

**Exploring the Fictional Words in the Wicked Movie Franchise****Philomena Rizka Shareta¹, Aisah², Ati Sumiati³**

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Submitted: July 29, 2026

Revised: August 2, 2026

Accepted: August 26, 2026

Abstract

This study explores how fictional words from the Wicked movie franchise are formed, how they function in utterances, and how they support the characterization and plot. The qualitative descriptive method and interpretative approach was used in this study. This study primarily applied Yule's (2023) word formation processes and Holmes' (2013) speech functions. While the discussion is based on the narrative functions of fictional languages by Noletto (2024). Out of 53 fictional words, there were five out of seven types of word formation processes by Yule (2023) that were found, with derivation being the dominant type (53%). The word formation process of blending that is a part of compounding was also applied in analyzing the fictional words. There were three words that could not be analyzed using Yule's (2023) word formation processes, therefore the concept of alternation by Fromkin et al. (2013) was applied to analyze them. Out of six speech functions by Holmes (2013), five of them were found. The dominant type that was found was referential (45.63%). Based on the function of the utterances, the fictional words' functions were analyzed. The fictional words also support the characterization of the movies, which aligns with the descriptive function by Noletto (2024). There are several characters who are considered in the higher social class that frequently use fictional words. The fictional words also support other characters' personalities and developments. Several fictional words also supported several turning points in the development of the plot. This aligns with the diegetic function by Noletto (2024).

Keywords: Wicked, Word Formation Process, Speech Function, Movie**Citation:**

Shareta, P. R., Aisah, Sumiati, A. 2026. Exploring the Fictional Words in the Wicked Movie Franchise. *J-LELC: Journal of Language Education, Linguistics, and Culture*, 6(2), 139-149. <https://doi.org/10.25299/j-lelc.2026.29852>

INTRODUCTION

Several genres of movies and TV shows contain fictional languages. Fictional language can consist of languages nearly from scratch (*a priori*) or derivations of existing natural languages (*a posteriori*) according to Noletto (2024). Fictional language also plays a significant role in the immersion, tone, and building of the structure of an imaginary world (Noletto, 2024). Despite being new and uncommon, fictional words can be analyzed through the lens of language or linguistics. (Crystal, 2008) defined linguistics as the scientific study of language. It consists of many branches, including phonetics, phonology, morphology, syntax, semantic, and pragmatics (Fromkin et al., 2013). Among these branches, morphology and pragmatics provide useful perspectives for examining fictional words because fictional lexical items are not only linguistic forms but are also used by characters to perform particular communicative functions within fictional interactions.

Fictional words can be analyzed how they are formed through word formation processes. This study applied Yule's (2023) word formation processes, which consists of seven main types, namely, borrowing, compounding, clipping, conversion, coinage, derivation, and multiple processes. Among the seven types of word formation processes, borrowing, which is the taking over of words from other languages, is one of the most common sources of new words in English. Loan translation or *calque* is a special type of borrowing. It is a direct translation of the elements of a word into the borrowing language. Compounding is a word formation process that joins two separate words to produce a single form. Blending is a type of compounding which is done by combining two separate forms to produce a single new term. Clipping is the process of the reduction of an element in blending. It occurs when a word of more than one syllable is reduced to a shorter form. There are two types of clippings. The first is *hypocorism*, where a -y or -ie is added to the end of a shortened word. The second type is *backformation*, where a word is reduced to form another type of word. Conversion is the change in the function of a word. Coinage is the word formation process of inventing new terms, which is usually sourced from trade names for commercial products that become general terms for any version of that product. Acronyms is a type of coinage which are new words formed from the initial letters of a set of other words. Derivation is the adding of affixes to words. There are three types of affixes, which include prefix (affixes that are added to the beginning of the word), suffix (affixes that are added to the end of the word), and infix (affixes that are incorporated inside another word). Lastly, multiple processes is where a word is created through more than one process.

