VOCABULARY

THE ANALYSIS OF LEXICAL INNOVATIONS BASED ON JOANNE ROWLING AND LEWIS CARROLL WORKS

Sayyora Kurbanova, iD
International Nordic university

Annotation: This article explores the linguistic creativity in the fantasy works of Joanne Rowling and Lewis Carroll, focusing on lexical innovation and word formation. It analyzes how these authors use inventive language strategies to construct immersive fictional worlds and convey thematic depth. Rowling's approach is characterized by playful neologisms, blends, and derivations that enhance the whimsical yet socially nuanced world of Harry Potter. In contrast, Lewis relies on archaisms, classical borrowings, and semantic shifts to reinforce the allegorical and theological underpinnings of Narnia. The study offers a comparative analysis of their linguistic choices, examining the narrative, phonological, and cultural functions of new and repurposed words. It argues that both authors use lexical innovation not merely for stylistic effect but as a core tool for world-building, symbolism, and reader engagement. The article contributes to broader discussions in literary linguistics, fantasy studies, and the intersection of language and narrative.

Ключевые слова: Lexical innovation, word formation, fantasy literature, Joanne Rowling, Lewis Carroll, neologism

1.1.Introduction

Fantasy literature is a fertile ground for linguistic creativity. Within this genre, authors often transcend the bounds of existing language to craft new words that give life to imagined worlds, creatures, and concepts. Lexical innovation – the creation of new words – and the inventive use of word formation processes play a central role in establishing the tone, culture, and believability of these secondary worlds. Among the most celebrated authors in this realm are J.K. Rowling and L. Carroll, whose works Harry Potter and The Chronicles of Narnia, respectively, have captured the imaginations of millions. Both authors employ linguistic inventiveness not merely as a stylistic device, but as a narrative tool that contributes significantly to world-building and reader immersion. This article aims to analyze the use of lexical innovation and word formation in the works of J.K. Rowling and L. Carroll. Through an examination of specific examples, the article explores how new words are formed, what linguistic techniques are employed, and how these innovations serve broader literary and thematic purposes. The comparative nature of the study also sheds light on the authors' differing approaches to language, influenced by their individual backgrounds and the historical contexts in which they wrote.

Lexical innovation is the process by which new words, phrases, or expressions are introduced into a language. This process can occur naturally through linguistic evolution or deliberately through creative writing, particularly in genres like fantasy and

science fiction. In literary contexts, especially those involving world-building, lexical innovation is a crucial technique for authors to create unique settings, cultures, and identities for characters and places. It allows writers to introduce unfamiliar concepts and objects in ways that feel organic and immersive to the reader. A core component of lexical innovation is word formation – the set of linguistic processes used to construct new words. These processes are not only mechanisms for expanding the vocabulary of a language but also reflect cultural values, creative intentions, and stylistic preferences. In the context of J.K. Rowling and L. Carroll, word formation becomes a key tool for giving their fantasy worlds a sense of depth and authenticity.

2.Methodology

This study uses a theoretical method of comparative analysis of the most common word formation processes observed in fiction, which include the following.

Compounding: This involves combining two or more free morphemes (words that can stand alone) to create a new lexical item. For instance, Rowling's Hogwarts (possibly derived from "hog" and "warts" or "wart" and "arts") and Lewis's Marshwiggle (likely from "marsh" and "wiggle") are evocative compounds that suggest character traits or settings.

Derivation (Affixation): New words can be formed by attaching prefixes or suffixes to existing roots. For example, Rowling's Disapparate adds the prefix "dis-" to suggest disappearance, mimicking the structure of real English words like "disappear." Similarly, unforgivable follows conventional morphological patterns but acquires special meaning within the magical legal system of her world.

Blending: This process merges parts of two existing words, often truncating one or both, to form a new word. Rowling's Pensieve blends "pensive" and "sieve," metaphorically capturing an object used to filter and explore thoughts. Blends are particularly effective in fantasy because they create novel terms that still feel familiar.

Neologisms: These are entirely new words invented by the author, often without obvious etymological roots. Rowling's Muggle, for example, is a neologism that has entered mainstream usage. Neologisms are essential in fantasy for labeling concepts that have no real-world equivalent.

Borrowing: Authors may incorporate words from other languages to evoke specific cultural or mythical associations. L. Carroll's use of Aslan (Turkish for "lion") not only emphasizes the regal and noble nature of the character but also adds an exotic and ancient feel to the Narnian world. Borrowing can also

VOCABULARY

involve modifying existing words to create a sense of antiquity or foreignness.

