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SOUND SYMBOLISM IN J.K. ROWLING'S HARRY POTTER

(FONETIČNI SIMBOLIZEM V J.K. ROWLINGOVEM HARRY POTTERJU)

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Acknowledgement

I would like to thank first of all my mentor, who has guided me very nicely through this thesis. Without her help I wouldn't have learned this relatively new branch in English phonetics. I would like to thank her for her patience and support, when I needed the most.

I would also like to thank my parents, without who this would not be possible. They were waiting thesis this for far too long. For their patience and support, hopefully this will be returned one day.

IZJAVA

Podpisani-a Nataša Stojov rojen-a 13.6.1985 študent-ka Filozofske fakultete Univerze v Mariboru, študijski program Angleški jezik s književnostjo in Matematika, izjavljam, da je diplomsko delo z naslovom Sound Symbolism in J.K. Rowling Harry Potter pri mentorju-ici doc.dr. Klementina Jurančič - Petek, avtorsko delo.

V diplomskem delu so uporabljeni viri in literatura korektno navedeni; teksti niso prepisani brez navedbe avtorjev.

Kraj, Maribor

Datum, 28.6.2016

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(podpis študenta-ke)

POVZETEK

V diplomski nalogi *Sound Symbolism in J.K. Rowling's Harry Potter (Fonetični simbolizem v J.K. Rowlingovem Harry Potterju)* bom pisala o mogočem vplivu fonetičnega simbolizma v knjigah Harry Potter in o fonetičnem simbolizmu nasploh. Zgodba govori o najstniku, ki je čarovnik, in se mora spopasti s zlobnim čarovnikom, da bi rešil svet. Na nek način je to klasična zgodba o boju med dobrim in zlim. V tej diplomski nalogi želim preučiti ali ima fonetični simbolizem v imenih karakterjev in predmetov podpira ideje kot so dobre, slabe, male, velike, svetle in podobno.

Na začetku diplomske naloge so zapisane raziskave, ki so jih opravili drugi strokovnjaki (kot na primer: Newman, Waugh). Nato sem zapisala svojo raziskavo o fonetičnem simbolizmu. Prvi del raziskave je potekal o soglasnikih in samoglasnikih. Drugi del se je osredotočil na skupke glasov (ti so temeljili na soglasnikih). Tretji del o skupkih se je osredotočil na samoglasnike. Zadnji del pa je bil o imenih, ki se pojavljajo skozi serijo Harry Potter. Zanimale so nas tri glavne stvari. Ali so udeleženci v raziskavi mislili, da so ti glasovi (ali imena) svetla ali temna, ali so mali ali veliki, ali so dobri ali slabi? S to raziskavo sem želela izvedeti, če je raziskava primerljiva z Newmanovo, in ali lahko vidimo uporabo fonetičnega simbolizma v imenih karakterjev.

V zadnjem delu sem pisala o analizi glasov in skupkov v imenih, ki je temeljila na tej raziskavi.

V zaključku je razvidno, da je fonetični simbolizem uporabljen pri ustvarjanju imen. Ko gre za cela imena, je težko ločiti fonetični simbolizem od leksikalnega pomena, ker sta tako tesno prepletena. Zaradi tega sem analizirala še posamezne glasove in skupke.

Ključne besede: fonetični simbolizem, arbitrarnost jezika, Harry Potter, glasovi, samoglasniki, soglasniki, skupki

ABSTRACT

In this graduation thesis *Sound Symbolism in J.K. Rowling's Harry Potter*, I will be discussing the possible influence of sound symbolism in the Harry Potter books and sound symbolism in general. he novels are about a boy that is a wizard, who has to fight bad warlock to save the world. In a way it is a classic story between the battle good versus bad. In this thesis I wish to examine whether sound symbolism in the names of characters and objects has influence on reinforcing notions like good, bad, big, small, light, dark etc.

In the beginning of the thesis I write about the research in the field done by scholars like Newman and Waugh. I continue with my own research done on sound symbolism. The first part of research discusses consonants and vowels; the second part deals with consonant clusters. The third part is based on whole syllables with emphasis on vowels, and in the final section the names of the main characters in the novels of the Harry Potter series are dealt with. We were primarily interested in three main issues. How informants perceive sounds in terms of bright vs. dark, small vs. big, and good vs. bad. With this research, we wanted to see if the results are comparable with Newman's and if according to these results, we can detect usage of sound symbolism in the names of the characters in J.K. Rowling's Harry Potter.

In the last part I wrote about the analysis of the sounds and clusters in these names. I based this analysis on the research.

The results show that use of sound symbolism can be observed the creation of the names in the mentioned works. When it comes to whole words, it is difficult to separate sound symbolic from lexical meaning, because they are too closely intertwined. For this reason, I examined also parts of words and single sounds.

Key words: sound symbolism, arbitrariness of the language, Harry Potter, sounds, vowels, consonants, clusters

CONTENTS

1   INTRODUCTION

The present thesis is based on the treatment of sound symbolism as discussed in pivotal works such as Newman, Waugh, Bentley and Sapir, and the research I made on this topic. My main interest was in the extent to which sound symbolism is visible in the books of J. K. Rowling's Harry Potter. Names in this book are special, some are made up, some are taken from mythology and some are very common.

Sound symbolism is not a traditional field of research in phonetics. It is still in the making, one might say. However, studies connecting sounds and their meaning have been produced throughout the previous century. Already in the beginning of the 20th century, authors like Newman and Sapir felt that there was some inherent meaning, apart from that of lexis, that characterised words in any language, a kind of universal meaning. Namely, some words sound light and others dark. It is still debated if this is because of the meaning of the words (e.g. "large" and "little") or because the sound /ɑ:/ makes the word "large" feel as expressing largeness, and the sound /ɪ/ makes the word "little" feel as expressing smallness. We could say that the feelings towards a single sound or clusters are objective. These feelings are the same in every country, irrespective of culture. However, it is an extremely subjective topic, which still has yet to be proven. Proponents of sound symbolism claim that there is a natural connection between the sound and the meaning. Especially in literature (poetry, fiction), authors have more freedom and are allowed to choose the words, in which sounds are connected with special meanings.

With these studies and studies that I made, I will try to prove that J.K. Rowling intentionally used this knowledge when creating the world of Harry Potter. We know that she studied classical literature, and it is possible that she incorporated the gained knowledge about the etymology of words also in her novels. On the other hand, however, she just may have had intuition and a good ear for the sound symbolic.

2 ARBITRARINESS OF LANGUAGE

Every known language spoken in the world has a definite phonetic system with its developed complex system of forms and established idioms of usage and rules. It is assumed that language is arbitrary and that words that we use are chosen randomly and have no connection with the meaning they express. For instance, "table" has a meaning in English, but in Slovene it is called "miza", which sounds completely differently from the English counterpart and would seem to have no connection with it. So if language is arbitrary, it makes sense that words in different languages are all different, even though they are referring to the same thing. But what if language is not as arbitrary as we wish to think? For instance, if we say that language is arbitrary, it would make sense that the words we created were shorter. We haven't used up all the possible combinations for three letter words, so why do people create words that are longer than this? This could be the first sign that language might not be as arbitrary as we think. When parents start teaching their children to speak their native language, they use words that are easy to pronounce. In English mommy, daddy, papa, … ; in Slovene we have mama, ata, baba, deda, … usually these words are very similar in different cultures. This could be the case of non-arbitrariness in language. When introducing animals to children, we usually imitate their voices before we teach them the names of the animals. For example: moo, meow … which are the imitations of nature. This is the case of onomatopoeia, which defies the claim that language is arbitrary and that there is no natural meaning between sound and meaning.

2.1 SOUND SYMBOLISM

Waugh (1993) gives several different examples which support the claim that language is non-arbitrary:

> … onomatopoeia may be more subtle, as in cough, rap, knock, ring, honk, sniff, splash, tap, click, crash, or more overt, as in thwack, plink, klunk, thunk, thump, hiss, woosh, slurp, meow.
>
> There seems to be a crowd of onomatopoeic verbs in English beginning with g and ending with some consonant plus l, such as gabble, gaggle, garble, gargle, guzzle, gobble, grumble, gurgle, giggle, as well as other consonant-plus-l words such as fizzle, sizzle, cackle, tattle, mumble, chortle, chuckle, babble, rattle (Malkiel, "English Verbs" 194- 96, quoted in Waugh, 1993). And these are just the consonant-plus-l words! Determined and unbiased studies of the lexicon have found many more examples of hidden-or not so hidden-onomatopoeia. (Waugh, 1993)

Waugh wishes to demonstrate that there are numerous onomatopoeic words in English language, and probably in others. This is a clear sign that language in some cases describes its connection with nature and not the other way around, namely its arbitrary character. In this respect Waugh reflects also on diminutives in terms of sound symbolism:

> "I will mention here only one conclusion of this research, namely the nearly universal correlation between the inherently higher-pitched front vowels (like English [i], [ɪ], [e], [e]) and smallness and brightness (vs. the lower-pitched back vowels like [u], [a], [o], [ɔ], commonly associated with largeness and darkness). Such relations form part of the lexical fabric of English. This is perhaps best exemplified with diminutives, in which the higher-pitched sound is correlated with smallness. A well-known example includes words ending with the sound pronounced as /-i/ and spelled -ie or -y, as in sweetie, cutie, dolly, baby, honey. I find

myself using words of this type often these days: my five-year-old son is nicknamed Davie; we are Mummy and Daddy; his favourite stuffed animals are teddy bears and Cornie, a unicor; he takes a bath with his rubber Duckie, eats Rice Krispies in the morning; I ask him if he's comfy in bed, give him a drinkie, wish him nightie-night; and so the list goes on." (Waugh, 1993)

The results in Waugh's research relating to meanings of brightness and smallness in sounds are very similar to the results obtained in the present research. Waugh also found that higher pitched front vowels are perceived as smaller and brighter than lower pitched vowels which are considered bigger and darker. She also points out that the sound i: at the end of the words tends to minimize the word's meaning. It also makes it sweeter and nicer.

Waugh goes on to discuss larger units with sound symbolic meaning, namely clusters of sounds called phonesthemes. "[C]link is a smaller sound, clank (and clunk) are bigger; we chip a small piece but chop a large one" (Bolinger and Sears, 1975, quoted in Waugh, 1993). This example demonstrates the difference one sound can make in the meaning of words with very similar meanings.

> "Often, phonesthemes are combined as well with onomatopoeia or sound symbolism, as with sn, where the n is also sound-symbolic. Another example is a cartoon published in The New Yorker, in which one tiger says to another: "griping, greedy, grasping, grotesque, gruesome, grisly-do you know of any other good grr words?" Well, in fact, I do, because gr- has been analysed into three loosely connected phonesthemes:
>
> (1) relating to something unpleasant (grim, grisly, gritty, grotty, grotesque, greedy, gruesome, gruff),
>
> (2) relating to complaint (grumble, groan, grunt, grieve, grudge, gripe, grumpy, and even disgruntled),
>
> (3) relating to undesirable rubbing (grind, grate, grovel, grub) (Bernard and Delbridge 151, quoted in Waugh, 1993).

Actually, the list of phonesthemes in English is a long one and is expanding since there has been a flurry of interest recently in this area. However, I want to hasten to point out that not all words with a particular sound combination evidence a given phonestheme-or a given morpheme, for that matter." (Waugh, 1993)

It is clear that some clusters of sounds also evoke emotions in people. This can be the notion of big or small, or bright or dark, or something else entirely. It is also obvious that some phonestemes create a certain group of words that have a similar meaning.

The concept of sound symbolism is thus understood as the existence of a direct link between sound and meaning. At a more systematic level, the degree of this linkage can accordingly be subject to a considerable variation, which is why "a typology proposed by Hinton et al. (2006: 2-7) involves: (1) corporeal; (2) imitative; (3) synaesthetic; (4) conventional; and (5) metalinguistic sound symbolism.

Corporeal sound symbolism is used to express internal states of the speaker (emotional or physical) by means of certain sounds or intonation patterns. This category involves involuntary symptomatic sounds (such as coughing, hiccups), vocatives (e.g. bilabial clicks, whistles) and expressive intonation or voice quality. It can be argued that it is not true sound symbolism as the sound functions as a symptom or sign rather than a symbol.

