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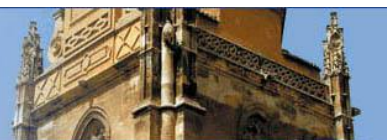
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ABSTRACT

This research examines the morphological analysis of newly coined words in Suzanne Collins' science fiction trilogy, *The Hunger Games*. Its objective is to recognize the newly created terms in the trilogy, categorize them according to their content word types, and investigate the processes used to form these words. The linguistic method used in this study is structural analysis, a qualitative research method. The verbal data was taken from the first book of Suzanne Collins' science fiction trilogy, *The Hunger Games* in 2008 which consists of 27 untitled chapters, each chapter evenly divided into three titled parts with a total of 99,750 words. This study yields 26 identified neologisms. There are seven proper nouns with 16 common nouns. There is adjective content word category and another with verb category. There is no identified neologism with adverb category. The word formation processes of the neologisms were compounding, derivation, clipping, category extensions, back formations, folk etymologies and blending. Based on the findings, this study concludes that the science fiction trilogy, *The Hunger Games* by Suzanne Collins reveals the morphological structures of the neologisms' content words and word formation processes in its textuality. It recommends therefore that the morphemic analysis of neologisms either in fiction and nonfiction genre is a valuable resource for language learning that benefits anyone concerned across all levels of education. The study of language structures dealing with content word categories of neologisms elicits potential studies revealing more of their morphemic, structural contents. The investigation of the word formation processes of the neologisms also show a great deal of enriched meaning and interpretation that is way beyond common knowledge and belief one has to know while the glossary of neologisms based on the novel of Suzanne Collins, the output of this study is a linguistic aid to the study of creative words and neologisms in language and literature courses.

Keywords: structural analysis, neologisms, content word categories, word-formation processes, glossary

I. INTRODUCTION

According to research, the primary motivation for studying language is often centered around the ability to speak or teach it, rather than the pursuit of scientific description and analysis, which is the main objective of pure linguistic research. It is essential to view linguistic research as an independent endeavor rather than a means to an end. A survey of 103 articles published in the Philippine Journal of Linguistics (PJL), the official scholarly publication of the Linguistic Society of the Philippines (LSP), between 2000 and 2009, reveals that a majority of 58 articles (56.31%) focus on applied linguistics, while 39 articles (37.86%) pertain to theoretical linguistics (Dayag and Dita 2-3). Significant issues that contribute to this situation include the scarcity of Filipino linguists and the insufficient volume of theoretical linguistic research being conducted.

Linguistics encompasses the scientific examination of a language, wherein an in-depth analysis may encompass the field of morphology. Morphology, as a component of linguistic analysis, pertains to the cognitive system responsible for word formation, or it can be seen as a branch of linguistics that investigates the internal structure of words and their formation processes. The customary approach employed by morphologists to study words and their internal structure is through the identification and examination of morphemes, which are generally regarded as the smallest grammatical units with a specific function within a language. (Oiry2) Our knowledge of morphemes must be part of our linguistic knowledge. To analyze morphemes is descriptive, so it is confined to describing 'what is', in other words, to (selections from) already existing and published texts. Take for instance the following lines of Claudius and Effie, characters from the science fiction (SF) trilogy, *The Hunger Games* by Suzanne Collins:

Claudius Templesmith: "Attention, tributes, attention! Commencing at sunrise, there will be a feast tomorrow at the Cornucopia. This will be no ordinary occasion. Each of you needs something- desperately-and we plan to be...generous hosts."

Effie Trinket: "Welcome, welcome. Happy Hunger Games, and may the odds be ever in your favor. Now before we begin, we have a very special film brought to you all the way from the Capitol" (Collins 20).

Morphology equally deals with the way in which these neologisms are made up. The society being constantly developing, with new things arising, it is understandable how science, science fiction, and neologisms go hand in hand. Majority sees the need for the creation of new words to express identifications of new phenomena. The language of neologisms depicted in the novel of Collins makes it a good choice for evaluation in a linguistic, morphemic study such as this. Hence, this study is to analyze morphologically the science fiction trilogy, *The Hunger Games* by Suzanne Collins, specifically focusing on the neologisms and their content word categories. This also aims to author a relevant output based on the morphemic analysis of neologisms, in order to serve as valuable contribution to the inadequate number of linguistic, morphemic researches conducted so far.

In this study, it is posited that Suzanne Collins' science fiction trilogy, *The Hunger Games*, exposes the morphological structures of newly coined words within its textual content. Consequently, this particular linguistic approach is referred to as "slot-and-filler grammar," as it considers sentence structure as a sequential arrangement, where the selection of each subsequent category relies on the preceding category.

In this study, Morley's theory of word classes is employed to classify content words into four categories: nouns, verbs, adjectives, and adverbs. Each content word is further divided into subcategories. Nouns are categorized as proper nouns and common nouns; verbs are divided into main verbs and auxiliary verbs; adjectives are classified as attributive adjectives and predicative adjectives; and adverbs are split into seven categories, namely circumstantial adverbs, degree of adjectival attribute, intensifying adverbs, conjunctive adverbs, disjunctive adverbs, and interpersonal adverbs. Additionally, this study focuses on new words and utilizes Cabre's theory of neologism (205), which presents a four-point table for identifying neologisms. These points include diachrony, which considers the recent emergence of a unit; lexicography, which examines whether the unit is absent from dictionaries; systematic instability, which looks for signs of formal or semantic instability in the unit (e.g., morphological, graphic, phonetic); and psychology, which determines whether speakers perceive the unit as new.