Semantic shift and archaisms: Lewis, with his background in classical literature and philology, often uses archaisms – old or obsolete words – or repurposes existing words to mean something new in the context of his fantasy world. This creates a connection to ancient myths and religious symbolism, reinforcing the moral and allegorical depth of his narratives.

These linguistic tools are not used arbitrarily. They serve specific narrative functions: to define the boundaries of the fictional world, to differentiate between magical and non-magical elements, to reflect character identities, and to enrich the cultural and historical textures of the story. Moreover, the use of inventive word formation reflects the authors' differing linguistic sensibilities – Rowling's playful and often humorous approach contrasts with Lewis's classical, mythologically resonant style. Understanding these techniques provides a foundation for deeper literary and linguistic analysis, revealing how language itself becomes a vehicle for storytelling in fantasy literature.

3.Result

3.1. Lexical innovation in J. K. Rowling's work

J.K. Rowling's Harry Potter series is renowned not only for its compelling narrative and imaginative world-building but also for its rich and inventive use of language. One of the key strategies Rowling employs to bring the wizarding world to life is lexical innovation. Through the creative use of word formation processes, Rowling crafts a lexicon that is both unique and believable, blending familiarity with fantasy.

Neologisms. Rowling's most iconic lexical inventions are often pure neologisms – newly coined words without direct roots in existing English. These terms are vital in naming creatures, spells, objects, and concepts that exist only within the magical universe. The word Muggle, meaning a non-magical person, is one of the most well-known examples. Though it has no prior meaning in English, it is phonetically simple and easily memorable. Its sound, slightly humorous and informal, subtly reflects the way wizards perceive non-magical people as mundane or lacking in wonder. Another example is Quidditch, the fictional sport central to the series. Though completely invented, the word mimics the rhythm and feel of existing English sports names, which lends it an air of plausibility and helps the reader accept it as part of the magical culture.

Blending and Portmanteaux. Rowling frequently blends parts of words together to create portmanteau terms, many of which are functionally descriptive while remaining playful. The word Pensieve, for example, combines pensive and sieve, referring

to a magical object that allows one to sift through thoughts and memories. This blend not only encapsulates the object's purpose but also adds a poetic depth to its name.

Another notable blend is Squib, which refers to someone born into a magical family but lacking magical ability. Though the word may echo the real-world term for a dud firework (a squib), it takes on a new, metaphorical meaning in the wizarding world – someone who fails to "ignite" with magic.

Compounding. Compounding is another frequent strategy in Rowling's lexical toolbox. Many of the names in the series are descriptive compounds that suggest characteristics of people or places. Hogwarts (possibly evoking "hog" and "warts") sounds unpleasant and quirky, fitting the castle's mysterious and enchanted personality. Similarly, Spellotape (a magical adhesive tape) and Knight Bus (a magical emergency transport service) are examples where Rowling uses familiar words in novel combinations, preserving reader comprehension while expanding the lexicon.

Derivation and Affixation. Rowling also invents new verbs and adjectives by creatively applying prefixes and suffixes. Disapparate, meaning to disappear or teleport, is formed with the prefix "dis-" and the Latinate root "apparere," mimicking the structure of real English words like disappear or disengage. This not only enhances linguistic believability but also adds an air of arcane formality appropriate to the magical register of the books.

Cultural and Linguistic Borrowings. Though Rowling invents many of her words, she also draws from Latin, French, and other languages – often using them as a basis for spell names (Expelliarmus, Lumos, Avada Kedavra) or creatures (Basilisk, Werewolf). These borrowings lend an aura of ancient scholarship and arcane authority to the magical world, making it feel both timeless and rooted in a wider mythical tradition.

Stylistic and Thematic Function. The cumulative effect of Rowling's lexical innovations is a vivid and engaging world that feels linguistically distinct yet still accessible to readers. The invented words contribute to the whimsical tone of the books while reinforcing their themes – especially the tension between the magical and non-magical worlds.

3.2. Lexical Innovation in L. Carroll's Work

L. Carroll, best known for The Chronicles of Narnia series, uses lexical innovation in a manner deeply influenced by his background in classical literature, medieval studies, and Christian theology. While less overtly inventive than J.K. Rowling's approach, Lewis's word-formation strategies are subtle and symbolically rich, often drawing from archaisms, classical languages, and mythological allusions. His lexical choices reinforce the timeless, allegorical,

VOCABULARY

and moral dimensions of his fantasy world.

