LINGUISTIC FEATURES OF AUTHOR'S NEOLOGISMS IN J. K. ROWLING'S NOVEL "HARRY POTTER AND THE PHILOSOPHER'S STONE"

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Summary

The article deals with the neologisms of J. Rowling who is famous for her creation of Harry Potter series and she is also known for her clever use of language, including the invention of new words and phrases. These neologisms add depth and richness to the wizarding world she has created. There are several ways of creating author's neologisms, among which syntactic (word-forming derivation), semantic (changes in the meaning of a word, its reinterpretation) and borrowing prevail. It is revealed that J. Rowling formed neologisms using word-forming derivation (suffixing, word formation and abbreviation and semantic derivation but there are no neologisms formed by the morphological type of stem formation in the first two books. The main functions performed by neologisms in the novel are originality, creativity and expressiveness. These neologisms have become integral parts of the Harry Potter universe and have contributed to its enduring popularity. They demonstrate Rowling's creativity as a writer and her ability to bring her fictional world to life through language.

Key words: formation of author's neologisms, genre features, occasionalism, word-formation derivatives, compounding, abbreviation.

1. Introduction

The series of books about Harry Potter created by J.Rowling is a bestseller today. Due to their genre variety, deep meaning and cultural content of the plot, the books are in great demand among both adults and children. One of the features of the book is that the writer created a magical world that has its own structure and organization, state and economic system, educational and administrative institutions, positions and professions. This background vocabulary demonstrates a very interesting and unusual layer of the vocabulary of the language. The semanticization of these words is extremely important for the development of the English language, but sometimes they cause difficulties in understanding.

The questions of the formation and functioning of neologisms in language and literature were dealt with by many scientists, for example, I. Andrusiak, N. Adakh, I. Blynova, M. Boichuk, G. Vokalchuk, O. Dziubina, M. Zhulinska, A. Kaletnik, S. Madzhaeva, A. Moskalenko, Yu. Nesvetailo, O. Serbenska, O. Stishov, A. Yankov and others. The work of such researchers as D. Marchyn, O. Vynarchyk, and Sh. Smith is devoted to the study of J. Rowling's work. M. Shemuda studied the theme of author's neologisms in J. Rowling's

novels about Harry Potter. The analysis of the author's neologisms was also done on the example of "Potterians". **The purpose** of our work is to study the linguistic features of the author's neologisms in J. Rowling's novel "Harry Potter and the Philosopher's Stone".

The research tasks are formulated as follows:

• find out the meaning of the term "author's neologism";

• outline the ways of formation of author's neologisms and their properties;

• describe the history of creation and genre features of the series of books about Harry Potter;

• write out, classify and analyze the ways of creating author's neologisms in J. Rowling's novel "Harry Potter and the Philosopher's Stone".

2. Author's neologisms

The work uses such general scientific methods as the descriptive and observational methods, with the help of which the specificity and means of formation of the author's neologisms were revealed, the methods of theoretical analysis and synthesis made it possible to systematize and generalize the collected material. Among the special linguistic methods, the structural method and the functional method are involved, which allow to single out the author's neologisms from the general vocabulary and consider their peculiarities of formation and functioning in the novel. Among the author's neologisms, a number of functions that they perform in the work can be distinguished. Since the series of books about Harry Potter is the object of our research and it belongs to children's literature, we also try to consider the functions with this fact in mind. Some researchers in their works indicate that the main function of all author's neologisms in children's fiction is an imitative function. The creation of the world of the artistic text takes place in accordance with the worldview of the child. The imitative function is used in almost every work of fiction for children, because, as a rule, the heroes of children's works are the children themselves. It would be illogical if, when reproducing children's speech, the writers forgot about the amazing ability of children – the ability to create various innovations. Fortunately, real children's writers are well aware of this childish feature and imitate it perfectly.

Author's neologisms often have a humorous function. "Humor reflects a positive assessment of the surrounding reality, a good attitude towards it, conveys it mostly explicitly" *(Blynova, 2018: 423)*. The saying sounds funnier precisely when it is said by a child. So, in the text, the author kindly laughs at the new word, putting it in the child's mouth. Another function of author's neologisms is an expressive function. With the help of author's neologisms, it is easier for readers to express their attitude to events. Thus, the researcher O. P. Bodyk notes in his works that author's neologisms are a subject of the original artistic world, which originates in the writer's imagination. He says: "The author's neologism always combines the function of naming an object or phenomenon of the conditional, imaginary world with an expressive function" *(Bodyk, 2019)*. Author's neologisms are mostly found in works of the genres of science fiction and fantasy. They give the text unique individuality, imagery and perfection.

