A Phonological analysis of neologisms in English children's Literature

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Abstract

One of the processes of language evolution is the formation of neologisms. Neologisms in English are not made up haphazardly. As new words, their syllable structure should be determined by Sonority Theory. This paper is an attempt to provide a phonological investigation of neologisms in terms of sonority theory in English children's literature which one day they might be widely used as normal words in the language.

تحليل صوتي للألفاظ الجديدة في ادب الاطفال الانكليزي

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الخلاصة

إن احد العمليات التي تسهم في تطوير اللغة هي استحداث الكلمات الجديدة. فالكلمات الجديدة لا تتكون اعتباطيا، وذلك لان تركيبها المقطعي يجب ان تحدده النظرية الجهورية. تقدم الدراسة تحليلا صوتيا طبقا للنظرية الجهورية للكلمات الجديدة في ادب الاطفال الانكليزي التي يوما ما قد تستخدم بشكل واسع كجزء من اللغة.

Journal of Basra Research for Human Sciences No.: 2 Vol.: 43 Yr. 2018

1. Introduction

Neologisms are usually defined as new words, or new meanings of already existing words. They can be frequently seen in children's novels such as Harry Potter. Neologisms then refer to newness which is a feature of language evolution. Any word is a neologism if it is formed recently or it is not recorded in general dictionaries. The present paper hypothesizes the following:

a- Sonority Theory is applicable to the syllable structure of neologisms in English children's literature.

b- Neologisms are not made up haphazardly.

The syllable is a significant linguistic unit in language. Words are composed of syllable(s). They are syllabified according to certain principles of syllabification. In English, the number of syllables is determined by the number of peaks of sonority (Cruttenden & Gimson, 2001: 50).

Neologisms in children's literature should correspond to the English syllable structure determined by the sonority theory. Sonority is a sound loudness relative to that of other sounds or it can be measured by voicing and the openness of the vocal tract. The disparity in the sonority degree among the sounds in syllables can account for syllable structure. Then neologisms should be analyzed to investigate if sonority constrains govern their syllable structure as in normal words.

2. Theoretical Background

2.1. Definition of Neologism

The term 'Neologism' emerged in English in the eighteenth century and is derived from the Greek word *neo* meaning 'new' (Jeske, 2004: 171). A neologism is defined by Riggs (1981: 291) as "a newly coined word, expression, or usage." A roughly similar definition is stated by Trask (1992: 180) who defines a neologism as "a newly coined word or phrase." speakers of a language usually use new words, or phrases as a way to designate a new object standing for the developing nature of language, such as in technology, industry, politics, culture, or science (Bussmann, 1996: 794). A more detailed definition is provided by Petrovcic (2013: 298): a neologism is a word that indicates a novel concept either by forming a new term or by attaching a new meaning to an already existing one.

Moreover, a neologism is a form or the use of a form not recorded in general dictionaries. On the one hand, the form may be one that is usually spelled as a single word or a compound as 'Potterwatch' (emerged in 'Harry Potter'). On the other hand, the form could be novel, which is a shape never seen or heard before

Journal of Basra Research for Human Sciences No.: 2 Vol.: 43 Yr. 2018

such as; 'Callooh' (emerged in 'Alice's Adventure in wonder Land') (Algeo, 1991: 2).

Qaisar (2015: 27) makes it clear saying that a neologism is a new word formed by the morphological processes in a language. It serves the purpose of generating new words or forms of words in a language, identifying any new phenomena, innovations as well as how old ideas are changed to be new in a cultural context.

Cabre in her book 'Terminology: Theory, methods and applications' in 1999, defines neology as "the field of study that deals with new phenomena that appear in languages". Based on the classical insights, these phenomena are called linguistic phenomena which appear as an entailment of a language development. Moreover, she proposes a set of four criteria to designate a neologism. These criteria are:

a- Diachrony: a unit is a neologism if it has arisen recently.
b- Lexicography: a unit is a neologism if it is not in dictionaries.
c- Systematic instability: a unit is a neologism if it exhibits signs of formality (e.g. morphological, graphic, phonetic or semantic instability).
d- Psychology: a unit is a neologism if speakers perceive it as a new unit.

(Cabre, 1999: 204)

The current study adopts the first two criteria: diachrony and Lexicography. They are more comprehensive and can give an exact identification of neologism than the other two criteria. The diachronic criterion defines neologism in relation to the concept of newness which is a key element in the understanding of a neologism which was not formerly included in the vocabulary of a language (Cabré, 1999: 205). In diachronic criterion, 'recently' is considered as a debatable issue. Someone might put into consideration the changes and development that occur in the language. Therefore, a language like English which lasts for nearly 1500 years ago, 'recently' could probably mean a period within not one or two years but more than that.

Lexicographic criterion is considered by neologists as the most appropriate one to judge the essence of neologism. A word is a neologism if it has not appeared in the lexicon yet (Cabré, 1999: 205). An example is the word 'Callooh' which was formed by Lewis Carroll more than 150 years ago but has not been recorded in the dictionaries yet.

2.2. Neologism in Word Formation Processes

Word formation refers to the whole process of morphological variation in building words. The word formation process is "that branch of lexicology that studies the derivative structure of existing words and the patterns on which a

language builds new words" (Babich, 2005: 51). In addition to coinage and borrowing from other languages, most English neologisms are formed by building up words from already existing words as in the processes of affixation, compounding, blending or backformation (Babich, 2005:51).

2.3. Syllable Structure

A syllable is a unit of higher level than a phoneme but not a word or a morpheme (Gimson, 1989:53). Syllables, in English, are composed of either only a vowel (long, short or diphthong), or are vowel with one or more consonants following and/ or preceding it.

A syllable is defined as a complex unit formed from nuclear and marginal elements. Nuclear elements are the vowels or syllabic segments; marginal elements are the consonants or non-syllabic segments. In the syllable 'paint' /peɪnt/, the diphthong /eɪ/ is the nucleus, while the consonant /p/ and the cluster /nt/ are marginal elements (Laver, 1994: 114). Roach (2000: 70) mentions that the nuclear has little or no obstruction to airflow and which seems relatively loud; whereas the marginal elements have greater obstruction to airflow and/or less loud sounds.

According to Nathan (2008: 21) a syllable is a unit of a language composed of phonemes put together according to certain phonotactic criteria. These criteria are best described in terms of sonority theory.

2.4. Sonority Theory

Sounds are sometimes described in terms of how powerful and loud they seem to the listener. Some sounds are louder than others. It is possible to recognize the number of syllables within words depending on the degree of loudness which can usually be manifested by vowels (Roach, 1991: 72). This loudness is best being described as sonority. Carr (2008: 159) argues that speech sounds are arranged in terms of their degree of sonority. They are organized in a scale according to two major elements based on sonority: the obstruction of the vocal tract during sounds production and the degree of voicing. The highest degree of obstruction is found in the oral stops which have the lowest degree of sonority in comparison to fricatives and affricates. As for voicing, all voiceless sounds are deemed to be less sonorous than voiced sounds.