Use of Archaisms and Semantic Shift. Unlike Rowling's frequent invention of entirely new terms, Lewis often repurposes older or obsolete English words, giving them new life in his fictional narratives. This use of archaisms contributes to the mythical and epic tone of the Narnian world. For instance, the word dryad (a tree spirit from Greek mythology) is reintroduced in The Lion, the Witch and the Wardrobe to describe sentient trees. Lewis also uses terms like faun, nymph, and centaur, which already existed in classical myth but are repurposed to inhabit a Christian-allegorical world.

This strategy of semantic shift where existing words are endowed with new contextual meanings allows Lewis to build a fantasy lexicon without overwhelming the reader with unfamiliar vocabulary. For example, the term Deep Magic in Narnia denotes an ancient law governing the moral and spiritual order of the world. While "magic" is commonly associated with fantasy, Lewis's use of it within a theological framework transforms its meaning to align with divine law.

Proper Names and Cultural Signification. Names in Lewis's work often carry deep etymological or symbolic significance. For instance, Aslan, the noble lion who serves as the Christ-figure of the series, is the Turkish word for "lion." The choice of a non-English term reinforces the sense of Aslan's otherness and majesty while alluding to ancient languages and wisdom (Ward, 2008). Similarly, names like Tash, the false god of the Calormenes, are crafted to sound foreign and sinister, evoking unfamiliar deities and cultural conflict.

Lewis also employs traditional English place-name structures, such as Cair Paravel, which has a pseudo-Welsh or Celtic feel, suggesting an ancient and noble lineage. These names lend Narnia a sense of historical depth and mythic continuity, grounded in real-world linguistic echoes.

Mythological and Classical Borrowings. Lewis's use of lexical innovation is strongly rooted in classical and biblical traditions. Many of the creatures and terms in Narnia are borrowed directly from Greco-Roman and Christian sources. For example, Satyrs, Minotaurs, and Bacchus appear alongside Father Christmas and Jesus-figures, creating a unique syncretism of mythology and theology. Rather than coining new terms, Lewis synthesizes existing mythologies to create a world that feels both familiar and symbolically profound. This literary method aligns with his goal of using fantasy as a vehicle for spiritual and moral reflection (Hooper, 1996).

Limited Neologisms and Wordplay. While Lewis does not create as many new words as Rowling, he occasionally engages

in light neologism or creative naming. In The Voyage of the Dawn Treader, for example, he invents names such as Reepicheep (a valiant mouse), whose name combines "reap" (suggesting action) with a playful rhyme. Such names reflect character traits and enhance memorability, especially for young readers.

Lewis also uses onomatopoeic and phonetic play to build imaginative creatures or places. The Dufflepuds, for example, are silly and bumbling creatures whose name phonetically reflects their clumsy behavior.

Narrative Function of Lexical Choices. The linguistic strategies used by Lewis serve a deeper narrative function. By reviving and adapting classical and theological vocabulary, he embeds his fictional world with allegorical meaning. His restrained use of neologisms and preference for re-contextualized existing words reflect a desire for clarity, accessibility, and moral instruction rather than linguistic novelty for its own sake (Downing, 2005).

Lewis's lexical innovations are thus less about inventing a new linguistic world from scratch, and more about enriching the existing lexicon with layered meaning. His approach allows readers to navigate the fantasy realm of Narnia without a steep learning curve, while still encountering a depth of symbolic and philosophical richness.

4. Discussion.
Comparative Analysis of Lexical Innovation in the Works of J.K. Rowling and L. Carroll

J.K. Rowling and L. Carroll, though both creators of widely beloved fantasy worlds, employ markedly different strategies in the use and formation of language. Their approaches to lexical innovation reflect their differing goals, literary influences, and audience engagement techniques. The following comparative analysis highlights five key dimensions of their work:

4.1. Frequency and Function of Neologisms

J.K. Rowling is prolific in her use of neologisms, often creating entirely new lexical units that serve precise world-building and narrative functions. Words like Muggle (non-magical person), Horcrux (a magical object containing a piece of one's soul), and Apparate (a teleportation spell) are indispensable to the plot and logic of the Harry Potter universe (Crystal, 2003). These coined terms support Rowling's intent to create a self-contained magical society with its own norms and language.

Conversely, L. Carroll shows a preference for semantic reinvention over coinage. Rather than inventing new words, he frequently reintroduces archaic or mythological terms with slightly altered meanings, such as dryad or faun. These terms carry

VOCABULARY

mythical and symbolic weight, fitting his overarching themes of morality, Christian allegory, and eternal truth (Downing, 2005). His lexical innovation is therefore subtler, and primarily literary rather than linguistic.