The **imitative** category includes onomatopeic words representing sounds of the environment e.g. *bang, bow-wow, knock* and refers to sound patterns outside of conventional speech; sounds made by animals (e.g. *meow, moo, tweat*); rhythmic movements translated into sounds (e.g. *ding dong*). It represents a direct mapping between the acoustic features of the sound and phonological features of the word which labels it.

In **synaesthetic** sound symbolism certain vowels, consonants and suprasegmentals are selected to represent visual and tactile properties of objects, e.g. size, shape. For instance, high vowels and palatal consonants are frequently used for diminutive marking or words that represent small

objects. On the other hand, deep voice and vowel lengthening are applied when talking about large objects. This type of size symbolism was found to exhibit fairly universal tendencies as evidenced by Sapir (1929) or Ultan (1978) and it is the most frequent subject of study.

Conventional sound symbolism is a process in which certain phonemes and clusters are associated with certain meanings, e.g. 'gl': *glitter, glimmer, glow, glisten,* 'kl': *clank, click, clip* (cf. Rhodes 2006: 277). It is largely language-specific rather than universal, and is often used in creating words for commercial products." (Wrembel 2010, 177)

For the purpose of this study, synaesthetic sound symbolism will be discussed more in detail.

Newman was one of the first who started studying the connection between a sound and the feelings it evoked. He says in the beginning of his article that "the vowels o and u, for instance, are said to be heavier, gloomier, more ponderous than i and e" (Newman, 1933). This is similar to what Waugh found in her research many decades later. Newman carried out a study in which he wanted to determine whether selected sounds gave the impression of bright or dark and small or large. He used informants who were not native English speakers and used pairs of nonsense words. "The pairs were so arranged that they would be similar in every respect but for the two vowels or consonants that were to be contrasted, e. g. glupa: glopa" (Newman, 1933). He performed two different experiments. In the first experiment Newman tried to "discover whether individuals tended to pattern phonetic sounds on the basis of size symbolism. Another purpose was to find whether age differences affected the patterning. The 606 Ss taking part in the experiment were divided into three age groups", Nemwan (1933). The first group consisted of 223 students of the age between 9 and 13, the second group consisted of 218 students of the age between 14-15, and the last group consisted of 153 students at the age of 16 and more. The results showed that younger students showed a lot more inconsistency than the middle group. The smallest amount of inconsistency was observed in the oldest group.

Newman provides the reasons for such differences, namely that the smaller the child, the less ability he has to differ between vowels. The results from Newman's first experiment are listed below.
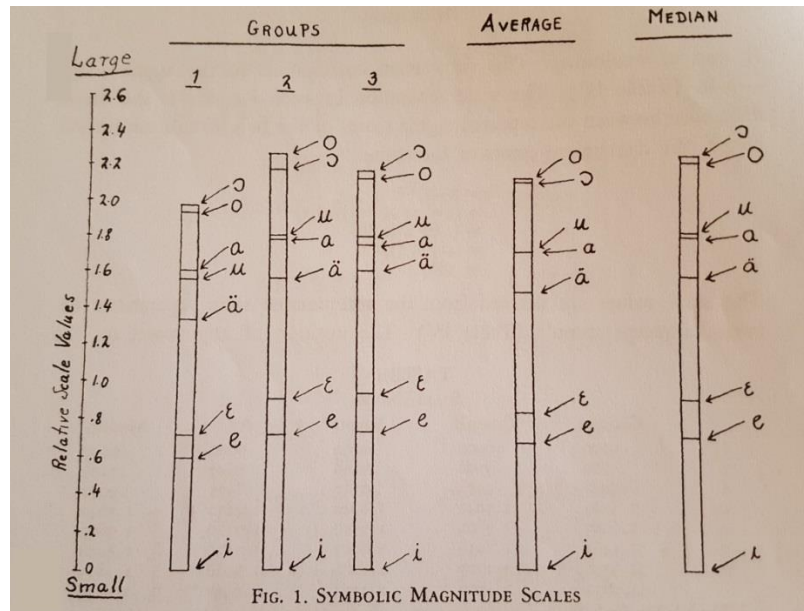
Fig.1. Symbolic magnitude scales (Newman, 1933)

In experiment 2, Newman tried to determine whether

a) The sounds express the notions of large and small

b) The sounds express the notions of dark and bright.

9 vowels and 15 consonants, only English sounds, are used. Word pairs differing in vowels or consonants in the pronunciation were presented. The students had to choose the word that sounded darker or larger. The results are listed below. This is also the study which was used as a basis for the present thesis.

On the magnitude continuum (from small to large), the high front vowels tend to fit the 'small' end of the continuum, low back vowels the 'large' end, while the high back vowels fit into the position between these two extremes.

Unlike the magnitude continuum, the brilliance continuum has a slightly different order: high front vowels qualify as 'lightest', high back vowels as 'lowest and the low back vowels are positioned between these two extremes (see Fig. 2).

As regards consonants (see Fig. 2), we find similar objectively mechanical factors at work to form subjective scales. In judgments of the continuum small to large, the sequence of articulatory position is that of dental, labial, palatal (t, p, k; d, b, g; n, m). This symbolic scale further follows the objective sequence of voiceless to voiced (t, d; p, b; k, g; s, z; c, j; etc.). (Newman, 1933)

FIG. 2. SYMBOLIC SCALES
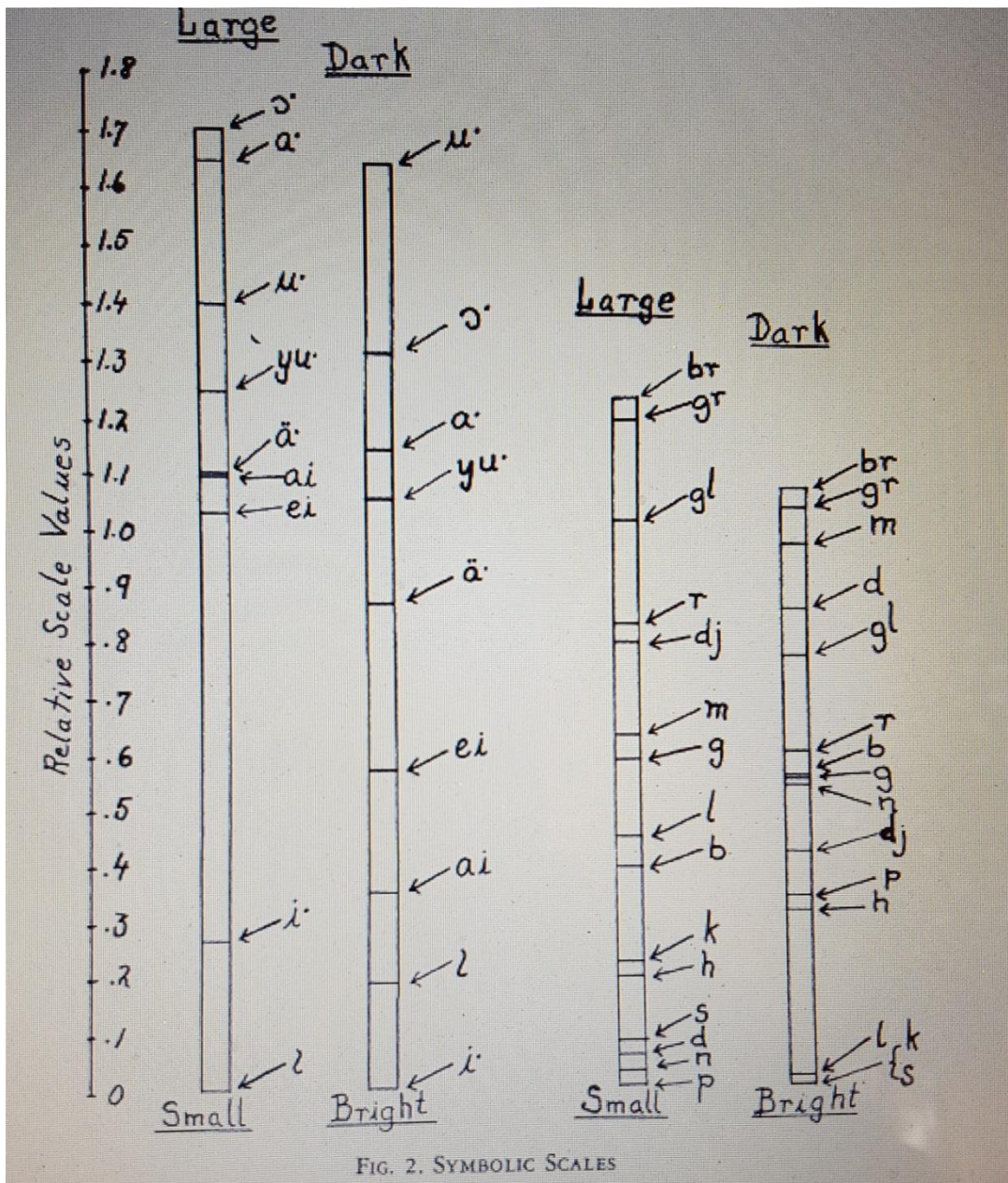
Fig. 2. Symbolic Scales (Newman, 1933)

The universality of these subjective judgements can be confirmed also with the findings of the research in the present thesis. The results obtained here are strikingly similar to Newman's.

At the end of his article Newman observes that the basis of phonetic symbolism is fundamentally objective. The symbolic scale is constellated in accordance with such mechanical factors as position of articulation, acoustic resonance-frequency, size of oral cavity, vocalic length, consonantal voicing, and phonetic structure (Newman, 1933).

Newman also mentions that sound symbolism is not connected to linguistic associations or to any linguistic form. It seems that language contains a purely intuitive steak which has nothing to do with language as a human construct.

2.2   J. K. ROWLING

Joanne Kathleen Rowling was born July 31, 1965 in Yate, England. She comes from a humble home, and struggled before she became a success with her series of books about Harry Potter. She graduated from Exeter University and in 1990 moved to Portugal, where she worked as an English teacher. She married a Portuguese journalist and had a daughter. After they divorced, she moved back to the United Kingdom (Edinburgh). At that time, she and her daughter lived on welfare, and she was working on a book. She got the idea for the book while travelling on a train from Manchester to London in 1990. After she had completed the book, she was rejected by many publishers before one of them took a chance on her fantasy novel for children. The first book was followed by additional six. The series became a huge success. When the last part was released, it was guarded by security. The series basically made her a billionaire. All the Harry Potter books were made into movies, which gave her even more wealth. In 2012 wrote *The Casual Vacancy*, a novel for adults. This book was not well received with the critics. They called it dull and similar. In 2013 she turned to a new genre, crime fiction. She published a crime novel named Cuckoo Calling, under the pseudonym Robert Galbraith. She also created pottermore, where she connects with fans of Harry Potter, and writes short stories about that world.

