



## Rowling and Feminism; An Analysis of Her Female Characters in Harry Potter and Other Works

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Megumi Nakajima

**Rowling and Feminism: An Analysis of Her Female Characters in *Harry Potter* and Other Works**

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## Introduction

*Harry Potter* by J. K. Rowling is well known for a boy protagonist with the eponymous title. Despite this, the series indirectly but effectively highlights women's figures and their insights, and even shows that Rowling actually needed a male protagonist to be a role model which is representative of both masculinity and femininity co-existing. When the series ended, critics admitted that they had seen Rowling's characters growing out of stereotypes regarding gender. Gallardo-C. and Smith even asserted that "Although Rowling draws long and deep from a fairy-tale and fantasy tradition steeped in misogyny and gender stereotyping, she is seldom at its mercy. The great majority of fantasy narratives recycle stereotypical gender roles; Rowling's Potter series, however, engages in self-reflective critique on many levels and therefore belongs to a 'new' type of children's literature that interrogates and deconstructs traditional expectations of gender roles" (203).<sup>1</sup> However, under the title of the male protagonist's name, the series remains a "boy's" story. In 2016, Rowling published multiple relevant works. The theatrical play and its script *Harry Potter and The Cursed Child* as an official sequel, the movie and its script as an official prequel *Fantastic Beasts and Where to Find Them: The Original Screenplay*, and another prequel to the series, the short story *Ilvermorny School of Witchcraft and Wizardry* on the series' official website *Pottermore* (2012-). The former two again hold male protagonists, as well as the detective novel series written under a pen-name of hers, Robert Galbraith's *Cormoran Strike* (2013-2015) with another male protagonist whose name is the series' title. These repetitions lead one to wonder: Does Rowling need to stick with males for her writings, and if so, why?

For the new detective series, Rowling even used a male pen-name. According to the official website of *Robert Galbraith*, the author said that she "wanted to begin a new writing career in a new genre and to release her crime novels to a neutral audience, free of expectation or hype" (Galbraith).<sup>2</sup> Rowling herself also noted the reason to use a different name: "because Robert F Kennedy is my hero and because, mercifully, I hadn't used it for any of the characters in the Potter series or [2012's] *The Casual Vacancy*" (Galbraith).<sup>3</sup> Still, even in this biography, she did not clarify the reason why she altered her gender as a writer. She says she tried to make herself as far away from who she was, and sexuality was just one of the options on the list. However, Rowling already had an experience of being a male writer when she published the first *Potter* book, because the

publisher believed that she should hide her first name. The publisher believed only boys would be the target audience for these sorts of adventure novels, and those boys would not appreciate the fact that the author was a woman. It was for this reason that she used the initials J. K., instead of her real name Joanne Kathleen. Despite this prior experience, and the fact that her readers would love her books regardless of gender, she still wanted to be a male writer. While it is easy to say she just wanted a good disguise, she has strong interest in the particularities of naming conventions in her works, and having a man's name must be important to her. Moreover, this superficial disguise of masculinity containing femininity is part of a larger cycle, and is found in her writings.

Males tend to be the primary focal point of her writings, and critics such as Heilman and Donaldson were concerned about the author being stereotypical in the *Critical Perspective on Harry Potter*.<sup>4</sup> They believed that no matter how she spotlighted women, they could not be protagonists. However, the transition seen in the *Cursed Child*, nineteen years after the *Potter* series, gave answers to some questions they had raised, and the short story *Ilvermorny School of Witchcraft and Wizardry* with her first female protagonist raised the bar on inspecting Rowling: What is on Rowling's mind is not changing the world entirely, but rather twisting it a little at a time to make it better. The original *Harry Potter* was still just a part of the process to explain the whole concept of feminism that she possesses.

To answer the question on just why Rowling seems obsessed with masculine disguises, one must refer to earlier published research regarding Rowling's perspective about feminism and gender, then examine whether those theories apply for *Cursed Child* as a sequel, and other works of hers, and seek her perspective in feminism with more clarity than earlier critics. I mainly analyze plots and characters from Rowling's works. The transition of time is important in the series, so I have divided my research and findings into chronological chapters, categorizing characters for each: Chapters 1-4 for females before the *Potter* series, 5-6 for Harry Potter and females during the *Potter* series, and 7-9 for Harry Potter and females after the *Potter* series, where I have analyzed just how these characters function in the story, then compare the results to prior research which does not include these recent viewpoints, and 10 for protagonists both from the main *Potter* series and from side stories. On discussions regarding gender critique, Heilman and Donaldson said "Influence, art, and interpretation lies with the reader rather than the author and text" (140), and they cited Sumara's article on *Contemporary*

*curriculum discourses: Twenty Years of JCT* (1993/1999) as follows: “The way in which we come to know ourselves in the literary work is not embedded in the work, but rather emerges from our own interaction with the work.”<sup>5</sup> However, they also cited Hollindale’s observation in 1988 that “ideology in children literature is not “a political policy … it is a climate of belief” and said this “seems more accurate for the Harry Potter books” (141).<sup>6</sup> Rowling herself continues to actively interact with her readers, and reveals her thoughts about her writings mainly through the Internet, most especially when she publishes stories and articles on the *Potter* series through the media universe’s official website. Consequently, her quotes and related comments online should also be examined, as these interactions gave her feedback when she was writing her next book and may have altered the way in which characters were perceived by both author and audience.

## Chapter 1: Females before the *Potter* Series

### I. Females in the World before Harry Was Born

It is easy for readers to see just how many details Rowling created for the Wizarding World of *Harry Potter* once they visit *Pottermore*, the official Harry Potter universe website, where Rowling and her staff publish articles for the series. Multiple scholars have conducted research about the series from the wealth of information which Rowling has provided for her fantasy world. Political systems were examined by Hall, who argued regarding the Wizarding World's laws and the relations between Wizards and Muggles.<sup>7</sup> The term Muggle was created by Rowling, and simply refers to a person without magical talent in Europe, and he/she is called No-Maj in the United States. In 2016, an e-book named *Pottermore Presents* was released by Rowling's *Pottermore* team, a series of trio books including not only the unpublished archives previously written for *Pottermore*, but also small amounts of original content newly written by Rowling herself. One of the trio *Short Stories from Hogwarts of Power, Politics and Pesky Poltergeists* has a chapter named *Ministers of Magic*, where readers can learn about the political leaders in the Wizarding World. According to the chapter, they have had thirty-five political leaders as the Minister of Magic since 1707, with six of them being female before the time of *Cursed Child*. The 11<sup>th</sup> minister, Artemisia Lufkin, became the first female minister in 1798. In the real world, Great Britain has had 76 prime ministers since 1722, and only one female has appeared in its long history: the 71<sup>st</sup> Prime Minister Margaret Thatcher (1979-90), serving before the events of the original *Potter* series. In the year of 2016 in *Cursed Child*, the Wizarding World chooses another female minister, and interestingly, in the real world, Britain also elected the 76<sup>th</sup> Prime Minister Theresa May (2016-) as the second female prime minister. As far as gender diversity is concerned, the ratio in reality is substantially more conservative. In the first *Potter* series, prime ministers in Britain are mentioned nine times, and even appeared once in the sixth book: *Harry Potter and the Half-blood Prince* (2005).

