due to their connection with the extralinguistic context and the peculiarities of perception by the speech community. Their existence is usually very short-lived, often limited to a single use and not spreading among other speakers of the language. Most of these formations disappear due to their inability to gain a foothold in the language community (Guz, 2012).

1.3.4. Stylistic Neologisms: Stylistic Devices/Features in Neologisms' Creation

According to the stylistic approach to neologisms, neologisms are considered stylistically marked words, which means that new words may not only be designations of new concepts or phenomena but also carry a certain stylistic colouring or be used to achieve a certain stylistic effect (Čolić, 2015). Llopart-Saumell (2022) emphasizes that "transgressive lexical innovations" often arise to achieve a certain pragmatic effect, for example, to create irony or humour. The use of familiar, colloquial, or even slang words in combination with affixes that are usually used to form words with a different meaning is a conscious stylistic choice of the speaker. It is also noted that the first examples of such "transgressions" are often found in literary texts by famous writers and poets (Llopart-Saumell, 2022). This confirms the idea that a conscious violation of linguistic norms can be used as a stylistic device for expressiveness. Fabian (2024) mentions the term of stylistic neologisms, which are formed with an emotional and stylistic purpose to denote already existing concepts. Unlike terminological neologisms, which denote new concepts that have arisen because of the development of science and technology, stylistic neologisms are used to identify some additional feature of a phenomenon; expressions of attitude to the facts of objective reality; the sphere of use of stylistic neologisms is fiction and newspaper texts. So stylistic neologisms do not introduce new concepts, but rather offer new, often figurative or emotionally charged ways of expressing already known concepts in certain types of texts (Fabian, 2024). According to Llopart-Saumell and Cañete-González (2023), stylistic neologisms are used for expressive purposes, and they are often ephemeral and

do not become part of the main lexicon of native speakers. Their purpose is to stand out, so they are created as original and unproductive combinations. These are also defined as already existing words used in a new, original environment and new function, representing an individual feature of the speaker's word creation, belonging to speech, and not to language (Uhina, 2009). Stylistic neologisms, including individual and occasional words, as well as authorial neologisms, can perform an aesthetic function and reflect creative linguistic self-expression (Martseva et al., 2017).

Arnold (2002) classifies lexical expressive features such as hyperbole, metaphors, irony, etc.

Irony

Irony is an important lexical stylistic figure based on the discrepancy between the literal and implied meaning, creating a contrast between expectations and reality (G'ofurova & Sobirjonova, 2024). Unlike direct ridicule, irony often implies a hidden negative assessment, although irony, like a lie, does not imply absolute sincerity, its peculiarity is an appeal to a specific interlocutor, capable of recognizing the hidden intention of the speaker, often with the help of certain signals, such as intonation (Nurdinova & Egamnazarova, 2022). Arnold (2002) defines irony as a trope that expresses mockery by using a word in a meaning that is the exact opposite of its primary meaning and with the exact opposite connotations. The opposite of connotation in irony is the change of the evaluative component from positive to negative, or from affectionate emotion to mockery (Arnold, 2002).

Metaphor

Metaphor in literature is a stylistic device, and its forms, meanings, and usage belong to the field of stylistics (Stockwell & Whiteley, 2014). However, Benczes (2005) notes that metaphor is seen not just as a stylistic device, but as a fundamental process of thought by which we structure and make sense of our experiences, and as a rhetorical figure of speech that directly names one thing while mentioning another, providing clarity or revealing hidden similarities between two ideas, linking seemingly unrelated things, and helping to create appeal and a more vivid and profound understanding of the essence of information by highlighting a specific image. Along with the well-known examples, there are so-called "traditional metaphors" that are generally accepted in a particular period or literary movement, such as "pearly teeth", "coral lips", "ivory neck", "hair of golden wire" (Arnold, 2002, p. 126). The main idea of a metaphor

is to compare two different things, finding some common features between them, that is, when we use a metaphor, the direct, ordinary meaning of the word seems to recede into the background, and the figurative meaning, based on comparison, comes to the fore (Uli & Toleubayeva, 2024).

Hyperbole

Hyperbole is used to emphasize something, evoke emotion, or create a humorous effect through obvious exaggeration (Arnold, 2002; Shukurova & Hikmatova, 2025). It can be tragic, comic, pathetic, and grotesque, used, for example, to convey a series of excited questions or assumptions, and can increase the reader's attention (Arnold, 2002). Its purpose is to enhance the impression, sometimes even comic effect (Shukurova & Hikmatova, 2025). False statements in hyperbole are used to emphasize the importance and level of the subject being discussed (Carston & Wearing, 2011).

1.3.5. Semantic Neologisms

Semantic neologisms do not represent the emergence of completely new lexical units, but the development of new meanings for words that already existed in the language (Ryskina et al., 2020; Würschinger & McGillivray, 2024). Semantic neologisms represent one of the types of lexical innovation, which differs from formal neologisms, which are completely new lexical units (Würschinger & McGillivray, 2024). Fayzullayeva (2022) notes that changes in society and culture can lead to the emergence of new concepts and objects that require designation by words, which can occur either through the creation of completely new lexemes or by giving old words new meanings. According to Jesenská (2014), semantic neologisms represent a shift in meaning, as in the case of metonymy, or a branching of meaning, as in polysemy, and make up 12% of the analysed neologisms in the sample. The following examples of semantic neologisms are given: overcooked (adj.) – meaning “hackneyed, clichéd”, sick (adj.) – meaning “broken (about a computer because of a virus or a bug)”, sketchy (adj.) – meaning “of dubious reputation”, spoon (v.) – meaning “to bother, to pester”, track (v.) – meaning “to understand the speaker's train of thought or arguments” (original meaning: to follow, to monitor), white bread (n., adj.) – meaning “ordinary, predictable and uninteresting people” (Jesenská, 2014).

To conclude, neologisms and word formation are complex linguistic concepts that play an important role in language development and in fiction. Word formation explains how new

words are formed by combining roots, affixes, and other words. Processes such as affixation, compounding, conversion, truncation, blending, and creative respelling allow word creation in various ways. These are governed by lexical rules considering phonological, morphological, and categorical features. Neologisms are new words or expressions that emerge due to new phenomena, concepts, or cultural changes. Their novelty can complicate understanding, and dictionaries may not always be helpful. In fantasy literature like Harry Potter, neologisms are crucial in creating a unique world with its vocabulary. They describe new concepts, technologies, magic, and social structures, making the fictional world more vivid. In “Harry Potter and the Cursed Child”, neologisms link the author’s imagination to the reader’s perception. They serve expressive and humorous functions, reflecting characters’ emotions, and relationships. The Latin language contributes to the magical atmosphere and historical review, and theoretical analysis confirms that the productivity of word-formation processes depends on genre, cultural context, and communicative goals.

CHAPTER II NEOLOGISMS IN “HARRY POTTER AND THE CURSED CHILD”: FORMATION, MEANINGS, COMPARATIVE CONTEXT AND SOCIAL RECEPTION

The aim of the practical part is to study the processes of formation and usage of neologisms in the play “Harry Potter and the Cursed Child”. The purpose of the study is to identify the most productive ways of the formation of neologisms, determine the role of Latin and other borrowings in the formation of neologisms, and analyse the functions (metaphor, irony, hyperbole) of stylistic neologisms. A key aspect is also to compare the research findings with the works of other researchers who analysed the Harry Potter novels. In addition, the aim of the work is to categorize the already known Harry Potter neologisms used in the play with the new neologisms that first appeared in the play “Harry Potter and the Cursed Child”. Through this comparison, it can be possible to determine whether the original Harry Potter terms are maintained in the play, which word categories are emphasized, and whether the familiar atmosphere of the original novel series is altered by the use of new neologisms in the play.

2.1. Research Methodology

To explore the formation, usage, and stylistic functions of neologisms in “Harry Potter and the Cursed Child”, the full script of the two-part play was used as the primary source. This play, co-written by Jack Thorne in collaboration with J. K. Rowling and John Tiffany, revisits the wizarding world and introduces numerous new lexical items that enrich its fantasy setting.