J. K. Rowling (http://harrypotter.wikia.com/wiki/J._K._Rowling 4.4.2016)

2.3 HARRY POTTER

Harry Potter is a series of books depicting the life and adventures of the young wizard Harry Potter that took place in a modern England in a secret part of the world, known as the wizarding community. The books revolve around the main character, a boy named Harry Potter and his arch enemy Lord Voldemort. It is not a classical story for children, where all the good people survive and bad people die. In this story Harry survives an attack that kills his parents. Dumbledore (who is one of the most powerful wizard in the world) decides to trust Harry's life into the hands of his aunt and uncle. Although he is never happy there, the magic of his mother keeps him alive. When Harry is eleven years old, he becomes a student at Hogwarts School of Witchcraft. Here he finds friends (Ron Weasley, Hermiona Granger, Neville Longbottom and others). He also has to face his nemesis on multiple occasions. The first three books are quite lovely, and not particularly dark. In the fourth book, Lord Voldemort gains a body and from that point on, he tries to take over the ministry and gain control of the world. Harry Potter is foretold that he is the only one who can kill Voldemort, or die trying. In some ways this is a classic tale about the struggle between good and evil. It is also a tale of an orphan, who is trying to find his way in a world. It is also a story of friendship, which is one of the main themes throughout the series.
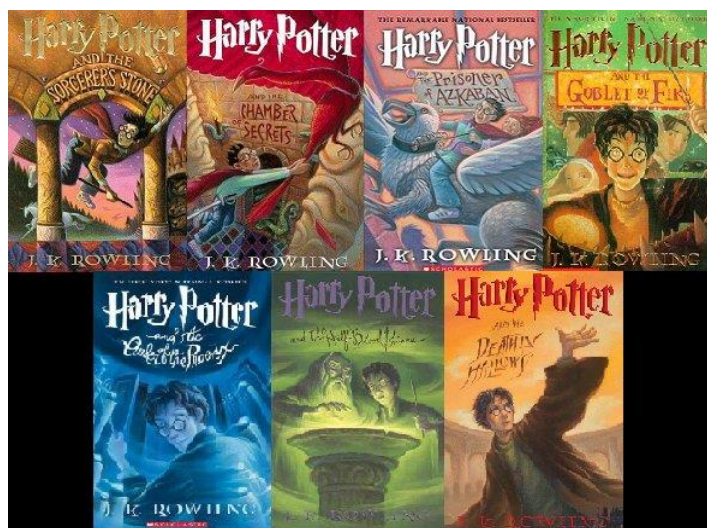
Picture of Harry Potter series – covers (https://ryan1bowen.wordpress.com/tag/harry-potter/ 4.4.2016)

3 EMPIRICAL PART

The present paper addresses questions relating to sound symbolism itself and in connection J.K. Rowling's books on Harry Potter. The author choses several names from mythology (Greek, Roman, Nordic, etc.). The names she chooses also have etymological meaning. In this respect I wish to examine if the names given to the gods and god like creatures are actually (at least to a certain degree) based on sound symbolism. Another question that offers itself is whether the author chose these names partially based on their sound symbolic value.
Based on these questions we can state the following hypotheses:

H1: Due to the universality of sound symbolism and the effect of sound symbolic meanings in any language, Slovene students of English will exhibit similar reactions to these meanings as the students mentioned in Newman's study.

H2: If the results of the "brilliance" and "magnitude" test on Slovene students of English are similar to the ones obtained by Newman, the former can serve as an objective basis for establishing subjective judgements of the Slovene students about the sound symbolic effect certain features of J. K. Rowling's books may have on them.

H3: Based on the findings relating to the Slovene students' responses to sound symbolic meanings of names of people and objects in J. K. Rowling's books on Harry Potter, we can at least approximately estimate the amount of sound symbolic meanings, such as good, bad, light, dark, big, small observed in the Harry Potter series.

First we studied individual sounds, sound clusters as parts of the names of the characters in the book, and the names of characters themselves. I wanted to determine whether my research results would be comparable with the Newman's results and if the results would confirm the objective basis of sound symbolism. The informants used in this research were adults (20-22 years old), which according to Newman (see his first study) is the best group for such analysis. It was not expected that the results would be exactly the same, but close enough, to

call the hypothesis valid. This would give us an idea of how much sound symbolism could be considered objective.

In fiction writing, authors are allowed to use sound symbolism in the names or where ever they feel like it. It would seem that J. K. Rowling chose some of the names for her characters based on the natural connection between sound and meaning, namely sound symbolism. It would also seem that Rowling had a sound knowledge of the etymology of the expressions she used in her books, which is why it is necessary to take into consideration both meanings of names of people and objects in her books (i.e. etymological and sound symbolic meaning).

Tests with single sounds and sound clusters, but not whole words (names) will serve as testimony to how much did the names come to being as a result of etymology and semantics and how much of sound symbolism itself.

Rowling also chose the names that are made up (e. g. Lord Voldemort) and in this case it will be interesting to see, if the results are pure sound symbolism or not.

3.1 THE RESEARCH

For the empirical part, sounds were defined in ranked order to fit the needs of corresponding continua of sound symbolic meanings (e. g. on the 'brightness' scale, i: was on the 'light' extreme of the continuum and u: was on the 'dark' one). The ranked orders were based on the information gained from the literature (e.g. Newman, Bentley, Sapir,…). The sounds and sound clusters used in the research are important for the names in Harry Potter to eliminate the possibility of the students being biased by knowing the names of the characters and their characteristic features. The study was divided into four parts. The first part includes sounds as we know them, vowels and consonants. The second part includes clusters of sounds that are important for the names of the characters (putting consonants together). The third part of the research includes clusters of sounds with the vowel in question. The last part includes the names of the characters in Harry Potter, and was given to the students separately, so that they would not be influenced by the names while they were solving tasks in the first three sections. There were three questions to answer. Did they find the sounds meaning 'bright' or 'dark', 'small' or 'big', 'good' or 'bad'? They had to choose a number from 1 to 5, 1 standing for one extreme on the continuum and 5 for the other. The research was done in a class of English students at Faculty of Arts in Maribor. They were 1st year students and had just learned the symbols used for phonemic transcription. There were 34 students, aged around 20 years. 23 of them were female and 11 male students. They all knew about Harry Potter, only two of them had never read the story, nor watched movies.

At the beginning they were told that they should not think too much and mostly rely on their feelings. They were not told what the topic of the study was. They were read the sounds and clusters, and we were available if they had any questions.

3.2 THE RESULTS OF RESEARCH

In the following, similarities and differences between our study and Newman's research will be presented.

3.2.1 BRILLIANCE (Bright or Dark)

Both Newman's research and this study include only 8 vowels. The results obtained in this study are very similar to the one by the mentioned author. Newman put his vowels from 'bright' to 'dark' in the following order: iː, ɪ, aɪ, eɪ, e, ɑː, ɔː, uː. This research puts them in the following order: eɪ, iː, ɪ, ɑː, e, aɪ, uː, ɔː. Slight differences between the results appeared as expected. In this research eɪ and ɪ gave very similar results and eɪ is just a little brighter according to the students who evaluated these vowels, as shown below (from 'bright' to 'dark'):

Sound	Average
eɪ	0.36
iː	0.37
ɪ	0.41
ɑː	0.49
e	0.53
aɪ	0.57
uː	0.58
ɔː	0.63

Table 1: Results for vowels on the 'brilliance' scale ('light' lowest, 'dark' highest)

The consonants chosen were similar to Newman's. In this research h, p, n, b, d, m, l, dʒ, v, r, s, f, z, g, w, ð, θ, t were used. The results were close to what was expected. But on the other hand, this study differs from Newman's. Newman's study gave conclusions that voiceless sounds contained the meaning of smaller

and brighter and voiced ones that of larger and darker (t, d; p, b; k, g; s, z; c, j; etc.). Newman defines the succession of sounds from small to big or from bright to dark in terms of manner of articulation: plosives, fricatives, approximants, or in terms of place from alveolar and bilabial to velar sounds.

Table 2 shows the results obtained in this study for brilliance.

Sound	Average
l	0.46
s	0.48
n	0.54
b	0.56
m	0.57
p	0.59
d	0.61
h	0.64
r	0.67
g	0.70
dʒ	0.75

Table 2: Results for consonants on the 'brilliance' scale ('light' lowest, 'dark' highest)

Here, too, universality is confirmed, since the results resemble those found in Newman's study, namely the lowest results (respondents' response closer to 1) were obtained for alveolar sounds, the highest results (respondents' response closer to 5) were obtained for velar sounds and the bilabials ranked somewhere between these two extremes.

3.2.2 MAGNITUDE (Small or Big)

Vowels that were used in Newman's study and in this one are the same as the ones for 'brilliance' in the previous part of the research. The results are similar for Newman's study, namely: ɪ, i:, eɪ, aɪ, e, u:, ɑ:, ɔ:, where ɪ expresses the meaning of smallness on the continuum and ɔ: the meaning of largeness (in this study only ə is smaller, but Newman did not include the schwa in his study). eɪ is somewhere in the middle, and ɑ: ɔ: are the 'largest' on Newman's list, while in our study the 'smallest' sound is u:. Table 3 shows results pertaining to magnitude in the case of vowel sounds (from small to big).

Sound	Average
ɪ	0.44
e	0.56
eɪ	0.62
i:	0.65
aɪ	0.67
ɑ:	0.69
ɔ:	0.72
u:	0.74

Table 3: Results for vowels on the 'magnitude' scale ('small' lowest, 'large' highest)

In the case of consonant sounds there appear to be some differences. p is very small both in this and in Newman's research. The sounds that follow show slight differences between this research and Newman's. The latter's results show that they follow the ranking order n, d, s, h, b, l, g on the 'small' to 'large' continuum. Results from this study gave the following order: g, h, n, b, d, s, l as shown in Table 4 (from 'small' to 'large').

sound	average
g	0.49
h	0.54
f	0.54
n	0.56
b	0.56
d	0.56
s	0.58
l	0.59

Table 4: Results for consonants on the 'magnitude' scale ('small' lowest, 'large' highest)

According to Newman, the sounds containing the meaning of 'largest' are m, dʒ and r. Our research provided the following scale:

Sound	Average
m	0.63
r	0.65
dʒ	0.75

3.2.3 CLUSTERS

Clusters were in terms of magnitude and brilliance analysed in accordance with the interpretations of individual sounds included in the cluster. Some clusters were written twice, just to check if the result could be comparable.

The results from 'bright' to 'dark' for these sounds: rɪ, tə.

Sounds	Average
rɪ	0.44
rɪ	0.44

Sounds	Average
tə	0.56
tə	0.56

The results for clusters: 'small' (respondents' responses closer to 1) to 'large' (respondents' responses closer to 5).

Sounds	Average
rɪ	0.42
tə	0.45
lə	0.45
tə	0.45
və	0.46
hʌ	0.48
rɪ	0.48

The results of clusters: 'good' (respondents' responses closer to 1) to 'bad'(respondents' responses closer to 5).

Sounds	Average
rɪ	0.46
rɪ	0.49

Sounds	Average
tə	0.59
fɔɪ	0.60
tə	0.61

3.2.4 NAMES OF CHARACTERS IN THE HARRY POTTER SERIES AND THEIR ANALYSIS

The last part of the test given to the students in this research was the evaluation of the list of names for the protagonists in the Harry Potter series. The names were evaluated form the point of view of sound symbolic meaning, namely the students were required to give their impressions about the characteristics of the protagonists on the basis of the sound of their name. Some were more known, others were less, but all were judged in terms of sound symbolic meanings of 'magnitude', 'brilliance' and 'goodness'. Table 5 shows the results for personal names of characters in the Harry Potter series as judged by students from 'small' at the lower end of the scale (closer to 1) to 'big' at the higher end of the scale (closer to 5).

Name	Average
Salazar Slytherin	0.73
Sirius Black	0.73
Harry Potter	0.74
Rubeus Hagrid	0.74
Godric Gryffindor	0.74
Severus Snape	0.75
Albus Dumbledore	0.82
Lord Voldemort	0.85
deathly hallows	0.87

Table 5: results for personal names of characters in the Harry Potter series as judged by students from 'small' at the lower end of the scale (closer to 1) to 'big' at the higher end of the scale (closer to 5)

This part of the research is about "the biggest". Such are Dumbledore and Voldemort, the biggest wizards of all times, which is why it is no surprise that the students assessed them as big. But it is strange that Rubeus Hagrid, who is actually a half giant, was estimated somewhere in the middle. It would be

expected that the students see him as the biggest. Also, Salazar Slytherin was in the books referred to as Salazar the Great. This is the reason why students could have judged him as big. It is surprising that he wasn't estimated as one of the biggest. The results thus imply that sound symbolism might have had some influence on the student's decisions.

4   ANALYSIS OF CHARACTERS IN THE HARRY POTTER SERIES (ETYMOLOGICAL AND PHONETIC)

In this chapter we analyse the characters in the Harry Potter series in terms of etymological features and sound symbolically in order to determine to what extent personal names in the mentioned books are recognized and perceived sound symbolically and according to their semantic meaning contained in their etymology. For this reason, each name in Table 5 will be analysed according to the sounds contained in the name (sound symbolically) and according to their etymology.

4.1   Harry Potter (hærɪ pɒtə)

Lexical meaning and description of the character

potter (n.)

"maker of pots" (they also sometimes doubled as bell-founders), late Old English pottere "potter," reinforced by Old French potier "potter," both from the root of pot (n.1). As a surname from late 12c. Potter's field (1520s) is Biblical, a ground where clay suitable for pottery was dug, later purchased by high priests of Jerusalem as a burying ground for strangers, criminals, and the poor (Matt. xxvii:7). An older Old English word for "potter" was crocwyrhta "crock-wright."