According to Hall, "Rowling has informed us so far in the series that Section 13 creates an offense of carrying out magical activity that risks notice by members of the nonmagical community; Section 73 imposes an obligation on the relevant ministries for the concealment, care, and control of magical beasts, beings, and spirits in their territories; and another provision requires a similar responsibility for magical games played in

particular territories” (151).<sup>8</sup> Rowling then has made an effort to connect her imaginary world to our reality by implying these two worlds have had interactions and coexist. Such a clear difference in the number of political leaders by sexuality is interesting, Rowling purposely created a world which has broadened working opportunities for women, while still having typical house-wife/mother imagery, such as the character Molly Weasley and Narcissa Malfoy, both of which are mothers of Harry’s schoolmates. Moreover, Harry’s mother Lily Potter had been a full-time warrior as well as her husband James during the Wizarding War until their deaths at the hands of the series’ antagonist: Lord Voldemort. In the Muggle world, before science had developed and the creation of the internet, most occupations, including soldiers, needed physically strong workers. However, magical ability can fulfil the gap of such physical strength between men and women that is required for manual labor, and men did not necessarily work outside, nor women work inside. In other words, magic in the Wizarding World is like science in reality, but it developed more rapidly. Therefore, the transition regarding gender roles in society also developed at an accelerated pace. Physical difference and resilience still can matter, and women also need to have maternity leave from work, even in the Wizarding world. Consequently, although women might tend to prefer staying home as well as Muggles used to be, they seem to have more diversity in occupations regardless of gender.

## II. Ghosts and Death - Definition of Ghosts in the *Potter* Series

Ghosts are one of the literary methods that Rowling uses to connect the past and present. To discuss life after death in the series, Walls and Walls adopted the thoughts of ancient Greek philosophers such as Epicureans and explained that “we should be unconcerned about death, because when we die, we cease to exist” and “it’s merely the end of us” (247).<sup>9</sup> Rowling seems to support this idea in *Ghosts*, one of her new articles written for *Hogwarts: An Incomplete and Unreliable Guide*, explaining how ghosts function in the series as follows:

In the world of Harry Potter, a ghost is the transparent, three-dimensional imprint of a deceased witch or wizard, which continues to exist in the mortal world. Muggles cannot come back as ghosts, and the wisest witches and wizards choose not to. It is those with ‘unfinished business’, whether in the form of fear, guilt,

regrets or overt attachment to the material world who refuse to move on to the next dimension.

(“Ghosts” in *Hogwarts: An Incomplete and Unreliable Guide*)

She also writes that “ghosts are limited in what they can experience” because “[no] physical pleasure remains” and neither their knowledge nor outlook would change from the level attained during their lives. Consequently, the afterlife is no longer like living, and our life of personal growth and progress stops at the point of death in the Wizarding World. Rowling also writes specifically in *Hogwarts Ghosts*, before the chapter of *Ghosts* in the same book, and notes that “Hogwarts is the most heavily haunted dwelling place in Britain.” She explains that the school has so many ghosts because “the living inhabitants treat their dead friends with tolerance and even affection, no matter how many times they have heard the same old reminiscences.” This statement by Rowling shows that ghosts are trapped in the specific moment of their own past, and *usually* stay there. However, Rowling describes one ghost in the series who breaks through her barrier own past: The Grey Lady. The Grey Lady is later revealed to be Helena Ravenclaw, a daughter of one of the four founders of Hogwarts, Rowena Ravenclaw.

### III. Female Ghosts in Hogwarts

The ratio in gender of ghosts is similar to that of the living in the main plot of the story. In *Hogwarts Ghosts*, Rowling picked one for each of the four school houses, and added a girl named Moaning Myrtle, who haunts “an unpopular girls’ toilet”.<sup>10</sup> Gryffindor house has Nearly Headless Nick, Slytherin has the Bloody Baron, Hufflepuff has the Fat Friar, and Ravenclaw has the Grey Lady. Although Myrtle is an important character in the story, she is not one of the house ghosts. This leaves the school houses three male ghosts and one female, so females are outnumbered, similar to the ratio in the series’ three main characters: two males, one female. Moreover, in the *Hogwarts Ghosts* chapter there are more description about Nick and Friar. Compared to the impact of the Baron “who is covered in silver bloodstains,” the author mentioned about the Grey Lady only as “[the] least talkative of the house ghosts” “who is long-haired.” In fact, the Lady hardly referenced to, and in the main series she disappeared from the second to the fifth book, while Nick and the Baron appear or are mentioned in every single book. Even the Friar, who was hardly involved with the main plot, appeared in five books, excluding the third

and fourth. Besides, these male ghosts are physically present, so readers easily get attracted to them before the Lady. Rowling may have described the Lady simply as possible because she is actually a key character. Rowling had a reason that she could hardly describe about the Lady in the book, because her true identity as a daughter of Rowena Ravenclaw is one of the biggest riddles, as Wolosky observed.<sup>11</sup> Wolosky said Harry was moved to “assemble to the pieces of the puzzles and riddles he [had] been given to solve” (63), and picked Helena Ravenclaw as one of the key factors to solve mysteries in the main flow.<sup>12</sup> Rowling left readers to believe ghosts were just one of the common fantasy clichés that to readers entertained, and disguised them as clown-like male ghosts. However, it was all preparation to surprise readers with the fact that such a boring, plain female ghost turned out the most prestigious of the group, and also had the most important role of the ghosts as well. At this juncture one may see that being out numbered does not mean she is less important than other males. On the contrary, she became more important than all three of the male ghosts. This theme of a background female character suddenly becoming a major plot element is one that Rowling repeats throughout her works, and it may be seen as a reflection of her modern feminist views, just as with the culmination of all the various female archetypes later in the story, so too does the quiet girl reveal she is actually the grandest of them all.

#### IV. Grey Lady’s Breaking Rules of Ghosts

As defined in Chapters II and III, the ghosts in Rowling’s world are not supposed to show character growth. However, the rule seems to be not necessarily applicable to the Grey Lady. Nina Young, the Australian actress who portrayed the Grey Lady in the movie adaption of *Chamber of Secrets* shared with a fan in response to a fan letter that the Lady was a “highly intellectual young woman,” which Rowling had told her.<sup>13</sup> In the movie the *Philosopher’s Stone*, she attended Transfiguration classes and in the deleted scene of the movie *Chamber of Secrets*, she enjoyed reading. As Rowling advised Young, the author was playing an active role in the film making process. In the same letter that Young wrote to her fan, she also revealed Rowling had stated that the Lady “would appear later in the series.” These scenes showing Lady’s intellectual curiosity over one thousand years after her death must have unquestionably been accurate for the personality that Rowling had intended. She is also different from other ghosts in the respect that she hardly speaks about her past. As Rowling said, most of ghosts at Hogwarts stay there because they like

the living, who would not mind listening to their same stories or lack of development. The Lady indeed had a different reason from any other ghosts, even from the other female ghost Myrtle who “chose to return to school in perpetuity, with the short-term aim of haunting her arch-rival and bully, Olive Hornby.”<sup>14</sup> Among the ghosts, the Grey Lady is the only member who deviates from the frame of the past.