A number of linguists distinguish six main properties of author's neologisms, namely:

1. belonging to the language;
2. production;
3. individual affiliation;
4. close connection with the context;
5. uniqueness;
6. expressiveness.

Foreign linguists combined three properties of authorial neologisms into one – a close connection with the context, namely: originality, functional one-timeness and nominative optionality. From the point of view of the ratio of the created and reproduced units of the lexeme level of languages, they are of particular interest. If we consider them in a series of units of all levels of the language system, which will be: 1) phonemes, 2) morphemes, 3) words, 4) word combinations, 5) sentences, 6) supraphrase units, 7) texts, then it turns out that, what the higher the level, the less reproduced and the more units belonging to this level are produced. The level of words is borderline, as it were: the units that precede it (phonemes, morphemes) belong to the area of reproduction, the units that follow it are characterized by production. The lexeme level is borderline also due to the fact that, although it is dominated by reproductive units, it does not exclude productive units – occasional words.

Using occasionalism, the author of a work of art expresses his attitude to the subject of the description and exerts the necessary influence on the reader, directs his perception in the right direction. Widely used words may not attract the attention of the reader, leaving only a superficial trace in his mind. So that they do not slip past the reader's consciousness, it is necessary either to update the conceptual content of an old, familiar word, or to create a new, unfamiliar one. An occasional word piece is a manifestation of the author's creativity. It should be added that the use of occasionalisms in the text of an artistic work has a certain aesthetic value, because it is well known that the specificity of the reflection of reality by art is manifested in the fact that artistic thinking not only reflects objective reality, but at the same time creates its own, artistic, being an original interpretation of the existing picture of the world. Other linguists highlight three important properties of occasionalism: originality, functional one-timeness, and nominative optionality. However, an occasional word can be used only once in a certain context, and the citation of occasionalism can only be called its repetition. Note that in practice, the simultaneous or non-simultaneous formation of the same occasionalism occurs in different authors. Speaking of nominative optionality, we note that the main function of ordinary words is nominative, while the main function of author's neologisms is expressive and figurative, lexical occasionalism is not so much nominative as expressive, which allows to strengthen the impressive impact of the language and convey its unique originality.

So, we can conclude that the author's neologisms are neologisms, which are a mandatory attribute in the works of writers in order to create an unusual, sometimes fabulous, atmosphere. As for the functional content, the author's neologism is characterized by such functions as imitative, humorous, creative, expressive. There are several ways of creating author's neologisms, among which syntactic (word-forming derivation), semantic (changes in the meaning of a word, its reinterpretation) and borrowing prevail. The idea of a series of novels about Harry Potter arose in the writer in June 1990, when the train on which she was traveling to London broke down on the way and was stuck in the English fields for four hours. "J. K. Rowling was just sitting and looking out the window, when the idea of the novel suddenly "fell" on her head" *(Riccio, 2008)*. The researcher points out that "it was during a train ride from Manchester to London that Joan came up with the idea of a story about a boy attending a school for wizards; it happened in 1990. Rowling began to implement the idea at the first opportunity" *(Vasyliev, 2020)*. No idea has ever caused her such a thirst. It is worth noting that work on the novel went very slowly. "Soon another event occurred that strongly influenced the very spirit of the book – Rowling's mother died after a 10-year battle with multiple sclerosis" *(Vasyliev, 2020)*. The death of her mother left a deep impression on the soul of JK Rowling and strongly influenced her work. The main leitmotif of the entire Harry Potter series, which consists of seven books, was death. This is what Rowling herself says in an interview with the

newspaper "The Telegraph", which Craig took from her: "My books are mainly about death. They begin with the death of Harry's parents. Voldemort wants to defeat death, and his desire to achieve immortality at any cost is the goal of every wizard. I totally understand why Voldemort wants to defeat death. We are all afraid of her" *(Creig, 2006)*. Mother's death, divorce, clinical depression – all these experiences later resulted in images of dementors, creepy soul eaters and guards of magical prisons.