The analysis focuses on neologisms that appear for the first time in this play, including author-specific, stylistic, and semantic innovations. These neologisms were identified and classified according to their word formation process (affixation, compounding, truncation, clipping, conversion, blending, creative respelling) and their stylistic function (metaphor, irony, hyperbole). A separate category was allocated to Latin-based borrowings, which reflect the classical linguistic influence present in the magical lexicon. To support the semantic analysis of these terms, online sources such as the *Harry Potter Wiki* (Fandom, n.d.), *Harry Potter Lexicon* (Vander Ark, n.d.), *Oxford English Dictionary* (n.d.), *Cambridge German – English Dictionary* (n.d.), and *Oxford Latin Dictionary* (1968) were consulted. In addition, occurrences of several neologisms were traced in digital fan spaces - including Reddit and TikTok - to observe how some expressions (notably “Voldy Moldy”, “Scorpius the Dreadless”) have gained traction in online discourse. These cases demonstrate the social reception and active reinterpretation of literary neologisms in contemporary digital environments.

All identified neologisms were categorised and summarised in Appendix 1 (known neologisms from previous Harry Potter works used in the play) and Appendix 2 (new neologisms that first appeared in “Harry Potter and the Cursed Child”). These appendices serve as the empirical basis for the comparative and functional analysis presented in this chapter.

2.2. Formation Processes of Neologisms

During the analysis of the play, 30 neologisms were found, which were divided into the category of author-specific, stylistic and semantic neologisms, of which author-specific and stylistic neologisms were considered from the point of view of the word formation process, as well as the use of these neologisms based on the context of the play. Semantic neologisms, which are words that have acquired a different, new meaning in the plot of the play, were compared with existing information about their meaning in the Harry Potter universe.

Table 1. Occasional neologisms: the process of formation and usage in the play

Neologisms	Formation process	Usage in the play
<i>Engorgimpressed</i>	Blending: is formed by the known name of a spell from the Harry Potter world that is used to increase the size of objects “engorgio” (from the English verb “to engorge”) and English verb “impressed”.	Act Two, Scene Nineteen. In the context of the play, Scorpius and Albus are in the toilets, preparing for the Second Task of the Triwizard Tournament, which they had returned to using the Time-Turner. They discuss a plan to remove Cedric Diggory from the competition to prevent his further participation and tragic death in the future. As part of their plan, Scorpius takes a bar of soap from the sink and casts the “Engorgio” spell, which increases the size of the object. After the soap grows to an enormous size, Scorpius exclaims with pleasure: “Nice. Consider me engorgimpressed.”. Thus, “engorgimpressed” is Scorpius' reaction to the successful casting of the “Engorgio” spell, expressing his

		impression and surprise at the effect achieved.
<i>Stair-listener</i>	Compounding: formed by two English nouns “stair” (ladder) and “listener” (the one who listens).	Act One, Scene Six. Used once in the source provided, in Act One, Scene Six, in the context of a conversation between Delphi Diggory and Albus Potter. Albus is eavesdropping on a conversation between his father Harry and Amos Diggory on the stairs of the Potter house.
<i>Misper</i>	Truncation: formed by the shortening English verb “misinterpret” (misunderstand).	Act One, Scene Seventeen. Used when Hermione explains that the Muggle Prime Minister records magical incidents as “misper”. She adds, “That sounds like a spell. It's not.”
<i>Voldemort Day</i>	Compounding: formed by the name of the character Voldemort and English noun “Day”.	Act Three, Scene One. In this act, Scorpius is transported to an alternate reality created by their interference during the Triwizard Tournament. In this reality, Voldemort is alive and is the ruler, and Harry Potter is dead. Umbridge says that Scorpius is upsetting the Dementors and completely ruining “Voldemort Day”. So, in the context of the play, “Voldemort Day” is the name of the day dedicated to celebrating Voldemort in the alternate reality where he was victorious.
<i>Fulgari</i>	Affixation: According to the Oxford Latin Dictionary	Act Three, Scene Seventeen.

	<p>(1968: 744) formed from the Latin word “fulgur”, meaning flash of light, spark, shine (based on the play context) and the suffix “i”.</p>	<p>The action takes place in the Ministry of Magic, in Hermione's office. Delphi has captured Albus and Scorpius. They try to resist her, but she is stronger. After Delphi breaks their wands in the previous scene, she binds Albus and Scorpius with magical bonds. Here is the exact moment Delphi uses the “Fulgari!” spell:</p> <p>Albus is sent flying to the floor, his hands bound by the same cruel bond.</p> <p>Thus, the spell is used for sudden and strong impact (to knock down and bind), which is related to lightning or sparkle.</p>
<i>Emancipare</i>	<p>Affixation: According to the Oxford Latin Dictionary (1968: 602), may be formed by the Latin prefix “ē-” and verb “māncipare”, meaning “to set free from power, shackles, control” (based on the play context)</p> <p>According to the Oxford English Dictionary (n.d.), the English verb “emancipate” is borrowed from Latin “ēmancipāt-” with the same meaning.</p>	<p>Act Three, Scene Twenty.</p> <p>Used in the context of freeing bound characters. Cedric Diggory casts this spell twice: “Emancipare! Emancipare!”.</p> <p>He uses it to free Albus Potter and Scorpius Malfoy, who were bound by the “Brachiabindo!” spell cast on them by Delphi.</p>
<i>Molliare</i>	<p>Affixation: According to the Oxford Latin Dictionary (1968: 1127), may be formed by the Latin root “moll” from the adjective “mollis”,</p>	<p>Act One, Scene Twelve.</p> <p>Used in the context of trying to cushion a fall. Scorpius casts the spell “Molliare!” as he jumps off the roof of a moving train after Albus.</p>

	<p>meaning soft (based on the play context), and the verbal suffix “-īre”, which is changed to “-are”</p>	<p>The context suggests that Scorpius is attempting to create a cushioning effect or shock-absorbing spell to help him land more safely after the jump.</p> <p>Albus had previously jumped off the train, and Scorpius, concerned for him, followed him using the spell.</p>
<i>Brachiabindo</i>	<p>Blending and affixation:</p> <p>According to the Oxford Latin Dictionary (1968: , "Brachia" is a plural form of "bracchium" (arm) and "bindo" might be related to the English verb "to bind" (to fasten) with the suffix "-o".</p>	<p>Act Two, Scene Fourteen.</p> <p>At the Hogwarts kitchen, Harry uses the spell "Brachiabindo!" on Draco, and Draco ends up tied up. This occurs during an argument between them.</p> <p>Act Three, Scene Twenty.</p> <p>A mysterious voice says "Expelliarmus!" followed by "Brachiabindo!". This spell causes Delphi to end up tied up. It is later revealed that Cedric cast the spells. This occurs in the maze during the Trivial Tournament in 1995, where Delphi has brought Albus and Scorpius.</p> <p>This meaning is entirely consistent with the way the spell is used in the play when it is used to establish a connection.</p>
<i>Blood Ball</i>	<p>Compounding: formed by two English nouns "blood" and "ball" (based on the play context, it is dancing event".</p>	<p>Act Three, Scene Two.</p> <p>Used in a conversation between Scorpius Malfoy and Polly Chapman in an alternate reality where Voldemort rules, Polly Chapman asks Scorpius who he will be taking to the "Blood Ball". When Scorpius expresses confusion and asks what she is talking about, Polly bluntly replies, "The Blood</p>

		<p>Ball, of course. Who you — the Scorpion King — are taking to the Blood Ball”. At this point, screams are heard from the dungeons, and Polly comments that it is, of course, “Mudbloods”. She connects these screams with Scorpius' idea, although Scorpius himself seems confused at this point and does not understand what is happening.</p> <p>Polly also expresses her interest in going to the ball with Scorpius, emphasizing that this is not a rumour, but a fact.</p> <p>The ball seems to be about blood purity and may symbolize the superiority of pureblood wizards and the oppression of Muggle-borns (“Mudbloods”), as evidenced by the screams heard from the dungeons.</p>
<p><i>Mudblood death camps</i></p>	<p>Compounding: formed by known term from Harry Potter universe “Mudblood” (a derogatory term used in the wizarding world to refer to a wizard or witch born to Muggle parents) and “Death camps”. According to Oxford English Dictionary (n.d.), “death camps” is a camp where many people die or perish)</p>	<p>Act Three, Scene Three.</p> <p>Used in the play in the context of an alternate reality that results from Albus Potter and Scorpius Malfoy's actions with a time-turner. In this dark reality, Voldemort is the ruler, and a brutal regime based on blood purity has been established.</p> <p>Scorpius directly questions his father, Draco Malfoy, about his involvement in these camps, describing the horrors of this reality. Also, in the first and second scenes of Act Three, Polly Chapman refers to “Mudbloods” in a derogatory</p>

