
SIMPLE AND DERIVATIVE TYPES OF MAGIC SPELLS IN HARRY POTTER AND THEIR STRUCTURAL ANALYSIS

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ABSTRACT: In this article, we tried to divide several features of the structure of spells in Harry Potter series and divide them into groups according to the features of the structure. Depending on the morphological structure and components of the composition, spells and magic units can be divided into four groups and we tried to analyze two of them namely, simple and derivative magic spells from structural-morphological point of view.

KEYWORDS: Magic spells, word formation, linguistic creativity, lexical units, simple units, derivative units.

INTRODUCTION

The fantastic world, objectified in the context of spells and magic, represents a special playing field and is the basis for successful communication between the author and the reader. In this fantastic world, on the one hand, there is a possibility of deviation from the linguistic norm, on the other hand, the main model of reality and word formation models that create a cognitive basis for adequate perception of the new nominative are preserved. The result of linguistic creative activity is also explained by the author's individual formation of new lexical units, that is, nominative units not recorded in general dictionaries of lexical units, including dictionaries of neologisms (new words, new meanings and phrases of a phraseological nature). As a result of the author's creation of new lexical forms, anaphoric and cataphoric intertextual relations are objectified, and they serve as lexical tools that ensure the harmony of the text cycle.

Results and analysis. Such newly formed lexical units will have the following characteristics: individuality, harmony of morphological structure, contextual semantic connection and repetition. Creating a new word based on existing word formation models is based on the author's life fiction. Creating a new complex of sounds or conveying meaning with the help of non-life fiction shows the creativity of the writer. The openness of the formation of new lexical units in terms of semantic structure and the ability of its diachronic development allow the author to create word groups and thereby satisfy the nominative needs that arise in the creative process. J. Rowling's penchant for language games is also evident in the spells widely used by all wizards in the Harry Potter book [7; p. 23]. In this article, we tried to divide several features of the structure of spells and divide them into groups according to the features of the structure. Depending on the morphological structure and components of the composition, spells and magic units can be divided into four groups: simple, derivative, compound and phrasal spells.

The basis of simple units consists of one word, the spell “Lumos” is one of the above spells, which was used several times in “Harry Potter” to emit light from the tip of the wand in dark or dangerous situations. For example: In Harry Potter and the Prisoner of Azkaban, Harry uses “Lumos” under his bed to read the pirate map and see where people are at Hogwarts [6; p. 78]. And in Harry Potter and the Goblet of Fire, Harry uses “Lumos” to navigate the Dark Labyrinth during the third task of the Wizarding Tournament [3; p. 290].

Also, the spell “Nox” is a spell word consisting of a simple independent morpheme, which serves to extinguish the fire coming from the magic wand of the sorcerer. For example, in Harry Potter and the Prisoner of Azkaban, after Harry uses Lumos to read the Marauder’s Map under the bed in the middle of the night, he uses “Nox” to turn off the light on his wand [6; p. 373].

The magic spells in Harry Potter exhibit unique and memorable linguistic features. These spells also include word-formation elements such as prefixes, suffixes, and are called derivative spells. For example, while the spell “Accio” is etymologically Latin, it is not used in the wizarding world, but Rowling chooses it as a magical word used to summon a distant object. and uses it several times in his works. The suffix “-o” at the end of the spell “Accio” is a Latin imperative suffix, which Rowling uses in several spells.

In Harry Potter and the Philosopher’s Stone, when Ron enters Harry’s room to wish him a happy birthday, Harry uses “Accio” to recall his glasses.

Harry seized the wand lying beside his camp bed, pointed it at the cluttered desk where he had left his glasses, and said, “Accio Glasses!” Although they were only around a foot away, there was something immensely satisfying about seeing them zoom towards him, at least until they poked him in the eye [5; p. 148].