From the middle of the 20th century till the beginning of the 21st century, many sonority hierarchies have arisen. Some are similar and others are slightly different. Parker (2002: 62) argues that the most frequent sonority scale that has been mentioned by many linguists is the one organized as follows: Vowels> Glides>

Journal of Basra Research for Human Sciences Na .: 2 Vol.: 43 Yu. 2018

Liquids> Nasals> Obstruents, (where (>) means more sonorous than).

This hierarchy is adopted in the works of Bell and Hooper (1978), Harris (1983), van der Hulst (1984), Anderson and Durand (1986), Clements (1987, 1990), Milliken (1988), Corina (1990), Kenstowicz (1994), Smolensky (1995), de Lacy (1997), Holt (1997), Oostendorp (1999), and Hall (2000) Parker (2002: 62). Later development was made by McMahon (2002: 108) who puts the sonority scale as follows:

Low vowels /ɑ æ/ …
High vowels /i u/ …
Glides /j w/
Liquids /l r/
Nasals /m n ŋ/
Voiced fricatives /v z/ …
Voiceless fricatives /f s/ …
Voiced plosives /b d g/
Voiceless plosives /p t k/

2.5. Syllabification

Polysyllabic words are composed of two or more syllables. The process by which these words are divided into syllables is called syllabification (Crystal, 2008: 467). To syllabify a word, certain principles are needed. The best syllabification principles are the two: Phonotactic Principle and the Maximal Onset Principle. They both should be considered in the syllabification process.

2.5.1. The Phonotactic Principle

O'Conner (1973: 229) defines phonotactics as a "term used to refer to the way in which phonemes combine together in a particular language". Each language has its own phonological system, which may not occur in any other language. The rules are different from language to another; a certain sequence of sounds could be possible in one language and impossible in another. These rules are best being presented within the limits of the syllable. For Roach (2000: 59), "languages do not allow phonemes to appear in any order". This order must be a permitted sequence of phonemes, known as 'phonotactics'.

2.5.2. The Maximal Onset Principle (MOP)

This principle gives importance to the onset of the syllable. This importance is explained by Fallows (1981: 310) who points out that the phonotactic rules of every

language allow having a number of consonant sounds in the onset of a syllable. Katamba (1989:161) states that consonant sounds should be attached to the beginning of the syllable, in that, the VCV pattern can be syllabified as 'V.CV', as in *ago* /ə.gəu/.

3. Data Analysis and Discussion of Results

This part presents the phonological analysis of neologisms in the light of sonority theory. It includes neologisms formed in 'Harry Potter' by J. K. Rowling and 'Alice's Adventure in Wonder Land' by Lewis Carroll. The Neologisms are substantiated according to Cabre's criteria: Diachronic or Lexicographic and according to the following word formation processes.

3.1. Coinage:

3.1.1. One-Syllable Neologism

Neologisms are usually composed of more than one syllable. In 'Harry Potter' and 'Alices Adventure in Wonderland', the only one-syllable neologism detected is 'Gurg' which is totally new.

Gurg /gɜ:g/

The word 'Gurg' is a neologism formed from scratch by Rowling and first appeared in "Harry Potter and the Order of the Phoenix" in 2003. Such a new word is not included in the Oxford English Dictionary (henceforth OED); therefore, it is a lexicographic neologism. It refers to a giant leader of a giant tribe (Harry Potter Wiki). It is phonemically transcribed as /gɜ:g/ as found in You Tube.

'Gurg' is a single syllable word composed of the onset, nucleus and coda in a CVC pattern. The onset consists of the consonant /g/, followed by the nucleus which is the vowel /ɜ:/, and then the coda which is also composed of the consonant /g/.

As for sonority theory, English syllables should have a peak, which has the highest level of sonority. Peaks are usually represented by either vowel sounds or syllabic consonants surrounded by consonants in which the sonority degree is lower (Roach, 2009: 73). The word 'Gurg' /gɜ:g/ has only one peak of sonority represented by the vowel /ɜ:/ and surrounded by the consonant sounds /g/ before and after the peak as shown below,

Journal of Basra Research for Human Sciences No. : 2 Vol. : 43 Yr. 2018

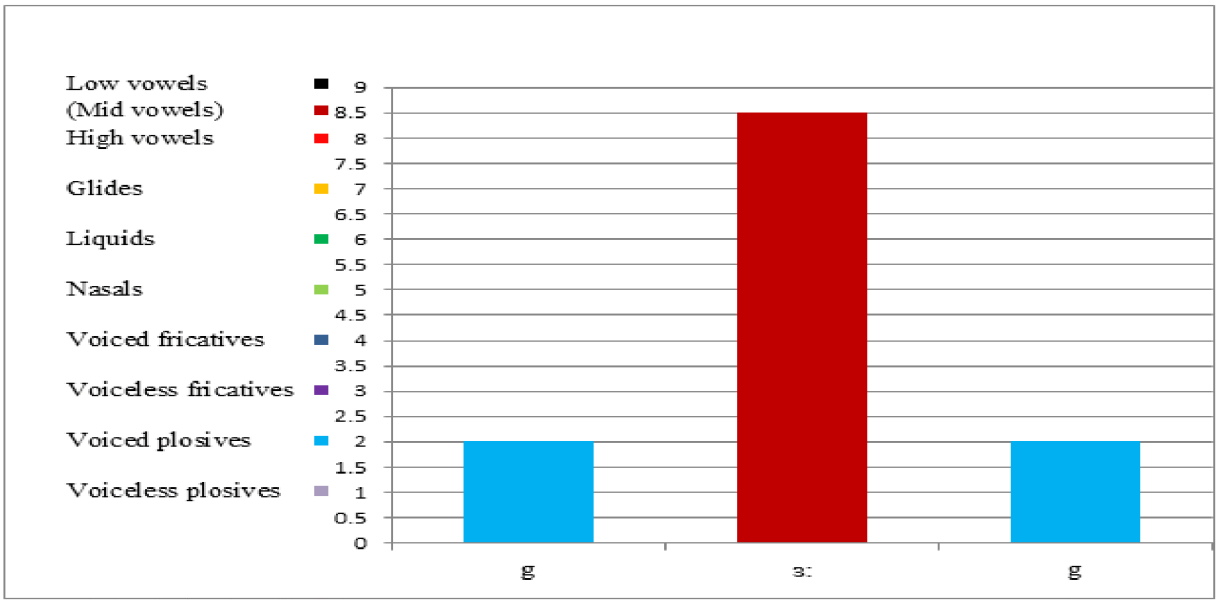

Fig 1: The Sonority Hierarchy of 'Gurg'

As clearly shown in this figure, there is one peak representing the nucleus of the syllable. The onset is composed of the voiced plosive /g/ in which the sonority degree is low, forming the valley of the syllable. The nucleus is the mid vowel /ɜ:/, which is the most sonorous sound in the syllable, making a peak in the sonority hierarchy. The coda has the voiced plosive /g/, where the sonority is lower than the vowel /ɜ:/. The sonority degree then declines in the coda making it the second valley. Sonority theory is then applicable to the word 'Gurg'.