Most researchers focus on the fact that the novel "Harry Potter and the Philosopher's Stone", which was released on June 26, 1997, was immediately appreciated by critics. "This is a book which makes an unassailable stand for the power of fresh, inventive storytelling in the face of formula horror and sickly romance", – such a review appeared in the newspaper "Scotsman" on June 28, 1997 *(McKay, 2017)*. Gabriela Schaaf in the article "Harry Potter's recipe for success" noted that "a multi-level story, boundless fantasy, social parallels and a humanistic direction are already quite a lot of success ingredients for one book" *(Schaaf, 2008)*, and Eccleshar in the newspaper "The Mail on Sunday " spoke of the niga as "an impressive debut since the time of Roald Dahl" *(Eccleshare, 2002: 10)*. Joan herself wrote the following about the success of her book: "I think most of us have this hidden desire to somehow positively influence some events, the desire to change things. And just by magic – we just need to know the right magic formula – we could change the world. This is the reason why the book is so popular with children. I think magic is especially attractive to children because they are the ones with the least power. Adults decide everything. And even when the children are happy and the adults are quite nice people, the children still never own the situation" *(Schaaf, 2008)*.

Scientists are inclined to believe that in the book "Harry Potter" three main genres can be distinguished, to which heptology belongs. This is a fantasy, a magical fairy tale and an educational novel. The writer's preferences influenced the choice of genres. Literary experts often compare the novel "Harry Potter" with the novel "The Adventures of Oliver Twist" by C. Dickens.

Journalist J. Craig points out that "in the works of the fantasy genre, the action unfolds in a world different from the real one, where there are phenomena that do not lend themselves to rational interpretation. It can be both a completely fictional world with its geography, laws, races, peoples and fantastic creatures, and a world parallel to everyday reality. The last type of world system is characteristic of the Harry Potter novels. The world of wizards and the world of ordinary people are closely intertwined, but the main action of the novels takes place in a kind of "parallel reality" – enchanted places where only wizards can enter, and where the laws of the wizarding world apply (Hogwarts school, Hogsmeade village, Ministry of Magic, etc.). "The struggle between good and evil is the plot-forming core of works of the fantasy genre" *(Creig, 2006)*. A fantasy hero has a certain mission that he must fulfill, but at the same time he is given the right to decide whether to follow this mission or not. Harry Potter's mission is to destroy the evil wizard Voldemort, who keeps the entire wizarding world in fear. Like other fantasy heroes, Harry Potter is characterized by bravery, honor and justice. These qualities do not allow him to stay away from his mission. The works of the fantasy genre, in the vast majority, end with the complete victory of the hero and the triumph of the forces of good over evil. Such a sign is characteristic of a fairy tale. But unlike a fairy tale, where heroes defeat evil without much loss for themselves, fantasy heroes sometimes suffer significant losses. Yes, in the final battle of the saga, Harry finally defeats Voldemort for good, but the victory comes at a high price: many of his comrades die in the battle, and he himself at some point is "stuck" between life and death. Another feature that unites JK Rowling's work with the fantasy genre is the diversity of the world of fantastical creatures encountered throughout the story.

The Harry Potter novels also have the characteristics of a magical fairy tale. This becomes obvious if we analyze them according to the functions of the actors, which represent the morphological basis of all magical tales. A total of 31 functions were identified by philologists. Many functions are repeated in "Harry Potter" more than once, but we will consider only those that are used in the first part, that is, we have singled out the following of them:

1) separation: the novel begins with the death of Harry's parents;

2) prohibition: in Hogwarts, students are forbidden to go to the closed corridor on the third floor and to the Forbidden Forest;

3) violation: all prohibitions listed above are violated;

4) reconnaissance: Professor Quirrell, whose body was possessed by Voland de Mort, seeks to learn how to steal the Philosopher's Stone;

5) reveal: Hagrid accidentally told Quirrell how to get past the cerberus guarding the stone;

6) subterfuge: in order to find out information from Hagrid, Quirrell pretended to be a dragon merchant;

7) assistance: Hagrid did not recognize Quirrell and gave him important information about the Philosopher's Stone;

8) damage: even at the beginning of the first book, the reader learns that Voland de Mort killed Harry's parents and many other wizards;

9) mediation: Harry receives a letter with an invitation to study at Hogwarts, and then Hagrid is sent after him to free him from his aunt and uncle;

10) departure: Harry goes by train to the school of wizards;

11) the first function of the giver: Harry wants to find the philosopher's stone before Quirrell, but you can get the stone only after passing a series of tests on the way to it;

