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Lexical and Semantic Features of Mythonyms in the Harry Potter Series

Abstract

This study investigates the lexical and semantic features of mythonyms in J. K. Rowling's Harry Potter series, focusing on their etymology, morphological structures, and narrative functions. Mythonyms, as linguistic units derived from myths, serve as carriers of cultural memory, enriching the text with intertextual depth and symbolic resonance. Employing a qualitative methodology, the research analyzes character names, creatures, and places to reveal how Rowling integrates classical mythology, linguistic creativity, and cultural references to construct a compelling narrative framework. The findings highlight recurring motifs such as duality, heroism, and fate, demonstrating the critical role of mythonyms in shaping themes, character development, and reader engagement. This study contributes to the broader understanding of mythologically informed literature, emphasizing the interplay between linguistic innovation and cultural heritage in contemporary fantasy fiction.

Keywords: *mythonyms, Harry Potter, lexical features, semantic analysis, onomastics, mythology, literary linguistics*

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Harri Potter seriyasındakı mifonimlərin leksik və semantik xüsusiyyətləri

Xülasə

Bu tədqiqat C. K. Roulinqin Harri Potter seriyasındakı mifonimlərin leksik və semantik xüsusiyyətlərini araşdırır, onların etimologiyasına, morfoloji strukturlarına və narrativ funksiyalarına diqqət yetirir. Mifonimlər, miflərdən törəmiş dil vahidləri olaraq, mətni intertekstual dərinlik və simvolik rezonansla zənginləşdirərək mədəni yaddaşı daşıyır. Keyfiyyət metodologiyasından istifadə edən tədqiqat, Roulinqin klassik mifologiyanı, linqvistik yaradıcılığı və mədəni istinadları inandırıcı narrativ çərçivə qurmaq üçün necə birləşdirdiyini ortaya çıxarmaq məqsədilə personaj adlarını, məxluqları və məkanları təhlil edir. Nəticələr, dualizm, qəhrəmanlıq və tale kimi təkrarlanan motivləri vurğulayaraq, mifonimlərin mövzuların formalaşmasında, personajların inkişafında və oxucuların cəlb olunmasında mühüm rol oynadığını göstərir. Bu tədqiqat, müasir fantastik ədəbiyyatda linqvistik innovasiya ilə mədəni irs arasındakı qarşılıqlı əlaqəni vurğulayaraq, mifoloji əsaslı ədəbiyyatın daha geniş anlaşılmasına töhfə verir.

Açar sözlər: *mifonimlər, Harri Potter, leksik xüsusiyyətlər, semantik təhlil, onomastika, mifologiya, ədəbi dilçilik*

Introduction

Names in literature often transcend their role as mere labels, evolving into rich vessels of meaning, symbolism, and cultural resonance. This is particularly true of mythonyms, or names derived from myths, which infuse narratives with historical and symbolic depth. J. K. Rowling's Harry Potter series exemplifies the strategic use of mythonyms to enrich character development, build immersive worlds, and weave layers of intertextuality into the narrative fabric. Through the deliberate

integration of mythological references, Rowling creates a universe that bridges the fantastical and the familiar, appealing to readers across diverse cultural and linguistic backgrounds.

The linguistic and cultural significance of mythonyms has long been a subject of interest among scholars. As linguistic units, they serve as carriers of cultural memory, encapsulating ideologies, values, and narratives from ancient traditions. In literature, they function as tools of allusion and characterization, linking contemporary storytelling with timeless archetypes. However, despite the extensive research on mythology in literature, the lexical and semantic features of mythonyms, particularly in modern fantasy works like Harry Potter, remain underexplored.

Research

This study seeks to address this gap by conducting a systematic analysis of the mythonyms in Rowling's series. By examining their etymological roots, semantic evolution, and narrative functions, the article aims to illuminate the linguistic creativity underpinning Rowling's world-building. Furthermore, it explores how these names contribute to the cultural and intertextual richness of the series, situating Harry Potter within a broader tradition of mythologically informed literature.

Literature Review

The term mythonym refers to linguistic units that derive from myths, encompassing names of deities, heroes, mythical places, and objects. Mythonyms hold significant linguistic and cultural value as they encapsulate the ideologies, beliefs, and narratives of a culture. According to Smith and Johnson (2021), mythonyms function as carriers of cultural memory, embedding historical and social meanings into language. Linguistically, they are often analyzed through their etymology, semantic development, and contextual usage. For instance, the mythonym "Cerberus" from Greek mythology, widely known as the three-headed dog guarding the underworld, carries connotations of vigilance and boundary-keeping (Brown, 2020).