(http://www.etymonline.com/index.php?allowed_in_frame=0&search=potter&searchmode=none , 4.4.2016)

Harry Potter is the main character in the discussed books. He is the hero. Dumbledore describes him as someone who does not wish power, but rises to the occasion when needed. Those are usually the best people. People who do not crave power, but lead because they feel it's their responsibility. His story is very sad. From a very loving home he came to a place where everyone despised him. But his story changes, when he comes to Hogwarts and finds close friends. Even

though he is constantly torn between his desires and doing the right thing, he always chooses the right thing, and that makes him a hero.

hærɪ pɒtə

	Bright/dark	Small/big	Good/bad
h	Between bright and dark	Between small and big	Between good and bad
æ	Between bright and dark	Between small and big	Good
r	Dark	Very big (3rd)	Bad
ɪ	Very bright (3rd)	Very small (2nd)	Very good (2nd)

	Bright/dark	Small/big	Good/bad
p	Bright	Very small (2nd)	Good
ɒ	Dark	Big	Bad
t	Dark	Very small (1st)	Between good and bad
ə	Very dark (3rd)	Very small (1st)	Very bad (3rd)

	Bright/dark	Small/big	Good/bad
hæ	Between bright and dark	Big	Between good and bad
hær	Dark	Big	Between good and bad
rɪ	Very bright	Very small	Very good
pɒ	Bright	Between small and big	Good
tə	Between bright and dark	Very small	Bad

	Bright/dark	**Small/big**	**Good/bad**
Harry Potter	Bright	Big	Very good (2nd)

Table 6: Student assessments of individual sounds (first two partitions), of sound clusters (third partition) and of the name Harry Potter (fourth partition)

Commentary

Table 7 show results for the name Harry Potter according to student assessments of individual sounds (first two partitions), sound clusters (third partition) and of the name itself (fourth partition). Sounds in Harry's name start between bright and dark, go into dark, and end as very bright. Sounds in his last name start as bright and end as very dark. Harry is also between small and big. r is very big, but ɪ is very small. Also the last name is clearly very small, except for ɒ which is big. The name is mostly good, except for r, which is considered bad. His last name is between good and bad, more to the bad side.

Clusters are between bright and dark, mostly towards the bright side, only hær was judged as dark. hæ, hær are big (which is the start of his name), but ends as very small. Clusters also tend to be more good than bad, an exception being tə.

The sounds and clusters are very ambiguous, which could reflect the duality of his character. He is a good person, bright and big, no one can deny it. But he has a part of Voldemort's soul in him, which could find support in the sounds and the clusters.

The students judged the name as very good and bright and big. The character of Harry Potter is very good and bright. He is a leader, not because he chose to be, but because he was chosen. This could be the influence of the character on the students taking part in this research.

We might conclude that Rowling intentionally or unintentionally gave Harry such a name.

4.2   Albus Dumbledore (ælbəs dʌmbldɔ:)

Lexical meaning and description of the character

Albus means white in Latin.

> "dumbledore (n.)
>
> 1787, noted as a dialect word in Hampshire, Cornwall, etc. for "a bumblebee.""
>
> (http://www.etymonline.com/index.php?allowed_in_frame=0&search=dum bledore, 4.4.2016)

Albus is the greatest wizard in Harry Potter's world. He is also humble and has to struggle with choices he made in his youth. Although most of the characters in this story rely on his judgments, he is not all that sure in his decisions. Throughout the story, he is a hero, who would do anything for the good. The bumblebee is a perfect representation of his personality. His brain is always busy and buzzing. White is the colour of innocents, wholeness and completion. It also stands to represent a new beginning. Dumbledore's story went from being an overconfident young man, who craved power, to becoming a wise old man, who tried to save the world.

ælbəs dʌmbldɔ:

	Bright/dark	**Small/big**	**Good/bad**
æ	Between bright and dark	Between small and big	Good
l	Very bright (1st)	Big	Very good (1st)
b	Bright	Between small and big	Between good and bad
ə	Very dark (3rd)	Very small (1st)	Very bad (3rd)
s	Very bright (2nd)	Big	Good

	Bright/dark	Small/big	Good/bad
d	Between bright and dark	Between small and big	Between good and bad
ʌ	Between bright and dark	Very small (3rd)	Between good and bad
m	Bright	Big	Very good (2nd)
b	Bright	Between small and big	Between good and bad
l	Very bright (1st)	Big	Very good (1st)
d	Between bright and dark	Between small and big	Between good and bad
ɔ:	Very dark (2nd)	Very big (2nd)	Very bad (1st)

	Bright/dark	Small/big	Good/bad
æl	Between bright and dark	Between small and big	Good
bə	Dark	Between small and big	Very bad
dʌ	Dark / bright	Between small and big	Between good and bad
dʌm	Dark	Big	Bad
ʌm	Bright	Very small (1st)	Good
dɔ:	Dark	Very big	Bad / between good and bad

	Bright/dark	Small/big	Good/bad
Albus Dumbledore	Bright	Very big (3rd)	Good

Table 7: Student assessments of individual sounds (first two partitions), of sound clusters (third partition) and of the name Albus Dumbledore (forth partition)

Commentary

The sounds in a name Albus are judged as bright, or very bright, with the exception of æ, which is between bright and dark, and ə, which is judged as dark. His name is brighter than dark, which is also his character. Although he had some indiscretions in his youth, he is clearly very bright. Sounds in his name show that he is between small and big. This is how Albus Dumbledore would judge himself. He is not a good person, but tries to be. The sounds in his name are more good than bad. Only the sound ə is judged as very bad, all the others are closer to good.

Sounds in Dumbledore start between bright and dark, in the middle is bright and very bright, then they move towards bright and dark and end as very dark ɔ:. It is closer to bright, than to dark, which is what his character is. With the exception of ʌ, which is very small, the other sounds are either big or between small and big. The sounds are mostly between good and bad, except for m and l, which are very good. ɔ: is a sound that is judged as very bad. We can see that the sound in his last name show that the character is bright, between small and big, and closer to good.

Clusters gave slightly different result. Clusters in Dumbledore's first name start somewhere between bright and dark, and end as dark. They are between small and big. They also start as good and end as very bad. Clusters in Dumbledore are more dark than bright (an exception is ʌm, which is bright). dʌ was judged in the third partition of the table as dark, but in the fourth part of the table, it is seen as bright

(it is the only one of the few cases that was judged so differently). Clusters were judged as between small and big, which is a sign of his character. His last name also starts between good and bad, then goes to bad and later to good, and ends with dɔ: - bad or between good and bad (the third partition gave results as bad, but in the fourth part of the table, the results were between good and bad). The first glance we see that the clusters were appraised as somewhere between good and bad.

The students judged Albus Dumbledore as bright, very big and good. This is very different from the results we obtained in the study of sounds and clusters. Observing clusters and sounds, we might conclude that the name contains a fair amount of sound symbolism which is combined with etymological meaning.

And this is what Albus Dumbledore was. He was not always good, and he himself was sure that the power would corrupt him. I think this is shown in his name. The first name is bright, but the last name is darker. It is a duality that he himself fights within him. Sometimes, when he has to make the right decision, it is hard.

4.3   Tom Marvolo Riddle – Lord Voldemort (tɒm mɑːvələʊ rɪdl - lɔːd vɔːldəmɔːt)

Lexical meaning and description of the character

Tom

"familiar shortening of masc. proper name Thomas, used by late 14c. as a type of a nickname for a common man (as in Tom, Dick, and Harry, 1734). Applied 17c. as a nickname for several exceptionally large bells."

(http://www.etymonline.com/index.php?allowed_in_frame=0&search=tom , 4.4.2016)

riddle (n.)

"A word game or joke, comprising a question or statement couched in deliberately puzzling terms, propounded for solving by the hearer/reader using clues embedded within that wording" [Oxford Dictionary of English Folklore], early 13c., from Old English rædels "riddle; counsel; conjecture; imagination; discussion," common Germanic (Old Frisian riedsal "riddle," Old Saxon radisli, Middle Dutch raetsel, Dutch raadsel, Old High German radisle, German Rätsel "riddle")."

(http://www.etymonline.com/index.php?allowed_in_frame=0&search=riddl e , 4.4.2016)

lord (n.)

"mid-13c., laverd, loverd, from Old English hlaford "master of a household, ruler, superior," also "God" (translating Latin Dominus, though Old English drihten was used more often), earlier hlafweard, literally "one who guards the loaves," from hlaf "bread, loaf" (see loaf (n.)) + weard "keeper, guardian" (see ward (n.)). Compare lady (literally "bread-kneader"), and Old English hlafæta "household servant," literally "loaf-eater." Modern monosyllabic form emerged 14c. As an interjection from late 14c. Lord's Prayer is from 1540s. Lord of the Flies translates

Beelzebub (q.v.) and was name of 1954 book by William Golding. To drink like a lord is from 1620s."

(http://www.etymonline.com/index.php?allowed_in_frame=0&search=lord, 4.4.2016)

Tom was born to Merope, who died soon after that. He was raised in an orphanage, where he soon discovered his powers, as well as his ability to speak with snakes. Even as a child, he felt superior to everyone else, and showed that. When he came to Hogwarts, he was a model student, very bright and very charismatic. He never had friends, only co-workers (Death Eaters). When he discovered that his father was a muggle, he killed his family in cold blood. This was his first act on his path of destruction. When he was stopped by Lily or Harry, he began to wander the world looking for a way to get his body back. He prides himself to be the descendent of Salazar Slytherin and fought to gain power over the wizarding world. He was very powerful, but as Dumbledore said, he only knew one part of magic, and disregarded the other part (love, forgiveness). Some wizards call him "He who must not be named", which also shows how much wizards feared him. So much that they did not want to speak his name. It would be easy to draw a parallel with Hitler. He, like Lord Voldemort, was sure that he was more powerful than the rest, and that his people were better than the rest.

tɒm mɑːvələʊ rɪdl

	Bright/dark	Small/big	Good/bad
t	Dark	Very small (1st)	Between good and bad
ɒ	Dark	Big	Bad
m	Bright	Big	Good

	Bright/dark	Small/big	Good/bad
m	Bright	Big	Good
ɑ:	Bright	Very big (3rd)	Between good and bad
ʋ	Between bright and dark	Small	Very good (3rd)
ə	Very dark (3rd)	Very small (1st)	Very bad (3rd)
l	Very bright (1st)	Big	Very good (1st)
əʊ	Dark	Big	Between good and bad

	Bright/dark	Small/big	Good/bad
r	Dark	Very big (3rd)	Bad
ɪ	Very bright (3rd)	Very small (2nd)	Very good (2nd)
d	Between bright and dark	Between small and big	Between good and bad
l	Very bright (1st)	Big	Very good (1st)

	Bright/dark	Small/big	Good/bad
tʋ	Bright	Small	Good
ɒm	Between bright and dark	Between small and big	Good
ɑ:ʋ	Between bright and dark	Very big (1st)	Between good and bad
ʋə	Dark	Small	Bad
ləʊ	Between bright and dark	Big	Between good and bad
rɪ	Very bright	Small	Very good
ɪd	Bright	Small	Good

	Bright/dark	Small/big	Good/bad
Tom Marvolo Riddle	Dark	Between small and big	Bad

Table 8: Student assessments of individual sounds (first part of the table), of sound clusters (second part) and of the name Tom Riddle (third part)

Commentary

Tom is a name that goes from dark to bright (m). t is very small, but the rest is very big. The name is also between good and bad (m is good). This is the name of his father, and lord Voldemort himself did not think it describes him.

Marvolo starts as bright and goes to very dark, l is also very bright, but ends as dark. Interestingly, Marvolo starts as big, the middle və is small, and the end is again big. The middle name is between good and bad, mostly good. Marvolo is the name that was his grandfather's, which Voldemort did not think was worthy of him.

Riddle (his last name) starts as dark and ends as very bright. It also starts and ends as big, but in between is small or somewhere small and big. It is between good and bad (starts as bad, but ends as very good). This is also the name of his father.

In the clusters part of the research, the results showed that the name starts as bright, but ends somewhere between bright and dark. The name is also small at the beginning, but in between small and big at the end. The clusters in the name were judged as good.