3.1.2. Two-Syllable Neologism

Callooh /kəlu:h/

'Callooh' is a meaningless noun formed from scratch by Lewis Carroll in the nonsense poem 'Jabberwocky' that appeared in "Alice's Adventure in Wonder Land". It has not yet been recorded in (OED); therefore, it is a lexicographic neologism. Its phonemic transcription is found within the poem 'Jabberwocky' in (wikipedia) and transcribed as /kəlu:h/.

'Callooh' is a polysyllabic word of two syllables because there are two vowels with no syllabic consonants. To divide the word into syllables, the Maximal Onset Principle should be applied which is the principle that is adopted in the study unless it contrasts the phonotactic principle (Fallows, 1981: 309). Thus, the word 'Callooh' /kəlu:h/ can be syllabified as /kə . lu:h/ where the intervocalic /l/ is parsed within the second syllable.

As for sonority theory, 'Callooh' /kəlu:h/ has two sonority peaks. They are represented by the vowels /ə/ and /u:/ as shown below:

Journal of Basra Research for Human Sciences No. : 2 Vol. : 43 Yr. 2018

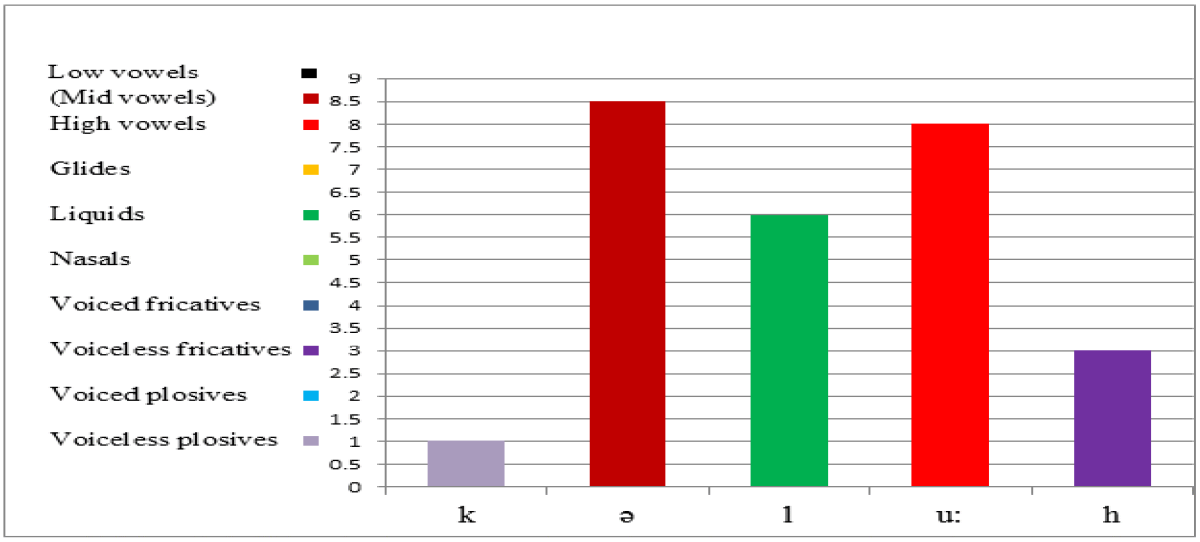

Fig 2: The Sonority Hierarchy of 'Callooh'

The hierarchy shows that the sonority degree is low in the plosive consonant /k/, while it progressively rises in the mid-vowel /ə/ which has a high sonority degree, forming a valley and a peak of the first syllable. The second syllable is composed of the onset /l/, which is a liquid in which the sonority degree is relatively lower than that in vowels, followed by the nucleus /u:/, which is a high vowel where the sonority degree is great, and then the voiceless fricative /h/ which has a lower sonority degree. Sonority moves up from the onset /l/ to the nucleus /u:/ before dropping to the coda /h/ forming one peak and two valleys of the second syllable. Thus, the syllables structure indicate that sonority theory is applicable to the word 'Callooh'.

3.2. Blending

3.2.1. Two-Syllable Neologisms

Slithy /slaɪðɪ/

'Slithy' is a totally new word formed also by Carroll in "Jabberwocky". It is a lexicographic blended neologism composed of 'slimy' and 'lithe'. The word 'slithy' is pronounced as /slaɪðɪ/. It is a bisyllabic word since it contains two vowels /aɪ/ and /ɪ/. Following the (MOP), the syllabification boundary of the word should be placed after the vowel /aɪ/ as in /slaɪ.ðɪ /.

As for sonority theory, the word 'slithy' has two peaks of sonority. They are represented by the two vowels /aɪ/ and /ɪ/ as illustrated in the sonority hierarchy below:

Journal of Basra Research for Human Sciences No.: 2 Vol.: 43 Yr. 2018

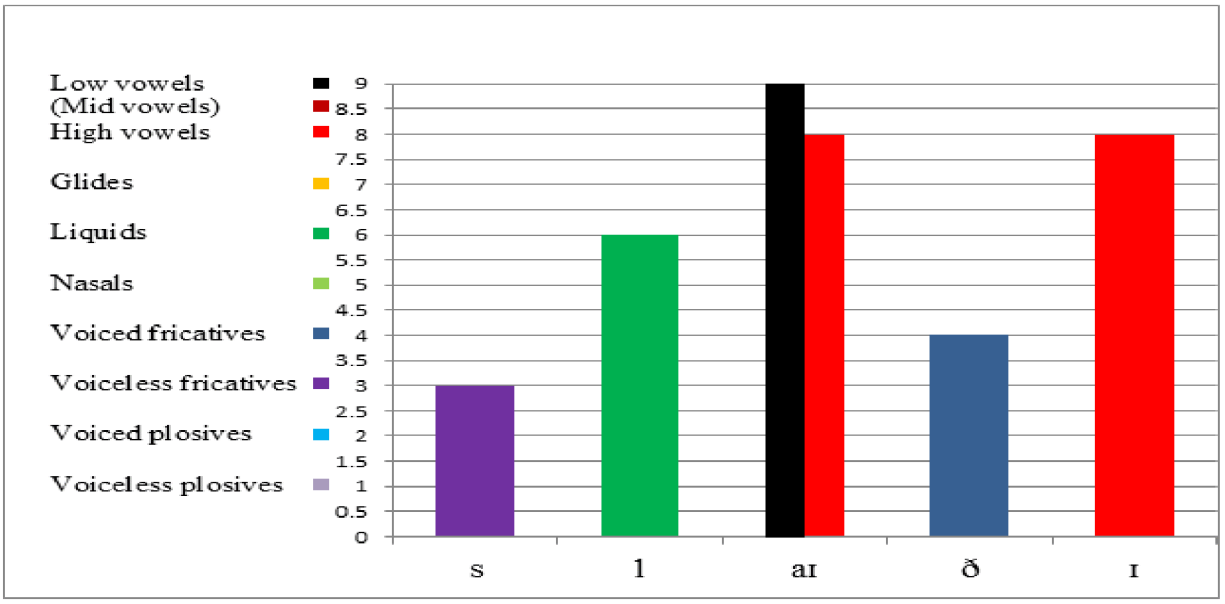

Fig 3: The Sonority Hierarchy of 'Slithy'

The sonority hierarchy shows that the sonority degree is low in the voiceless fricative /s/ of the first syllable but it gradually rises up in the liquid /l/ and gets higher in the diphthong /aɪ/ which constitutes the peak. The diphthong /aɪ/ is exhibited in two colors in the figure above because it is a combination of the two vowels /æ/ and /ɪ/ though it stands for one phoneme. In the second syllable, the sonority degree in the plosive fricative /ð/ is roughly low in comparison to vowels. Then it rises up in the high vowel /ɪ/ making it the peak of the syllable. Thus, the sonority theory is totally applicable to the word 'slithy'.

Remembrall /rɪmembrɔ:l/

'Remembrall' is formed by Rowling in 'Harry Potter and the Philosopher's Stone' in 1997. It is a blended word composed of the word 'remember' and 'ball' (meaning a ball made of from glass) (Harry Potter Wiki). It is a lexicographic neologism because it has not been recorded in (OED) yet. It is phonemically transcribed as /rɪmembrɔ:l/.

'Remembrall' is a three-syllable word for containing the vowels /ɪ/, /e/ and /ɔ:/. The syllabification of the word 'Remembrall' cannot be fully determined by (MOP) as in /rɪ.me.mbrɔ:l/, since it results in a rejected sequence /mbr/ in the onset of the third syllable. To be accepted, the division boundary must occur between /m/ and /b/ as in /rɪ.mem.brɔ:l/.

As for sonority theory, the word 'Remembrall' has three sonority peaks. They are represented by the vowels /ɪ/, /e/ and /ɔ:/ as shown in the following figure:

Journal of Basra Research for Human Sciences No. : 2 Vol. : 43 Yr. 2018

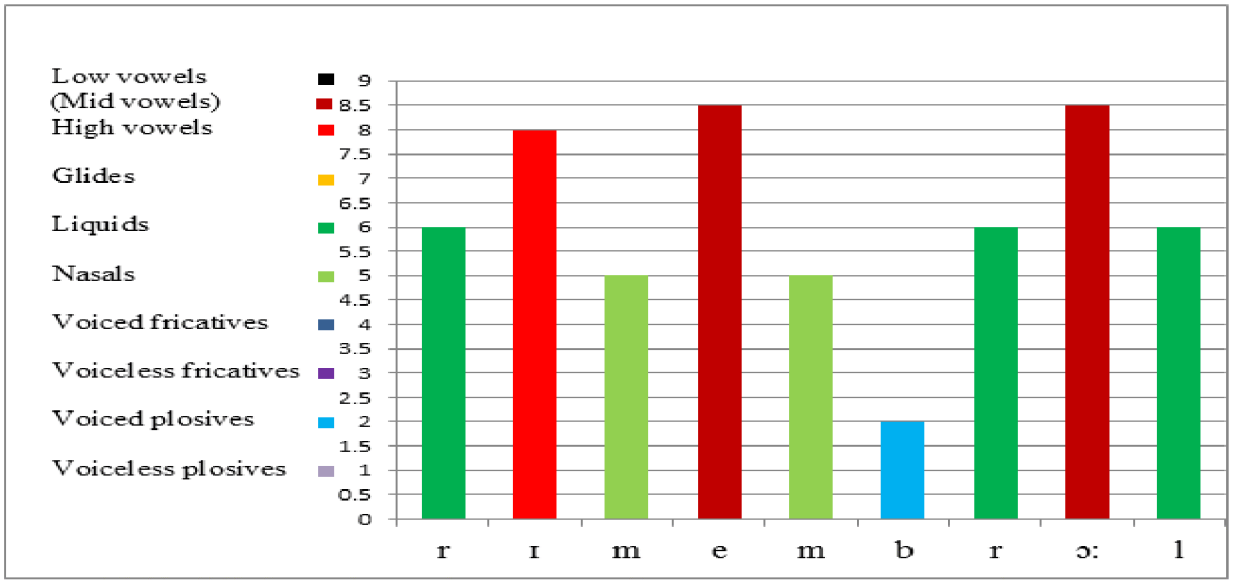

Fig 4: The Sonority Hierarchy of 'Remembrall'

The figure shows that in the first syllable /rɪ/, the sonority degree is relatively low in the liquid /r/, but it increases in the high vowel /ɪ/ which has a great sonority degree. In the second syllable /mem/, the sonority degree is rather low in the nasal /m/, while it rises up in the mid-vowel /e/, which constitutes the peak, and then falls down again to the nasal /m/. In the third syllable /rɔ:l/, the sonority degree is somewhat high in the liquid /r/, whereas it gets higher in the following mid-vowel /ɔ:/ which represents the peak, and drops again in the liquid /l/which has a less sonority degree. The sonority degrees of the sounds in 'Remembrall' indicate that all syllables are structured by a possible order of sounds, making sonority theory applicable to the word.

3.3. Borrowing

3.3.1. Three-Syllable Neologisms

Patronus /pætrɔ:nʊs/

'Patronus' is a neologism formed by Rowling and first appeared in "Harry Potter and the Prisoner of Azkaban" in 1999. It is borrowed from Latin meaning 'father' (Wiktionary). It has not yet been recorded in (OED), hence, it is a lexicographic neologism. In Harry Potter, it means a 'protector' or 'gardian' (Harry Potter Wiki). Its pronunciation can be found in (Wiktionary), and is phonemically transcribed as /pætrɔ:nʊs/.