4.2. Sources of Lexical Innovation

Rowling draws extensively from Latin, Old English, and French to create pseudo-historical terms that resonate with the magical traditions she imagines. The spell Expelliarmus, for instance, is derived from Latin roots meaning "to disarm," aligning with the word's function in the narrative (Fenske, 2010). Her language construction is often grounded in etymological play, which enhances both credibility and reader engagement.

Lewis, on the other hand, relies heavily on classical and theological lexicons. Names such as Aslan (Turkish for "lion") and Tash (a fictional god with echoes of Eastern deities) are not invented phonetically but chosen for symbolic and spiritual association (Ward, 2008). This reliance on established linguistic and cultural references create a sense of timelessness and gravitas in the Narnian world, in line with Lewis's philosophical and moral purposes.

4.3. Phonological and Aesthetic Appeal

Rowling is highly attentive to the sound and rhythm of her invented terms. Many names in the Harry Potter series are whimsical, alliterative, or phonetically suggestive. For instance, Knockturn Alley (a pun on "Nocturnally") immediately evokes a sense of mystery and danger (Thorne, 2008). This careful phonological crafting contributes to the memorability and tonal variety of her world.

Lewis, by contrast, takes a more conservative and classical approach to naming. Names such as Cair Paravel and Puddleglum are phonetically resonant but far less playful. While names like Reepicheep may demonstrate some level of sound symbolism, overall, Lewis prioritizes symbolism and heritage over auditory charm (Hooper, 1996).

4.4. Narrative and Thematic Integration

In Rowling's work, invented language is embedded in the structure of magical education, governance, and culture. The very way wizards categorize people (Squib, Mudblood) reflects their social hierarchies and prejudices. Thus, Rowling's lexical innovation mirrors and reinforces the socio-political dimensions of the wizarding world (Langford, 2007).

In Lewis's narratives, lexical choices function more as symbolic keys to his theological and moral messages. Words like

Deep Magic or Emperor-Over-the-Sea reflect divine authority and moral law, reinforcing the Christian allegory at the heart of the Narnia series (Ward, 2008). His word choices guide readers toward a deeper, often spiritual interpretation of events.

4.5. Cultural and Linguistic Legacy
The neologisms from Rowling's world have made a notable impact on popular culture and even dictionaries. Terms such as Muggle have transcended their fictional origins and are now used in informal English to denote outsiders or non-specialists (Oxford English Dictionary, 2003). Her success in creating a living lexicon testifies to her linguistic accessibility and cultural penetration.

Lewis's lexical innovations, while deeply meaningful within their literary context, have not become part of mainstream vocabulary. Their symbolic depth and literary specificity keep them confined to academic or theological discussions rather than common usage (Hooper, 1996). His language lives within the realm of philosophical fantasy, while Rowling's lives both in literature and in the real-world lexicon.

5. Conclusion

Lexical innovation and word formation play a pivotal role in shaping the imaginative landscapes of fantasy literature. Through this comparative study of J.K. Rowling and L. Carroll, it becomes evident that both authors employ language as a creative and functional tool, yet they do so in markedly different ways reflective of their narrative intentions, thematic focuses, and historical contexts. J.K. Rowling's contribution to lexical innovation is especially significant due to her dynamic use of neologisms, which serve both world-building and socio-cultural commentary. Terms like Muggle, Horcrux, and Apparate not only define magical concepts but also reflect broader issues such as prejudice, identity, and power dynamics. Her creative application of Latin roots, blended compounds, and sound symbolism results in a rich, memorable lexicon that supports the complexity of the magical world and appeals to readers across linguistic backgrounds. The integration of these terms into real-world usage evidenced by their inclusion in major dictionaries and their adoption in popular discourse further attests to the lasting linguistic and cultural impact of Rowling's work.

In contrast, L. Carroll's use of language is more restrained yet deeply symbolic. Rather than inventing new words from scratch, Lewis often reclaims and recontextualizes existing terms from mythology, theology, and classical literature. His lexical choices, such as Aslan, Deep Magic, and Cair Paravel, are steeped in spiritual meaning, guiding readers toward deeper allegorical

VOCABULARY

interpretations of good, evil, sacrifice, and redemption. Lewis's linguistic subtlety aligns with his purpose of crafting narratives that echo eternal truths and moral teachings, often rooted in Christian theology. While his terms have not entered colloquial English to the extent of Rowling's, they remain significant within literary and philosophical discourse.