#### V. Grey Lady’s Breaking-Through

The Gray Lady had a conflict with her mother Rowena Ravenclaw, and she hardly spoke about the past, including her true identity. Until the last book *Deathly Hallows*, Harry had not known “[who was] the ghost of Ravenclaw Tower” (673) or even which ghost she was. To this question, Nearly Headless Nick smoothly answered “The Grey Lady, of course” (673), so it implies this fact was not concealed from our protagonist, he simply never asked. Harry needed the Grey Lady’s diadem, which used to belong to Lady’s mother, and now had become one of the Horcruxes, devices which render Voldemort immortal, so the hero required its information to combat the story’s villain. Lady initially showed a reluctant attitude to convey any information because “the diadem bestows wisdom” (675) and other students in the past had made attempts to sharpen their wits by using it. Lady thought Harry wanted it to wear it to increase the chances of defeating Voldemort. However, she changed her mind when she believed Harry wanted to destroy it and revealed where it was. Suddenly, the ghost confesses to Harry that she stole the diadem from her mother. She did so because “[she] sought to make [herself] cleverer, more important than [her] mother” (675) with the enhancement of the diadem. The author implies that Lady was jealous of her mother’s intellect, which is a mixed feeling of longing and hatred. The diadem is a symbol of wisdom that she prized, and at the same time it always reminded her of the complicated discord between mother and daughter. Her confession may be applied to Rowling’s rules of ghosts, she actually wanted to tell those stories but her lack of reasoning had kept her silent.

She also told Harry about her relationship with the Bloody Baron. The Baron “had long loved [her]” (676) and was chosen by her mother to secretly catch her after she had escaped with the diadem. When she refused to return with him, he stabbed her, being “[furious] at [her] refusal, jealous of [her] freedom,” (676) according to the Lady. It is important that the Lady was not only violated by the Baron, but also betrayed by young Voldemort’s student self, Tom Riddle. Riddle used the ghost’s habit well and let Lady

talk about the diadem so that he could make it into his Horcrux. The Grey Lady is described as being a victim of men's violation, while she also suffered from the pressure of her mother. If she had kept her silence, she would have been trapped by her own past and remained the same as other ghosts. However, she consented with Harry to destroy the symbol of her past so that she could unchain herself from the conflict with her mother. At the same time, she trusted a male again, and cooperated with him under her own initiative. Thus, she deviated from her own past in two meanings, which also means she surpassed the frame of limitations which the ghosts were supposed to be bound to of being trapped in the past. Rowling created rules so that specific characters could break through them. However, the question of did Rowling seek to make the Lady look like a helpless woman without a man's help remains. Could readers see they are equal, regardless of their respective gender? To explore this theme, one should investigate Rowling's new story *Ilvermorny School of Witchcraft and Wizardry* on *Pottermore*, and its protagonist Isolt Sayre.

## Chapter 2: Hope for the New Land, North America

### I. Ilvermorny and Hogwarts

*Ilvermorny School of Witchcraft and Wizardry* is the name of a magical school, which is just like Hogwarts in the original series, but rather than being in the United Kingdom, it was founded in North America in 1627, on top of the highest peak of Mount Greylock in the Berkshire Mountains of Western Massachusetts, and it is also the title of the story Rowling published on *Pottermore* in 2016. Isolt Sayre and her husband James Steward are the founders of the school. James was one of No-Majs, which is the same term as Muggles in North America, someone who lacks magical ability. Rowling stated in the story “[as] might be expected of a school part-founded by a No-Maj, Ilvermorny has the reputation of being one of the most democratic, least elitist of all the great wizarding schools,” of the 11 wizard schools in the world.<sup>15</sup> Isolt is an Irish immigrant witch. Two adoptive children of hers, Chadwick and Webster Boot, heard her stories about Hogwarts, and started hoping to return to Ireland and attend the school. However, Isolt could not return due to family issues, and started her own school in the style of home-schooling, with the program made by all the members, including the children who wanted to do the same type of curriculum as Hogwarts. Therefore, Ilvermorny appears to trace the tradition of Hogwarts, founded around 990, but definitely differs regarding many things. While Ilvermorny has four school houses just as Hogwarts does, they have imaginary magical animals’ names; the Thunderbird, the panther Wampus, the Horned Serpent, and the Pukwudgie, departing from using the names of magical heroes as the names for the houses as is done at Hogwarts.

### II. Reverse the Values

Interestingly, the symbol of serpent, which reminds existing readers of Slytherin at Hogwarts, holds a positive image here, just as it had in the older cultures of our world. The house of the Horned Serpent represents “the mind” and “favours scholars,” which sounds more like the house of Ravenclaw at Hogwarts.<sup>16</sup> The magical Sorting Hat, which decides which house Hogwarts students are assigned to, sings about Ravenclaw: “If you’ve ready mind, Where those of wit and learning, Will always find their kind” (130).<sup>17</sup> The Sorting Hat sang about the Slytherin house as thus: “You’ll make your real friends,

Those cunning folk use any means, To achieve their ends" (130).<sup>18</sup> Although Rowling had previously explained that Slytherin was necessary by writing *Why Hogwarts needs Slytherin house* on *Pottermore*, Ilvermorny does not have a house like Slytherin which has a "reputation for turning out 'bad eggs.'"<sup>19</sup> In her article about the need for Slytherin house, Rowling took an example of characters such as Snape and raised multiple reasons: "Because Slytherins can be brave too," "Success is not to be sniffed at," "Slytherin teaches students that people are complex," and "[having] cunning is actually very useful."<sup>20</sup> In the paragraph of "Success is not to be sniffed at," she referred to the Sorting Hat's frequently singing of "Slytherin's desire to succeed."<sup>21</sup> It is of no surprise that families such as "the Malfoys are incredibly wealthy, probably as a result of their ambitions" although "material wealth isn't everything."<sup>22</sup> As Draco was proud of himself when chosen as a Slytherin, there are a certain number of people in the UK Wizarding World, who this sort of desire for substantial success tends to seem "cunning." In America, where immigrants came longing for the new world, such ambitious might be welcomed in a different way. For pioneers including Isolt, such ambitious thought might be interpreted as intellectual toughness, necessary to build their own life. Unlike conservative Britain, cunningness might have not needed to be separated from the mind, because people needed it to survive in the new land of America. Rowling, in *Why Hogwarts needs Slytherin house*, showed her concerns regarding children sorted into Slytherin as such:

One of the biggest and most sweeping assumptions anyone can make when it comes to Slytherin house is that everyone in it is unreservedly evil. And that's pretty unfair for the majority of people who actually get sorted into Slytherin when they're an innocent, wide-eyed, 11-year old.