However, identifying how a fictional word is formed does not fully explain what the word does when it is used in dialogue. Fictional words occur within utterances and are used by characters to serve several functions in their interactions. The function of these fictional words can be analyzed through speech function analysis. This study also applied Holmes' (2013) six speech functions, namely, expressive, directive, referential, metalinguistics, poetic, and phatic. Expressive is the function which is used to express the speaker's feelings. Directives is the speech function which is used as an attempt to get someone to do something. Referential is used to provide information. Metalinguistics is the function that comments on language itself. Poetic focuses on the aesthetic features of language, such as a poem, a motto, and a rhyme. Lastly, phatic is used to express solidarity and empathy with others.

Fictional words also have a function beyond their utterances. Noletto (2024) classified five narrative functions of fictional languages, namely speculative, rhetorical, descriptive, diegetic, and paratextual. The speculative function focuses on the thematic dimension of fictional languages and supports the speculation and extrapolation of the texts. Rhetorical function is how fictional language supports the credibility of a narrative. The descriptive function focuses on how fictional languages support the elaboration or description of fictional places, characters, or the building of a backstory. The diegetic plot focuses on fictional languages' support in the development of the plot, interfacing theme and style. The paratextual function refers to fictional languages that are outlined in glossaries, maps, and primers that can contribute to the reading experience and impact interpretation by adding information to narratives that are not included in the main body of prose. These functions demonstrate that fictional language can contribute to a fictional word beyond communicative purpose of an utterance.

These three levels of analysis are therefore complementary in understanding fictional words in film. At the morphological level, word-formation processes explain how fictional words are constructed. At the pragmatic level, speech function analysis explains what characters accomplish through utterances containing fictional words. Finally, at the narrative level, two of Noletto's

frameworks are used to explain how fictional language contributes to the characters (descriptive function) and the plot (diegetic function) of the fictional world. The Integration of Narrative analysis provides another level of interpretation and a more comprehensive understanding of how lexical choices contribute to the building of fictional worlds.

Several previous studies analyzed how words from movies are formed. First is a study by Rantia (2023) which analyzed the slang words, their meanings, and the types of word formations from the movie *Aladdin* (2019). Second, is a study by Raskyana (2024) which analyzed the word formation and types of slang that were found in the movie *Fast X*. Third is a study by Sopiah & Yulianisha (2023), that analyzed the word formation processes of slang from the movie *Camp Rock*. Fourth is a study by Kamagi et al. (2023) that analyzed the word formation of words in the movie *Captain Marvel*. Fifth, is a study by Wiranata (2020) which analyzed the word formations in the movie *Ready Player One*.

There are also several previous studies that analyze the speech functions of utterances from movies. First is a study by Wardhana & Maharani (2023) that analyzed the types of speech functions of utterances used by the main characters of the movie *Turning Red*. Second is a study by Dwiningtyas et al. (2023) that analyzed speech function of dialogues in the movie *Over the Moon*. Third is a study by Dewi (2024) that analyzed the speech function of utterances in the movie *Frozen II*. Fourth is a study by Friarly & Linuwih (2024) that explores the speech functions of the main character in the movie *Joker*. Fifth is a study by Maharani et al. (2025) that analyzed speech functions in the movie *La La Land*. Although there are many studies that applied word formation processes and speech functions separately, there is limited research that combines the two theories.

This research analyzed several aspects. First, this research analyzed the word formation processes of the fictional words in the movies *Wicked* (2024) and *Wicked: For Good* (2025). Second, the functions of the fictional words are analyzed through the speech functions of the utterances that contain fictional words. Third, this research will explore the broader functions of the fictional words, by analyzing how fictional words support the plot and characterization of the two movies. Hence, this study contributes to linguistic research by extending word-formation analysis beyond lexical classification. It shows how fictional words operate as communicative and narrative resources in cinematic discourse. It also enriches research on fictional languages by examining fictional words from three complementary perspectives: morphology, pragmatics, and narrative construction within contemporary fantasy films.