Clusters in Marvolo were judged between bright and dark (və was dark), as big (və was small), and between good and bad (və is judged as bad). The results were a blend, as was his grandfather.

Clusters in the last name are bright, small and good. This is a good way to describe his father, but not Voldemort.

Students appraised the whole name as dark, between small and big and as bad. It seems that the students judged the character more than the actual pronunciation of the name.

It is very clear that this name is brighter, smaller and better than the name that "he" chose in his teens. It is more descriptive of his father and grandfather, than of him. It would seem that Rowling deliberately tried to achieve this with sound symbolism.

The author had her character change his name. He wanted it to be something unique, something others would fear. However, she left some connection to his former name, as the same letters are used in both names. The sounds, however, are not the same.

aɪ æm lɔːd vɔːldəmɔːt

	Bright/dark	**Small/big**	**Good/bad**
aɪ	Dark	Big	Good
æ	Between bright and dark	Between small and big	Good
m	Bright	Big	Very good (2nd)

	Bright/dark	**Small/big**	**Good/bad**
l	Very bright (1st)	Big	Very good (1st)
ɔ:	Very dark (2nd)	Very big (2nd)	Very bad (1st)
d	Between bright and dark	Between small and big	Between good and bad

	Bright/dark	Small/big	Good/bad
ʋ	Between bright and dark	Small	Very good (3rd)
ɔ:	Very dark (2nd)	Very big (2nd)	Very bad (1st)
l	Very bright (1st)	Big	Very good (1st)
d	Between bright and dark	Between small and big	Between good and bad
ə	Very dark (3rd)	Very small (1st)	Very bad (3rd)
m	Bright	Big	Very good (2nd)
ɔ:	Very dark (2nd)	Very big (2nd)	Very bad (1st)
t	Dark	Very small (1st)	Between good and bad

	Bright/dark	Small/big	Good/bad
æm	Bright	Between small and big	Good
lɔ:	Between bright and dark	Very big	Between good and bad
ɔ:d	Dark	Very big (2nd)	Very bad (2nd)
vɔ:	Between bright and dark	Big	Bad
mɔ:	Between bright and dark/ very dark (2nd)	Very big	Between good and bad

	Bright/dark	Small/big	Good/bad
Lord Voldemort	Very dark (1st)	Very big (2nd)	Very bad (1st)

Table 9: Student assessments of individual sounds (first part of the table), of sound clusters (second part) and of the name (I am) Lord Voldemort (third part)

Commentary

The sounds in 'I am' are at the beginning dark, then somewhere between dark and bright, and at the end bright. It is mostly big (æ is between small and big). It also goes from good to very good. These are sounds that are not used in the name Lord Voldemort. I would seem obvious, why Rowling did not use these sounds in the mentioned name.

The sounds in 'lord' appear very bright the beginning, then become very dark, and in the end are between bright and dark. In terms of magnitude they begin with the notion of big and end between small and big. They start as very good, goes to very bad and end between good and bad. As the word lord can also mean God, it is understandable, the sounds are mostly big, and somewhere between bright and dark; between good and bad.

Voldemort is mostly dark or very dark (l, m are sounds that are bright; v, d are sounds that are somewhere between light and dark. The end is dark. The sounds in the name Voldemort start and end with the impression of smallness. 'Small' sounds are: v, ə, t; d is somewhere between and small. However, 'big' sounds prevail in this name. The name also starts with sound implying the notion of very good. The sound ɔ: is very bad, but the last sound t is between good and bad. The name is somewhere between good and bad.

The cluster æm is bright, between small and big and good. This could be the reason the author omitted this part from his new name.

Clusters in the word 'lord' in the beginning appear between bright and dark, and shift to dark. Both lɔ: and ɔ:d are considered big, and shift from between good and bad to very bad. This is consistent with his character. He is big, dark and very bad.

The clusters vɔ: and mɔ: (from the word Voldemort) are judged as appearing between bright and dark, but mɔ: was judged as in the third part of the research as very dark. They were both assessed as big or very big. And they go from bad to between good and bad. This can be compared with his character.

This character's name was judged as very dark, very big and very bad. It seems that the students who took part in this study were under an influence of his character. It seems that the author used sound symbolism in connection with etymological meaning, when creating this name. The word Lord has two meanings, either God or someone of a noble house. It normally has a positive meaning, but it can sound dark and sinister, especially in connection with 'Voldemort'.

4.4 Draco Malfoy (dreɪkəʊ mælfɔɪ)

Lexical meaning and description of the character

"Draco (n.)

northern constellation representing a dragon, from Latin draco "dragon" (see dragon). Identified as such since ancient times.

draconian (adj.)

1876 (earlier Draconic, implied from 1640s), from Draco, Greek statesman who laid down a code of laws for Athens 621 B.C.E. that mandated death as punishment for minor crimes. His name seems to mean literally "sharp-sighted" (see dragon)."

(http://www.etymonline.com/index.php?allowed_in_frame=0&search=draco , 4.4.2016)

"mal-

word-forming element meaning "bad, badly, ill, poorly, wrong, wrongly," from French mal (adv.), from Old French mal (adj., adv.) "evil, ill, wrong, wrongly" (9c.), from Latin male (adv.) "badly," or malus (adj.) "bad, evil" (fem. mala, neuter malum), of unknown origin, perhaps related to Avestan mairiia "treacherous." Most Modern English words with this prefix are 19c. coinages."

(http://www.etymonline.com/index.php?allowed_in_frame=0&search=mal, 4.4.2016)

"foy (n.)

"entertainment given by one about to make a journey," Scottish and dialectal, late 15c., of uncertain origin, perhaps ultimately from French voie "way, journey" (see voyage (n.))."

(http://www.etymonline.com/index.php?allowed_in_frame=0&search=foy, 4.4.2016)

'Draco' comes from the word dragon, which implies something bad or evil. Also the word 'mal' means bad. But on the other hand the character Draco starts off as very mean and somewhat evil character. In the end, we can see that he is troubled by the path he chose. We see that even though he started off badly, he cannot do really bad deeds. He was brought up in a family that was close to Death Eaters and it was expected of him to lead his life accordingly.

dreɪkəʊ mælfɔɪ

	Bright/dark	Small/big	Good/bad
d	Between bright and dark	Between small and big	Between good and bad
r	Dark	Very big (3rd)	Bad
eɪ	Very bright (1st)	Between small and big	Very good (3rd)
k	Dark	Small	Very bad (3rd)
əʊ	Dark	Big	Between good and bad

	Bright/dark	Small/big	Good/bad
m	Bright	Big	Very good (2nd)
æ	Between bright and dark	Between small and big	Good
l	Very bright (1st)	Big	Very good (1st)
f	Between bright and dark	Between small and big	Bad
ɔɪ	Between bright and dark	Between small and big	Between good and bad

	Bright/dark	Small/big	Good/bad
dreɪ	Dark	Very big (3rd)	Bad
reɪ	Very bright	Between small and big	Very good
mæ	Bright	Between small and big	Good
mæl	Dark	Big	Bad
æl	Between bright and dark	Between small and big	Good
fɔɪ	Between bright and dark	Between small and big	Bad

	Bright/dark	Small/big	Good/bad
Draco Malfoy	Very dark	Big	Very bad (2nd)

Table 10: Student assessments of individual sounds (first part of the table), of sound clusters (second part) and of the name Draco Malfoy (third part)

Commentary

The sounds in the name, with the exception eɪ, appear dark, or closer to dark than bright. They are somewhere between small and big (closer to big) and again between good and bad, closer to bad. The last name Malfoy gives the impression between bright and dark (m and l are clearly more bright). It also seems to be between small and big (m and l are again big). m, æ, l are judged as good, but f is judged as bad. ɔɪ is a sound that is judged between good and bad.

This is basically his character. He is somewhere in between good and bad. He was raised one way, but choses to take another path.

Clusters that appear in the name start as dark, but end in very bright (which is close to his character). A similar impression can be observed regarding good and bad. The name starts as bad and ends as very good. As far as big and small go, the name starts as very big and ends between small and big. This is also one way his character can be described. He starts very pretentiously as someone who considers himself as big. But towards the end his character is very cowardly and no longer sure of himself. I believe that our first name is more important than our last name. It is the name that defines us.

The first part of the name Malfoy goes from bright to dark, but ends somewhere between bright and dark. With the exception of 'mæl', which is judged as big, all clusters appear to be between small and big. It is interesting that the clusters used in the study were judged as appearing to be first good, then bad, and then good again and finally bad. This again shows his nature of somewhere between good and bad.

Draco Malfoy was in the final section of his name assessed by the students as dark (darker only to Lord Voldemort), between small and big and bad, with, again, only Lord Voldemort preceding him.

It is very interesting that the students assessed Draco so close to Lord Voldemort. Voldemort spoke little and he did a lot of bad things; Draco spoke a lot, but did not do so many bad things. It seems that in this case, sound symbolism prevailed.

It would seem sound symbolism was intentionally or unintentionally used in creating this name.

4.5 Severus Snape (sevərəs sneɪp)

Lexical meaning and description of the character

> "snape (v.)
>
> also sneap, "to be hard upon, rebuke, revile, snub," early 14c., from Old Norse sneypa "to outrage, dishonor, disgrace," probably related to similar-sounding words meaning "cut" (compare snip (v.)). Verbal meaning "bevel the end (of a timber) to fit an inclined surface" is of uncertain origin or connection. Snaiping "rebuking, reproaching, reviling" is attested from early 14c."
>
> (http://www.etymonline.com/index.php?allowed_in_frame=0&search=snap e&searchmode=none, 4.4.2016)

The character of Severus Snape in the book can also be described as hard upon, rebuke, revile and snub. The character that the author created is very unpleasant and hostile towards the main characters. It is easy for the reader to hate him. At the end of the story, the author reveals his true nature and background. He was born in a mixed marriage, where he didn't receive much love. When he met Harry's mother Lily Evans, he fell in love. Because of his desire to belong and not to get hurt, he joined the future Death Eaters. With no love, there is no chance to get hurt. However, on the other hand, he never stopped loving Lily. It appears to be the only thing that helped him stay on the right side. Because of his love for her, he betrayed his "friends", and came to Dumbledore. He helped to keep Harry alive and helped him fulfil his destiny, even though he died doing so.

sevərəs sneɪp

	Bright/dark	Small/big	Good/bad
s	Very bright (2nd)	Big	Good
e	Between bright and dark	Between small and big	Good
v	Between bright and dark	Small	Very good (3rd)
ə	Very dark	The smallest vowel	Very Bad (3rd)
r	Dark	Very big	Bad
ə	Very dark	The smallest vowel	Very Bad (3rd)
s	Very bright	Big	Good

	Bright/dark	Small/big	Good/bad
s	Very bright (2nd)	Big	Good
n	Very bright	Between small and big	Good
eɪ	Very bright (1st)	Between small and big	Very good (3rd)
p	Bright	2nd smallest consonant	Good

	Bright/dark	Small/big	Good/bad
sev	Between bright and dark	Between small and big	Good
ər	The darkest cluster	Small	Very bad
rə	Dark	Small	Very bad (1st)
rəs	One of the darkest	Between small and big	Very bad
sneɪ	Bright	Big	Between good and bad
eɪp	Bright	Big	Between good and bad

	Bright/dark	**Small/big**	**Good/bad**
Severus Snape	Dark	Big	Between good and bad

Table 11: Student assessments of individual sounds (first part of the table), of sound clusters (second part) and of the name Severus Snape (third part)

Commentary

First we notice the alliteration of the sound s, which reminds us of the sound a snake makes. It is possible this is intentionally done by the author to make a connection with the Slytherin house and perhaps to make us feel a little uneasy. We notice that only two sounds are darker (ə and r), e and v are between bright and dark, but the rest of them are bright or very bright, which is how I would describe the character (bright, but with a touch of darkness). When it comes to small or big, the sounds give the impression of transitioning from very small to very big. This can also be linked to his character. Although some of his actions are considered great, he has a cowardly side to him. His name starts off as very good; in the middle it is judged as bad, and in the end it again appears good. His last name is judged as good entirely. This is also the way we see his character. Snape is as a child good (it is shown so in the memories), but angry. This leads to his wrong doings, but in the end he gives his life to protect the good in the world.