(“Why Hogwarts needs Slytherin house” on *Pottermore*)

As discussed earlier, seeking material richness in Hogwarts tends to be categorized to the character of a Slytherin student, and it is mixed with views of extreme racism and discrimination. Considering these, Rowling may have wanted to provide children with an ambitious environment where it is not necessarily seen as evil. Consequently, Rowling admitted that the UK is a limited environment, and needed the new location to expand interpretations and ideas regarding her fictional literary world.

### III. Isolt and the Female Fanatic, Fake Mother Gormlaith Gaunt

According to *Ilvermorny School of Witchcraft and Wizardry*, Isolt “set sail for the New World on the Mayflower in 1620” and “arrived in America among the earliest Muggle settlers.”<sup>23</sup> The Mayflower had 102 passengers, and she was one of them. Isolt wanted to escape from her adoptive mother Gormlaith, who was the sister of her true mother and also “her kidnapper and the murderer of her parents.”<sup>24</sup> Gormlaith was “[unstable] and cruel,” “fanatical pure-blood”, and she believed that stealing Isolt from the parents who were nice to Muggles was only way to bring her back onto the right path.<sup>25</sup> Especially because Isolt was a descendant of Salazar Slytherin and the other famous Irish witch Morrigan, Gormlaith seemed even more obsessed with the idea of keeping Isolt away from not only “intermarriage with a non-magical man” but also even animals.<sup>26</sup> Gormlaith attempted to brainwash Isolt, and refused to allow Isolt to attend Hogwarts when she received the entrance permission letter for the school, she also tried to make her isolated by home-schooling, away from a “dangerously egalitarian establishment full of Mudbloods,” even though Gormlaith herself had attended Hogwarts.<sup>27</sup> Rowling describes Isolt’s reaction to her opinion as “Hogwarts sounded like a kind of paradise and she spent much of her teens fantasizing about it,” so perhaps Gormlaith shared some information regarding the school, including positive imagery to Isolt.<sup>28</sup>

Such a contradictory education policy fortunately did not function well, if at all, and despite of 12-year confinement, Isolt fled from her with a strong will. While Isolt’s image overlaps that of an immigrant from Britain to America and can be considered as a symbol of freedom, Gormlaith, who believed in old pureblood claims, seems to symbolize the conservative atmosphere of Europe. Opposite of Gormlaith’s intentions, Isolt married a No-Maj and made friends with magical creatures such as the Pukwudgie, which again portrays Isolt as embodying the spirit of revolution. Furthermore, she established a school with her No-Maj husband as her partner and her Pukwudgie friend William as “the school’s private security/maintenance service,” showing she embodies symbiosis.<sup>29</sup> Rowling was able to describe these achievements of Isolt because of the perspectives she gained to see her home country from outside by completing the *Potter* series. Its completion gave her metaphysical view to see the world that she had created as an object, and she was then able to move to another phase. She provided the most appropriate answer to questions that the original series had under its limited conditions, but these

dialectics have to be all redone, and it gives the whole *Potter* world an even greater level of complexity and diversity.

#### IV. Slytherin in America

As the Grey Lady stole the diadem from her oppressive mother, Isolt also stole the wand of Salazar Slytherin from Gormlaith, albeit without knowing that it had belonged to him. In the story of *Ilvermorny*, Isolt recognized that the wand was “the last relic of her unhappy childhood” and she and James buried it.<sup>30</sup> Shortly after, “an unknown species of snakewood tree had grown out of the earth on the spot where the wand was buried.”<sup>31</sup> After multiple failed attempts to destroy the tree, they finally found that the leaves contained “powerful medicinal properties.”<sup>32</sup> It is interesting that the wand of Slytherin invented this medicine, because it reminds readers of the Pukwudgie house that is said to favour “the healers.” Transferring the Harry Potter universe to this new environment had seemingly removed various aspects of Slytherin. In fact, Rowling stated that this situation had shown that “[the] very best of [Slytherin] seemed to have migrated to America.”<sup>33</sup> The contrast between the Lady and Isolt is also interesting. Both the Grey Lady and Isolt chose to steal those treasures and bury them, quite literally in Isolt’s case. However, while the Lady achieved her deviation from the past and rules, Isolt’s action presented new possibilities to matters that had never even been questioned for a long time. In other words, she embodied the positive result of pioneering and discovered the merits of globalization. Rowling had already explained that Slytherin was a one of the greatest wizards, but if her world had remained in the frame of Hogwarts and Britain, he would have been stuck with his bad reputation. The author obviously does not want to be judgmental about him – in fact, she is very careful not to be too judgmental about anything. Such complexity exhibits to readers that things are not always easy to divine as good or bad. Moreover, by evoking sympathy, or at least positive interests in readers’ minds, Rowling can emphasize the importance of generosity and warn her readers of the danger behind being judgmental. Judging things with a one-sided view may seem easy, but accepting and recognizing the fact that there is variety to everything is the key with which to expand the possibilities not only for individuals but also for the world at large.

#### V. Isolt Sayre, Immigrant and Pioneer with a Masculine Disguise

When Isolt traveled to America, she was disguised as a Muggle boy named Elias Story, which is an anagram of her real name, just as her relative young Voldemort invented his name from anagram of his true name Tom Marvolo Riddle in the original *Harry Potter* series. Such a cross-dressing disguise can remind one of Rowling herself using a male penname. Why did Isolt need to be a boy, not a girl? The story says Isolt “cut off her hair” so that “her adoptive mother would never find her,” but couldn’t she just play the role of a Muggle girl with a short hair?<sup>34</sup> The name Elias could have been Elisa. The *Massachusetts Genealogy Trails* website, which contains research about early American settlers, has an article titled *The Passengers from the Mayflower and their descendants*, which contains a manifest of the passengers aboard the Mayflower:

The Mayflower left England on September 16, 1620 with 102 passengers plus crew, and after a grueling 66-day journey, the ship dropped anchor inside the hook tip of Cape Cod (Provincetown Harbor) on November 11. [...] At the end of that winter, there were only 53 persons still alive, half of the crew. In spring, they built huts ashore, and on March 21, 1621, the surviving passengers left the Mayflower. Every living descendant of a “Mayflower” passenger, as far as known, is descended from one of the twenty-two (22) passengers named in the following list. Applications for membership in the Society of Mayflower Descendants must show descent from one of these men:

John Alden, Isaac Allerton, John Billington, William Bradford, William Brewster, Peter Braown, James Chilton, Francis Cooke, Edward Doty, Francis Eaton, Edward Fuller, Dr. Samuel Fuller, Stephen Hopkins, John Howland, Degory Priest, Thomas Rogers, Henry Samson, George Soule, Myles Standish, Richard Warren, William White, Edward Winslow.

There were twenty-seven other Mayflower passengers from whom descent can be proven, but all of their descendants are also descended from at least one passenger named in the foregoing list.