RESEARCH METHOD

Research Design

This study applied the descriptive qualitative method. The qualitative method is an approach to explore and understand the meaning individuals or groups ascribe to a social or human problem. Creswell & Creswell (2018). The qualitative descriptive approach aims to comprehend a summary in everyday terms of specific events experienced by individuals or groups of individuals (Lambert & Lambert, 2012). This study also applied the interpretative approach, which Putnam & Banghart (2017) stated that it is focused on the complexities of meaning as enacted in symbols, language, and social interactions.

Population and Sample or Research Subjects

The subject of this qualitative research are the movies *Wicked* (2024) and *Wicked: For Good* (2025), specifically the fictional words and their utterances. There are 53 fictional words that occur in 103 utterances. The fictional words and their utterances were obtained from the streaming service *HBO Max*.

Research Instruments

The primary instrument in this study is the researcher themselves. In conducting the data collection process and the analysis of the study, a table was created as an instrument. The table was designed to record the fictional words, the utterances that contain the fictional words, the context of the utterances, the word formation process, the speech function, and further explanations.

Data Analysis

The data was collected by conducting several steps. First the movies *Wicked* (2024) and *Wicked: For Good* (2025) were watched. The scripts of the movies were compared to the movies, to assure that the fictional words found in the scripts are used in the movies. Then the fictional words are identified and assured they are invented by checking the Merriam-Webster Dictionary. Then the utterances and the contexts are identified. Lastly, the fictional words, its utterances, and contexts are compiled.

After the data is collected, the analysis of the data is conducted through several steps. First, the word formation processes of the fictional words are analyzed using Yule's (2023) word formation processes. Second, the meaning of each fictional word was interpreted. Third, the use of word formation processes is calculated. Fourth, the speech functions of dialogues that contain the fictional words are analyzed. Fifth, the number of speech functions are calculated. Sixth, the contribution of the fictional words to the utterances are analyzed. Seventh, the number of fictional words used by each character are calculated. Eighth, the fictional words are analyzed based on how they support the characterization and plot of the movies. Lastly, the conclusion is drawn based on the findings and the analysis.

RESULTS AND DISCUSSION

Results

Word Formation Processes of the Fictional Words

This section presents the findings of the study. The first findings of the analysis are Yule's (2023) types of word formation processes that are found in the fictional words of the movies *Wicked* (2024) and *Wicked: For Good* (2025). The analysis revealed that there are 5 types of word formation processes that were found, namely derivation, blending, compounding, coinage, multiple processes, and borrowing. Additionally, there are 3 fictional words that cannot be analyzed using Yule's (2023) word formation processes. The fictional words were formed by substituting or adding several letters to standard English words that are similar to the concept of alternation by Fromkin et al. (2013) The frequency of each type of word formation process is presented in table 1.

Table 1. Frequency of Word Formation Process

Type of Word Formation Process	Quantity	Percentage
Derivation	28	53%
Blending	7	13%
Compounding	6	11%
Coinage	4	7.5%
Multiple Processes	4	7.5%
Borrowing	1	2%
Alternation	3	6%

Table 1 presents the overall frequency of each type of word formation processes found in the fictional words of the movies *Wicked* (2024) and *Wicked: For Good* (2025). Out of 53 fictional words, 28 (53%) of them were formed through derivation, 7 (13%) of them were formed through blending, 6 (11%) of them were formed through compounding, 4 (7.5%) of them were formed through coinage, 4 (7.5%) of them were formed through multiple processes, 1 (2%) of them was formed through borrowing, and 3 (6%) of them were formed through modifications similar to alternation. Examples of fictional words and how they are formed based on the type of word formation processes are presented below:

Derivation

Data 1: "There is a **definish** chance." -Madame Morrible

"Definish" was formed through the derivation process of adding the suffix "-ish" to the word "Definite." According to Merriam-Webster (n.d.-c), the suffix "-ish" means "somewhat." Based on the meaning of the suffix "-ish" the fictional word "Definish" means somewhat definite. Additionally, the word "Definish" is defined by Cote (2005) as a word that falls between definite and not so definite.