12) the hero's reaction: with the help of his friends, he successfully goes through all the tests;

13) Supply: After Harry passes the test, the Philosopher's Stone suddenly appears in his pocket out of nowhere;

14) guide: Harry, Ron and Hermione find a way to the philosopher's stone, full of obstacles, which they overcome with honor;

15) fight: Harry enters into a fight with Quirrell and Voland de Mort, who has taken up residence in his body;

16) branding: when Voland de Mort tried to kill Harry for the first time, his death spell unexpectedly ricocheted on himself, after which he disappeared, and Harry was left with a lightning bolt scar on his forehead, by which everyone in the wizarding world recognizes him;

17) victory: at the end of the first book, Quirrell dies during a fight with Harry, and the spirit of Voland de Mort leaves his destroyed body;

18) elimination of trouble or deficiency: the philosopher's stone is destroyed. Woland-De-Mortwy fails to revive with his help.

Thus, it is obvious that in the first book "Harry Potter and the Philosopher's Stone" there are at least 18 of the 31 functions of actors identified by philologists, but they are characterized by a large variability of location in the text in comparison with a folk fairy tale. However, this allows you to attribute the novels about Harry Potter to the genre of the author's magical fairy tale. Works about Harry Potter have a lot in common with the genre of educational novels. The hero of an educational novel is most often an orphan child who leaves a home or an asylum, making an escape from provincial or everyday life. The character develops by gaining certain knowledge. Obtaining the knowledge necessary for the development process is the main core

of the novel. Among other things, the character of the educational novel is faced with various trials that shape his character and way of acting. All this is also in the novels about Harry Potter. Harry is an orphan. He is leaving his uncle and aunt's house when he receives a letter from the school in the wizarding world where he is studying at Hogwarts School of Witchcraft and Wizardry. There, he not only acquires the knowledge and experience he needs to defeat the greatest villain, Voland de Mort, but also meets friends and enemies, gets into difficult situations and goes through many difficult trials that harden his character and contribute to the formation of his personality.

So, the series of books about Harry Potter belongs to three genres: fantasy, fairy tale and educational novel. Genre features of fantasy are a world parallel to everyday reality, the struggle between good and evil, a special mission of the main character, the idealization of the main character, and the victory of good. The following features are associated with the "Harry Potter" fairy tale: the struggle between good and evil, the victory of good over evil, the functions of the protagonists, which represent the morphological basis of all magical fairy tales. Among the genre characteristics of the educational novel in the novel "Harry Potter" there are: the main character is an orphan who leaves his home, he learns and develops as a person.

3. Ways of creating author's neologisms in J. Rowling's novel "Harry Potter and the Philosopher's Stone"

Neologisms in the "Harry Potter" series of books cover a fairly wide layer of vocabulary: from existing objects or actions, with the aim of giving additional meaning, to the names of new things or fantastic characters. It lends credibility to the fantasy world. For this reason, the author's neologisms can belong to different parts of the language, and, as a result, appear in the language in three ways: through word-formative derivation, through semantic derivation, through word borrowing. Let's consider each method, as well as what functions in the text are performed by certain neologisms.

The first method is word-formation derivatives – the creation of new words according to the word-formation models existing in the language (suffixation, prefixation, prefix-suffix method, assembly of bases and abbreviation). J. K. Rowling used the affixal method to form numerous words belonging to different parts of speech. For example, the word "muggle" is formed from the English mug – someone who is easy to deceive + the suffix le (for "softening", so that it is not so offensive). The word muggle means a person who does not have magical powers, that is, an ordinary person. There is a version that it comes from the word mug – "simpleton; muzzle, muzzle, harya", formed in an unproductive way and carries a stylistic color: contemptuous. In the novel, we see that the attitude towards muggles differs, because in general wizards respect them as people ("But you're Muggles!" said Mr. Weasley delightedly. "We must have a drink!") *(Creig, 2006: 57),* and sometimes "pure-blooded" wizards treat them with disdain (...and he said people from Muggle families shouldn't even be allowed in) *(Eccleshare, 2002: 100).*

Another one of the most universal and common ways of word formation in the English language is compounding. This process is a fusion of two foundations. The method of building bases in the English language can be neutral, morphological or syntactic.