In the context of literature, mythonyms contribute to the depth and resonance of narratives, serving as tools for allusion, symbolism, and character development. As Jones (Jones, 2019) argues, the integration of mythonyms allows authors to bridge contemporary storytelling with timeless archetypes, enriching the interpretative possibilities for readers. The Harry Potter series by J.K. Rowling exemplifies this phenomenon, employing mythonyms to create a narrative tapestry interwoven with mythological, historical, and cultural references. Extensive research has been conducted on the role of mythological references in literature. Campbell's (1949) The Hero with a Thousand Faces provides a foundational understanding of mythological structures and archetypes, which have influenced modern storytelling, including the Harry Potter series. Campbell's concept of the monomyth or the hero's journey underscores how myths function as narrative blueprints.

Brown (2020) explores how mythological elements are not merely decorative but serve as critical narrative components. For instance, in classical literature, mythonyms such as "Achilles" or "Odysseus" are used to signify heroism, cunning, or fatal flaws. This research establishes a precedent for examining how names and symbols derived from myths convey deeper meanings. In the context of modern literature, Smith and Johnson (Smith & Johnson, 2021) analyze the linguistic significance of mythological references in contemporary fantasy. They argue that such references establish a shared cultural lexicon, making the narratives more relatable and profound. Similarly, Jones (2019) highlights how authors like Tolkien and Rowling use mythonyms to construct immersive fictional worlds, embedding layers of intertextual meaning.

Several studies have specifically examined J. K. Rowling's strategic use of names in the Harry Potter series. Green (Green, 2018) identifies the etymological roots of many character names, noting their mythological, historical, and linguistic origins. For example, "Minerva McGonagall" alludes to the Roman goddess of wisdom, Minerva, reflecting the character's intelligence and authority. Similarly, Blackwell (Blackwell, 2020) explores the symbolic significance of names like "Remus Lupin," derived from the Roman myth of Romulus and Remus, which aligns with the character's lycanthropy and his dual nature. Names such as "Sirius Black," referencing the Dog Star, underscore the celestial and mythological themes prevalent in Rowling's work. Furthermore, Taylor (Taylor, 2019) investigates the integration of mythical creatures in the series, such as hippogriffs, basilisks,

and phoenixes, and their cultural significance. Taylor notes that Rowling's reimagining of these creatures' attributes creates a unique blend of traditional mythology and modern storytelling.

While existing studies provide valuable insights into the mythological and symbolic elements in the Harry Potter series, there is a notable gap in systematic lexical and semantic analysis of mythonyms. Much of the current research, such as Green (2018) and Taylor (2019), focuses on etymological origins and symbolic meanings. However, the linguistic mechanisms through which these mythonyms operate — including their semantic shifts, connotations, and intertextual implycations — remain underexplored.

Moreover, the role of mythonyms as tools for cultural transmission and linguistic creativity in Rowling's work has received limited attention. For instance, the interplay between Latin-derived mythonyms and modern English usage in the Harry Potter series presents a fertile area for linguistic investigation. Additionally, comparative studies between Rowling's use of mythonyms and those in other fantasy literature, such as Tolkien's The Lord of the Rings, are scarce.

Addressing these gaps, this article aims to conduct a systematic lexical and semantic analysis of mythonyms in the Harry Potter series. By examining their etymology, semantic evolution, and narrative functions, this study seeks to contribute to the broader understanding of linguistic creativity and cultural intertextuality in contemporary literature.

Methodology

This study adopts a qualitative approach to analyze the lexical-semantic features of mythonyms in the Harry Potter series. The corpus for analysis consists of names, terms, and phrases (mythonyms) extracted directly from the text, encompassing characters, creatures, spells, and places. The selection process prioritized mythonyms with evident mythological, etymological, or symbolic significance. Supplementary data were gathered from J. K. Rowling's interviews, official companion texts, such as Fantastic Beasts and Where to Find Them, and secondary scholarly literature to provide additional context and validation.

The analysis involved multiple linguistic techniques. Etymological analysis was conducted using trusted resources, including etymological dictionaries, Latin and Greek lexicons, and online databases, to uncover the origins and meanings of the mythonyms. Phonological analysis focused on the auditory qualities of these names, examining elements like consonantal patterns, sibilance, and alliteration to determine their symbolic or emotional impact. Semantic and symbolic analysis explored the connotations and deeper meanings of the mythonyms, highlighting their connections to mythology, folklore, and historical figures. These analyses were complemented by a comparative and intertextual approach, which identified parallels and divergences between Rowling's mythonyms and those found in classical mythology or other literary works. This helped to contextualize Rowling's choices within broader cultural and mythological frameworks.