Blending

Data 2: *"Don't be so **pessimystical**."* -Madame Morrible

"Pessimystical" is formed through the blending of the words "Pessimistic" and "Mystical." Based on the utterance that contained the word along with the context, the word "Pessimystical" has the same meaning as "Pessimistic" which according to Merriam-Webster (n.d.-d) means having or showing a lack of hope for the future.

Compounding

Data 3: *"Little one, watch your baby sister. Just a **clock tick**."* -Dulcibear

"Clock tick" was formed through the compounding of the word "Clock" and "Tick." Based on how it is used in the utterances that contain the word, "Clock tick" is referred to a certain amount of time, similar to the English words "Moment," "Second," or "Minute."

Coinage

Data 4: *"And congratulations for having been accepted to **Shiz**."* -Madame Morrible

"Shiz" was created specifically for the *Wicked* franchise. Based on the utterances along with the context, "Shiz" is the name of the university in Oz where the characters of the movies go to school.

Multiple Processes

Data 5: *"I am Miss Coddle, Head **Shizstress**."* -Miss Coddle

"Shizstress" is formed through multiple processes. First, the word "Shiz" is formed through coinage. Then the word "Shiz" is blended with the word "Mistress" to form "Shizstress." Based on the utterance along with the context, "Shizstress" is similar to the word "Mistress" from the title "Head Mistress."

Borrowing

Data 6:

"So let us set down all our magic

In a strange and secret language

In a book

*The **Grimmerie**"* -Emerald City Players

"Grimmerie" can be interpreted to be borrowed from the French word "Grimoire." Based on how the word is used in utterances along with the contexts, the word "Grimmerie" has a similar meaning to "Grimoire" which is defined as a magician's manual for invoking demons and the spirits of the dead according to Merriam-Webster (n.d.-b) "Grimmerie" is also explained in the song "One Short Day" and it is described as a spellbook that is written in a secret language only certain people can read. Additionally, Cote (2005) stated that "Grimmerie" is also known as the Ancient Book of Thaumaturgy and Enchantments.

Alternation

Data 7: *"And **congratulotions** for having been accepted to Shiz."* -Madame Morrible

"Congratulotions" is a creative alternation of the word "Congratulations." Based on how it is used in the utterance that contain the word along with the context, "Congratulotions" has the same meaning as "Congratulations" which means a congratulatory expression according to Merriam-Webster (n.d.-a).

Functions of the Fictional Words

The second findings of this study are the functions of fictional words in utterances. This section of the research is conducted by analyzing the speech functions of the utterances before analyzing the function of the individual fictional words. The overall frequency of each type of speech function is presented in table 2.

Table 2. Frequency of Speech Functions

Type of Speech Function	Quantity	Percentage
Referential	47	45.63%
Expressive	31	30.09%
Directive	26	25.24%
Phatic	13	12.62%
Poetic	2	1.94%

Table 2 presents the overall frequency of each type of speech function found in the 103 utterances that contain fictional words. Out of 6 speech functions, 5 of them were found. Referential is the dominant speech function, with a total of 47 (45.63%) out of 103. The second is expressive which was found in 31 (30.09%) utterances. Third is directive that was found in 26 (25.24%) utterances. Fourth is phatic that was found in 13 (12.62%) utterances. Lastly, the poetic function was found in 2 (1.94%) utterances.

Referential

Data 8: “*Citizens of Oz. There’ve been 12 **tide turns** since the Wicked Witch of the West escaped with our **Grimmerie**.*” -Madame Morrible

The function of this utterance is considered to be referential, because Madame Morrible informed the citizens of Oz of how long it has been since the Wicked Witch of the West took the Grimmerie. The fictional word “Tide turns” functions as the unit of time Madame Morrible used to inform the amount of time that has passed. The fictional word “Grimmerie” also provides information of what was stolen by the Wicked Witch of the West.