		context and says that they are in the dungeons, indicating similar cruelty.
<i>Blood Malediction</i>	<p>Compounding: formed by two existing English words "blood" and "malediction".</p> <p>According to English Oxford Dictionary (n.d.), "malediction" (curse) is an established word in English and has a long history of use.</p>	<p>Act Four, Scene Four. Used in Harry's office at the Ministry of Magic, Harry and Draco discuss Draco's past and motives, particularly why he and Astoria only had one child, Scorpius. Draco explains that they could have had children, but his wife Astoria was very weak due to "a blood malediction, a serious one". He elaborates that "an ancestor was cursed ... it showed up in her" and mentions that such things can resurface across generations.</p>
<i>Wizzo</i>	<p>Truncation: Approximately, is formed by the old word "whizzo" by the omission of the sound "h". According to Oxford English Dictionary (n.d.) it is a slang interjection coined in 1905 expressing delight. The examples of "whizzo" in this source also indicate its use as an exclamation expressing joy.</p>	<p>Act Two, Scene Four.</p> <p>Albus Potter and Delphi are at the edge of the Forbidden Forest, practicing the "Expelliarmus" spell. Scorpius arrives later.</p> <p>Albus, by his own admission, is not very good at spells. However, with Delphi's help, he begins to master the Disarming Charm. After several successful attempts by Albus, Delphi enthusiastically exclaims, "Great. Wizzo!"</p> <p>Delphi may use a slightly altered form of the slang word "Whizzo" as part of her unique manner of speaking. This could be done to emphasize her</p>

		individuality, perhaps a slightly unusual or eccentric nature.
<i>Never-world</i>	Compounding: formed by English adverb “never” and noun “world”.	Act One, Scene Four. In the description of the transition scene involving the use of the Time-Turner, the concept of a "never world" of time is introduced. This descriptive phrase is used to refer to the unstable and ever-changing state of reality because of time jumps. Although not a single new word, the combination of "never" and "world" in the context of time changes creates a new conceptual expression specific to the play and describing a unique aspect of its plot. This demonstrates how fantasy can create new meanings through the combination of existing lexical units to convey unique aspects of a fictional world.
<i>Pearl dust</i>	Compounding: formed by two English nouns “pearl” and “dust”.	Act One, Scene Six. Albus's blanket is mentioned to be soaked in Ron's love potion. Although the recipe for the potion is not given, earlier in our conversation it was established from sources that pearl dust is used as an ingredient in love potions. Thus, one context for pearl dust's use is in the creation of love potions. Act Four, Scene Six. Albus and Scorpius discuss how Tincture of Demigoose and pearl dust react upon contact and burn. Since Tincture of Demigoose is invisible to

		the naked eye, they decide to use this reaction to write a message on Harry's blanket with Tincture of Demigoose, knowing that a love potion containing pearl dust will reveal the writing.
<i>Upper Flagley</i>	<p>Affixation: formed by the root “flag” and suffix “-ley” (example of a toponym).</p> <p>Compounding: formed by adjective “Upper” and noun “Flagley”.</p>	<p>Act One, Scene Six.</p> <p>After Harry's conversation with Amos Diggory, Delphi arrives. Albus, who has been eavesdropping on the conversation, asks her about Upper Flagley. Delphi explains that Upper Flagley is St. Oswald's Home for Old Witches and Wizards. She also says that she works there because Amos Diggory is her patient and uncle. She notes that living with people stuck in the past is hard.</p> <p>Act One, Scene Eleven.</p> <p>Albus mentions Upper Flagley as the place he and Scorpius are heading after leaving the roof of the Hogwarts Express. He figures that after the viaduct; it won't be far to St. Oswald's Home for Old Witches and Wizards (Upper Flagley).</p>
<i>Tincture of Demiguise</i>	<p>Compounding: formed by English noun “tincture”.</p> <p>According to Oxford English Dictionary (n.d.) this is tint, colour, dyeing, staining, or impregnating action, a light admixture, a solution, usually in an alcoholic solvent, of</p>	<p>Act Four, Scene Six.</p> <p>Albus and Scorpius discuss a plan to send a message to Harry in the past. Albus asks Scorpius if Demigoose is visible to the naked eye. Scorpius replies that it is not. In the same conversation, Albus suggests that if they write on Harry's blanket with</p>

	<p>some active substance used in medicine. And a monkey-like creature with long, silky, silver hair “Demisguise” that is known in Harry Potter universe.</p>	<p>Demigoose, nothing will be visible until it comes into contact with a love potion, which they know contains pearl dust. Scorpius deduces that if the Demigoose and pearl dust come into contact, a reaction will occur in Albus's room in the present when Harry finds the blanket.</p>
<p>Compounding: 8 Affixation: 3 Blending: 1 Clipping: 1 Truncation: 1 Blending + Affixation: 1 Compounding + Affixation: 1 Total: 16</p>		

Table 1 shows 18 new lexical units created by the author of the text were identified. The most productive way of forming the author’s neologisms in the studied material is word composition (compounding), which accounts for a significant part (8 out of 16) of new lexical units. Other methods, such as affixation and fusion, are also presented, although in smaller quantities, and truncation and combined methods of word formation are encountered sporadically. Analysis of the data in this table allows us to conclude the prevailing models of creating new words used by the author.

Table 2. Stylistic neologisms: the process of word formation, stylistic function and usage in the play

Neologisms	Formation process	Stylistic feature	Usage in the play
<p><i>(Viktor) Krazy Krum</i></p>	<p>Creative respelling: formed by the proper name Viktor Krum (a famous Quidditch</p>	<p>Irony</p>	<p>Act Two, Scene Seven. During Ludo Bagman's introduction of the 1994 Triwizard Tournament. Bagman introduces Viktor Krum to</p>

	<p>player and Durmstrang student who was chosen as one of the champions of the Triwizard Tournament) and the colloquial version of “crazy” - “Krazy”. The sound “K” gets assimilated.</p>		<p>the audience: “Representing Durmstrang, what eyebrows, what a gait, what a boy, there's nothing he won't try on a broomstick, it's Viktor Krazy Krum.”. Bagman thus creates a catchy and memorable nickname for Viktor Krum, perhaps alluding to his courage and recklessness in flying on a broomstick.</p>
<i>Scarramanger</i>	<p>Creative respelling: formed by English verb “to scare”, which is transformed to “scarra”, making it more frightening, and noun “-manger”, which is derivative of “monger” (trader or distributor).</p> <p>The word “scaremonger”, according to Oxford English Dictionary (n.d.), is someone who sows panic by spreading frightening news.</p>	Metaphor	<p>Act One, Scene Eight.</p> <p>Used by Uncle Vernon as a derogatory and probably made-up word to describe Hagrid, whom he considers an unwanted and dangerous creature who needs to be driven away (“off”).</p>
<i>Moldy Voldy</i>	<p>Truncation: The name "Voldemort"</p>	Irony	<p>Act Three, Scene Fourteen.</p> <p>Is used after Scorpius and Albus survive the dangerous events of time</p>

	<p>was truncated to "Vold".</p> <p>Affixation: "Voldy" is formed by the suffix "-y", added to the truncated base "Vold".</p> <p>Compounding: The English adjective "Moldy" (old, spoiled) was added to the resulting "Voldy".</p>		<p>warping and encountering a world where Voldemort rules, Scorpius expresses his new, fearless state. Scorpius uses "Moldy Voldy" as an informal and ironic nickname for Voldemort to show that after experiencing the horrors of an alternate reality where Voldemort was all-powerful, he is no longer afraid of normal school punishments or even the prospect of the Dark Lord's return. Also, the adjective "Moldy" is used figuratively to express a negative attitude towards Voldemort, emphasizing his evil, perhaps physically disfigured nature, or his connection with dark and destructive forces.</p>
<p><i>Bread Head</i></p>	<p>Compounding: formed by two English nouns "bread" and "head".</p>	<p>Metaphor</p>	<p>Act Three, Scene Fourteen.</p> <p>This is the nickname Rose calls Scorpius in Cookery class, which may be related to Scorpius's mention of Rose smelling like "a mixture of fresh flowers and fresh bread".</p> <p>Calling Scorpius "Breadhead" may have been Rose's way of laughing at his odd compliment. It may be her way of teasing him or showing that she finds his words ridiculous.</p> <p>Considering that Scorpius tried to hug her after she called him "Breadhead", it can be assumed that</p>