In clusters we can see that his first name starts between bright and dark and ends with dark. The clusters in his last name, however, are clearly bright and such was also his life in the end (he was a good person). The same can be observed when it comes to the comparison between small and big. His first name is somewhere between small and big (leaning to small), but the last name is judged only as big. His last actions could only be described as big. Similar results were obtained when good and bad were compared. The name starts as good, but ends in bad. But his last name is between good and bad, which is surprising, because based on other studies, we would expect it to be good. It just might be that Rowling did not want the reader to know which side he was on.

Students judged Snape's name in its entirety as dark, big and between good and bad. This is very close to the judgements that they made in the cluster section. His character is very confusing at the beginning, and the reader does not know whether he is a good guy or not. Nobody quite trusts him till the very end.

4.6 Godric Gryffindor (lyon) (gɒdrɪk grɪfəndɔː)

Lexical meaning and description of the character

> "The name Godric is an Anglo-Saxon name in form, and can have several meanings, including, "he who rules with God" or "he who rules well".
>
> His surname is a reference to the half-lion magical beast, the Griffin, a fierce, legendary beast with the body of a lion, and the head and wings of an eagle. The Hogwarts house named after him uses a lion as its symbol. Furthermore, the last part of his surname, "dor", is similar to both the French *d'or*, "made from gold", "golden", which is one of the colours of his Hogwarts House, or the suffix *dore*, which means "gift of," in which case the meaning of "Gryffindor" would be "gift of the Gryffin."
>
> Gryffindor is also a pun on the golden griffin, which is a lion that only has eagle wings, so it has the head and front paws of a lion, and has golden fur and feathers. Even the French for Griffindor, Griffondor is a French homophone for the actual beast, Griffon d'Or."
>
> (http://harrypotter.wikia.com/wiki/Godric_Gryffindor, 4.4.2016)

Godric Gryffindor was a very powerful wizard and was one the four wizards that created Hogwarts. He was a very good person and the only one that could beat Salazar Slytherin. He cherished bright and brave wizards, and these were the ones he chose to teach.

gɒdrɪk grɪfəndɔ:

	Bright/dark	Small/big	Good/bad
g	Very dark (2nd)	Small	Bad
ɒ	Dark	Big	Bad
d	Between bright and dark	Between small and big	Between good and bad
r	Dark	Big	Bad
ɪ	Very bright (2nd)	Very small (2nd)	Very good (2nd)
k	Dark	Small	Very bad (3rd)

	Bright/dark	Small/big	Good/bad
g	Very dark (2nd)	Small	Bad
r	Dark	Big	Bad
ɪ	Very bright (2nd)	Very small (2nd)	Very good (2nd)
f	Between bright and dark	Between small and big	Bad
ə	Very dark (3rd)	Very small (1st)	Very bad (3rd)
n	Very bright (3rd)	Between small and big	Good
d	Between bright and dark	Between small and big	Between good and bad
ɔ:	Very dark (2nd)	Very big (2nd)	Very bad (1st)

	Bright/dark	**Small/big**	**Good/bad**
gɒd	Dark	Big	Good
drɪ	Bright	Between small and big	Bad
rɪ	Very bright	Very small	Very good
rɪk	Bright	Small	Between good and bad
rɪ	Very bright	Very small	Very good
dɔ:	Dark	Big	Bad / between good and bad

	Bright/dark	**Small/big**	**Good/bad**
Godric Gryffindor	Bright	Big	Good

Commentary

First we notice alliteration of the sound g. Rowling used this in all the founders of Hogwards.

The sounds in the name Godric are mostly dark; an exception is ɪ which is very bright, and d which is between bright and dark. The word starts as small and ends as small, but the sounds ɒ and r are big, d is between small and big. It also starts and ends as bad. ɪ is the only sound that is very good; d is between good and bad. These results tell us, that the author chose etymological meaning over the sound symbolism.

Sounds in the name Gryffindor are mostly dark (ɪ, n are very bright; f and d are between bright and dark). Gryffindor starts as small, but ends as very big. It is mostly between small and big. There are 5 sounds that are judged as bad (g, r, f, ə, ɔ:). ɪ and n are assessed as good, d is between good and bad. It is interesting that

these results do not have anything in common with the character of Godric Gryffindor. It is obvious that the etymological meaning prevailed.

Clusters in a name, however, appear to be dark in the beginning, and then bright (bright prevails). They are also big in the beginning, and then small. The name appears to be mostly good, only drɪ is considered bad. These results are closer to Godric's character than the ones relating to single sound.

Cluster in his last name go from meaning very bright in the beginning to appearing dark in the end; from very small to big; from very good to bad (or somewhere between good and bad). These results (clusters) are closer to his character, than the meanings that single sounds imply.

The students assessed the whole name Godric Gryffindor as bright, big and good. Again, it would seem that the students were under the influence of the character. On the other hand, however, it would be difficult to judge a word which contains God in it to be anything less than big and good.

4.7 Helga Hufflepuff (badger) (helgə hʌfəlpʌf)

Lexical meaning and description of the character

"Helga

The name Helga is from Helge, from Old Norse *heilagr*, meaning "prosperous" or "brave.""

(http://www.etymonline.com/index.php?allowed_in_frame=0&search=helga , 4.4.2016)

"Hufflepuff

Hufflepuff could mean "huff and puff" or blustery. "Huff" also means to breathe; "puff" is a medieval term for pastry.

Helga always cherished those who were hardworking and loyal. Students in this dorm usually do not stand out and are rarely in a spot light. They are smart, hardworking, but they have no need to be in the front. Their symbol is the badger, a large mammal related to the weasels with distinctive white stripes on its head. In Celtic mythology, a badger was a guide. The badger also can symbolize a tendency to be hard-working, strong, and tenacious. Hufflepuffs are known for loyalty and hard work."

helgə hʌfəlpʌf

	Bright/dark	Small/big	Good/bad
h	Between bright and dark	Between small and big	Between good and bad
e	Between bright and dark	Between small and big	Good
l	Very bright (1st)	Big	Very good (1st)
g	Very dark (2nd)	Small	Bad
ə	Very dark (3rd)	Very small (1st)	Very bad (3rd)

	Bright/dark	Small/big	Good/bad
h	Between bright and dark	Between small and big	Between good and bad
ʌ	Between bright and dark	Very small (3rd)	Between good and bad
f	Between bright and dark	Between small and big	Bad
ə	Very dark (3rd)	Very small (1st)	Very bad (3rd)
l	Very bright (1st)	Big	Very good (1st)
p	Bright	Very small (2nd)	Good
ʌ	Between bright and dark	Very small (3rd)	Between good and bad
f	Between bright and dark	Between small and big	Bad

	Bright/dark	Small/big	Good/bad
hʌ	Bright	Small	Between good and bad
hʌf	Between bright and dark	Between small and big	Between good and bad
pʌf	Between bright and dark	Between small and big	Between good and bad

	Bright/dark	**Small/big**	**Good/bad**
Helga Hufflepuff	Bright	Small	Good

Table 12: Student assessments of individual sounds (first part of the table), of sound clusters (second part) and of the name Helga Hufflepuff (third part)

Commentary

In this name Rowling again uses alliteration of the sound h.

The sounds in the name Helga are between bright and dark (h and e are between bright and dark; and l is very bright). It is also small (h and e have the meaning between small and big; and l is big). It is judged as bad or very bad (h is between good and bad; and e and l are very good). This is not consistent with the character of Helga Hufflepuff.

The sounds in her last name are mostly between bright and dark (ə is very dark, but l and p are bright). Most of the sounds here seem to have the meaning of small (ʌ, ə, p) or between small and big (h, f). Only l sounds big. Most of the sounds are also felt as being between good and bad (h, ʌ) or bad (f, ə) and good (l and p). The name ends with the notion of bad.

Clusters in Hufflepuff are felt as transitioning from bright to between bright and dark; from small to between small and big; and clusters are between good and bad. Like her description, she is felt to be somewhere in between, but not bad.

The students assessed the whole name Helga Huffelpuff as bright, small and good. It is obvious that they were under the influence of her story. She is a supporting character in this story. She did not take any action that would declare her as good or bad. Her character is the one that stands on the side lines. This brings us to the conclusion that the name was created as a mix of etymology and sound symbolism.

4.8   Rowena Ravenclaw (eagle) (rəwi:nə reɪvənklɔ:)

Lexical meaning and description of the character

Ravenclaw is built from two words: raven and claw. Raven is an animal that is known to be very intelligent. Claw is a part of an animal that helps them find pray, fight and other.

Rowena Rawenclaw was one of the smartest witches. She created a diadem that could make you smarter. She gave a home to students that were bright and thirsty for knowledge. She was one of the good witches and with Godric and Helga she stood up to Salazar and made him leave Hogwarts.

rəwi:nə reɪvənklɔ:

	Bright/dark	Small/big	Good/bad
r	Dark	Very big (3rd)	Bad
ə	Very dark (3rd)	Very small (1st)	Very bad (3rd)
w	Very dark (3rd)	Big	Between good and bad
i:	Very bright (2nd)	Big	Very good (1st)
n	Very bright (3rd)	Between small and big	Good
ə	Very dark (3rd)	Very small (1st)	Very bad (3rd)

	Bright/dark	Small/big	Good/bad
r	Dark	Very big (3rd)	Bad
eɪ	Very bright (1st)	Between small and big	Very good (3rd)
v	Between bright and dark	Small	Very good (3rd)
ə	Very dark (3rd)	Very small (1st)	Very bad (3rd)
n	Very bright (3rd)	Between small and big	Good
k	Dark	Small	Very bad (3rd)
l	Very bright (1st)	Big	Very good (1st)
ɔ:	Very dark (2nd)	Very big (2nd)	Very bad (1st)

	Bright/dark	Small/big	Good/bad
rə	Dark	Small	Very bad (1st)
wiː	Very bright (1st)	Big	Very good (1st)
reɪ	Very bright	Between small and big	Very good
vən	Dark	Small	Bad
lɔː	Between bright and dark	Big	Between good and bad

	Bright/dark	Small/big	Good/bad
Rowena Ravenclaw	Bright	Big	Good

Table 13: Student assessments of individual sounds (first part of the table), of sound clusters (second part) and of the name Rowena Ravenclaw (third part)

Commentary

The first thing that we can notice is alliteration of the sound r.

The sounds in the name Rowena are felt as either very dark or very bright (r is the only one that is dark). The sounds iː and n are felt as very bright, the rest are very dark. The name starts with the notion of very big, but ends as very small, all the others sounds are felt as big (n is between small and big). The name is mostly felt as big. The name starts with the notion of bad and ends as very bad. w is a sound that is between good and bad, iː and n are good. The sounds are mostly bad.

The sounds in her last name Ravenclaw start as dark and end as very dark. v is the only sound that is felt to be between bright and dark. eɪ, n and l are considered to be bright. The overall impression is that the sounds are dark. The last name starts as very big and also ends as very big. r, l, ɔː are sounds that are felt as big; v, ə, k

are small; and eɪ and n are between small and big. The sounds tell us that this name is between small and big. The sounds in the last name are either good or bad. No sound was judged as somewhere in between. The sounds that are judged as bad are: r, ə, k and ɔ:. The good ones are: eɪ, v, n and l. It is again felt as somewhere in between like the rest of the results. From these results we might conclude that the name and last name were influenced more by etymological meaning than sound symbolism.

Clusters in Rowena start as dark, but they end as very bright. They also start with the impression of small, but end as big. It goes from very bad, to very good.

Clusters in her last name start as very bright, in the middle they seem dark, but they end as between bright and dark (lɔ:). They start between small and big, in the middle are small, but they end as big. The beginning is felt as very good, the middle as bad and the end as something between good and bad.

The name itself was judged as bright, big and good. This is also a description of the character Rowena Ravenclaw.

It could be noted that sound symbolism is used for alliteration of the sound r, the same strategy used with other founders. I believe that etymological meaning was a stronger source of inspiration to the author than sound symbolism. If we look at the names of the founders of Hogwarts (Godric Griffindor, Helga Huffelpuff, Rowena Ravenclaw, Salazar Slytherin), we can see that they can be arranged according to the alphabet and that they all have alliteration of the first sound. It is possible that Rowling did that intentionally. It is also possible that the alphabetical order gives us a clue as to how big or good a character is.