(Genealogy Trails History Group)

The list above does not have her name or even her fake family name Story. However, on the death records of the Mayflower pilgrims, the name of Elias Story is noted, as “a Man-

servant" and it says "[he] died, in the first sickness, at Plymouth, in the Spring of 1621."<sup>35</sup> Unlike other deceased passengers, Elias Story has no family information. Rowling obviously found his name and created the name of Isolt from him. The fact that she found the actual name on the list means the character of Isolt being an immigrant who moved out of UK must have been important to the author. Considering the fact that she had picked the man's name without family information, Isolt obviously had joined the ship alone and disappeared when they arrived, disguising her own death as Elias. According to the article above, the journey was so severe that they lost half of the passengers aboard the ship. If she had remained as a 17-year-old girl sailing for 2 months to such far place and survived a whole trip, she may have attracted unwanted attention, or stimulated people's curiosity. Rowling's disguise may have had a similar reason in its development. Because she is a female writer, she naturally has had various critics that she would not have even had were she a man. As seen in the names of those found in the list above and as discussed earlier, the Muggle world was much more severe about gender roles. The top of family was always men; women and children were submissive. Even today in the United States it was illegal for women to keep their maiden names until 1972. Goldin and Shim from Harvard found approximate 87% of married college educated women take their husband's name in their 2004 study.<sup>36</sup> It might have been difficult in Wizarding World, but still to start her new life and blend in to a Muggle society for 2 months, she needed to be male to stand alone. While women needed to fight in the courts just to keep their maiden names until recently, being male would have been the easiest way to avoid all these types of issues for Isolt.

Interestingly, Gormlaith also "unknowingly imitated Isolt by disguising herself as a man to make the crossing to America" when she came after Isolt.<sup>37</sup> She did so because she was "determined that her niece would not know of her coming until it was too late," however, she bafflingly "traveled under the name of Sayre, which was that of Isolt's murdered father."<sup>38</sup> Although the plan miraculously went well, her idea seems to be ridiculous, if Isolt had heard of this name traveling to America from England, she would have noticed it was her wicked aunt. Yet both Isolt and Gormlaith seemed confident about their plans, and they actually both succeed. In St. Thomas Aquinas' guidelines in *Summa Theologiae II*, women were not supposed to be allowed to wear clothing traditionally associated with men, except when done in certain circumstances such as cases of "necessity", for instance, "to hide oneself from enemies, or through lack of other clothes,

or for some similar motive.”<sup>39</sup> The contents of this best-known work of Aquinas is originally from his time 13th century, but an early partial edition was printed in 15<sup>th</sup> century and numerous commentaries on *the Summa* were published from 16<sup>th</sup> century, most notably by Peter Crockaert in 1514 and Francisco de Vitoria and Thomas Cajetan in 1570. Isolt was born in 1603, therefore, this sort of thought that gender dressing as a taboo may have still been there. Consequently, Muggles around this time most likely did not even think there could be a woman who wanted or needed to cross dress. In that condition, it is possible both Isolt and Gormlaith ended up cross dressing as a means of an ultimate disguise, and there are no descriptions of feelings of guilt or embarrassment at doing so. Both for Isolt who was about to see a new world, and for Gormlaith who was against socializing in the biggest magical school in her home country, Muggles’ definitions of gender roles might not have mattered at all.

Duthel argues that gender disguise has been used many times as a plot device in storytelling and it is also a recurring motif in literature, plays, and movies.<sup>40</sup> Gender dressing has been practiced from the time of ancient mythology. However, limited to the cross-dressing, such disguise techniques may have repeated, but were not really a focus point for the story’s dramatic development, and remained only as tools for preparation before the greater goal. In that respect, again, Rowling overlaps these two female characters. She wanted to be a male writer, but she did not seem to do anything that only men could do. As well as she did not exaggerate or make use of the fact that she is a female writer, she just used a masculine name. As Isolt and Gormlaith used cross dressing simply as one of the methods to avoid an unnecessary social spotlight and hide their true identity, Rowling just wanted to stop gathering attention as a female writer. Without her initial male disguise, she could be expected to prove female superiority in obvious way by self-alleged feminists, just because she is a woman.

## VI. Isolt, the First Female Protagonist in Rowling’s Works

Isolt is the very first female protagonist in Rowling’s various works. Why has Rowling precluded female protagonists before Isolt, although she had described her female characters as gradually becoming stronger? To seek the answer, one must analyze the mechanics of just how Isolt being female works in this short story. The most remarkable development in the story is that Isolt decided to run her magical school with her No-Maj husband. The first founders of Hogwarts had no headmasters or headmistresses because

they were all fairly great witches and wizards. Isolt could have been the only headmistress, and James could have been deputy headmaster and support his witch wife, similar to McGonagall supporting Dumbledore at Hogwarts in the original series. In Ilvermorny, Isolt and James are fairly equal to each other, and there is no description that either of them confused or hesitated regarding their conditions. James and Isolt made wands for students together, Isolt had the magical talent, and even though he had no magical power, James was simply good at building. It is also quite surprising that James, as a man of that time, accepted such equality with his wife. James was also one of the settlers from England, so he must have been used to British conservative social views and norms. However, they do not seem to even think of fighting over gender superiority. Their marriage and cooperation progressed smoothly, and both happily stayed together until death separated the two at over 100 years of age.<sup>41</sup> They complemented each other with what each were talented at, and despite the time period, achieved gender equality. However, it may be worth noting that Isolt screaming her father's name at Gormlaith during combat could be controversial if it were interpreted that she was still depending on her male parent, and her savior here was her male Pukwudgie friend William. Nonetheless, if read in a different point of view, readers could instead say that Isolt saved herself by having built a friendship with a male, which is less submissive than a father and daughter relationship. Furthermore, Isolt had named this Pukwudgie after her father by herself. Without this incident, the Pukwudgie William would not have responded to her calling the same name as his. Due to her father William being murdered, Isolt named her friend Pukwudgie after him, and the Pukwudgie helped to defeat the enemy under the same name of her victim. Isolt is the one who scored the final blow by supporting William and claiming revenge. Comparing this sequence of events to those of the Grey Lady, a similar structure appears: men support women who have initiative, yet there is no superiority or competition between them.

The tendency Rowling having Gormlaith and Isolt mirror each other is also in the fact that Isolt adopted children and started home-schooling, just as her insane adoptive mother. Just as Slytherin's wand transformed into a great medicine in the new world, Isolt reconstructed her negative memories and experience to positive and productive ones, and furthermore she succeeded. If she had remained in Britain, not only her aunt but also the name of Slytherin would have followed her forever, and even if she had started parenting and home-schooling, her children would have ended up at Hogwarts. It might not have

necessarily turned out for the worse, however it was most probable that she would not have opened her own school, and American wizard education would have developed slowly without her knowledge about its workings. Isolt's move, both physically and mentally was a huge step for the world: She physically broadened the world of *Harry Potter* from the United Kingdom to America, and metaphysically gave different aspects to the "evil" parts from the UK, even eventually reconstructing British societal views to give them a broader scope in the new world. Reflecting what she did by conquering her adoptive mother, the character of Isolt itself reconstructed the *Potter* world.