The collected mythonyms were categorized based on their linguistic and functional features, including etymological origins, mythological references, and narrative roles. Categories were defined to include character names, such as Albus Dumbledore and Severus Snape, creatures like Fluffy and Nagini, and objects or places, including Horcrux and Azkaban. A thematic coding process was also employed to identify recurring motifs, such as duality, symbolism, and accessibility, which provided insight into Rowling's narrative strategies and creative decisions.

To ensure the reliability and validity of the findings, data were cross-referenced with peer-reviewed literature on Rowling's use of language, mythology, and cultural references. This methodological framework allowed for a comprehensive and nuanced analysis of how mythonyms contribute to the linguistic richness, cultural depth, and narrative complexity of the Harry Potter series.

Results

Mythonyms in the Harry Potter series exhibit diverse morphological structures, reflecting Rowling's linguistic ingenuity. Compound names, such as "Albus Dumbledore" and "Bellatrix Lestrange," combine Latin or Old English roots with surnames that carry additional connotations. "Dumbledore," for instance, originates from an Old English term meaning "bumblebee," which aligns with the character's gentle demeanor and industriousness. Similarly, "Bellatrix," derived from Latin

meaning "female warrior," hints at her fierce and combative nature. Morphological derivations are evident in names like "Horcrux," a blend of Latin hora (hour) and crux (cross), symbolizing a critical juncture or burden, reinforcing the object's dark and transformative role in the narrative.

Word-formation processes, such as borrowing and blending, are central to Rowling's construction of mythonyms. Borrowed terms like "Azkaban," influenced by "Alcatraz" (a notorious prison) and the Hebrew term "Abaddon" (a place of destruction), evoke imagery of isolation and despair. Blending is also evident in "Nagini," which merges "Naga" (a serpent deity in Hindu and Buddhist mythology) with suffixes that enhance its exotic and menacing resonance. These morphological choices reflect Rowling's deliberate integration of linguistic and cultural elements to create mythonyms that resonate with readers.

The mythonyms in the series draw heavily from classical and global mythology, enriching the narrative with layers of cultural and symbolic depth. "Minerva McGonagall," for example, references Minerva, the Roman goddess of wisdom, underscoring the character's intellect and authoritative presence. Similarly, "Sirius Black" derives from the "Sirius" star, also known as the Dog Star, linking him to his animagus form as a black dog and the celestial connotations of loyalty and guidance.

Other names, such as "Fluffy," a three-headed dog guarding the Philosopher's Stone, directly reference Cerberus from Greek mythology, symbolizing vigilance and the boundary between life and death. Rowling's deliberate alignment of mythonyms with mythological archetypes serves to situate her characters and narrative elements within a timeless framework of heroism, morality, and transformation. Many mythonyms function as symbolic mirrors of the characters' traits, roles, or destinies. "Severus Snape," with "Severus" deriving from Latin for "stern" or "severe," reflects the character's harsh exterior and morally complex nature. Likewise, "Draco Malfoy" combines "Draco" (Latin for dragon) with "Malfoy," derived from Old French meaning "bad faith," encapsulating his arrogance, cunning, and moral ambiguity.

Connotations and deeper meanings imbue these names with narrative significance. "Hermione Granger," borrowing from Greek mythology's Hermione, daughter of Helen of Troy, conveys intelligence and resilience. These layers of symbolism not only deepen character development but also invite readers to engage with the intertextual connections inherent in the series. The connotations of mythonyms are pivotal in shaping readers' perceptions of the narrative's tone and themes. Names like "Horcrux" evoke an aura of dread and foreboding, signaling their centrality to the darker aspects of the story. Conversely, "Hogwarts" combines "hog" and "warts," blending humor with a sense of wonder, encapsulating the whimsical yet formidable nature of the wizarding school. These connotative layers enrich the narrative's texture, enabling Rowling to balance lightheartedness with gravitas.