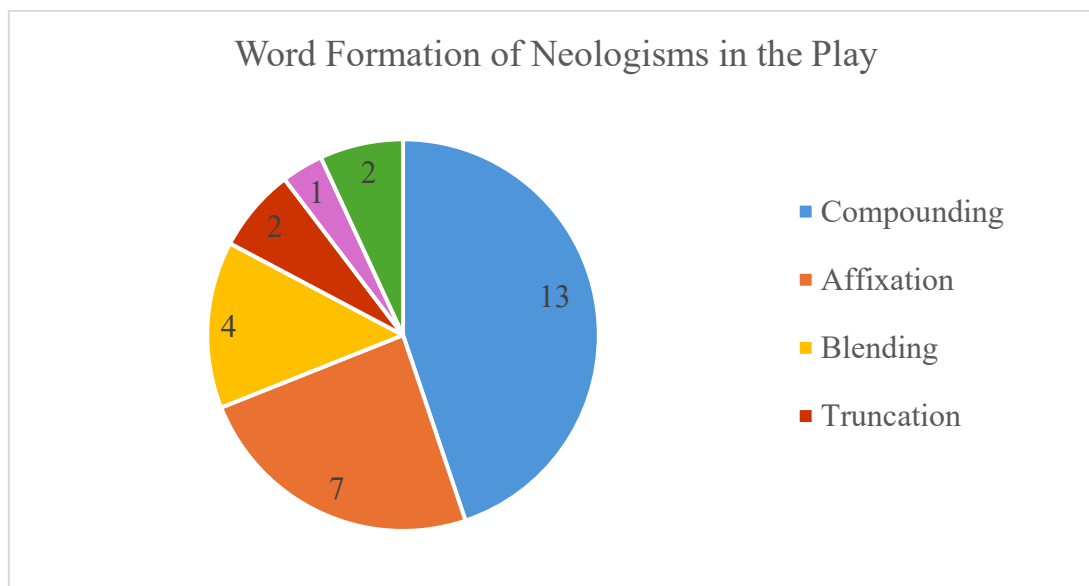
			the nickname was not taken as a serious insult.
<i>Doggy dynamo</i>	<p>Blending: “Doggy” is formed by the Cedric's surname “Diggory” and the word “dog”. And compounding the word “dynamo”, which is, according to Oxford English Dictionary (n.d.), is related to the generation of electricity from mechanical energy. But it can be used metaphorically to describe something very energetic and powerful.</p> <p>Compounding: proper name “Doggy” + adjective “dynamo”</p>	Irony	<p>Act Three, Scene Eight.</p> <p>Used by Ludo Bagman as a complimentary comment emphasizing Cedric Diggory's energy and resourcefulness during the first task of the Triwizard Tournament, especially after he turned a rock into a dog.</p>
<i>Malfoy the Unanxious</i>	Compounding: is formed by combining three elements: surname “Malfoy”, article “the” and adjective “Unanxious” (state).	Hyperbole	<p>Act Three, Scene Fourteen.</p> <p>The scene takes place in the Slytherin dorm, where Scorpius suddenly wakes Albus. Scorpius shares his feelings after they visited "the scariest place" (referring to the alternate reality where Voldemort</p>

	<p>This resembles traditional titles (for example, “Alexander the Great”).</p>		<p>reigned). He says that the experience has freed him from fear: “You know it’s the strangest of things, but ever since being in the scariest place imaginable I’m pretty much good with fear. I am — Scorpius the Dreadless. I am — Malfoy the Unanxious.”. Thus, “Malfoy the Unanxious” is a self-title that Scorpius gives himself to emphasize his newfound fearlessness and lack of anxiety after the horrors he has experienced.</p>
<i>Übergeek</i>	<p>Affixation: According to Cambridge German – English Dictionary (n.d.), formed by German prefix “über-” (over, above) and English noun “geek”, meaning, according to Oxford English Dictionary (n.d.), an unsociable, obsessive person, especially in the area of study or hobbies (based on the play context).</p>	Hyperbole	<p>Act One, Scene Sixteen. Used in a conversation between Albus Potter and Scorpius Malfoy when they are in the basement of Whitehall and are preparing to take the Polyjuice Potion to disguise themselves and infiltrate the Ministry of Magic. Albus tries to explain to Scorpius how the potion works. Here is a line from Albus containing the neologism: “Scorpius, do I really need to explain to you — übergeek and Potions expert — what Polyjuice does?”. This word emphasizes Scorpius's extreme level of fascination or expertise in something, in this case, potions and probably other intellectual fields characteristic of “geeks”.</p>

<i>Scorpius the Dreadless</i>	Compounding: is formed by combining three elements: name “Scorpius”, article “the” and adjective “Dreadless” (state), which also resembles traditional titles.	Hyperbole	Act Three, Scene Fourteen. Used in the same context as “Malfoy the Unanxious”, but the title “Scorpius the Dreadless” Scorpius gives himself to emphasize his newfound fearlessness after experiencing the horrors of an alternate reality.
Compounding: 3 Truncation + Affixation + Compounding: 1 Creative respelling: 2 Blending + Compounding: 1 Affixation: 1 Total: 8			

Table 2 shows that stylistic neologisms are formed by various combined processes of word formation, and their main stylistic goal is to create an effect of irony and hyperbole, along with the isolated use of metaphor. The use of creative spelling also indicates the author’s desire for linguistic expressiveness and the creation of a special stylistic effect. Compounding is also more common than other single methods of word formation, although there are also combined methods that include compounding (for example, Truncation + Affixation + Compounding and Blending + Compounding).

Figure 1. The frequency comparison of word formation processes of author-specific and stylistic neologisms



As seen in Figure 1, the most frequent are compound words, which can be analysed by the combinability of parts of speech. The most frequent structure is the combination **noun + noun**. Such cases include, for example, “Stair-listener”, where the first noun specifies the place of action; “Blood Ball” - a ball dedicated to the theme of blood; “Mudblood death camps” - death camps for “mudbloods”, including a three-element structure; “*Bread Head*” - a metaphorical description of the head associated with bread. Also, here are “Pearl dust” and “Blood Malediction”. **Adjective + noun** constructions are also common, for example: “Moldy Voldy”, where the adjective “moldy” adds an ironic colouring to Voldemort's nickname, and *Doggy dynamo*, where “doggy” describes energy. Some compound words are built on the model of **proper name + common noun**, as in “Voldemort Day”, where the name determines the thematic focus of the event. Similarly, “Upper Flagley” uses the **adjective + proper name** pattern, where the adjective indicates spatial location. In more complex cases, such as “Tincture of Demiguise”, we have a compound structure as **noun + preposition + proper name**, where the prepositional construction specifies ownership or source. A separate group consists of words with the pattern **proper name + article + adjective**, such as “Malfoy the Unanxious” and “Scorpius the Dreadless”. These constructions imitate the structure of titles in the literary-historical tradition, where the adjective describes a distinctive quality of the character. The neologism *never-world* is formed by the structure **adverb + noun**. In this construction, “never” modifies “world”, implying a space that “never was” or “never will be”.

The results largely coincide with the conclusions of previous studies devoted to the analysis of neologisms in the Harry Potter series. Thus, compared with other researchers' results, it is seen that such a word formation process as compounding is immensely popular in creating the Harry Potter universe. For example, Akhmadullina (2024) examined neologisms that appeared in two books in the Harry Potter series, including the names of spells, creatures, and magical objects, and this analysis showed that the process of compounding was used very frequently. Destruel (2014) found out that compounding is the most popular word-formation process when creating the names of magical creatures in the Harry Potter novels. Pjjanapimol and Sukchuen (2011) investigated word-formation styles in fantasy novels, focusing on the books "Harry Potter and the Philosopher's Stone" and "The BFG", and in "Harry Potter and the Philosopher's Stone", compounds accounted for more than half of all created lexical units. It should be noted that in the context of the play "Harry Potter and the Cursed Child", compounds are used most often in the area of nicknames and character characteristics. Based on Rosyidah's (2015) study, the most common type is the noun-noun compounds in Harry Potter novels.