Thus, Isolt is not a character who competes with men just because of her gender. On the contrary, she cooperates with men as equal. In this respect, her heroine image is idealistic and to some it may be far from reality. Yet, the new land of America and the earliest settlers gives readers an impression of possibilities and chances of reconstruction. In the original *Potter* series, Rowling relatively stuck with stereotypical images and remained so careful that she just twisted the stereotypes without providing completely new values. These slight mutations helped readers acclimate to the world that she created because it still overlapped their real world. After the original series, which lasted 7 volumes, she finally wrote a story about a girl who sailed to a new land using a masculine disguise. Just like her, Rowling might have used a masculine disguise so that her literature would be judged by the work itself, and avoid critics who expected extremely strong female figures so that they could call her a feminist or politicize her works.

## VII. Rowling's Attempt of Masculine Disguise Compared to the *Strike* Series

As noted earlier in the Introduction, Rowling's plan of a masculine disguise to be a male writer failed, and her true identity was revealed too soon to be judged as a writer who was not already famous for *Harry Potter*. She was too popular to do these sort of thing. Besides, in the *Strike* series, Rowling could not help adding his absent mother's huge influence on him, just as she had done in the original *Potter* series, which seemingly represented her as a female creator of the literature works. What did all these incidents about this new detective series make her think about herself? She is already a famous writer, she is a woman, and she believes in female possibilities, which rather than overtaking or overwhelming men are far less aggressive, seeking true cooperation regardless of gender differences. In this respect, her perspective on gender is considered flexible and generous. Neither men nor women need to be superior to each other. We

have had different roles in society based on the stereotypes seen in our physical differences, but now we are in a transitional period regarding various matters including gender roles, and a more flexible concept is needed. Rowling's attitude of equality and cooperation seems to fit in during this time of increasing diversity.

Reoccurring in the story of *Ilvermorny*, the theme of a gender disguise was important for Rowling. She used it to not be one of the pre-existing feminist writers who had to stick with strong female figures over male ones simply to represent women's power. However, by repeating such a theme, Rowling found herself with an idea of ideal femininity. She may think of the heroine as a pioneer, one who could represent more a more flexible view of feminism, and also as someone who represented the metaphysical reconstruction of her identity as a writer. She had no choice but to still write about her female characters disguising as men, and dared not to be too sensitive or dramatic about it at the same time.

## Chapter 3: Lily Potter – The Sanctified Mother

### I. Love and Self-Sacrifice

The *Potter* world is glued together by one strong concept: Love. In *The Ultimate Harry Potter and Philosophy*, Smith said “the presence of liberal feminism in Rowling’s creation, the ultimate triumph of love and compassion over selfishness and ambition clearly provides an overarching worldview that is more in line with radical feminism,” (91) while she also described the Wizarding world as the place where “love does not enter into combat” (91) and therefore “participating in and implicitly promoting the masculine world” (91).<sup>42</sup> Despite Smith’s beliefs, there are multiple descriptions of the shape of love in the series. For instance, the ghosts or spirits that formed loved ones surrounding Harry when he faced Voldemort during their graveyard duel and physically supported Harry by releasing their energy to resist Voldemort. The magical charm of *Expecto Patronum*, one of the most advanced magic spells in the Harry Potter world, creates a visible image of animals symbolizing the spell caster, based on his or her happiest memories. These animals are called their “Patronus,” and they seem related to affection: Harry’s is related to his father’s, Nymphadora Tonks’s is to her husband’s, and Snape’s to Lily.<sup>43</sup> Considering that Snape has not been able to create a Patronus since Lily’s death, this spell clearly indicates influences by feelings of love. The charm is mainly used to ward off Dementors, evil magical creatures which embody depression. As Rowling materialized depression as substantial menace, love seems to have physical influence that meddles to the material world of *Harry Potter*. In fact, Harry had survived Voldemort’s attack with his killing curse *Avada Kedavra*, which is so powerful that instantly kills the victim. In the series fifth movie *Harry Potter and the Goblet of Fire*, one of the Voldemort’s subordinates, Barty Crouch Jr., under disguise, mentioned that “Only one known person has ever survived it, and he’s sitting right in front of me,” pointing at Harry.<sup>44</sup> He survived because of his mother’s self-sacrificing magic; otherwise, the series would have not even started.

### II. Rowling’s Faith in Motherhood

Rowling clearly describes Lily’s self-sacrifice in an interview for the official fan site *MuggleNet* as the sort of situation which “never [had] happened before” because “[no] one ever survived before.”<sup>45</sup> Lily sacrificed herself even though she had no idea of what

her act was going to accomplish after her death. Harry has been protected by her magic since then, and in the first book *Harry Potter and Philosopher's Stone*, Lily's enchantments refused to let Voldemort even touching her son's body. In the story of *Ilvermorny*, on the other hand, Isolt was saved her life by her daughters. Gormlaith sent Isolt and James "a powerful curse" containing their name, which "forced them into an enchanted slumber."<sup>46</sup> When one of the adoptive sons, Webster, realized Gormlaith was attacking their house, he tried to "shake his parents awake" but they remained asleep, even while the "walls cracked and windows shattered" with "the sound of Gormlaith's shouts and of curses hitting the house" until the baby girls "woke and screamed in fear" as follows:

It was this that pierced the enchantment lying over Isolt and James. Rage and magic could not wake them, but the terrified screams of their daughters broke the curse Gormlaith had laid upon them, which, like Gormlaith herself, took no account of the power of love.

("Ilvermorny School of Witchcraft and Wizardry" on *Pottermore*)

Thus, love might not directly interfere with physical combat, but rather influence invisible forces of magic, which is mainly regarded as power in the series. It is interesting that the mother saving her baby situation became reversed to babies saving her mother in the short story, although they did not need to sacrifice themselves as Lily had done. Especially because these children were just born, Rowling seems to want to stress that the concept of love exists even before human beings are aware of the world. Babies are universally the symbol of purest love, so the power of magic might actually be even more potent on infants.

This might be related to the reason the magical protection on Harry was expected to expire when he turned seventeen years old, which is coming of age in the Wizarding World. After her murder, Lily's protection was furthered by Dumbledore, and Harry became safe from his enemy under the condition of sharing a home with his first relative, Lily's sister Petunia Dursley. In the *Half-Blood Prince*, Dumbledore explained why Harry had to stay with the Dursleys, saying that:

‘The magic I evoked fifteen years ago means that Harry has powerful protection while he can still call this house home. However miserable he has been here, however unwelcome, however badly treated, you have at least, grudgingly, allowed him houseroom. This magic will cease to operate the moment that Harry turns seventeen; in other words, the moment he becomes a man. I ask only this: that you allow Harry to return, once more, to this house, before his seventeenth birthday, which will ensure that the protection continues until that time’ (71).