Expressive

Data 9: “*Elphie, this is **astoundifying**.*” -Glinda

The function of this utterance is considered to be expressive because Glinda expressed amazement in Elphaba’s successful attempt at casting a spell from the Grimmerie. The fictional word “Astoundifying” functions as the adjective that Glinda used in her compliment to Elphaba.

Directive

Data 10: “*Let us **rejoicify** that Goodness could subdue.*” -Glinda

The function of this utterance is considered to be directive because Glinda encouraged the citizens of Oz to celebrate the death of the Wicked Witch of the West. The fictional word “Rejoicify” functions as the verb that Glinda used to invite the citizens of Oz to be happy.

Phatic

Data 11: “*And **congratulotions** for having been accepted to **Shiz**.*” -Madame Morrible

The function of this utterance is considered to be referential because Madame Morrible attempts to initiate a connection with the new students of Shiz University. The fictional word “Congratulotions” is the congratulatory expression that was used by Madame Morrible for the new students. The fictional word “Shiz” also helps to clarify that Madame Morrible congratulated the new students on being enrolled in Shiz University.

Poetic

Data 12:

“*Life is **fraughtless***

*When you’re **thoughtless**” -Fiyero*

One of the functions of this utterance is poetic because it created a rhyme in the song “Dancing through Life.” The fictional word “Fraughtless” helped create the rhyme because it rhymes with the word “thoughtless” from the following line.

Number of Fictional Words Used by the Characters

The third findings of this study are the number of fictional words used by each character of the movies to help determine how they support characterization. These findings are presented in a table. To classify which characters used the most fictional words based on their own choices, the fictional words that are presented do not include established terms, which are terms that help construct the world the movies take place in. This includes names of places, items, lessons, plants, titles, events, and units of time. So, the fictional words that are calculated include adjectives, verbs, common nouns, and adverbs.

Table 3. Frequency of Non-Established Fictional Words Used by Each Character

Character	Quantity of Non-Established Fictional Words	Percentage
Glinda	17	45.9%
Madame Morrible	8	21.6%
Elphaba	4	10.8%
Pfannee	3	8.1%
Fiyero	2	5.4%
Nessarose	1	2.7%
Dulcibear	1	2.7%
Boq	1	2.7%
Background Characters	4	10.8%

Glinda used the most non-established fictional words, with a total of 17 (45.9%) fictional words. Followed by Madame Morrible who used 8 (21.6%) non-established fictional words. The next character is Elphaba, who used 4 (10.8%) non-established fictional words. Pfannee used 3 (8.1%) non-established fictional words while Fiyero used 2 (5.4%) fictional words. Nessarose only used 1 (2.7%) non-established fictional word. Dulcibear also only used 1 (2.7%) non-established fictional word, and Boq is also a character who only used 1 (2.7%) non-established fictional word. Finally, the background characters used 4 (10.8%) non-established fictional words in their utterances.

Fictional Words That Support Characterization

There are several fictional words in the two movies that help reveal or reflect the characterization and development of some of the characters.

Data 13:

*“Life is **fraughtless***

When you’re thoughtless” -Fiyero

The fictional word “Fraughtless” was used by Fiyero during the song “Dancing through Life.” It not only contributes to a rhyme in the song, it also helped to symbolize Fiyero’s carefree nature which he explained in the song when he was first introduced in the first movie.

Data 14: *“This is **Un-Ozian**.” -Munchkin*

The fictional word “Un-Ozian” helps to symbolize a shift in Nessarose’s character when she was the governess of Munchkinland. She became selfish and tyrannical because she abused her power for her own personal needs of keeping Boq in Munchkinland.

Data 15: *“You’ve been **Galindafied**.” -Fiyero*

The fictional word “Galindafied” is used by Fiyero to describe Elphaba’s attempt at mimicking Glinda’s mannerisms. It also symbolizes a slight shift in Elphaba’s character from not caring on how others think of her, to attempting to be liked by the other students of Shiz University.

Fictional Words That Support the Development of the Plot

There are also several fictional words that help the development of the plot of the two movies and signifies important events that occur in the movies.