The word 'patronus' is a three-syllable word for containing the vowels /æ/, /ɔ:/ and /ʊ/. According to (MOP), the word 'patronus' /pætrɔ:nʊs/ is syllabified as /pæ.trɔ:.nʊs /.

Journal of Basra Research for Human Sciences No.: 2 Vol.: 43 Yr. 2018

Concerning sonority theory, the word 'patronus' has three sonority peaks. They are represented by the vowels /æ/, /ɔ:/ and /ʊ/ as shown below:

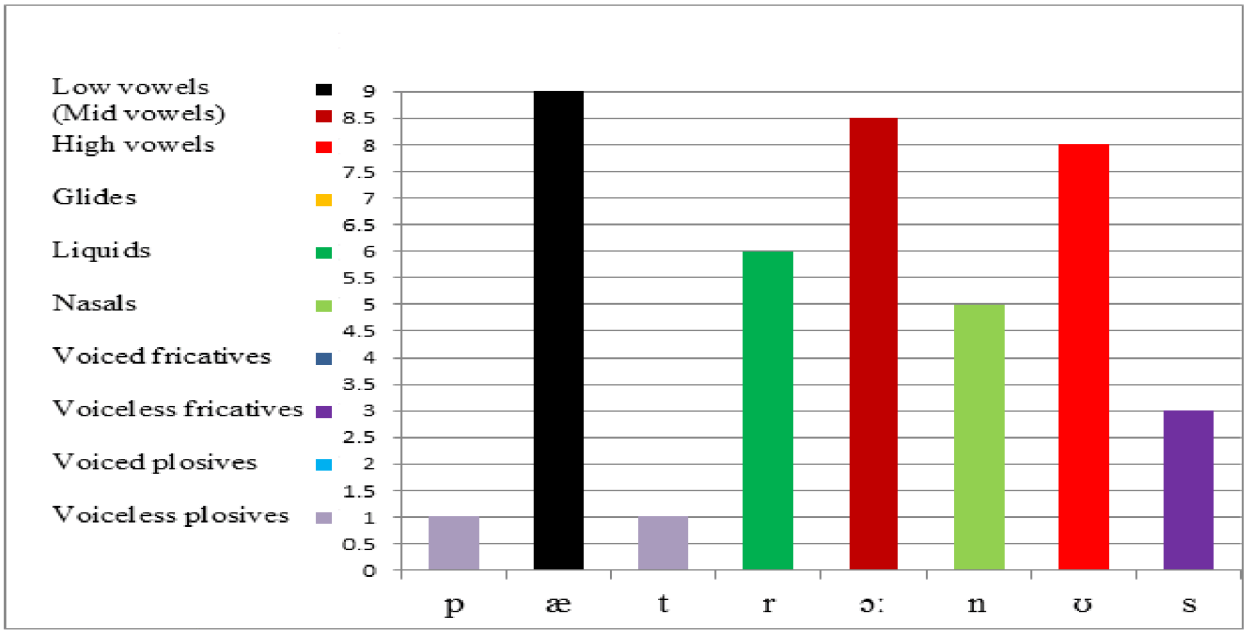

Fig 5: The Sonority Hierarchy of 'Patronus'

In the first syllable /pæ/, the sonority degree is very low in the onset represented by the voiceless plosive /p/, whereas it is the greatest in the low vowel /æ/. The sonority degree rises from the onset to the nucleus making it a possible syllable structure. In the second syllable /trɔ:/, the sonority degree is very low in the voiceless plosive /t/ but respectively rises in the liquid /l/, while it is the greatest in the mid-vowel /ɔ:/. Similarly, in the third syllable /nʊs/, the sonority degree is the greatest in the mid-vowel /ʊ/, which constitutes the peak, while it gets lower in the preceding nasal /n/ and the following fricative /s/. The sonority degree rises from the onset /n/ to the nucleus /ʊ/ and drops to the coda /s/ making sonority theory totally applicable to the word 'patronus'.

3.3.2. Five-Syllable Neologisms
Expelliarmus /əkspelɪja:mʌs/

'Expeliarmus' is a spell used to disarm the enemy in "Harry Potter". It is a new word borrowed from the Latin word 'expellere' and first appeared in 'Harry Potter and the Chamber of Secrets' in 1998 (Harry potter wiki). It is a lexicographic neologism since it has not yet been recorded in (OED). It is pronounced as /əkspelɪja:mʌs/ (pronouncekiwi - How To Pronounce Expelliarmus).

The word 'Expeliarmus' can be broken down into five syllables due to the five

Journal of Basra Research for Human Sciences Na.: 2 Vol.: 43 Yu. 2018

vowels /ə/, /e/, /ɪ/, /a:/ and /ʌ/. The (MOP) cannot be used fully in the syllabification process because we would encounter an unacceptable sequence /ksp/ in the onset of the second syllable as /ə.kspe.lɪ.ja:.mʌs/. An acceptable syllabification is to set the syllabification boundary after the consonant /k/ as in /ək.spe.lɪ.ja:.mʌs/.

The word 'Expeliarmus' has five sonority peaks. They are represented by the vowels /ə/, /e/, /ɪ/, /a:/ and /ʌ/ as shown in the following figure:

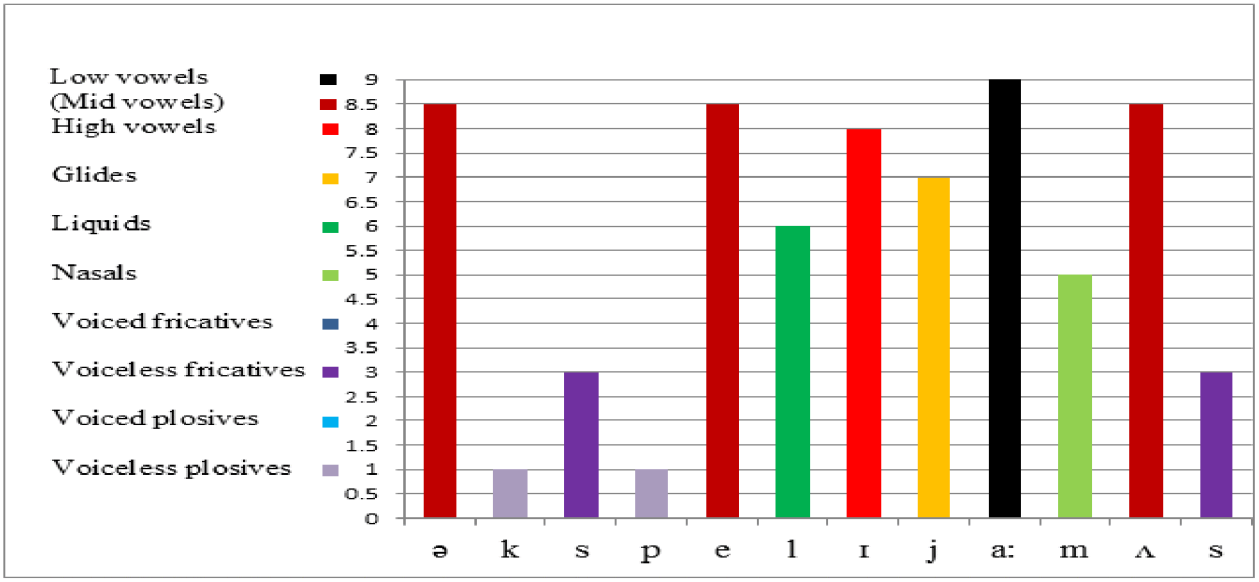

Fig 6: The Sonority Hierarchy of 'Expeliarmus'