*(Harry Potter and the Half-Blood Prince)*

Consequently, leaving his guardians’ house forever and becoming adult are equally regarded as self-reliance to the charm, and thus must be a critical juncture that separates parents from their children or children themselves from their own childhood. He turns an individual with his own will, not only legally but also “magically” and no longer remains in the position of being protected. However, Lily’s protection seems still partially lasting after his age of 17. The furthered part by Dumbledore was clearly expired at the time in *Order of the Phoenix* of Harry’s seventeenth birthday, but readers still see Lily’s protection working in *Deathly Hallows*. To see how such an exception could happen, one must not underestimate Rowling’s views on the bonds of blood.

### **III. The Importance of Blood**

If love between family members works for magical purposes, it seems a little strange that Isolt’s adoptive son could not wake his parents from their cursed sleeping, but her biological daughters could. Webster was fourteen years old at the time of Gormlaith’s attack, so Rowling may have believed that he had been too old to embody the power of purest love, but he was clearly not an adult yet. If the author had wanted to emphasize age to explain the power of love, she could have given the same role to his 2-year older brother Chadwick, who was already 16 at that point. Considering the fact of Lily’s exception, it rather seems that the author regards blood connection as being somewhat special, and takes place before the matter of age or feelings. Some additional references to the necessity of family blood can be seen in the Wizarding World during the original series. Harry’s additional protection that shielded Harry and the house in which he lived functioned simply because of the bond of blood between Petunia and Harry, even though she is obviously abusive to him, both emotionally and physically. This indicates that

Petunia being Harry's aunt is more significant than Webster loving his adoptive parents, as far as Rowling's magic is concerned. In *Goblet of Fire*, Voldemort's minion took Harry's blood to use in a potion needed to resurrect the dead wizard, thinking that by taking his enemy's blood into his body it would disable the protective aegis around Harry. It seemed like a valid idea, and he could make physical contact with Harry after his resurrection, unlike before when he burned himself simply by touching Harry. In the end of the series, however, Harry survives Voldemort's killing curse, again. This miraculous survival is partially explained in dialogue between Harry and the now-deceased Dumbledore, happening seemingly in Harry's subconscious world after Voldemort's attack:

‘He took my blood,’ said Harry.

‘Precisely!’ said Dumbledore. ‘He took your blood and rebuilt his living body with it! Your blood is in his veins, Harry, Lily’s protection is inside both of you! He tethered you to life while he lives!’

‘I live... while he lives? But I thought... I thought it was the other way round! I thought we both had to die? Or is it the same thing?’

[...]

‘You were the seventh Horcrux, Harry, the Horcrux he never meant to make. [...] But what escaped from that room was even less than he knew. He left more than his body behind. He left part of himself latched to you, the would be victim who had survived.

‘And his knowledge remained woefully incomplete, Harry! That which Voldemort does not value, he takes no trouble to comprehend. Of house-elves and children’s tales, of love, loyalty and innocence, Voldemort knows and understands nothing. *Nothing*. [...]’

‘He took your blood believing it would strengthen him. He took into his body a tiny part of the enchantment your mother laid upon you when she died for you. His body keeps her sacrifice alive, and while that enchantment survives, so do you and so does Voldemort’s one last hope for himself’ (777-8).

(*Harry Potter and the Deathly Hallows*)

The system worked like this: Voldemort took Harry's blood with Lily's enchantment in his body, and it kept Harry's life tethered to Voldemort's. As long as Voldemort was alive, the enchantment for Harry remains, which keeps Harry alive. Therefore, Voldemort's killing curse cannot reach Harry's soul itself, but rather can affect only the other soul in Harry's body, the remnant of Voldemort's soul. In other words, Harry survived because of Lily's enchantment from the beginning of his story. This is another fantastic example of Lily's significance in the original series. Also seen in this scene is evidence of Rowling's belief that even a small amount of blood is all that is needed as a catalyst to carry the enchantment, even to an enemy's body. If sharing blood means such great value, it is natural then that biological family members who are sharing the same genes have a stronger influence on each other, even before emotions or the state of the relationships they have. One must wonder then, why is it that Rowling had to emphasize the bond of blood, while she would continually repeat the importance of love and described malfunctioning relationships between relatives such as Harry and the Dursleys. To answer this question, I will focus on the character which Rowling endowed the worst family problems in the series, Merope Riddle.

## Chapter 4: Merope Riddle – Daughter and Mother in a Malfunctioning Family

### I. Merope as an Abused Child

Merope Riddle is Voldemort's biological mother; whose maiden name was Gaunt. She was a pure-blooded witch and a direct descendant of Salazar Slytherin, just as Isolt in the Ilvermorny story. Unlike Isolt, Merope had a bad relationship with her own family when she was young. Merope's father and brother had been abusive to her both mentally and physically, blaming her for showing little magical talent, even though she inherited the magical talent of being a Parselmouth, which allows only certain people to talk with snakes, just as her great ancestor Slytherin had. Dumbledore speaks of her father and brother being so violent due to their habit of marrying their own cousins to protect their lineage, but their lack of ability to accept reality is also a factor to consider. It explains Merope's brother Morfin's weird behavior such as communicating in Parseltongue, the snake language, to people who do not understand. He does not know how to communicate with anyone outside of his kin, or perhaps does not see to need to do so, and obviously his father encouraged and promoted it. The violent pair both strongly believed in the notion of pure-blood, like themselves, but the time when they were superior to others just because of blood lineage has past, and they were living in poor conditions by the time of Merope. They must have been frustrated with society under such circumstances, and as revealed in the chapter of *The House of Gaunt* from *Half-Blood Prince* they were both imprisoned for assaulting Ministry personnel. Interestingly, she did not inherit their racist pure-blood perspective, and it makes her seem the least anti-social when compared to her other family members. After these two were imprisoned, she married a handsome Muggle man whose name was Tom Riddle Senior, Voldemort's father. She was a victim of a brutal male-only family, and she eventually became the mother of the worst evil in the world, even though she had broader and more flexible perspective than her father or brother. An examination of Merope's development reveals her archetype is once again defined by Rowling's views of the interaction between blood and love.

Merope was born and grew up in such chaotic violence that she had difficulties in building healthy relationships with others, especially with men. Tom was not in love with Merope, so she bewitched him in order that he would marry her no matter what feelings

he had for her. Dumbledore deducted that Merope's magical power was suppressed as a result of being "terrorized by her father" (253).<sup>47</sup> Her separation from her and brother gave her freedom, and finally "she was able to give full rein to her abilities and to plot her escape from the desperate life she had led for eighteen years" (253).<sup>48</sup> She was eighteen, so she was already at the coming of age, which is seventeen in Rowling's Wizarding World, and she forcibly and suddenly became an adult both socially and individually. Even though she gained the power to build her own life, she had not learned any communication methods other than forcing and controlling like her family used to do, and as their plan to control her had failed, hers on Tom failed as well. After the enchantment on Tom expired he left Merope, who was pregnant with his child at the time, and never returned. In this, despite her involvement in the abuse, Merope suffered another separation from a man who did not treat her well, and at this point readers see Merope never actually achieved freedom from her original abusers. She named her baby Tom Marvolo Riddle, who would later go by the anagram Lord Voldemort. Tom is after her husband's first name and Marvolo is after her father's, and it is easy to image that she wouldn't be able to help but remember them with their horrible memories whenever she saw her child or called his name. She trapped herself in the past just with the naming of her child. Thus, compared to her father and brother who were trapped by the name of their blood, Merope became rather obsessed with her physical blood bond. The bond of blood was good for Harry, but bad for Merope. The influence of biological connections is so strong that they could carry enchantments is allegorical of the influence of physical blood connections on our lives.