Borrowings

Spells can also be attributed to the process of borrowing from Latin or other languages. According to Esponilla et al. (2022), the Harry Potter series uses Latin to denote spells, names, and magical terms, which reflects the connection with the classical linguistic tradition and enriches the vocabulary of young readers. During the analysis there were found several neologisms presented in the play "Harry Potter and the Cursed Child", clearly showing the use of borrowed elements from other languages, in particular Latin and German. Such borrowings perform not only a nominative function but also serve as a stylistic tool that enhances the effect of archaism and magic. The play most actively uses Latin as a source of borrowings. Thus, the spell "Fulgari" comes from the Latin word "fulgur", meaning "flash" or "lightning", which is related to the magical effect of the spell aimed at defeat and binding. The word "Emancipare" is formed with the Latin prefix *ē-* (out) and the verb "mancipare" (to release, to let go), while its meaning in the play is associated with the liberation of characters from magical bonds. The spell "Molliare" is based on the Latin root *moll-* from the adjective "mollis" (soft) and is formed using the Latin-like verbal suffix *-are*, reflecting the sense of softening a fall or blow. In the spell "Brachiabindo", the Latin form "*brachia*" (plural of "bracchium" - hand) is combined with the distorted English stem "bind", but retains the Latin morphemic style, especially due to the ending *-o*.

In addition to Latin, one borrowing from German has also been recorded. The neologism “Übergeek” is formed using the German prefix *über-* (over) in combination with the noun geek. The German element *über-* here serves to enhance the meaning and create a hyperbolic effect, emphasizing the extreme degree of passion or intellectual obsession of the character. Nevertheless, Latin turned out to be the most productive source of borrowings.

It is worth noting, that Rahmantiko (2012), focusing on the analysis of magic spells in the films “Harry Potter and the Deathly Hallows” (parts 1 and 2), explored that 27 out of 28 analysed spells are formed by borrowing, which most of the them come from Latin, for example “Accio, Confringo, Diffindo, Expulso”. There are also borrowings from Aramaic (“Avada Kedavra”), Italian (“Arresto Momentum”), French (“Pierre in Piertotum Locomotor”) and German (“Hexe in Salvio Hexia”). Rahmantiko (2012) also notes that J. K. Rowling, knowing Latin, often used it to create spells.

Semantic neologisms

There were identified 6 semantic neologisms, which in the context of the play received a new meaning, in contrast to the already known meanings.

“Augurey”

In “Harry Potter and the Cursed Child”, the neologism Augurey is used in several key contexts related to the character of Delphi. In the alternate reality created by changing the past, Delphi is called “Augurey”. This occurs when Scorpius learns of her role in this dystopian world. Delphi herself explains the meaning of Augurey, describing it as “evil-looking black birds that scream when it's going to rain”. Wizards once believed that the scream of an Augurey foretells death. She had a pet such as this in a cage as a child. Draco Malfoy's office in the alternate reality flies flags with the image of the Augurey, indicating the significance of the symbol in the established regime. In Delphi's room at the nursing home for wizards, a prophecy is found written in fluorescent paint that reads “Welcome Augurey”, confirming her connection to the concept. Comparing with the article in Harry Potter *Wiki* (Fandom, n.d.), “Augurey” was known as a black bird and its association with prophecy (previously thought to foretell death). However, the play introduces a new use for this image, making it the nickname of the main antagonist, Delphi, and a symbol of power in the alternate reality controlled by Voldemort.

“Time-Turner”

The Time-Turner in “Harry Potter and the Cursed Child” differs significantly from its previously known meaning. Based on the article in *Harry Potter Wiki* (Fandom, n.d.), unlike the standard Ministry of Magic, which had a five-hour time-travel limit, the “Time-Turner” featured in the play, specifically the confiscated Time-Turner from Theodore Nott and owned by Lucius Malfoy, allowed travel over much longer periods of time, up to several years. Harry Potter points out that the confiscated “Time-Turner” is not a regular “one-hour-back” Time-Turner. The play introduces the concept of “true Time-Turners”, created by Theodore Nott, which did not have a five-hour time-travel limit. An improved version of such a “Time-Turner” allowed one to stay in the past for an unlimited amount of time and return at will; this is the Time-Turner owned by Lucius Malfoy. Although it was previously believed that all Ministry Time-Turners were destroyed in 1996, it is revealed in the play that the Ministry of Magic had confiscated an illegal, “rather superior” Time-Turner from Theodore Nott and was studying it. In this way, “Harry Potter and the Cursed Child” expands the canon by introducing more powerful and uncontrollable Time-Turners and highlighting the risks associated with their use.

“Spare” (noun)

In the context of “Harry Potter and the Cursed Child”, the word “spare” is used to describe someone who is considered superfluous, unnecessary, or easily replaceable, especially in a situation where there is a more important target or person. In the new prophecy discovered in the Delphi Chamber, the phrase “When spares are spared” appears. The word “spares” is metaphorically referring to Cedric Diggory, who was labeled “spare”. The phrase suggests a situation where those deemed expendable escape their fate or receive their comeuppance. Compared to other meanings, in the context of the play “Harry Potter and the Cursed Child”, the word “spare” takes on a specific and tragic meaning that goes beyond its well-known meanings, such as unhurt, unharmed, or uninjured (Oxford English Dictionary, n.d.).

“Engorgement”

Albus and Scorpius devise a plan to stop Cedric Diggory from winning the Triwizard Tournament. They plan to use the Engorgement Charm on Cedric's head during the Second Trial, which takes place in a lake, to make it grow significantly larger. This, they believe, will cause him to float up and be eliminated from the competition, thus preventing his future death. Scorpius correctly guesses their plan, saying, “So let me get this right — the plan is Engorgement...” Here, he uses the noun “Engorgement” to denote the action associated with the spell “Engorgio”. According to the *Oxford English Dictionary* (n.d.), “engorgement” means

the action of engorging, the state of being full or enlarged. In a medical context, describing the filling of tissues or organs with blood or secretions, and mentioning the technical meaning of clogging of a furnace. Thus, “Engorgement” is one such example where a real word is adapted to a fantastic context, receiving a new, specific magical meaning; that is, it expands an existing word to a new and unique context.

“Scorpion King”

The chapter “The Scorpion King” in the book “Scorpion” by Pryke (2016) discusses the early Egyptian pharaohs Scorpion I and Scorpion II, whose chronological order is uncertain. The Scorpion King's mace is discovered, which depicts the ruler wearing the White Crown of Upper Egypt with a scorpion emblem in front of his face, believed to be a hieroglyph for his name. Scorpion II is believed to have been a southern ruler who moved to conquer the northern kingdom and unify Egypt. The scorpion was one of the first symbols of kingship in ancient Egypt (Pryke, 2016). The book also discusses the Scorpion King film franchise, which is based on the historical figure of Scorpion II, albeit with elements of fiction. In the film “The Mummy Returns”, the Scorpion King is presented as a great king who aspired to rule the entire world. The subsequent films in the Scorpion King franchise tell the story of Mathayus becoming the Scorpion King (Pryke, 2016). In the play scenes set in the alternate timeline where Voldemort rules, Scorpius is referred to as the Scorpion King by his fellow students, such as Karl Jenkins and Craig Bowker, Jr., indicating that the nickname likely originated at school and became a symbol of his high status and influence in this altered reality. Craig Bowker, Jr., associates the nickname “Scorpion King” with his dislike of homework and books, suggesting that the Scorpius in this timeline is perceived as a cool and powerful leader, which is uncharacteristic of him. He is also referred to as “Hogwarts' beloved Scorpion King”. In this alternate reality, Scorpius holds a position of influence, as evidenced by his meeting with Dolores Umbridge, who calls him Scorpius and comments on his potential to become a Head Boy, his pureblood status, leadership skills, and athleticism. Accordingly, in the play, Scorpion King is used in a new sense, as an internal school nickname reflecting Scorpius's status and reputation.