The neutral type is a base connection without a connecting element. Let's look at this type of word formation in the following examples. Metamorphmagus – a mage with the innate ability to change appearance at will; butterbeer is a low-alcohol drink very popular among

wizards; omnioculars – a device that works on the principle of binoculars, but is equipped with additional magical functions, such as repeating and slowing down what is seen; mudblood – a muggle-born wizard, that is, one who has "dirty blood" in the opinion of some "pureblood" wizards ("No one asked your opinion, you filthy little Mudblood," he spat) *(Creig, 2006: 112)*; ("Mudblood's a really foul name for someone who is Muggle-born – you know, non-magic parents. There are some wizards – like Malfoy's family – who think they're better than everyone else because they're what people call pure- blood") *(Creig, 2006: 115–116)*.

Separately, we will single out the neologism "remembrall" – a ball that reminds the owner that he has forgotten something. This author's neologism consists of the following components "remembr" – for cuteness, the last vowel of the verb remember is dropped – "remember; to remember, to recall", and the bases all – "all, all, everything; everything that someone has" ("It's a Remembrall!" he explained. "Gran knows I forget things – this tells you if there's something you've forgotten to do. Look, you hold it tight like this and if it turns red – oh..." His face fell, because the Remembrall had suddenly glowed scarlet, "You've forgotten something...") *(Eccleshare, 2002: 187)*.

We can summarize that all neologisms formed by word formation are nouns, the total number is 5 units. The morphological type of the structure of complex words is considered unproductive. It is a combination of bases with the help of a connecting vowel or consonant. It was not found in the first two books on heptology that we examined. The syntactic method of forming complex words is a fixed segment of speech that preserves in its structure syntagmatic connections characteristic of the language: articles, prepositions, adverbs. JK Rowling used this method of word formation to euphemistically designate the main antagonist of the novel – Voland de Mort: He-Who-Must-Not-Be-Named ("...The wand chooses the wizard, remember... I think we must expect great things from you, Mr. Potter... After all, He-Who-Must-Not-Be-Named did great things – terrible, yes, but great») *(Eccleshare, 2002: 109)*. You-Know-Who ("You said You-Know-Who's name!" said Ron, sounding both shocked and impressed. "I'd have thought you, of all people") *(Eccleshare, 2002: 109)*. – such neologisms are designed to encourage the reader to fear Voldemort along with the heroes of the novel, they perform an expressive function *(Table 1)*.

A morphological word structure in which some part of the sound structure of the original word is omitted is called a shortening or abbreviation. Abbreviation, usually related to the frequency of the used term or the complexity of the terminological unity, in fantastic texts is designed to imitate such a unit. J.K. Rowling uses abbreviations for the names of examination tests in the fictional world's education system: N.E.W.T. (N.O.Ch.I.) – Nastily Exhausting Wizards Tests (7th year   of schooling), O.W.L. (S.O.V.) – Ordinary Wizarding Levels (5th year of schooling) ("He's not himself. His exam results came the day before you did; twelve O.W.L.s and he hardly gloated at all") *(Table 1) (Creig, 2006: 40)*. The second way of creating author's neologisms is semantic derivation (expanding the semantic scope of a word, giving another meaning to an already existing word) *(Table 1)*. Consider the word "Squib", which translates as "firecracker, coward", but in the books of JK Rowling it acquires a completely different meaning – a person born in a family of wizards, but devoid of magical abilities ("And what on earth's a Squib? " said Harry. To his surprise, Ron stifled a snigger. "Well – it's not funny really – but as it's Filch," he said. "A Squib is someone who was born into a wizarding family but hasn't got any magic powers. Kind of the opposite of Muggle-born wizards. If Filch's trying to learn magic from a Kwikspell course. It would explain why he hates students so much.") *(Creig, 2006: 45)*. We understand how colorful the wizarding world is, because there are wizards, and half-breeds, and muggle-borns, and squibs.

Quidditch players are a separate category of neologisms formed by the method of semantic derivation *(Table 1)*. The word "chaser" has the primary meaning "hunter, pursuer, destroyer, sea hunter" belongs to the semantic field "chasing someone or something". However, in J. Rowling's books, it takes on a new meaning: "The Chasers throw the Quaffle to each other and try and get it through one of the hoops to score a goal. Ten points every time the Quaffle goes through one of the hoops" *(Eccleshare, 2002: 218)*. Another example is "keeper". In the book, it means "goalkeeper". The word "seeker" is "a person who is looking for something; researcher; "hunter" acquires in the works about Harry Potter new meanings "seeker" and "catcher" – a player who must not only find, but also catch the Golden Snitch before a player from the other team ("Is the Golden Snitch, and it's the most important ball of the lot. It's very hard to catch because it's so fast and difficult to see. You've got to weave in and out of the Chasers, and Bludgers to get it before the others. team's Seeker, because whichever Seeker catches the Snitch wins his team an extra hundred and fifty points, so they almost always win. That's why Seekers get fouled so much") *(Eccleshare, 2002: 221)*.