Data 16: *“Let us **rejoicify** that Goodness could subdue.” -Glinda*

The fictional word “Rejoicify” helps mark the end of the suffering of the citizens of Oz because the Wicked Witch of the West was dead.

Data 17: “*Her green skin is but an outward **manifestorium** of her twisted nature.*” Madame Morrible

The fictional word “Manifestorium” helps symbolize the shift of perspective on Elphaba’s green skin from only being seen as weird and different to being a sign of her “Wickedness.” But it also helps symbolize the beginning of the citizens of Oz’ fear towards Elphaba at the end of the first movie.

Discussion

The analysis of word formation processes found in the fictional words from the Wicked movie franchise reveals that derivation is the dominant type. This suggests that numerous fictional words were formed through similar processes to create a pattern that becomes a distinct characterization of the way the characters in the movies speak. The process of adding the affix “ify” to standard English words was found in 11 out of 28 fictional words that were formed through derivation. This can be interpreted as the dominant way the writers of the movies create the fictional language. These findings align with Safitri’s (2022) study, who found that derivation is the dominant word formation process in the movie “Incredibles 2.” The study by Indahyani & Marlina (2023) also revealed that derivation is the dominant word formation process found in the animated movie “The Wonderful Wizard of Oz.” These comparisons suggest that derivation is a common word formation process in forming words in movies, including words that are fictional.

Based on the findings, each fictional word has different functions depending on their utterances. The dominant function of utterances that contain fictional words is referential, where the fictional words in these utterances help provide information to the characters and the audience. The second dominant function is expressive, where the fictional words are either adjectives the characters used to express how they are feeling, or other words that contribute to how they express their feelings. The third function is directive, where the fictional words help the characters order other characters to complete an action. Fourth is the phatic function, where the fictional words are titles that the characters used to refer to other characters or are words that they used to build connections with each other. Lastly, utterances that have the poetic function are from the songs of the movies, and the fictional words in these utterances contribute to the rhyme in the lyrics. These findings suggest that the fictional words not only add a stylistic aspect to the utterances, but they also contribute in creating the meaning of each utterance and how each utterance functions in dialogues. The findings align with Maharani et al.’s (2025) study, who also found that the referential function is the dominant function found in the utterances of the main characters in the movie “La La Land.” Shafira & Sari (2020) study also aligns with these findings, as they also found that the dominant speech function in the movie “Doctor Strange” is referential. These comparisons suggest that referential utterances in movies have an important role in providing information to the characters and audience. This study also suggests that utterances that contain fictional words also help provide information.

The fictional words also contribute to several literary aspects in the movies, one of which is characterization. The fictional words were used frequently by several characters that are considered part of the higher social class, which indicates that fictional words support that characterization. First, Glinda, the main character of the *Wicked* franchise, used the most fictional words in the movies. She used these fictional words in both casual and formal settings during her time as the most popular student of Shiz University and as a public figure of Oz. The second character is Madame Morrible who is the Dean of Sorcery Studies of Shiz University in the first movie, and as the Press Secretary of the Wizard of Oz in the second movie. She also frequently used fictional words, and mostly used them in public and formal settings such as in announcements or events. Third, Pfannee who is a friend of Glinda’s and is also considered a popular student of Shiz University in the first movie, and becomes one of Glinda’s assistants in the second movie. Although he only has a few lines compared to the main characters, Pfannee also used fictional words frequently. These findings align with a study by Ivushkina’s (2020) who argued that literary words are indices of the upper class.

Several fictional words also help support other characterization. For example, the word “Fraughtless” helps to symbolize Fiyero’s carefree nature as he explained his philosophy on learning in the song “Dancing through Life.” The shift in Nessarose’s character when she abused her power as governor of Munchkinland was also symbolized by the word “Un-Ozian,” which was used to describe the selfish law that she created to fulfill her own needs at the expense of the citizens of Munchkinland. The slight shift in Elphaba’s development is also symbolized by the word “Galindafied” which was

used to describe her attempt to mimic Glinda's gesture. This revealed how Elphaba slowly tries to be liked by the other students of Shiz University.