In the first syllable /ək/, the sonority degree is high in the mid-vowel /ə/ while it declines in the voiceless plosive /k/. In the second syllable, the sonority degree is relatively low in the voiceless fricative /s/ and becomes lower in the voiceless plosive /p/ instead of getting higher, then it rises to the peak which is the mid-vowel /e/. In the third syllable, the sonority degree is relatively high in the liquid consonant /l/ but it is higher in the following high vowel /ɪ/. The fourth syllable starts with the glide consonant /j/ which has a relatively high sonority degree but it gets very high in the peak represented by the low vowel /a:/. In the fifth syllable, the sonority degree is somewhat high in the nasal consonant /m/ but it rises up in the mid-vowel /ʌ/ which constitutes the peak, then it drops in the fricative consonant /s/. This indicates that all syllables are structured well in terms of sonority theory except for the second syllable which has the sequence (s+plosives) for which the theory cannot account for.

3.4. Compounding

3.4.1. Two-Syllable Neologisms

Grimmauld /grɪmɔ:ld/

'Grimmauld' is a neologism formed first by Rowling in "Harry Potter and the

Journal of Basra Research for Human Sciences Vol.: 43 No.: 2 Yr. 2018

Order of the Phoenix" in 2003. It is compounded from "grim" meaning 'gloomy, and 'auld' which is the same as 'old'. Since it is not included in (OED), it is a lexicographic neologism appeared with the word 'Place', meaning an old street (Harry Potter Wiki). It is phonemically transcribed as /grɪmɔ:ld/. (pronouncekiwi).

Since the word 'Grimmauld' /grɪmɔ:ld/ contains two vowels /ɪ/ and /ɔ:/, it is a two-syllable word syllabified as /grɪ.mɔ:ld/ in terms of (MOP). The syllabification parsed /gr/ to the first syllable and the /m/ to the second.

As for sonority theory, the word 'Grimmauld' has two sonority peaks. They are represented by the vowels /ɪ/ and /ɔ:/ as shown in the following figure:

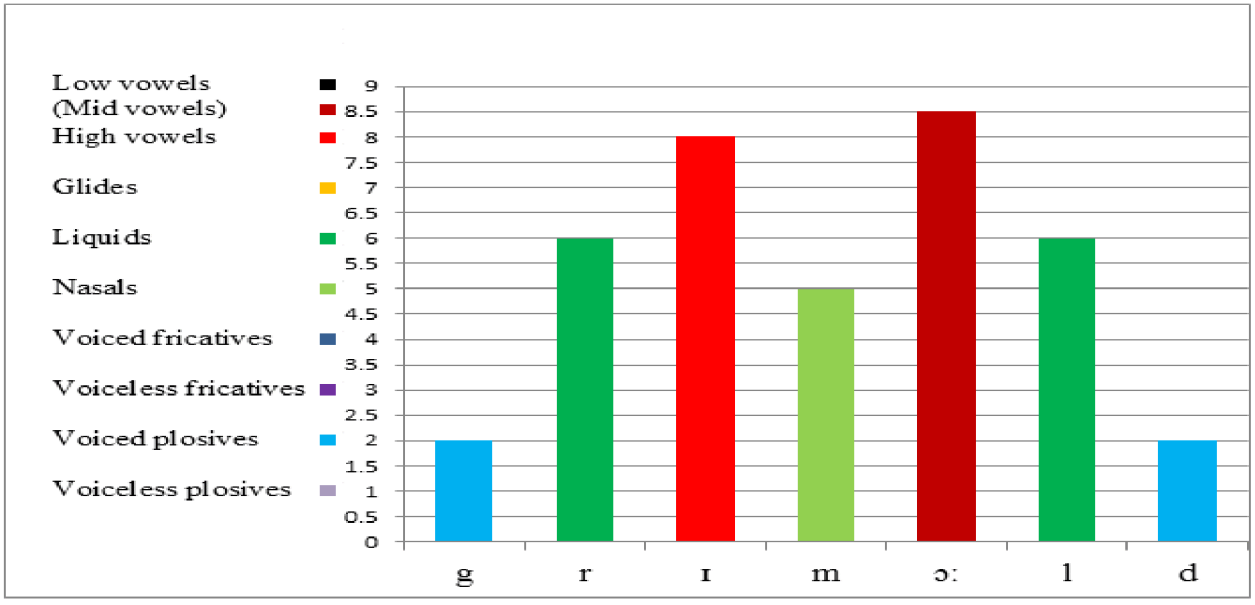

Fig 7: The Sonority Hierarchy of 'Grimmauld'

In the first syllable /grɪ/, the sonority degree is very low in the voiced plosive /g/ but it rises in the liquid /r/ and gets higher in the high vowel /ɪ/. In the second syllable /mɔ:ld/, the sonority degree is relatively low in the nasal consonant /m/. It rises up in the mid-vowel /ɔ:/ and then drops in the liquid consonant /l/ which has a relatively lower sonority degree than vowels. The sonority degree falls again in the voiced plosive /d/ which has the lowest sonority degree in this syllable. Thus, sonority theory is totally applicable to the word 'Grimmauld'.

3.4.2. Three-Syllable Neologism

Potterwatch /pɒtəwɒtʃ/

'Potterwatch' is a neologism formed by Rowling in "Harry Potter and the Deathly Hallows" in (2007). It is a combination of the word 'potter' and 'watch' which has not yet been recorded in (OED), therefore, it is a lexicographic neologism. It refers to a "pirate radio programme" (Harry Potter Wiki) and can be phonemically transcribed as /pɒtəwɒtʃ/ (https://www.youtube.com/watch?v=GDd1Z3h7RBY).

'Potterwatch' is a three-syllable word because it contains three vowels: /ɒ/, /ə/

Journal of Basra Research for Human Sciences Na.: 2 Vol.: 43 Yu. 2018

and /ɒ/. According to the (MOP), the word 'potterwatch' can be syllabified as /pɒ.tə.wɒtʃ/.