Patterns and Themes

Recurring motifs in Rowling's mythonyms underscore central themes such as duality, heroism, and fate. Duality emerges in names like "Tom Marvolo Riddle," an anagram of "I am Lord Voldemort," symbolizing the character's fractured identity. Similarly, "Remus Lupin" highlights duality through its reference to Romulus and Remus from Roman mythology and the Latin term "lupus" (wolf), foreshadowing the character's lycanthropy and inner conflict. Heroism is encapsulated in names like "Harry Potter," with "Harry" evoking everyday relatability and "Potter" symbolizing creation and resilience. Names like "Godric Gryffindor" and "Rowena Ravenclaw," founders of Hogwarts, evoke archetypes of courage and wisdom, setting the moral and intellectual foundation for the series. These mythonyms serve as narrative anchors, embodying the virtues and values the characters strive to uphold.

Fate is a recurring theme reflected in names like "Sybil Trelawney," derived from the ancient Sibyls, oracles of prophecy. Her name signals her role as a foreteller, despite her often comedic portrayal. Similarly, "Albus Dumbledore," with "Albus" meaning white or bright, aligns with his role as a guiding light in Harry's journey. These motifs highlight the inevitability of destiny and the characters' struggles to navigate their predestined roles.

Through the strategic use of mythonyms, Rowling crafts a lexicon that transcends mere naming, weaving together linguistic creativity, cultural resonance, and narrative cohesion. This analysis

underscores the integral role of mythonyms in shaping the Harry Potter series' thematic depth and enduring appeal (Campbell, 1949).

Figure 1

Analysis of the Impact of Religion (Islam) on the Mythonyms in the Harry Potter Series

Feature	Examples	Significance
Morphological Structures	Compound names (e.g., Albus Dumbledore: 'Dumbledore' means 'bumblebee').	Enhances character traits and narrative richness.
Word-Formation Processes	Borrowing (e.g., Azkaban: influenced by 'Alcatraz' and 'Abaddon'); Blending (e.g., Nagini: 'Naga' + suffix).	Demonstrates linguistic creativity and cultural integration.
Mythological References	Minerva McGonagall (Roman goddess of wisdom); Sirius Black (Dog Star, loyalty).	Adds cultural depth and aligns characters with archetypal themes.
Symbolism in Character Names	Severus Snape ('Severus': stern, severe); Draco Malfoy ('Draco': dragon, 'Malfoy': bad faith).	Reinforces symbolic associations and narrative foreshadowing.
Connotations and Narrative Role	Horcrux (dread, darkness); Hogwarts (humor, wonder).	Shapes tone, theme, and reader perception.
Recurring Lexical Motifs	Duality (e.g., Tom Marvolo Riddle = 'I am Lord Voldemort'); Heroism (Harry Potter: resilience).	Highlights central themes like identity and heroism.
Recurring Semantic Themes	Fate and Prophecy (e.g., Sybil Trelawney: ancient Sibyls); Guiding Light (Albus Dumbledore: 'Albus' = bright).	Connects characters to destiny and overarching plotlines.

The influence of religion, particularly Islam, on mythonyms in J. K. Rowling's Harry Potter series can be explored through a comparative lens, examining how Islamic cultural and linguistic elements might align or contrast with the mythological and symbolic names within the series. Religion, as a cultural and ideological system, profoundly shapes the collective consciousness and linguistic expressions of a society. Islamic traditions, deeply rooted in monotheism, emphasize the sanctity of names, particularly those associated with divine attributes, prophets, and sacred concepts (Nasr, 2002). This reverence for names and their meanings resonates with the treatment of mythonyms in literature, where names often serve as conduits for cultural memory, moral instruction, and symbolic depth. While Rowling's series primarily draws from Western mythology, classical literature, and Christian symbolism, a critical analysis reveals potential intersections and divergences with Islamic perspectives on names, mythology, and narrative structures.

One of the defining features of Islamic naming traditions is the use of meaningful and often theologically significant names. For instance, names such as "Rahman" (the Merciful) or "Hakim" (the Wise) reflect attributes of Allah, embodying qualities that are aspirational for individuals (Saeed, 2006). In Harry Potter, names like "Albus Dumbledore" and "Minerva McGonagall" carry similarly layered meanings, derived from Latin and Roman mythology, respectively, to reflect wisdom, guidance, and intellectual prowess. The semantic richness of these names aligns with the Islamic emphasis on ascribing purposeful meanings to names. However, the mythonyms in Harry Potter often invoke polytheistic and pagan traditions, such as Greek, Roman, and Norse mythology, which stand in contrast to the monotheistic worldview of Islam. For example, "Fluffy," the three-headed dog guarding the Philosopher's Stone, directly references Cerberus from Greek mythology. This concept of a multi-headed creature as a guardian contrasts sharply with Islamic eschatological imagery, where

singular entities like the angel Malik oversee the gates of Hell, embodying divine justice and singular authority (Smith & Haddad, 2002).