“The Unseen Children/ Child”

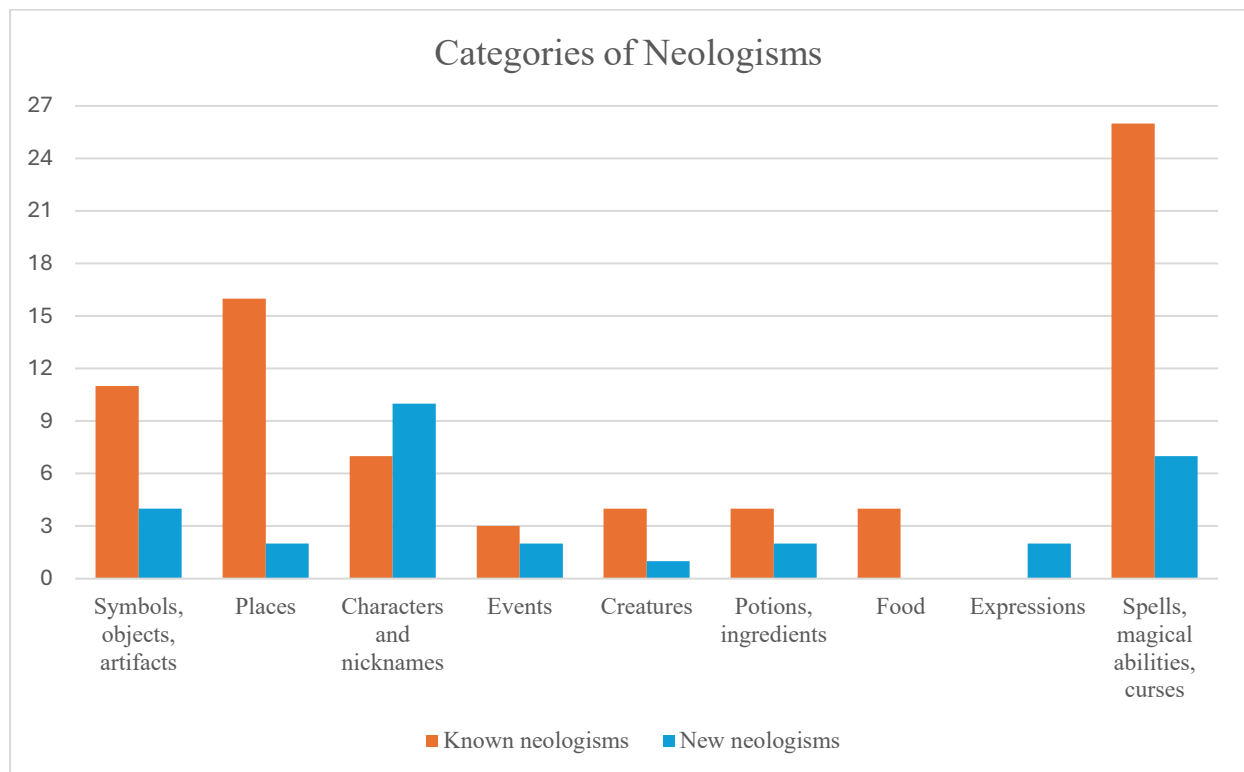
According to Mohan (2019), the term “Unseen Children”, also known as “The Invisible Child” and “The Child Who Cannot be Seen”, is used to describe children who have died (either through miscarriage, after birth, or in infancy) and thus become invisible to the outside world, but remain ever-present in the mother's world. In the play “Harry Potter and the Cursed Child”,

the term “unseen children” appears in a prophecy: “When spares are spared, when time is turned, when unseen children murder their fathers: Then will the Dark Lord return”. In this context, “unseen children” refers to Delphi, the daughter of Voldemort, who was hidden from the wizarding world. Her “invisibility” is due to the secrecy of her birth and existence, rather than her death at an early age. The prophecy predicts that this “invisible child” will kill her father (though the prophecy is later revealed to have a different meaning), which will lead to the Dark Lord's return. Thus, in the play, “unseen children” are alive children who have been deliberately hidden from the world because of their origins and potential role in the future.

2.3. Comparison Between All Neologisms Used in the Play

As a result of the analysis of the text of the play “Harry Potter and the Cursed Child”, a total of 105 neologisms were analysed, of which 75 (71%) neologisms already known from the previous works of the Harry Potter series were identified. In addition, 30 (29%) new neologisms (author-specific/occasional, stylistic, semantic) that first appeared in this play were selected for a more detailed study. All neologisms were classified by thematic categories to identify the prevailing types of lexical neologisms and the features of their use in the context of a fantasy narrative. As a result, the following categories were identified: symbols, objects, and artifacts; geographical names and places; character names and nicknames; events; fantasy creatures; potions and ingredients; food; set expressions; spells, magical abilities, and curses. All neologisms were checked for their presence in previous books and films of the Harry Potter franchise using the articles on the *Harry Potter Wiki* (Fandom, n.d.) and the *Harry Potter Lexicon* (Vander Ark, n.d.). This allowed them to be classified as known, as they had been used before.

Figure 2. Categories of new and known neologisms in the play



As seen in Figure 2, the largest number of known neologisms belongs to the category “Spells, magical abilities, and curses”, followed by the categories “Places” and “Symbols, objects, and artifacts”. At the same time, among new neologisms, the names of characters and nicknames, as well as magical terms, predominate. The categories “Expressions” and “Food” turned out to be the least saturated in terms of lexical new formations. Thus, it can be concluded that the most productive areas for the formation of neologisms in the play are the magical system, characters, and fictional space.

2.4. The Usage of Neologisms in Social Media

An additional observation focused on fan discourse revealed that several neologisms from “Harry Potter and the Cursed Child” have gained popularity on popular social media platforms such as Reddit and TikTok. Public posts and comments containing the neologisms used in the play were manually reviewed to observe their usage in online fan communities, allowing the identification of patterns in neologism usage and their contextual functions within fan discourse. The following examples illustrate the usage of “Cursed Child”-related neologisms as observed on Reddit and TikTok fan communities:

“Voldemort Day”

TikTok:

- “Happy Voldemort Day to all who celebrate!!! #harrypotter #cursedchild #broadway #hollywood #pantagestheatre #losangeles #fyp #theater #nightout #magic @Hollywood Pantages @Cursed Child ⚡ @Matthew Patton” (hoot.n.holler.pod, 2025)

“Moldy Voldy”

TikTok:

- “Is moldy Voldy innocent?! #voldemort #beounce #harrypotter #maraudersera #sheknows #fyp” (imthesiriuskinnie, 2024)
- “Voldy moldy baldy didn’t stand a chance 😏 #narcissamalfoy #dracomalfoy #severussnape #harrypotter #voldemort...” (smyqthes, 2023)
- “#POV Voldy has no hair... #voldymoldy #fyp #viral #harrypotter #voldemort...” (random_p0vs, 2021)

Reddit:

- “I got a question about ol moldy voldy” (Steamy_Mushrooms, 2023)
- “Moldy Voldy is afraid of the dark” (bcooper_1, 2020)
- “Voldy Moldy now has a nose” (bruh2-, 2021)

“Brachiabindo”

Reddit:

- “The Brachiabindo mystery” (PTERANODON7, 2020)
- “I think Brachiabindo is great. This is unrelated to the meme below.” (the_ductile_phoenix, 2020)

“Scorpius the Dreadless”

TikTok:

- “oh and also Scorpius the Dreadless & that wizard who loves pepper imps 😏” (saritheunxious, 2021)

“Malfoy the Unanxious”

TikTok:

- “Malfoy the unanxious is a pretty good liar” (h0wlt3rz, 2023)

“Wizzo”

TikTok:

- “What’s wizzo?” (cursedchildofficial, 2024)

To conclude, a particularly popular one is “Voldy Moldy”, an ironic nickname for Voldemort, which has become a meme frequently used by the fan community. This spread indicates that the stylistic neologism “Voldy Moldy” has proven to be popular and recognizable among the audience due to its irony and playfulness. Its popularity in the digital space indicates that fans are actively involved in linguistic creativity, adapting and reinterpreting lexemes from the original text. Thus, neologisms can go beyond the boundaries of a work of art, becoming part of modern Internet discourse and the language of fan communities.

Using the neologism phase model of Behera and Mishra (2013), which outlines the stages of a neologism’s life cycle from unstable to passé, it can be concluded that the frequent use of neologism “Moldy Voldy” suggests it may have reached the stable phase, characterized by widespread recognition and cultural integration, while others (“Voldemort Day”, “Brachiabindo”, “Scorpius the Dreadless”, “Malfoy the Unanxious”, “Wizzo”), less frequently encountered, remain in the unstable phase, still developing within the fan discourse.