As for sonority theory, since the word 'potterwatch' /pɒtəwɒtʃ/ has three vowels /ɒ/, /ə/ and /ɒ/, they must correspond to three sonority peaks as shown in the figure below:

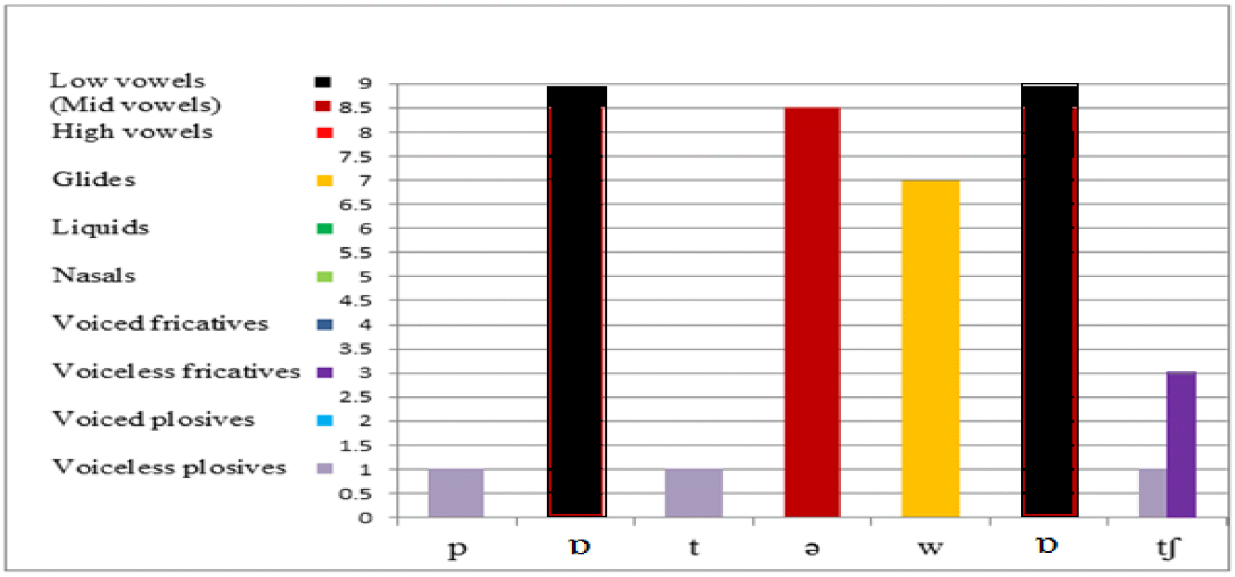

Fig 8: The Sonority Hierarchy of 'Potterwatch'

In the first syllable /pɒ/, the sonority degree is very low in the voiceless plosive /p/, whereas it is the greatest in the low vowel /ɒ/. The sonority degree in this syllable rises from the onset to the nucleus making it a possible syllable structure. In the second syllable /tə/, the sonority degree is very low in the voiceless plosive /t/, while it is greater in the mid-vowel /ə/. In the third syllable /wɒtʃ/, the sonority degree is relatively high in the glide /w/ but it gets higher in the low vowel following it, /ɒ/, which constitutes the peak. The sonority degree then declines in the affricate /tʃ/. In short, sonority theory is totally applicable to the word 'potterwatch'.

3.5. Affixation

3.5.1. Three-Syllable Neologism

Dementor /dɪməntɔ:/

'Dementor' is a neologism formed by Rowling in 'Harry Potter and the Prisoner of Azkaban' in (1999). It is a complex word composed of a stem and a suffix in a process called (affixation). It is a combination of the word 'dement', meaning (A person suffering from dementia; OED) and the suffix (-or). In Harry Potter, it refers to a black creature. Since it is not recorded in (OED) it is a lexicographic neologism. Its pronunciation is taken from the website (Wiktionary) which can be phonemically transcribed as /dɪməntɔ:/.

The word 'dementor' is a three-syllable word which cannot be syllabified in

Journal of Basra Research for Human Sciences No. : 2 Vol. : 43 Yr. 2018

terms of (MOP) because the third syllable will have an unacceptable sequence /nt/ in the onset of the third syllable. To solve this, the syllabification boundary occurs after the consonant /n/ as in /dɪ.mən.tɔ:/.

According to sonority theory, the word 'dementor' /dɪməntɔ:/ has three sonority peaks. They are represented by the vowels /ɪ/, /ə/ and /ɔ:/ as shown in the figure below:

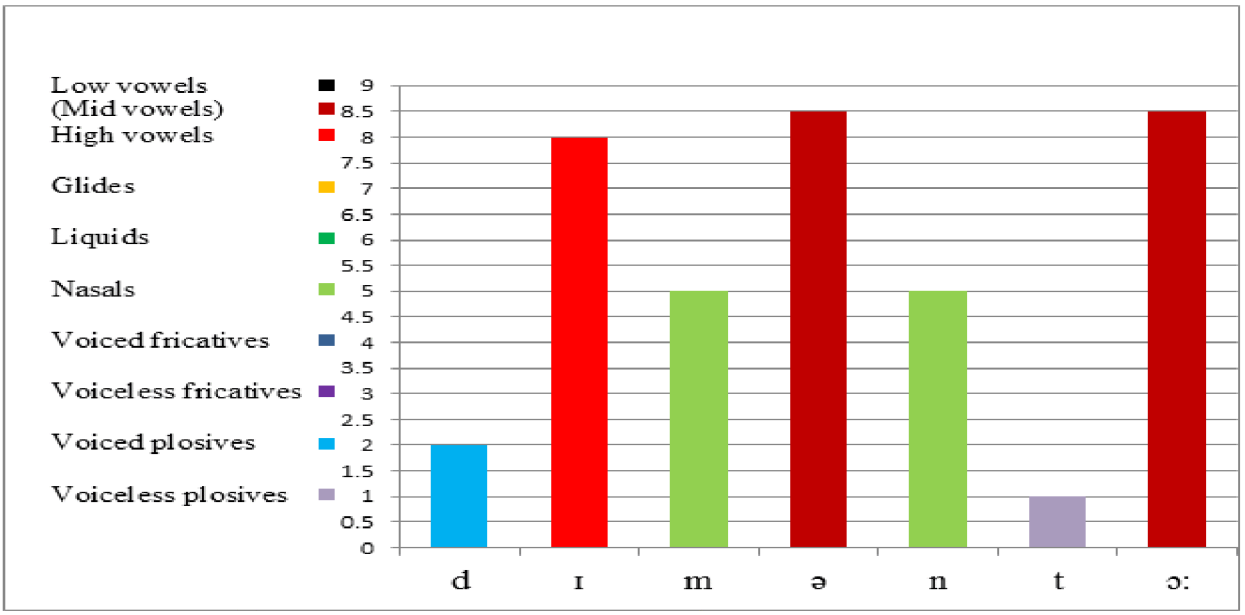

Fig 9: The Sonority Hierarchy of 'Dementor'