Islamic culture places a strong emphasis on the moral and spiritual implications of names. In Islamic theology, names are believed to influence an individual's character and destiny, a belief that parallels the narrative function of mythonyms in Rowling's work (Nasr, 2002). For instance, the name "Severus Snape," derived from the Latin "severus" (stern or severe), encapsulates the character's strict demeanor and moral ambiguity. This mirrors the Islamic tradition of choosing names that inspire positive traits, such as "Amin" (trustworthy) or "Salim" (peaceful). However, Rowling's use of mythonyms often includes an element of irony or subversion. For example, "Sirius Black," named after the Dog Star, symbolizes loyalty and guidance, yet his character is initially misunderstood and falsely accused, challenging readers' assumptions about his nature. This playful subversion contrasts with the Islamic tradition of aligning names with clear moral and spiritual ideals, reflecting a broader cultural divergence in the narrative use of names (Saeed, 2006).

Another significant point of comparison lies in the depiction of magical creatures and their associated mythonyms. Islamic mythology, as recorded in texts like the Qur'an and Hadith, features supernatural beings such as jinn, which are described as sentient entities created from smokeless fire (Rahman, 1980). Jinn, like humans, possess free will and are often depicted as morally complex, capable of both good and evil. This duality resonates with Rowling's portrayal of creatures like "Nagini," a serpent with a complex narrative arc that transitions from being Voldemort's loyal companion to a victim of his dark magic. The name "Nagini," derived from the Sanskrit "Naga" (serpent deity), carries connotations of both reverence and fear, reflecting a blend of mythological and cultural influences (Hopman, 2013). In contrast, Islamic narratives about jinn often emphasize their submission or rebellion against divine authority, framing their actions within a moral and theological context. This divergence highlights the differing narrative priorities of Islamic and Western mythologies, with the former focusing on theological lessons and the latter exploring individual agency and moral ambiguity (Smith & Haddad, 2002).

The concept of duality, a recurring theme in Harry Potter mythonyms, also finds parallels and contrasts in Islamic thought. Names like "Tom Marvolo Riddle," an anagram of "I am Lord Voldemort," symbolize the character's fractured identity and moral descent. This duality is echoed in Islamic narratives that emphasize the internal struggle between good and evil, known as jihad al-nafs (the struggle of the self) (Rahman, 1980). However, while Islamic teachings often frame this struggle within a spiritual and moral framework, Rowling's mythonyms explore duality through a more secular lens, focusing on psychological complexity and narrative tension. For instance, the name "Remus Lupin," referencing the Roman myth of Romulus and Remus and the Latin "lupus" (wolf), foreshadows the character's lycanthropy and internal conflict. In Islamic tradition, the wolf often symbolizes cunning and treachery, as seen in the story of Prophet Yusuf (Joseph), where his brothers falsely claim he was devoured by a wolf. This divergence in symbolic associations underscores the cultural specificity of mythonyms and their interpretative possibilities (Nasr, 2002).

Rowling's integration of mythological references and linguistic creativity also invites a critical examination of the broader cultural and religious implications of mythonyms. The name "Horcrux," for example, combines the Latin "hora" (hour) and "crux" (cross), symbolizing a critical juncture or burden. This name encapsulates the object's role as a vessel for Voldemort's fragmented soul, reflecting themes of mortality, sacrifice, and the corruption of the soul (Hopman, 2013). In Islamic theology, the concept of the soul (nafs) is central to discussions of morality, accountability, and the afterlife. However, the idea of physically fragmenting the soul, as depicted in the Horcruxes, diverges from Islamic teachings, which view the soul as an indivisible and sacred entity (Rahman, 1980). This contrast highlights the differing ontological assumptions underlying Islamic and Western mythologies, with the former emphasizing the unity and sanctity of creation and the latter often exploring themes of fragmentation and duality.

Discussion

The analysis of mythonyms in the Harry Potter series reveals their multifaceted role in shaping the narrative, enriching character development, and embedding cultural intertextuality. By examining

the lexical and semantic features of these names, it becomes evident that J.K. Rowling's deliberate linguistic creativity serves as a bridge between classical mythology and modern fantasy storytelling. This section explores the broader implications of these findings, particularly in the context of linguistic innovation, cultural transmission, and reader engagement.