4.9   Salazar Slytherin (snake) (sæləzɑ: slɪðərɪn)

Lexical meaning and description of the character

"slither (v.)

early 15c., variant of Middle English slidder "to slip, slide," from Old English slidrian "to slip, slide on a loose slope," a frequentative form of slidan "to slide" (see slide (v.)). For spelling change, compare gather. Meaning "to walk in a sliding manner" is attested from 1848. In reference to reptile motion, attested from 1839. Related: Slithered; slithering.

slither (n.)

"slithering movement," 1861, from slither (v.)."

(http://www.etymonline.com/index.php?allowed_in_frame=0&search=slither&searchmode=none, 4.4.2016)

Salazar Slytherin is a bad character. He is one of the founders of Hogwarts. He is the only one who believes exclusively in pure blood wizards. He is the ancestor of Lord Voldemort. The difference between him and Severus is that the latter changed to good. Salazar was a great wizard, but an evil person.

sæləzɑ: slɪðərɪn

	Bright/dark	**Small/big**	**Good/bad**
s	Very bright (2nd)	Big	Good
æ	Between bright and dark	Between small and big	Good
l	Very bright (1st)	Big	Very good (1st)
ə	Very dark (3rd)	Very small (1st)	Very bad (3rd)
z	Dark	Very big (2nd)	Very bad (1st)
ɑ:	Bright	Very big (3rd)	Between good and bad

	Bright/dark	Small/big	Good/bad
s	Very bright (2nd)	Big	Good
l	Very bright (1st)	Big	Very good (1st)
ɪ	Very bright (3rd)	Very small (2nd)	Very good (2nd)
ð	Bright	Very small (3rd)	Good
ə	Very dark (3rd)	Very small (1st)	Very bad (3rd)
r	Dark	Very big (3rd)	Bad
ɪ	Very bright (3rd)	Very small (2nd)	Very good (2nd)
n	Very bright (3rd)	Between small and big	Good

	Bright/dark	Small/big	Good/bad
sæl	Bright	Big	Good
æl	Between bright and dark	Between small and big	Good
lə	Between bright and dark	Very small (3rd)	Between good and bad
lɪ	Very bright (1st)	Very small	Very good (2nd)
rɪ	Very bright	Very small	Very good
ɪn	Very bright (2nd)	Very small (2nd)	Very good (1st)

	Bright/dark	Small/big	Good/bad
Salazar Slytherin	Dark	Big	Very bad

Table 14: Student assessments of individual sounds (first part of the table), of sound clusters (second part) and of the name Salazar Slytherin (third part)

Commentary

At first sight it is obvious that this is a case of alliteration of the sound s which also reminds us of a snake and the sound it makes. The author did this on purpose, because the snake is the animal Salazar was able to talk to.

It is interesting that the name of Salazar starts as feeling bright, but towards the end gains the notion of dark. The last sound, however, is felt as bright. So is his last name Slytherin, although in this case the bright sounds seem to prevail. Especially in the last name, we can notice a lot of contradiction. The name itself is very extreme; most of the sounds are very bright or very dark. His name Salazar is mostly felt as big, only ə is small (which is normal, as this is the shortest vowel in the pronunciation). His last name Slytherin is felt as more small than big. It starts as big, but in the middle it becomes small, and in the end is felt as between big and small. The name seems to transition also from good to bad, and ends somewhere in between. Slytherin starts with the impression of very good, in the middle it becomes bad bad and ends as good. We can also feel some duality here. Many sounds are either very good or very bad.

Clusters are mostly judged bright, small or good. It is surprising that the cluster sæl is the only one that was judged big.

The name as a whole is judged differently than the sounds and clusters. It was seen as dark, big and very bad. According to this, it can be said that not a lot of sound symbolism was used in creating this name, although the author used alliteration of the letter s to imply the hissing sound of a snake. We might say that there was more etymological influence than sound symbolism at work here.

4.10 Deathly hallows – (deθlɪ hæləʊz)

Lexical meaning and description of the object

>> »deathly (adj.)
>
> Old English deaþlic "mortal" (see death). Meaning "deadly" is from late 12c.; that of "death-like" is from 1560s."
>
> (http://www.etymonline.com/index.php?allowed_in_frame=0&search=deathly, 4.4.2016)
>
> "hallows (n.)
>
> in All-Hallows, a survival of hallow in the noun sense of "holy personage, saint," attested from Old English haligra but little used after c. 1500. Hallowmas "All-saints" is first attested late 14c."
>
> (http://www.etymonline.com/index.php?allowed_in_frame=0&search=hallows, 4.4.2016)

As we can see, there is a duality in these two words. One means death and the other means saint. Both put together can mean something good. Deathly hallows in Harry Potter present three objects that would make the owner the master of death. It is said that if one possesses all three, they will be unable to die. They are in some way an alternative to horcruxes. If you are worthy, you can possess the deathly hallows and you do not need to kill or do any other unthinkable act.

deθlɪ hæləʊz

	Bright/dark	Small/big	Good/bad
d	Between bright and dark	Between small and big	Between good and bad
e	Between bright and dark	Between small and big	Good
θ	Between bright and dark	Small	Between good and bad
l	Very bright (1st)	Big	Very good (1st)
ɪ	Very bright (3rd)	Very small (2nd)	Very good (2nd)

	Bright/dark	Small/big	Good/bad
h	Between bright and dark	Between small and big	Between good and bad
æ	Between bright and dark	Between small and big	Good
l	Very bright (1st)	Big	Very good (1st)
əʊ	Dark	Big	Between good and bad
z	Dark	Very big (2nd)	Very bad (1st)

	Bright/dark	Small/big	Good/bad
deθ	Dark	Big	Bad
lɪ	Very bright (1st)	Very small (3rd)	Very good (2nd)
hæl	Dark	Big	Good
əʊz	Very dark (3rd)	Big	Very bad (3rd)

	Bright/dark	**Small/big**	**Good/bad**
deathly hallows	Dark	Very big (1ˢᵗ)	Bad

Table 15: Student assessments of individual sounds (first part of the table), of sound clusters (second part) and of the Deathly Hallows (third part)

Commentary

The sounds used in the first word ('deathly') starts with the meaning between bright and dark, but end as very bright (lɪ). Sounds d and e are between small and big, θ and ɪ are small; and only l is big. In terms of goodness it starts between good and bad (d, θ) and ends as very good (e, l, ɪ). It is clearly brighter, between small and big, and very good.

The sounds in the second word ('hallows') start with the feeling between bright and dark (h, æ), but end as dark (əʊ, z). Only l is considered as very bright. In terms of magnitude it starts between small and big (h, æ), but ends as very big (l, əʊ, z). It is between good and bad. The last sound ends with the impression of very bad (z).

Sound clusters from the word 'deathly' start as feeling dark, but end as very bright. In terms of magnitude they also start as big and bad, but end as very small and very good. deθ could be associated with the word death (it sounds the same and has a generally negative meaning. It is also possible that the sounds themselves express the feeling of bad, and this may have been transferred to meaning).

Clusters in a second word ('hallows') give the impression of both dark and big. The cluster hæl is considered good, but əʊz is considered as very bad.

'Deathly hallows' as a whole was judged as dark, very big and bad.

'Deathly hallows' are actually a better choice than 'horcruxes'. But people tend to judge whatever is connected with death, as something dark or bad.

4.11 Horcrux – (hɔ:krəks)

Lexical meaning and definition of the object

> "crux (n.)
>
> 1814, "cross," from Latin crux "cross" (see cross (n.)). Figurative use for "a central difficulty," is older, from 1718; perhaps from Latin crux interpretum "a point in a text that is impossible to interpret," in which the literal sense is something like "crossroads of interpreters." Extended sense of "central point" is from 1888."
>
> (http://www.etymonline.com/index.php?allowed_in_frame=0&search=crux, 4.4.2016)

'Horcrux' is a made up word. In Harry Potter's world it means an object in which you hide a piece of your soul in order to prevent yourself from dying. This is accomplished by an act of great violence (e.g. murder) and a spell. It is a much darker choice than 'deathly hallows'. It reaps your soul and saves a part in the object.

hɔ:krəks

	Bright/dark	Small/big	Good/bad
h	Between bright and dark	Between small and big	Between good and bad
ɔ:	Very dark (2nd)	Very big (2nd)	Very bad (1st)
k	Dark	Small	Very bad (3rd)
r	Dark	Very big (3rd)	Bad
ə	Very dark (3rd)	Very small (1st)	Very bad (3rd)
k	Dark	Small	Very bad (3rd)
s	Very bright (2nd)	Big	Good

	Bright/dark	**Small/big**	**Good/bad**
hɔ:	Dark	Big	Good
kr	Very dark (3rd)	Small	Very bad (3rd)
əks	Very dark (1st)	Between small and big	Bad

	Bright/dark	**Small/big**	**Good/bad**
horcrux	Very dark (2nd)	Big	Very bad (3rd)

Table 16: Student assessments of individual sounds (first part of the table), of sound clusters (second part) and of the Horcrux (third part)

Commentary

The sounds in 'corcrux' start with the meaning between bright and dark (h) and end as very bright (s), all the other sounds in between feel dark. It is considered as being between small and big (h is between small and big; ɔ:, r, s are big; k and ə are small). The word begins with the impression between good and bad, continues as very bad, but ends in good (s).

The clusters feel dark or very dark. hɔ: is big, kr is small and əks is between small and big. It also starts with the impression of good, but ends as bad. 'Horcrux' are evil and dark. This part of the research showed that sound symbolism played a part in creating this word.

Students judged the word as very dark, big and very bad. It is clear that this is exactly how someone would describe a horcrux.

5 CONCLUSION

The results of my study proved to confirm the major part of the three hypothesis mentioned above, namely Slovene students of English do exhibit similar reactions to the meanings 'magnitude' and 'brightness' as the students mentioned in Newman's study possibly due to the universality of sound symbolism and the effect of sound symbolic meanings in any language, which confirms H1.

Since the results of the "brilliance" and "magnitude" test on Slovene students of English were similar to the ones obtained by Newman, the former was able to serve as an objective basis for establishing subjective judgements of the Slovene students about the sound symbolic effect certain features of J. K. Rowling's books had on them. H2 is thus confirmed.

Based on the findings relating to the Slovene students' responses to sound symbolic meanings of names of people and objects in J. K. Rowling's books on Harry Potter, we were able to at least approximately estimate the amount of sound symbolic meanings, such as good, bad, light, dark. Especially in the case of expressions with obvious semantic etymological components (full words as opposed to individual sounds and cluster), it was possible to at least give a hint at them containing also sound symbolic meaning. This confirms H3.

6 APPENDIX 1- THE RESEARCH

My name is Nataša and I'm writing a thesis on phonetics of English language. I would like you to listen/read the sounds that are written below and assess the sound according to your feelings. I'm wondering about your feelings, whether they are bright or dark, small or big and good or bad. Choose a number between 1 and 5 only on your feelings. Do not think too much. Thank you for your help.