2.5. Summary and Discussion of Results

The conducted analysis allowed to identify 30 neologisms in the play “Harry Potter and the Cursed Child”, which were classified as author-specific/occasional, stylistic, and semantic. The study showed that the most frequently used method of word formation of these neologisms is compounding. In the context of the play, compound words are often used to name characters and their characteristics. The active use of compound words allows for the creation of easily recognizable and memorable terms. The most common structure is the noun + noun combination (“Stair-listener”, “Blood Ball”, “Mudblood death camps”, “Bread Head”, “Pearl dust” and “Blood Malediction”). Thus, the prevalence of compounding process and its use to name characters and their characteristics in the play demonstrates how the author uses this productive linguistic tool to expand and deepen the existing fantasy world while maintaining the linguistic atmosphere of the original series. The high frequency of compounding process in “Harry Potter and the Cursed Child” is not unique to this play but is in many ways consistent with the findings of previous studies examining neologisms in J.K. Rowling’s original series of novels.

Stylistic neologisms in the play perform an important function of enlivening giving characters individuality and create an emotional response. For example, the neologism “Krazy Krum” is formed by creatively changing the spelling of Viktor Krum’s name and the word “crazy”, giving the character an ironic connotation and emphasizing his courage and passion in playing on a broom. Another example is “Moldy Voldy” creating an ironic and dismissive nickname for the dark lord. Metaphorical neologisms such as “Scarramanger” and “Bread Head” demonstrate play with meanings. Hyperbolic nicknames such as “Malfoy the Unanxious” and “Scorpius the Dreadless”, reminiscent of medieval titles, emphasize changes in the character’s condition. “Doggy dynamo” combines the character’s name and his characteristics.

Semantic neologisms in the play demonstrate how familiar words can be transformed with new meanings to enrich the narrative and deepen symbolic resonance. For example, “Augurey”, previously denoting a dark magical bird, becomes a symbol of power and a nickname for the antagonist Delphi, emphasizing her connection with prophecy and dark forces. “Time-Turner”, previously known as a time-limited device, appears in the play as an improved artifact capable of transporting characters years into the past, which significantly expands its original meaning. The word “spare” acquires a tragic connotation, denoting a person who is considered unnecessary or superfluous, such as Cedric Diggory. “Engorgement”, used as a noun to denote the action of the “Engorgio” spell, adapting the real word to a magical context. “Scorpion King” is a Scorpius Malfoy’s nickname, distinct from the famous ancient Egyptian ruler or film character. Finally, the expression “Unseen Children” is interpreted in the play not as dead children, but as living but hidden characters (Delphi, Voldemort’s secret daughter). These neologisms play an important role in expanding the semantic boundaries of known concepts and give the plot a deeper symbolic and emotional content.

The analysis also revealed a significant role of Latin as a source of borrowings. This underlines the continuity of the linguistic tradition of the original series, where Latin roots also play a significant role in the creation of the magical vocabulary. For example, the spell “Fulgari” comes from the Latin word “fulgur”, meaning flash or lightning. Similarly, “Molliare” is formed from the Latin root *moll-* (soft) and the suffix *-are*, typical for Latin verbs. One of the more creative examples is “Brachiabindo”, which blends the Latin word “brachia” (arms) with the English word “bind” yet keeps a Latin-sounding structure with the *-o* ending, making it feel like a real spell from an old magical language. Apart from Latin, the play also includes rare borrowings from other languages. One notable example of a stylistic neologism that serves a

hyperbolic function is “Übergeek”, which uses the German prefix *über-*, meaning “over” or “above” and the English word “geek”.

The appearance of stylistic neologism “Moldy Voldy” on social media platforms such as Reddit and TikTok shows its popularity and reflects the active engagement of the fan community. According to Behera and Mishra (2013), the widespread use of “Moldy Voldy” in social media indicates that it has reached the stable phase. In contrast, other neologisms such as “Voldemort Day”, “Brachiabindo”, “Scorpius the Dreadless”, “Malfoy the Unanxious”, “Wizzo” remain in the unstable phase. To conclude, neologisms created within a play continue their “life” beyond the text, but only those that evoke an emotional response have a chance to achieve sustainability. This implies that neologisms can spread beyond their original contexts under the influence of society and culture (Algeo & Algeo, 1991). Thus, the spread of neologisms depends not only on the author's intention, but also on the degree of audience involvement.

The play “Harry Potter and the Cursed Child” relies heavily on the existing vocabulary of the magical world of Harry Potter, since 71% (75 out of 105) of the detected neologisms were known from previous works. At the same time, new neologisms, 29% (30 out of 105), arise in such areas as character names and nicknames, as well as magical terms. This indicates that the authors of the play, on the one hand, maintain linguistic continuity with the original series, using an already established vocabulary, and on the other hand, introduce new lexical units necessary for the development of the plot and the presentation of new characters of the play.

Thus, the play complements, rather than completely reinterprets, the linguistic picture of the world of Harry Potter by preserving its core vocabulary while introducing fresh lexical elements that reflect new characters, themes, and narrative developments.

CONCLUSION

In fantasy literature, neologisms play an important role, helping to shape the boundaries of imagination, create new meanings, and enrich the reading experience (Buc, 2018; Kuzmichenko, 2023; Cheyne, 2008; Westfahl, 1993; Poix, 2018;). At the same time, their novelty can present certain difficulties to understand (Satibaldieva, 2024; Ayada et al., 2023). J. Thorne's et al. play "Harry Potter and the Cursed Child" is a continuation of the world-famous and extremely popular series of novels by J.K. Rowling about Harry Potter. The Rowling's universe has a rich world-building with a fictional and unique vocabulary (Kuzmichenko, 2023; Vasylenko & Vozniuk, 2024). As a continuation of the already known magic world, the play, like the original novels, has its linguistic features.

The study focuses on neologisms that appear in the play for the first time and classifies them by the processes of word formation. Neologisms, because of dynamic linguistic processes, are not random formations, but often rely on existing cognitive structures and language prototypes (Plag, 2003; Budiu & Anderson, 2001). Dictionaries cannot always help in understanding neologisms due to their novelty, which indirectly indicates the difficulties for the reader when encountering new words (Liu & Liu, 2014). Also, when new words appear, they often have Latin roots (Ullman, 1922; Algeo & Algeo, 1991; Lutz, 2008; Stepanyan, 2023). Latin is especially relevant for the magical world of Harry Potter, where Latin is actively used to denote spells and terms (Esponilla et al., 2022; Rahmantiko, 2012). The study also examined stylistic and semantic functions of neologisms. Stylistic neologisms make the characters' speech more vivid and individual, help to better reveal their characters and create an emotional response in the reader (Llopart-Saumell & Cañete-González, 2023; Uhina, 2009; Martseva et al., 2017; Fabian, 2024). Semantic neologisms are defined as neologisms that do not represent the emergence of completely new lexical units but are the development of new meanings for words that already existed in the language (Ryskina et al., 2020; Fayzullayev, 2022; Jesenská, 2014).

Based on the conducted research, it was found that 30 previously unidentified neologisms appear in "Harry Potter and the Cursed Child". These neologisms were categorized as author-specific/occasional, stylistic, or semantic. The most productive method of word formation in the play is compounding. Additionally, Latin borrowings play a prominent role in the creation of magical vocabulary, continuing the linguistic tradition of the original Harry Potter series. Throughout the text, stylistic neologisms such as "Krazy Krum" (irony), "Malfoy the Unanxious" (hyperbole), and "Bread Head" (metaphor) enhance the expressiveness and

individuality of the characters. Semantic neologisms such as “Augurey” and “Time-Turner” demonstrate the flexibility of language by reinterpreting familiar words in a playful context. The analysis also revealed that the majority (71%) of the identified neologisms were inherited from the original novels, while 29% are newly introduced, mostly related to character names and magical terms. This demonstrates both continuity and innovation within the linguistic framework of the Harry Potter universe. Furthermore, the stylistic neologism “Moldy Voldy” has become particularly widespread across online platforms such as Reddit and TikTok, emerging as a recognizable and popular element of fan vocabulary. Its humorous and expressive nature has contributed to its meme status and frequent use in digital fan discourse. This popularity suggests that “Moldy Voldy” has reached the stable phase, according to Behera and Mishra’s (2013) model.

In conclusion, neologisms in “Harry Potter and the Cursed Child” not only serve as tools for expanding the magical world’s lexicon but also reflect broader linguistic trends within fantasy literature. By combining continuity with innovation, the play preserves the familiar atmosphere of the original series while introducing new meanings, character traits, and magical elements.