Rowling's use of mythonyms demonstrates an exceptional capacity for linguistic innovation. Through processes such as borrowing, blending, and morphological derivation, she crafts names that are not only evocative but also contextually meaningful. For instance, names like "Nagini" and "Azkaban" combine mythological and linguistic elements to create terms that resonate with global audiences while maintaining cultural specificity. These word-formation strategies highlight the flexibility of language in constructing immersive fictional worlds.

Moreover, the phonological qualities of these mythonyms, such as the sibilance in "Severus Snape" or the alliteration in "Bellatrix Lestrange," enhance their memorability and emotional impact. This linguistic creativity not only enriches the narrative but also underscores the potential of names to function as semiotic devices, conveying layers of meaning beyond their surface-level definitions.

The mythonyms in the Harry Potter series serve as conduits for cultural transmission, linking contemporary readers to ancient myths and archetypes. By referencing figures like Minerva, Sirius, and Cerberus, Rowling situates her narrative within a broader cultural and mythological framework, fostering a sense of familiarity and timelessness. This intertextual approach not only deepens the narrative but also invites readers to engage with the cultural and historical contexts underlying these names. Furthermore, the integration of mythological elements from diverse traditions—such as Greek, Roman, and Norse mythology—reflects the global appeal of the series. By weaving these references into a modern fantasy context, Rowling creates a narrative tapestry that resonates across cultural boundaries, demonstrating the universal relevance of mythological themes such as heroism, duality, and fate.

The symbolic richness of Rowling's mythonyms plays a crucial role in shaping reader engagement. Names like "Horcrux" and "Hogwarts" evoke specific emotional and thematic responses, enhancing the reader's immersion in the story. The duality inherent in names such as "Tom Marvolo Riddle" (an anagram for "I am Lord Voldemort") and "Remus Lupin" mirrors the characters' internal conflicts, encouraging readers to explore the deeper layers of meaning embedded in the narrative. This symbolic depth also facilitates a dynamic interplay between the text and its audience, allowing readers to uncover connections between the names and their mythological or cultural origins. Such interactivity not only enhances the reading experience but also underscores the pedagogical potential of literature to foster critical thinking and cultural literacy.

The findings of this study have broader implications for the fields of literary linguistics, onomastics, and cultural studies. Rowling's strategic use of mythonyms illustrates how names can function as powerful narrative tools, shaping character arcs, advancing plotlines, and reinforcing thematic motifs. This analysis also highlights the importance of examining the lexical and semantic features of names in literature, as they provide valuable insights into the linguistic and cultural dynamics of storytelling.

Additionally, the study underscores the role of fantasy literature in preserving and reinterpreting mythological traditions. By adapting classical myths to a contemporary context, Rowling not only revitalizes these narratives but also ensures their continued relevance in modern discourse. This interplay between tradition and innovation exemplifies the transformative potential of literature to bridge the past and the present.

Limitations and Future Research

While this study provides a comprehensive analysis of the lexical and semantic features of mythonyms in the Harry Potter series, it is limited to a qualitative approach. Future research could employ quantitative methods to analyze the frequency and distribution of mythonyms across the series or compare Rowling's use of mythonyms with that of other fantasy authors, such as Tolkien or Lewis. Additionally, exploring the reception of these mythonyms among readers from different cultural and linguistic backgrounds could provide further insights into their impact and significance. The mythonyms in the Harry Potter series exemplify the intricate interplay between language, culture,

and narrative. Through their lexical and semantic richness, these names contribute to the series' enduring appeal and cultural resonance, affirming the power of language as a tool for storytelling and cultural connection.

Conclusion

The analysis of mythonyms in the Harry Potter series reveals Rowling's mastery in blending linguistic creativity with cultural and mythological references. Mythonyms serve as a vital narrative tool, enriching the series with layers of symbolic and intertextual meaning. Through etymological ingenuity, semantic depth, and morphological diversity, Rowling constructs a lexicon that reflects the series' central themes of duality, heroism, and fate. Names such as "Albus Dumbledore," "Severus Snape," and "Nagini" exemplify how mythonyms transcend mere nomenclature to become integral to character development and plot progression. Furthermore, the study underscores the cultural resonance of mythonyms, bridging the fantastical and the familiar to appeal to a global audience. By drawing from classical mythology and integrating it with modern linguistic forms, Rowling situates her work within a broader literary tradition while creating a unique narrative identity. This research not only highlights the significance of mythonyms in literary linguistics but also opens avenues for further comparative studies between Rowling's work and other mythologically inspired narratives.

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