The findings on how fictional words support characterization and development of several characters of the two movies reveal that fictional words have a broader function beyond their role in dialogues. This aligns with Noletto's (2024) descriptive function of fictional languages, which one of its focuses is on describing characters. These findings also align with Bielova's (2025) thoughts on how an author's innovation is always intentional and how stylistic neology contains a social dimension. The concept of fictional words in dialogues that help describe a character's personality and development is also connected with Aistyana & Prastiwi (2025) study that focused on the character analysis of Enola Holmes from the movie of the same name based on the dialogues in the movie. This study reveals that conversations can reflect the traits of characters from movies. The findings suggest that dialogues that contain fictional words can also help describe and reflect characters' personalities.

There are also fictional words that help symbolize several plot points in the two movies. For example, the word "Manifestorium" from the utterance "Her green skin is but an outward manifestorium of her twisted nature." which was used to inform the citizens that Elphaba is a threat to the citizens of Oz. This utterance not only marks the beginning of the citizens of Oz's fear towards Elphaba, it also helps connect the first movie *Wicked* (2024) to the second movie *Wicked: For Good* (2025). The fictional word "Rejoicify" in the utterance "Let us rejoicify that goodness could subdue," which was sung by Glinda during the song "No One Mourns the Wicked" to encourage the citizens of Oz to celebrate the death of Elphaba, also known as the Wicked Witch of the West. This utterance helps mark the end of the citizens of Oz's fear and suffering. These findings align with Noletto's (2024) diegetic function, which is the narrative function of fictional languages that focuses on how fictional languages help move the plot forward. Safina & Kosheleva's (2025) study that wordplay can convey an effect or a message that are important for the construction of a fictional narrative also aligns with these findings.

Overall, this discussion reveals that fictional words are not only created to be a mere stylistic aspect of the movies. The writers follow similar patterns in forming numerous fictional words, indicating that these fictional words were created to give the characters a distinct way of speaking in contrast to the real world. The fictional words also have broader functions within and beyond their utterances that create more depth in building the characters and plot of the movies.

CONCLUSION

This study aimed to identify the types of word formation processes that were used to form the fictional words from the movies *Wicked* (2024) and *Wicked: For Good* (2025), how the fictional words function in utterances, and their broader functions in supporting characterization and plot. There were 6 types of Yule's (2023) word formation processes found in 53 fictional words, namely derivation, blending, compounding, coinage, multiple processes, and borrowing. Additionally, alternation was used in analyzing the fictional words that could not be analyzed using Yule's (2023) word formation processes.

Five out of six of Holmes' (2013) speech functions were found in 103 utterances that contained fictional words, namely, referential, expressive, directive, phatic, and poetic. Based on the speech functions of the utterances, the functions of the individual fictional words vary. For referential utterances, the fictional words help provide information. Utterances that are considered expressive contained fictional words that helped the characters express their feelings. Directive utterances contain fictional words that help the characters instruct other characters to complete an action. Utterances that have the phatic function contained fictional words that helped characters initiate or develop connections. Lastly, poetic utterances contain fictional words that help create rhymes in the songs.

Based on the analysis of function of the fictional words, several of them were revealed to have broader functions in characterization and plot of the movies. First, the fictional words helped the characterization of characters of the higher social class. Because the fictional words were frequently used by characters in the movies who were considered part of the higher social class and by how they were used in public and formal settings. Second, several fictional words also helped symbolize shifts in the development of the characters. For example, the word "Un-Ozian" helped support the shift of Nessarose's character to selfish and tyrannical. Lastly, there were several fictional words that support the plot development of the movies. For example, the word "Rejoicify" helps mark the end of the

citizens of Oz's suffering because the Wicked Witch of the West has died. There are several areas that future researchers could explore. Future researchers could analyze other fictional words and languages of other fantasy movies or TV shows. The role of fictional words in other literary aspects could also be explored.

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