Cabre's condition (a) is applicable to my research because the neologisms found in *The Hunger Games* are novel and predominantly introduced within the trilogy, indicating their recent emergence. In relation to condition (b), this study examines the author's neologisms, also known as occasionalisms, which encompass words and expressions exclusive to Collins and not commonly employed by other writers. Within Collins' trilogy, *The Hunger Games*, there exist certain words that are not recognized in conventional dictionaries. These new words possess a distinctive and imaginative quality since they are unique to Collins' usage. While a few may be present in general dictionaries, their contextual usage within the trilogy sets them apart. Condition (c) helps the researcher analyze whether the neologism is stable as a word in such a way that upon realizing that the neologisms do not appear in print (books) and on screen (film adaptations) more than once or twice, then it would be vague to conclude the words as systematically instable. Condition (d) is vital to this study to justify the researcher's personal intuition and sense of judgment to categorize a word as neologism or not because this condition applies to selections in cases where the neologisms do not bear the characteristics of the first three conditions after thorough analysis.

Nevertheless, the neologisms in Suzanne Collins's science fiction trilogy, *The Hunger Games* are considered neologisms for cases above-mentioned. This study also uses the concept of word formation processes that the science fiction neologisms show as identified in the trilogy. Since word formation processes equally best represent the morphological structures of words, this study utilizes the new word formation processes explained by Parker and Riley namely: derivation, category extension, compound, root creation, clipped form, blend, acronym, abbreviation, proper names, folk etymology, and back formation.

II. METHODOLOGY

The linguistic method used in this study is structural analysis, a qualitative research method. This constitutes skills in word recognition and that knowledge of the relevant parts of words yields in the recognition of an unknown written word. (Cooper) This, otherwise known as morphemic analysis, involves the study of lexical categories. This study is a morphemic analysis of the neologisms in the textuality of Suzanne Collins' science fiction trilogy, *The Hunger Games* focusing on noun, verb, adjective, and adverb categories. This also will distinguish the word formation processes of the identified neologisms. After which, a glossary of neologisms is outlined serving as a learning supplement. This study has taken its verbal data from the first book of Suzanne Collins' science fiction trilogy, *The Hunger Games* in 2008 which consists of 27 untitled chapters, each chapter evenly divided into 3 titled parts with a total of 99,750 words.

III. RESULTS

This study yields these analytical data in response to the sub problems raised: (1) The twenty-six identified neologisms are the following: apothecary, avox, career, Catnip, morphling, tribute, groosling, jabberjay, tracker jacker, mockingjay, mutations, Capitol, catacomb, Cornucopia, district, Hob, Panem, Seam, quiver, tesserae, nightlock, Hunger Games, reaping, dystopian, zeitgeist and sic; (2) There are seven proper nouns: Capitol, Catnip, Cornucopia, Hob, Panem, Seam, and Hunger Games; while sixteen are common nouns: avox, career, tribute, groosling, jabberjay, morphling, tracker jacker, mockingjay, mutations, catacomb, district, quiver, tesserae, nightlock, reaping, and zeitgeist. There is one in an adjective content word category, dystopian, and another with verb content word category, sic. There is no identified neologism with adverb category; (3) The neologisms in compound word formation process are: Catnip, Cornucopia, Hunger Games, jabberjay, nightlock, tracker jacker, and zeitgeist. The neologisms: apothecary, avox, dystopian, morphling, and reaping show derivation. Capitol, district, Panem, and tribute exemplify clipped forms. Hob, quiver, Seam, and sic show category extensions. Catacomb, mutations, and tesserae are back formations. Career and groosling are folk etymologies while mockingjay is a blend, and; (4) This study has come up with a glossary of neologisms which serves as a vital tool for knowledge and understanding of creative words and neologisms in the science fiction trilogy, *The Hunger Games* by Suzanne Collins available to language and literature enthusiasts.

IV. CONCLUSION/RECOMMENDATIONS

Based on the findings, this conclusion is arrived at: This study concludes that the science fiction trilogy, *The Hunger Games* by Suzanne Collins reveals the morphological structures of the neologisms' content words and word formation processes in its textuality. Based on the findings, this study hereby recommends the following: (1) The morphemic analysis of neologisms either in fiction and nonfiction genre is a valuable resource for language learning and relative endeavours that benefits anyone concerned across all levels of education; (2) The study of language structures dealing with content word categories of neologisms elicits potential studies revealing more of their morphemic, structural contents; (3) The investigation of the word formation processes of the neologisms show a great deal of enriched meaning and interpretation that is way beyond common knowledge and belief one has to know, and; (4) The glossary of neologisms based on the novel of Suzanne Collins, the output of this study is a linguistic aid to the study of creative words and neologisms in language and literature courses.

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