In the first syllable, the sonority degree is too low in in the voiced plosive /d/ in comparison with the mid-vowel /ɪ/. Therefore, sonority rises up sharply from the onset to the nucleus where sonority is the greatest. In the second syllable, the sonority degree is relatively low in the nasal /m/, whereas it rises in the mid-vowel /ə/ in which the sonority degree is greater. Then, it declines from the vowel /ə/ to the nasal /n/ which has a relatively low sonority degree. The third syllable begins with a voiceless plosive /t/ in the onset, where the sonority degree is the lowest. Sonority from this sound rises up to the mid-vowel /ɔ:/ because it has a higher degree of sonority. The sonority degree in the onset and the nucleus makes a valley and peak of a possible syllable structure. In general, sonority theory is thoroughly applicable to the word 'dementor'.

3.6. Backformation

3.6.1. Three-Syllable Neologisms

Accio /əksɪəʊ/

The neologism 'accio' is formed by Rowling in "Harry Potter and the Goblet of Fire" in (2000) which refers to a magical spell. 'Accio' is a noun neologism back-formed from the word 'Acciocche'. It has not entered the (OED) yet, therefore it is a lexicographic neologism. Its pronunciation can be found in (Wiktionary) which can

Journal of Basra Research for Human Sciences No. : 2 Vol. : 43 Yr. 2018

be phonemically transcribed as /əksɪəʊ/.

The word 'accio' is a three-syllable word. If it is syllabified according to (MOP), as /ə.ksɪ.əʊ/ there will be an unacceptable syllable /ksɪ/. To rectify it, the syllabification boundary is placed between the consonants /k/ and /s/ as in /ək.sɪ.əʊ/.

It is in terms of sonority theory that the word 'accio' /ək.sɪ.əʊ/ has sonorous sounds forming three peaks of sonority. They are represented by the vowels /ə ɪ əʊ/ as shown in the figure below:

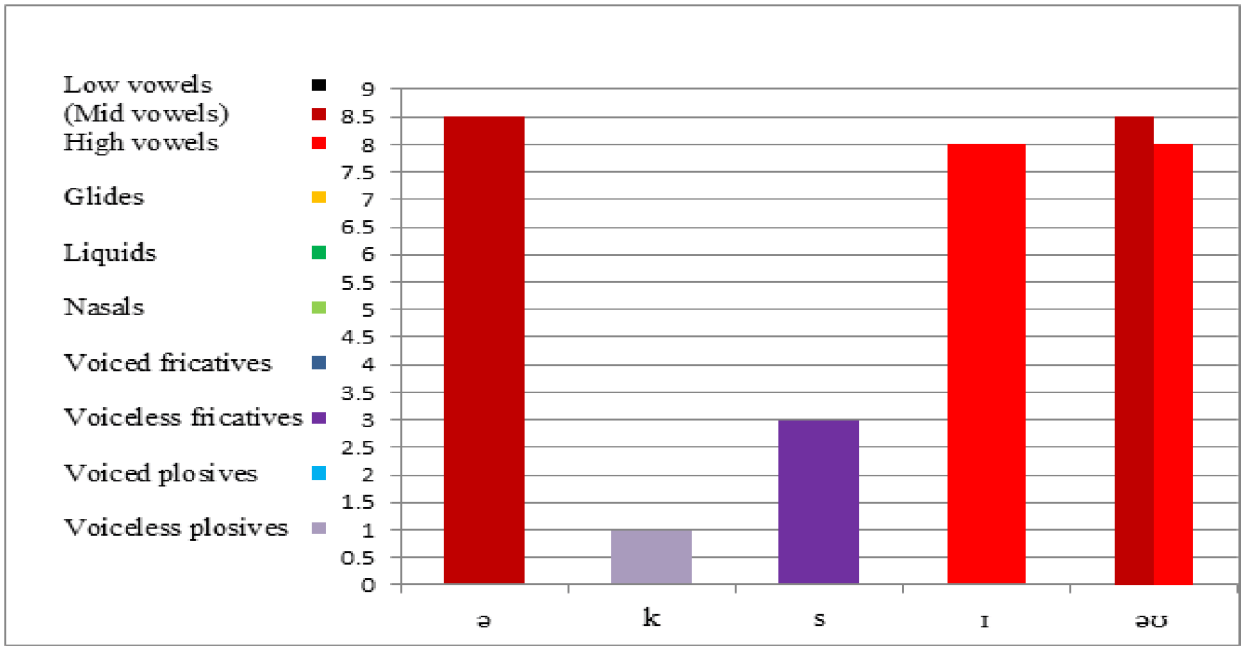

Fig 10: The Sonority Hierarchy of 'Accio'

In the first syllable, /ək/, the sonority degree is high in the mid-vowel /ə/ whereas it is very low in the voiceless plosive /k/. The second syllable is composed of an onset and a nucleus /sɪ/. The sonority degree in the onset /s/ is relatively low in comparison with the nucleus represented by the high vowel /ɪ/, which constitutes the peak of the syllable. The third syllable /əʊ/ is composed of only the peak, which makes alone a separate syllable because of the high degree of sonority it contains. In short, it is observed that all syllables are constructed properly in terms of sonority theory which is applicable to the word 'accio'.

4. Conclusions

The study was conducted on children's literature neologisms which were phonologically analyzed in terms of sonority theory. The following points are concluded:

1. All neologisms follow sonority theory, with reference to the first hypothesis,

which is thoroughly applied. One exception occurred in which sonority theory could not explain the sequence (s + one of the voiceless plosives) either in the onset or, the opposite, in the coda. However, such a sequence is very usual in English and is phonotactically acceptable.

2. Out of this phonological analysis, it seems that every new word formed in English consciously or unconsciously (randomly) is outlined by sonority theory. Obviously, this theory seems to be innate and deeply installed in the phonological system of native speakers. Even if the neologisms formed, by any means, disobey sonority theory in some sounds, as in the case of borrowing from other languages which their sequences do not always match the English phonotactics, they can be subject to change by the native speakers once they inter the language. The incompatible sequence occurring in a word is encountered by (MOP) which can identify the sounds that do not co-occur, so that, each sound would go to a distinct syllable. Then, the second hypothesis saying that "Neologisms are not made up haphazardly" is also verified.

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