	Bright			Dark	Small				Big	Good				Bad
æ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
ɒ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
əʊ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
ɔɪ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
eɪ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
ʌ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
ɜ:	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
ɪ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
ɑ:	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
ɔ:	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
u:	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
ə	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
e	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
i:	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
aɪ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
h	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
p	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
n	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
b	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
d	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
m	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
l	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5

	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
dʒ	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
v	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
r	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
s	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
f	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
z	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
k	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
g	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
w	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
ð	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
θ	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
t	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5

	Bright Dark	Small Big	Good Bad
hæ	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
həl	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
hʌf	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
pɒ	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
pʌf	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
eɪp	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
ɪn	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
sneɪ	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
fən	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
dʌ	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
dreɪ	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
gɒd	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
dʌm	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
dɔ:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
ɪd	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
deθ	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5

ɔ:d	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
drɪ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
mæ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
ʌm	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
əm	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
æm	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
ɒm	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
mɔ:	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
æl	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
lɪ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
sæl	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
hæl	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
əl	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
ləʊ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
lɔ:	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
sev	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
ɑ:v	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
vɔ:	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
vən	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
reɪ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
rəs	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
ər	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
rɪ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
rɪk	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
rə	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
kr	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
bə	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5

	Bright			Dark		Small			Big		Good			Bad
hær	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
mæl	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
æl	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
tɒ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
əʊz	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
fɔɪ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
reɪ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
dʌ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
hʌ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
rɪ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
və	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
dɔ:	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
lɔ:	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
hɔ:	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
mɔ:	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
tə	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
bə	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
rɪ	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
əks	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
lə	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
və	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
tə	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
wi:	1	2	3	4	5	1	2	3	4	5	1	2	3	4 5

	Bright				Dark	Small				Big	Good				Bad
Harry Potter	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Neville Longbottom	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Draco Malfoy	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Dudley Dursley	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Albus Dumbledore	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Minerva McGonaggal	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Rubeus Hagrid	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Quirinus Quirrell	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Dolores Jane Umbridge	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Alastor 'Mad Eye' Moody	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Petunia Evans Dursley	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Lily Evans Potter	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
James Potter	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Prongs	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Vernon Dursley	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Grindewald Gellert	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Lucius Malfoy	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Tom Marvolo Riddle	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Lord Voldemort	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5

Bellatrix Lestrange	1	2	3	4	5	1	2	3	4	5	1	2	3	4 5
Peter Pettigrew	1	2	3	4	5	1	2	3	4	5	1	2	3	4 5
Wormtail	1	2	3	4	5	1	2	3	4	5	1	2	3	4 5
Godric Gryffindor	1	2	3	4	5	1	2	3	4	5	1	2	3	4 5
Helga Huffelpuff	1	2	3	4	5	1	2	3	4	5	1	2	3	4 5
Rowena Ravenclaw	1	2	3	4	5	1	2	3	4	5	1	2	3	4 5
Salazar Slytherin	1	2	3	4	5	1	2	3	4	5	1	2	3	4 5
Sirius Black	1	2	3	4	5	1	2	3	4	5	1	2	3	4 5
Padfoot	1	2	3	4	5	1	2	3	4	5	1	2	3	4 5
Remus Lupin	1	2	3	4	5	1	2	3	4	5	1	2	3	4 5
Moony	1	2	3	4	5	1	2	3	4	5	1	2	3	4 5
Severus Snape	1	2	3	4	5	1	2	3	4	5	1	2	3	4 5
Deathly hallows	1	2	3	4	5	1	2	3	4	5	1	2	3	4 5
Horcrux	1	2	3	4	5	1	2	3	4	5	1	2	3	4 5

7 APPENDIX 2- THE RESULTS

7.1 About single sounds

7.1.1 Bright vs. dark

Consonants	Average
l	0.46
s	0.48
n	0.54
b	0.56
m	0.57
p	0.59
ð	0.60
d	0.61
v	0.62
θ	0.62
h	0.64
f	0.64
t	0.65
z	0.66
r	0.67
k	0.67
w	0.67
g	0.70
dʒ	0.75

Vowels	Average
eɪ	0.36
i:	0.37
ɪ	0.41
ɑ:	0.49
æ	0.52
e	0.53
ʌ	0.54
ɔɪ	0.55
aɪ	0.57
əʊ	0.58
u:	0.58
ɒ	0.59
ə	0.62
ɔ:	0.63
ɜ:	0.68

7.1.2 Small vs. big

Consonant	Average
t	0.41
p	0.45
ð	0.45
k	0.47
θ	0.48
g	0.49
v	0.51
h	0.54
f	0.54
n	0.56
b	0.56
d	0.56
s	0.58
w	0.58
l	0.59
m	0.63
r	0.65
z	0.68
dʒ	0.75

Vowel	Average
ə	0.41
ɪ	0.44
ʌ	0.46
e	0.56
æ	0.58
ɔɪ	0.61
eɪ	0.62
ɒ	0.64
i:	0.65
əʊ	0.66
aɪ	0.67
ɜ:	0.68
ɑ:	0.69
ɔ:	0.72
u:	0.74

7.1.3 Good vs. bad

Consonants	Average
l	0.48
m	0.52
v	0.54
ð	0.55
p	0.56
s	0.56
n	0.57
θ	0.58
t	0.58
w	0.59
h	0.60
b	0.60
d	0.61
f	0.64
r	0.64
g	0.65
k	0.67
dʒ	0.68
z	0.69

Vowel	Average
iː	0.40
ɪ	0.46
eɪ	0.50
e	0.50
aɪ	0.50
æ	0.51
ɑː	0.51
ʌ	0.53
əʊ	0.54
ɔɪ	0.54
ɒ	0.56
uː	0.59
ə	0.62
ɜː	0.65
ɔː	0.65

7.2 Clusters based on consonants

7.2.1 Bright vs. dark

Clusters	Average
lɪ	0.34
ɪn	0.40
reɪ	0.41
rɪ	0.43
ɪd	0.51
mæ	0.52
eɪp	0.52
sæl	0.53
ʌm	0.54
rɪk	0.54
æm	0.54
pɒ	0.55
drɪ	0.55
sneɪ	0.55
fən	0.55
hʌf	0.56
mɔ:	0.56
hæ	0.56
ləʊ	0.56
sev	0.56
ɑ:v	0.57
pʌf	0.57

Clusters	Average
ɒm	0.58
æl	0.58
lɔ:	0.58
vɔ:	0.58
dʌ	0.59
gɒd	0.59
dreɪ	0.60
hæl	0.61
dɔ:	0.62
rə	0.62
bə	0.63
dʌm	0.64
deθ	0.64
əl	0.66
vən	0.66
ɔ:d	0.68
rəs	0.70
kr	0.70
həl	0.72
ər	0.73

7.2.2 Small vs. big

Clusters	Average
ʌm	0.39
ɪn	0.42
lɪ	0.42
ɪd	0.45
rə	0.46
kr	0.47
rɪ	0.48
ər	0.50
fən	0.50
əl	0.51
vən	0.54
rɪk	0.54
həl	0.56
hʌf	0.56
dʌ	0.56
mæ	0.56
sev	0.56
pʌf	0.56
æm	0.56
bə	0.56
æl	0.58
drɪ	0.58

rəs	0.58
ɒm	0.59
pɒ	0.59
reɪ	0.59
dʌm	0.61
ləʊ	0.61
eɪp	0.61
hæ	0.63
lɔ:	0.64
dɔ:	0.64
mɔ:	0.64
sneɪ	0.64
gɒd	0.64
deθ	0.64
vɔ:	0.66
sæl	0.66
hæl	0.66
dreɪ	0.67
ɔ:d	0.68
ɑ:v	0.68

7.2.3 Good vs. bad

Clusters	Average
ɪn	0.36
lɪ	0.40
reɪ	0.45
rɪ	0.46
pɒ	0.49
sæl	0.49
gɒd	0.49
mæ	0.51
ɪd	0.51
ʌm	0.51
ɒm	0.51
sev	0.51
fən	0.52
hæl	0.54
æm	0.54
ɑ:v	0.55
lɔ:	0.55
hæ	0.56
æl	0.56
dʌ	0.57
mɔ:	0.57
rɪk	0.57

hʌf	0.58
eɪp	0.58
ləʊ	0.59
sneɪ	0.60
pʌf	0.60
dreɪ	0.61
dɔ:	0.62
drɪ	0.62
deθ	0.62
vɔ:	0.63
vən	0.63
bə	0.64
əl	0.65
rəs	0.65
ər	0.65
həl	0.66
dʌm	0.66
kr	0.66
ɔ:d	0.69
rə	0.72

7.3 Clusters based on vowels

7.3.1 Bright vs. dark

Clusters	Average
wiː	0.43
rɪ	0.44
rɪ	0.44
reɪ	0.51
dʌ	0.52
hʌ	0.52
tɒ	0.52
lə	0.54
æl	0.56
tə	0.56
tə	0.56
fɔɪ	0.58
lɔː	0.58
bə	0.58
hɔː	0.58
mæl	0.59
və	0.59
və	0.60
hær	0.62
dɔː	0.62
əʊz	0.63
mɔː	0.64
əks	0.67

7.3.2 Small vs. big

Clusters	Average
rɪ	0.42
tə	0.45
lə	0.45
tə	0.45
və	0.46
hʌ	0.48
rɪ	0.48
tɒ	0.48
dʌ	0.49
və	0.50
æl	0.55
bə	0.55
əks	0.56
fɔɪ	0.58
reɪ	0.58
wiː	0.59
hɔː	0.59
əʊz	0.65
hær	0.66
mæl	0.66
lɔː	0.67
dɔː	0.68
mɔː	0.69

7.3.3 Good vs. bad

Clusters	Average
wiː	0.42
rɪ	0.46
rɪ	0.49
reɪ	0.52
tɒ	0.53
æl	0.54
hɔː	0.54
hʌ	0.55
dɔː	0.56
lə	0.56
dʌ	0.57
mɔː	0.58
hær	0.59
lɔː	0.59
tə	0.59
fɔɪ	0.60
tə	0.61
mæl	0.63
və	0.63
əks	0.63
əʊz	0.64
və	0.66
bə	0.66

7.4 The names of the most important characters in Harry Potter that were included in this research.

7.4.1 Bright vs. dark

Names	Average		Prongs	0.60
Lily Evans Potter	0.29		Peter Pettigrew	0.61
Moony	0.38		Alastor 'Mad Eye' Moody	0.65
Rubeus Hagrid	0.41		Bellatrix Lestrange	0.67
James Potter	0.42		Vernon Dursley	0.68
Helga Huffelpuff	0.43		Grindewald Gellert	0.68
Harry Potter	0.44		Dolores Jane Umbridge	0.68
Neville Longbottom	0.45		Sirius Black	0.68
Albus Dumbledore	0.48		Severus Snape	0.70
Remus Lupin	0.48		Salazar Slytherin	0.75
Minerva McGonaggal	0.52		Tom Marvolo Riddle	0.75
Padfoot	0.53		Wormtail	0.76
Dudley Dursley	0.54		Lucius Malfoy	0.79
Godric Gryffindor	0.55		deathly hallows	0.81
Rowena Ravenclaw	0.56		Draco Malfoy	0.84
Petunia Evans Dursley	0.58		Horcrux	0.88
Quirinus Quirrell	0.59		Lord Voldemort	0.90

7.4.2 Small vs. big

Names	Average		Grindewald Gellert	0.65
Peter Pettigrew	0.49		Tom Marvolo Riddle	0.66
Moony	0.51		Neville Longbottom	0.67
Dudley Dursley	0.55		Rowena Ravenclaw	0.68
Padfoot	0.55		Minerva McGonaggal	0.70
Petunia Evans Dursley	0.56		Draco Malfoy	0.71
Quirinus Quirrell	0.58		Alastor 'Mad Eye' Moody	0.71
Lily Evans Potter	0.58		horcrux	0.72
Prongs	0.58		Salazar Slytherin	0.73
Wormtail	0.58		Sirius Black	0.73
Remus Lupin	0.58		Harry Potter	0.74
Dolores Jane Umbridge	0.59		Rubeus Hagrid	0.74
Vernon Dursley	0.59		Godric Gryffindor	0.74
Lucius Malfoy	0.61		Severus Snape	0.75
Helga Huffelpuff	0.61		Albus Dumbledore	0.82
Bellatrix Lestrange	0.62		Lord Voldemort	0.85
James Potter	0.65		deathly hallows	0.87

7.4.3 Good vs. bad

Names	Average
Lily Evans Potter	0.30
Harry Potter	0.33
Rubeus Hagrid	0.39
James Potter	0.39
Moony	0.39
Helga Huffelpuff	0.45
Neville Longbottom	0.46
Albus Dumbledore	0.48
Padfoot	0.48
Remus Lupin	0.48
Godric Gryffindor	0.52
Minerva McGonaggal	0.54
Sirius Black	0.56
Rowena Ravenclaw	0.57
Alastor 'Mad Eye' Moody	0.58

Prongs	0.58
Petunia Evans Dursley	0.59
Dudley Dursley	0.60
Peter Pettigrew	0.60
Quirinus Quirrell	0.61
Severus Snape	0.61
Dolores Jane Umbridge	0.66
Grindewald Gellert	0.69
Bellatrix Lestrange	0.69
Vernon Dursley	0.71
Tom Marvolo Riddle	0.71
Wormtail	0.73
deathly hallows	0.73
Salazar Slytherin	0.75
Lucius Malfoy	0.78
horcrux	0.79
Draco Malfoy	0.80
Lord Voldemort	0.88

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