Next up is the “Incendio” spell. It is derived from the Latin verb “incendere” - to set fire, and the suffix “-io” in the spell is a noun-forming suffix in Latin. This spell is used to create fire. For example: in Harry Potter and the Philosopher’s Stone, when Hagrid uses “Incendio” to find Harry and the Dursleys at the hut on the stone, a fire is lit in the fireplace. This first happens when he comes to take Harry to Hogwarts.

He pushed up the sleeves of his robes and took out his wand. Harry saw the Dursleys drawn back against the wall as one. “Incendio!” said Mr. Weasley, pointing his wand at the hole in the wall behind him. Flames rose at once in the fireplace, crackling merrily as though they had been burning for hours. Mr. Weasley took a small drawstring bag from his pocket, untied it, took a pinch of the powder inside, and threw it onto the flames, which turned emerald green and roared louder than ever [5; p. 95].

The root of the spell “Imperio” is also derived from the Latin “imperium”, which means command, power, and the suffix “-io” belongs to the group of noun-forming suffixes. This spell is used by the magician to control the behavior of his victim. In Harry Potter and the Deathly Hallows, Harry uses the “Imperio” spell on a goblin named Bogrod to gain access to Lestranger’s Vault at Gringotts Bank. Harry raised the hawthorn wand beneath the cloak, pointed it at the old goblin, and whispered, for the first time in his life, “Imperio!” [2; p. 387]. Spells ending with the suffix “-o” include “Reducio”, “Crucio”, “Silencio”.

The next spell created is “Obliviate”, the root of the spell is “Oblivisci” (Latin for “to forget”), and the author created a new word by adding the suffix “-iate” to it. This spell is used to erase memories. In *Harry Potter and the Chamber of Secrets*, Gilderoy Lockhart tries to use “Obliviate” after being confronted by Harry and Ron’s lack of magical skills. However, his spell backfires, causing Lockhart to lose his memory.

Harry jumped forward, but too late — Lockhart was straightening up, panting, Ron’s wand in his hand and a gleaming smile back on his face. “The adventure ends here, boys!” he said. “I shall take a bit of this skin back up to the school, tell them I was too late to save the girl, and that you both tragically lost your minds at the sight of her mangled body — say good-bye to your memories!” “He raised Ron’s Spellotaped wand high above his head and yelled, “Obliviate!” [1; p. 412].

In *Harry Potter and the Deathly Hallows*, Hermione Granger uses Obliviate on her parents to erase their memories of their existence and connection to the wizarding world. He does this to protect them from Voldemort during the Second Wizarding War. “Obliviate!” cried Hermione, pointing her wand first into his face, then at the floor beneath them [2; p. 170].

The spell “Stupefy” is also included among artificial spells, it is made using the Latin verb “stupefacere”- (to stop moving, freeze) and the suffix “-fy”. In *Harry Potter and the Goblet of Fire*, this spell is used by wizards to easily escape dragons during the third condition of the tournament. “Isn’t it beautiful?” said Hagrid softly. “It’s no good!” yelled another wizard. “Stunning Spells, on the count of three!” Harry saw each of the dragon keepers pull out his wand. “Stupefy!” they shouted in unison, and the Stunning Spells shot into the darkness like fiery rockets, bursting in showers of stars on the dragons’ scaly hides [3; p. 84].

CONCLUSION

The morphological and structural analysis of magic spells in the *Harry Potter* series reveals a rich tapestry of linguistic creativity and narrative function. Simple spells, with their straightforward construction and direct meanings, often serve as fundamental tools for characters, encapsulating basic actions or states. In contrast, derivative spells, which frequently combine elements of Latin and pseudo-Latin roots with English morphology, reflect more complex and nuanced magical effects, showcasing J.K. Rowling’s inventive use of language.

This dual-layered approach not only enriches the magical realism of the series but also provides insight into the underlying structure and logic of the wizarding world. By blending familiar linguistic elements with fantastical contexts, Rowling creates a believable and immersive magical lexicon that resonates with readers. Ultimately, the study of these spells underscores the importance of language in shaping the enchanting and enduring universe of *Harry Potter*.

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