So, we can conclude that the author's neologisms were formed by J. Rowling with the help of word-forming derivation (suffixing, word formation and abbreviation) and semantic derivation, the missing neologisms were formed by the morphological type of stem formation. The main functions performed by neologisms in the novel are originality and expressiveness. Author's neologisms as a basis for the formation of magic spells The third, mentioned above, method of formation of neologisms is the borrowing of words from other languages or from uncodified subsystems of a given language – from dialects, colloquialisms, jargons. Borrowings from the Latin language occupy an important place in the entire work. It can be assumed that the Latin language attracted the attention of J. Rowling because it was always considered the language of scientists, the language of the mysterious science of alchemy, which is directly related to magic. Not everyone, but only really educated people, knew Latin. The use of this language as terms gives a certain mystery to the child, who will not always be able to understand what is hidden behind this or that word. And the author uses especially many Latin words in spells. Pseudo-Latin words are also quite common. The author deliberately chooses the ending so that the spell resembles Latin, but such words are not Latin. Petrificus Totalus (spell that turns to stone) is based on the English words petrify – "turn to stone" and total – "complete, absolute". Due to the endings, the spell resembles Latin, but the closest real Latin words are petra – "stone", factus – "made" and totus – "all, all" ("Petrificus Totalus!" she cried, pointing it at Neville. Neville's arms snapped to his sides. His legs sprang together. His whole body rigid, he swayed where he stood and then fell flat on his face, stiff as a board) *(Eccleshare, 2002: 361)*.

Wingardium Leviosa is a compound word based on: the English word 'to wing' meaning 'to fly', 'arduus' meaning 'high, steep, proudly raised' or 'arduum' meaning 'steep place, steep'; and the common Latin ending -ium. Leviosa comes from the Latin "levo" meaning "to raise" or "levis" meaning light. Thus, the spell sounds like "rises up" (Hermione rolled up the sleeves of her gown, flicked her wand, and said, "Wingardium Leviosa!" Their feather rose off the desk and hovered about four feet above their heads) *(Eccleshare, 2002: 224)*. Expelliarmus is also a compound word, the English "expel" meaning "remove" and "armus", derived from "arma", "armis" meaning "from the hands". So Expelliarmus together means "to take out of hand."

Alohomora J. Rowling stated that this word was from the West African Sidiki dialogue, used in geomancy and meaning "Friendly to thieves", in the novel this spell opened the locks on the door (They tugged and heaved at the door, but it wouldn't budge, not even when Hermione tried her Alohomora charm) *(Eccleshare, 2002: 370)*.

Rictusempra combines two words, the Latin "rictus" meaning "open mouth space" and "semper" meaning "always". Rictus is usually used as an expression of terror, however, "always open mouth" is in most cases an act of uncontrollable laughter (Harry pointed his wand straight at Malfoy and shouted, "Rictusempra!" A jet of silver light hit Malfoy in the stomach and he doubled up , wheezing. <…> Malfoy sank to his knees; Harry had hit him with a Tickling Charm, and he could barely move for laughing) *(Creig, 2006: 204)*. All spells belong to verbs, two verbs also have nouns in the composition. We see that author's neologisms were formed by J. Rowling with the help of word-forming derivation (suffixing, compounding and abbreviation); semantic derivation. In the first two books we studied, there are no neologisms formed by the morphological type of stem formation. Spells in the novel are generally formed by borrowing from Latin or "pseudo-Latin".

4. Conclusions

So, we can conclude that the author's neologisms are neologisms, which are a mandatory attribute in the works of writers in order to create an unusual, sometimes fabulous, atmosphere. As for the functional content, the author's neologism is characterized by such functions as imitative, humorous, creative, expressive. There are several ways of creating author's neologisms, among which syntactic (word-forming derivation), semantic (changes in the meaning of a word, its reinterpretation) and borrowing prevail.