The comparison also highlights differences in stylistic execution. Rowling favors a playful, phonetically engaging, and modern style that invites reader participation and curiosity, especially among younger audiences. Lewis, on the other hand, employs a more formal, timeless register, drawing on the linguistic traditions of epic and religious storytelling. These stylistic choices are not merely aesthetic but are tightly interwoven with each author's worldview and narrative architecture.

Ultimately, both Rowling and Lewis exemplify how linguistic creativity can transcend the boundaries of fiction to influence thought, culture, and language itself. Their respective methods of lexical innovation reflect the flexibility and richness of the English language, demonstrating how invented words can convey complex ideas, build believable worlds, and inspire generations of readers. By analyzing their approaches side by side, we gain valuable insight into the interplay between language and imagination, as well as the enduring power of storytelling shaped by words that never existed – until someone imagined them.

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About the author:
KURBANOVA Sayyora Komiljanovna — International Nordic university, first year student in Master's degree,
kurbanovasayyora87@gmail.com

АНАЛИЗ ЛЕКСИЧЕСКИХ НОВАЦИЙ НА ОСНОВЕ ПРОИЗВЕ-ДЕНИЙ ДЖОАН РОУЛИНГ И ЛЬЮИСА КЭРРОЛЛА

Аннотация: В этой статье исследуется лингвистическая креативность в фантастических произведениях Джоан Роулинг и Льюиса Кэрролла, особое внимание уделяется лексическим инновациям и словообразованию. В ней анализируется, как эти авторы используют изобретательные языковые стратегии для создания захватывающих вымышленных миров и передачи тематической глубины. Подход Роулинг характеризуется игривыми неологизмами, сочетаниями и производными, которые подчеркивают причудливый, но в то же время социально насыщенный мир Гарри Поттера. Напротив, Льюис опирается на архаизмы, классические заимствования и семантические сдвиги, чтобы усилить аллегорическую и теологическую подоплеку Нарнии. В исследовании предлагается сравнительный анализ их языкового выбора, изучаются повествовательные, фонологические и культурные функции новых и переработанных слов. В нем утверждается, что оба автора используют лексические инновации не только для стилистического эффекта, но и как основной инструмент построения мира, символики и привлечения читателя. Статья способствует более широким дискуссиям в области литературоведения, фэнтези-исследований и на стыке языка и нарратива.
Keywords: лексические инновации, словообразование, литература в жанре фэнтези, Джоан Роулинг, К.С. Льюис, неологизм.

VOCABULARY

Об авторе:

КУРБАНОВА Сайера Комильяновна — Международный Северный университет, студентка первого курса магистратуры, kurbanovasayyora87@gmail.com

JOAN ROULING VA LYUIS CARROLL ASARLARI ASOSIDA LEKSIK YANGILIKLARNI TAHLIL QILISH

Annotatsiya: Ushbu maqola Joan Rouling va Lyuis Carrollning fantastik asarlaridagi lingvistik ijodkorlikni o'rganadi, leksik innovatsiyalar va so'z yasashga alohida e'tibor beradi. Unda ushbu mualliflar hayajonli xayoliy olamlarni yaratish va tematik chuqurlikni etkazish uchun ixtirochi til strategiyalaridan qanday foydalanishlari tahlil qilinadi. Roulingning yondashuvi Garri Potterning g'alati, ammo ijtimoiy jihatdan boy dunyosini ta'kidlaydigan o'ynoqi neologizmlar, kombinatsiyalar va hosilalar bilan ajralib turadi. Aksincha, Lyuis Narniyaning allegorik va diniy asoslarini kuchaytirish uchun arxaizmlar, klassik qarz olish va semantik siljishlarga tayanadi. Tadqiqot ularning til tanlovining qiyosiy tahlilini taklif qiladi, yangi va qayta ishlangan so'zlarning hikoya, fonologik va madaniy funktsiyalarini o'rganadi. Unda ta'kidlanishicha, ikkala muallif ham leksik yangiliklardan nafaqat stilistik effekt uchun, balki dunyoni qurish, ramziylik va o'quvchini jalb qilishning asosiy vositasi sifatida foydalanadilar. Maqola adabiyotshunoslik, fantaziya tadqiqotlari va til va rivoyat chorrahasida kengroq muhokamalarga yordam beradi.

Kalit so'zlar: leksik innovatsiyalar, so'zlarni shakllantirish, fantaziya adabiyoti, Joan Rouling, Lyuis Carroll, neologizm

Muallif haqida:

QURBONOVA Sayera Komilyanovna — Xalqaro Shimoliy universitet, magistraturaning birinchi kurs talabasi,
kurbanovasayyora87@gmail.com