A limitation of this study lies in the incomplete comparative analysis with the previous Harry Potter books. The research primarily relied on secondary sources, such as the *Harry Potter Wiki* (Fandom, n.d.) and *Harry Potter Lexicon* (Vander Ark, n.d.), to identify and analyse neologisms rather than conducting a direct, detailed examination of the original novels themselves. This approach may affect the accuracy and depth of the analysis, as the nuances and contexts of neologisms in the primary texts were not fully explored. Another limitation of this study is that, although it references previous research highlighting the popularity of compounding in the creation of the Harry Potter universe and makes some general comparisons, no detailed quantitative comparison of word-formation methods between “Harry Potter and the Cursed Child” and the previous novels was conducted. This limits the ability to thoroughly investigate how the linguistic atmosphere is preserved or transformed across the different works.

Further research could include conducting a comprehensive textual analysis of the original Harry Potter novels to directly identify and compare neologisms from the original sources, allowing for a more accurate and detailed understanding of the linguistic continuities and innovations in the series; a pragmatic and stylistic analysis, focusing on how neologisms contribute to character development. This would allow for a more detailed study of the issue of preserving or changing the linguistic atmosphere of the universe.

SUMMARY IN ESTONIAN

Bakalaureusetöö “Neoloogismide moodustumine ja kasutusnäited J. Thorne’i näidendis ‘Harry Potter ja neetud laps’” keskendub neoloogismide rollile ja kasutusele fantaasiakirjanduses.

Fantaasiakirjanduses mängivad neologismid olulist rolli: need, aitavad kujundada kujutlusvõime piire, luua uusi tähendusi ja rikastada lugemiskogemust (Buc, 2018; Westfahl, 1993; Poix, 2018). Samal ajal võib nende uudsus muuta teatud mõistmisekeerukaks (Satibaldieva, 2024; Ayada jt, 2023). J. Thorne’i näidend “Harry Potter ja neetud laps” on jätk maailmakuulsale ja äärmiselt populaarsele J. K. Rowling-i romaanisarjale “Harry Potter”. Rowling-i loodud universum paistab rikkaliku maailmaehituse ja ainulaadse väljamõeldud sõnavaraga (Kuzmichenko, 2023; Vasylenko & Vozniuk, 2024). Juba tuntud võlumaailma jätkuna on ka näidendil, nagu originaalromaanidel, oma keelelised iseärasused.

Uurimus keskendub näidendis “Harry Potter ja neetud laps” esmakordselt esinevatele neoloogismidele ja liigitab neid sõnamoodustusprotsesside järgi. Dünaamiliste keeleliste protsesside tulemusena tekkinud neologismid ei ole juhuslikud moodustised, vaid tuginevad sageli olemasolevatele kognitiivsetele struktuuridele ja keeleprototüüpidele (Plag, 2003; Budiu & Anderson, 2001). Ladina keel mängib eriti olulist rolli “Harry Potteri” maagilises maailmas, kus seda kasutatakse aktiivselt loitsude ja terminite tähistamiseks (Esponilla jt, 2022; Rahmantiko, 2012).

Praktilises osas, analüüs võimaldas tuvastada 30 neoloogismi, mis on jaotatud autori-, stiili- ja semantilisteks. Peamiseks sõnavormimise meetodiks osutus liitsõnade moodustamine, kuid kasutusel olid ka afikseerimine, segamine, lühendamine ja loominguline õigekirja ümbermõtestamine. Stiililised neologismid muudavad tegelaste kõne elavamaks ja isikupärasemaks ning aitavad luua emotsionaalset vastukaja (näiteks, “Krazy Krum” (ironia), “Malfoy The Unanxious” (hüperbool) ja “Bread Head” (metafoor)). Samas on oluline märkida, et ladina keel mängib olulist rolli maagiliste sõnade loomisel, rõhutades keeletraditsiooni jätkumist. Lisaks sellele on kõige populaarsem sotsiaalmeedias (Reddit ja TikTok) stiililine neologism “Moldy Voldy”, mis illustreerib fännikogukonna aktiivset keelelist loomingulisust. Behera ja Mishra (2013) mudeli järgi on neologism “Moldy Voldy” jõudnud stabiilsesse faasi, olles laialdaselt tunnustatud, teised on endiselt arengu- või levimisetapis. Semantilised neologismid nagu “Augurey” ja “Time-Turner” näitavad keele paindlikkust, tõlgendades tuttavaid sõnu mängulises kontekstis ümber. Lavastus toetub suurel määral “Harry Potteri” maailma tuntud sõnavarale (71%), kuid toob ka uusi termineid peamiselt tegelaskirjanduse ja

maagiliste mõistete valdkonnas (29%), mis säilitab nii keelelise järjepidevuse ja arendab loo ning tegelasi. Neoloogismide levik veebikeskkonnas näitab nende kultuurilist mõju kaugemale kirjandusteosest.

Kokkuvõtteks, neologismid teoses “Harry Potter ja neetud laps” ei ole mitte ainult vahendid maagilise maailma sõnavara laiendamiseks, vaid peegeldavad ka laiemaid keelelisi suundumusi fantaasiakirjanduses. Kombineerides järjepidevust innovatsiooniga, säilitab näidend originaalsarja tuttavliku atmosfääri, tuues samal ajal sisse uusi tähendusi, iseloomuomadusi ja maagilisi elemente.

Selle uurimuse piiranguks on see, et neoloogismide analüüs põhines peamiselt teisestest allikatest, nagu *Harry Potter Wiki* (Fandom, n.d.) ja *Harry Potter Lexicon* (Vander Ark, n.d.), mitte otsesel originaalromaanide uurimisel, mis võib vähendada analüüsi täpsust. Lisaks ei tehtud üksikasjalikku kvantitatiivset võrdlust sõnaloo meetodite kasutuses “Harry Potter ja Prohmatud Lapse” ning varasemate raamatute vahel, mis piirab võimalust uurida keelelise atmosfääri säilimist või muutumist.

Tulevased uuringud võiksid hõlmata põhjalikumalt tekstianalüüsi originaalromaanidest ning pragmaatilist ja stiilist analüüsi, et paremini mõista neoloogismide rolli tegelaskujude arengus.

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APPENDICES

Appendix 1 Categorization of Known Neologisms in “Harry Potter and the Cursed Child”

Spells, magical abilities	Alohomora, Avada Kedavra, Bubble-Head Charm, Colloportus, Confringo, Confundus Charm, Cushioning Charm, Densaugeo, Depulso, Expecto Patronum, Expulso, Flipendo, Incendio, Imperio, Imperius, Levicorpus, Rictusempra, Silencio, Simple Shield Charms, Specialis Revelio, Stupefy, Bombarda, Tarantallegra, Wingardium Leviosa, Parseltongue, Dementor's Kiss
Characters and nicknames	Aurors, Death Eaters, Snatchers, Squib, Half-blood, Muggle-born, Mudblood
Places	Azkaban, Beauxbatons, Bunkers, Durmstrang, Godric's Hollow, Gringotts, Gryffindor, Hogsmeade, Hogwarts, Hogwarts Express, Hut-on-the-Rock, Privet Drive, Ravenclaw, Shrieking Shack, Slytherin, Hufflepuff
Symbols, objects, artifacts	Floow powder, Gillyweed, Gobstones, Howler, Invisibility Cloak, Marauder's Map, Pensieve, Portkey, Sorting Hat, Stink pellet, Dark Mark
Potions, in	Lacewing flies, Veritaserum, Polyjuice Potion, Sleeping Draught
Food	Chocolate Frogs, Honeydukes, Weasleys' Wizard Wheezes, Fizzing Whizzbees
Creatures	Dementors, Graphorns, Thestrals, Patronus
Events	Triwizard Tournament, Yule Ball, Quidditch

Appendix 2 Categorization of New Neologisms in “Harry Potter and the Cursed Child”

Spells	Engorgimpresed, Emancipare, Fulgari, Molliare, Brachiabindo, Engorgement, Blood Malediction
Characters and nicknames	Scarramanger, Übergeek, Viktor Krazy Krum, Moldy Voldy, Malfoy the Unanxious, Scorpius the Dreadless, Bread Head, Doggy dynamo, Scorpion King, stair-listener
Places	Upper Flagley, Mudblood death camps
Symbols, objects, artifacts	Never-world, Time-Turner, Unseen Children / Child, Spare
Potions, ingredients	Tincture of Demiguise, Pearl dust
Creatures	Augurey
Events	Voldemort Day, Blood Ball
Expressions	Wizzo, misper

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