Each work, as the result of a certain author's creative knowledge, reflects his inner world. J. Rowling on the pages of heptology (a series of seven books) about Harry Potter created a magical world harmoniously woven into the real, everyday world. We found out that the genre of the novel "Harry Potter" can be attributed to fantasy, magical fairy tale and educational novel. Each of these genres brought something different to the development of the plot. So, genre features of fantasy are a world parallel to everyday reality, the struggle between good and evil, a special mission of the main character, the idealization of the main character, and the victory of good. The following features connect the novel "Harry Potter" with the fairy tale: the struggle between good and evil, the victory of good over evil, the functions of the protagonists, which represent the morphological basis of all magical fairy tales. Among the genre characteristics of the educational novel in the novel "Harry Potter" there are: the main character is an orphan who leaves his home, he learns and develops as a person. Rowling's beautiful world is inhabited by peoples and magical creatures, and also has its own structure and organization, state and economic system, educational and administrative institutions, positions and professions. This background vocabulary is a very interesting and unusual layer of the vocabulary of the language. The semanticization of these words is extremely important for researchers, because in order to understand the author's neologisms, it is necessary to find ways of their creation. We investigated what authorial neologisms J. Rowling formed using word-forming derivation (suffixing, word formation and abbreviation): muggle, metamorphmagus, butterbeer, omnioculars, mudblood, remembrall, He-Who-Must-Not-Be-Named, You-Know- Who, N.E.W.T., O.W.L.; semantic derivation: Squib, chaser, keeper, seeker. In the first two books, we studied, there are no neologisms formed by the morphological type of stem formation.

Spells in the novel are generally formed by borrowing from Latin or "pseudo-Latin": Petrificus Totalus, Wingardium Leviosa, Expelliarmus, Alohomora, Rictusempra.

In total, we counted 18 author's neologisms: 13 of them are nouns, and 5 are verbs. We did not find adjectives and adverbs. The main functions performed by neologisms in the

novel are originality, creativity and expressiveness. Thanks to the author's neologisms, the reader can fully immerse himself in the fairy-tale atmosphere of the fictional world.

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Author's neologisms

№	Neologisms	Interpretation	Part of speech	Method of formation
1.	muggle	muggle (person without magical powers)	noun	suffix
2.	metamorphmagus	metamorphmagus a metamorph magician (a magician with the innate ability to change appearance at will)	noun	word formation
3.	butterbeer	butterbeer plum beer	noun	word formation
4.	omnioculars	omninocle (a type of binocular)	noun	word formation
5.	mudblood	mudblood (Muggle-born mage)	noun	word formation
6.	remembrall	bullet for reminder	noun	word formation
7.	He-Who-Must-Not-Be-Named	He-Who-Must-Not-Be-Named He-Who-Must-Not-Be-Named	noun	noun tactic method
8.	You-Know-Who	You-Know-Who You-Know-Who	noun	noun syntactic method
9.	N.E.W.T. (Nastily Exhausting Wizards Tests)	(Nastily Exhausting Wizards Tests) N.O.Ch.I. (surprisingly onerous wizarding exams)	noun	abbreviation
9.	O.W.L. (Ordinary Wizarding Levels)	O.W.L. (Ordinary Wizarding Levels)	noun	abbreviation
10.	Squib	Squib Squib (a person born into a family of wizards, but devoid of magical abilities)	noun	semantic derivation (primary meaning "fire-cracker, coward")
11.	chaser	chaser Quafla's drivers	noun	semantic derivation (primary meaning "hunter, pursuer, fighter, sea hunter")
12.	keeper	keeper goalkeeper	noun	semantic derivation (primary meaning "caretaker, watchman, owner, retainer")
13.	seeker	seeker seeker, catcher - a player who must not only find, but also catch the Golden Snitch before a player from the other team	noun	semantic derivation (primary meaning "a person who searches for something; an explorer; a hunter"
14.	Petrificus Totalus	Petrificus Totalus stone-turning spell ("turn completely to stone")	verb + noun	word formation
15.	Wingardium Leviosa	Wingardium Leviosa levitation spell "rises up"	verb	word formation
16.	Expelliarmus	Expelliarmus "take from hand"	verb + noun	basic structure
17.	Alohomora	Alohomora spells to open door locks	verb	loan
18.	Rictusempra	Rictusempra a spell that causes an act of uncontrollable laughter	verb	basic structure