## II. Gender Discrimination in the Gaunt Family

Dumbledore shared a vision with Harry of the past, showing the circumstances of how Merope came to be impregnated with the future Lord Voldemort, telling him it is "very important" (256) to know about this past incident if Harry is to battle him.<sup>49</sup> Heilman and Donaldson questioned Merope's constitution: "[if] she had been emotionally stronger and been able to maintain better boundaries in her relationships, might she have given Tom Riddle/Voldemort enough love to prevent sociopathy?" (153), and compared her with the differences in Harry, who also "experienced extreme child abuse like Merope" (153).<sup>50</sup> They wrote that Harry's confidence partially comes from "the knowledge of his mother's self-sacrificial love," (153) and pointed out the absence of Merope's mother in her

upbringing.<sup>51</sup> The series has no description of her mother, not even her name. Considering the fact that “[the] men have determined Merope’s fate and indeed the men are in charge of the relationships” (153), the existence of Merope’s mother was not important to any of members of her family.<sup>52</sup> While her family was around, Merope was described as cooking alone. Dumbledore also guessed that Merope’s father must have been expecting to find his daughter awaiting his return with a hot meal ready on his table upon his return from jail. Even though the father and son abused her mostly about her lack of magical ability, it seems there was also instances of gender discrimination in her family. In such a limited environment, it was nearly impossible for her to build self-confidence. She had been despised for being a woman and a squib, a magical born person without magical ability, and neither were not her own fault, but rather either innate or environmental.

Heilman and Donaldson said that “gender identity conventions must be understood as *equally though differently alienating* for men and for women” (155) for a proper theory of gender identity and that “[female] archetypes tend to describe types of powerlessness, whereas dominant male archetypes tend to describe types of powerfulness” (155).<sup>53</sup> This observation describes the Gaunt family well. The family is trapped not only by blood but also gender stereotypes, both of which are an adverse effect of extreme conservativeness in both the Potter universe and our own. Isolt in the *Ilvermorny* story was also raised in an isolated environment with her abusive family, but she had no male figures in the house. Isolt could have learned about the image of strong women even from her an evil aunt simply because they were the same gender. Furthermore, Isolt had a positive relationship with her actual parents. Compared to Isolt and even Harry, Merope’s situation was more severe. She was out-numbered as the only female, and could not learn such “*equally though differently alienating*” situations in her real family, which prevented a healthy emotional development. Isolt and Harry had good excuses to separate themselves from their abusive fake family forms, and did not have such gender related concerns like Merope’s. Isolt successfully disguised herself as a boy because she knew the healthy but different roles in genders from her parents. Harry also, from the Dursleys and his friends’ family, learns the quality of genders and their proper interactions. On the contrary, Merope tied the notion superiority to the gender. Her forced submissive attitude turned out as passive aggressiveness which led her to build an unhealthy relationship. Consequently, when she became an adult, she transformed from a victim to an abuser to repeat the cycle. The question above by Heilman and Donaldson is answered by

Rowling's examples of relationships based out of gender equality. These nominal examples show that heroes, scholars, and politicians arise from an understanding of both men and women, while sociopaths result from an unbalanced situation.

### **III. Further Example of Unbalanced Mother and Daughter – Terri and Krystal Weedon from *Casual Vacancy***

It does not seem that Rowling described the blood bond strength to praise maternal influence. Rather, she warns her readers that, in a good way or a bad way, physical blood connection can have a great influence on everyone. Rowling published *Casual Vacancy* in 2012 as her first novel after the original *Potter* series. The major themes in the book are classes and politics, but the story of a mother and daughter in poor conditions is also focused upon, with its related social matters such as rape, prostitution, and drugs.

The mother Terri is a heroin addicted prostitute and does not show any interest in her own children: a sixteen-year-old girl Krystal and a four-year-old boy Robbie. Although Krystal had a bad reputation, as well as her mother, she was struggling to progress past the horrible environment she lived in, and was taking care of her little brother. Sixteen years old is almost the coming of age in the Wizarding World that Rowling has created. Krystal was almost prepared to be an adult, yet she still needed protection from the world her mother had kept her in. At one point Krystal was raped by her mother's drug dealer and no one was there to help her. After this incident, Krystal realized her mother could never be dependable and decided to leave her. However, as well as Merope in the *Potter* series who could not learn gender equality, Krystal seemed to have trouble in escaping from her unbalanced family. Her plan was not to start working and make a living for herself, but to start another family of her own by attempting to become pregnant with a character named Fats, one of her classmates, and she planned this without his consent. Krystal could have told Fats about her plan, but she did not even view this as an option, as she was only thinking of controlling him with sex and her pregnancy, and she did not see him equally. Although she had despised her mother who makes money as a prostitute, the limitations of her environment had narrowed down the options that she could have taken. As a result, her little brother drowned in a river and died during one of those instances, and Krystal distraughtly committed suicide by overdosing with her mother's heroin. Indirectly, everything that Terri had done, from the prostitution to the drugs, ended up murdering her children.

#### **IV. Merope as an Abusive Mother – Comparison to Female Members of the Weedons**

The novel starts with a death of Barry Fairbrother and ends with the Weedon siblings' funeral. Although most of the characters in the books are adults, Barry was the only one who understood and supported Krystal. If Barry had been alive, Krystal might have had an opportunity to learn gender equality. However, Krystal was severely trapped in her mother's sphere of influence, and just as Terri tried rehabilitation and still could not stop abusing drugs, it was too difficult for Krystal to separate herself from her parent. Comparing Merope and Krystal as daughters, the contrast shows that not only a male dominant family but even a female only family like the Weedons could force their children into a pattern of gender inequality and destruction, be it their own or others.

Moreover, the thinking processes of Krystal and Merope are quite similar. The reason Merope named her male child after her father and her husband could be because she expected the child would love her as a substitute for those men whom she wanted to be loved from. She did not expect him to be a different person from them, on the contrary, she wanted him to be like them and then love her under that condition. She had no idea that her baby could be an independent individual with his own life and thinking, but she still tried to involve him in her dark past so that she could remake it and start over. When Krystal wanted to newly start her life, she also tried to be a mother. After all of the bad experiences from their own families, they somehow seemed to believe that their children would love them back no matter what happens. The most conceivable and obvious reason is their own obsession to the concept of family, and they developed such desires in their unbalanced or gender deficient families. Therefore, both Merope and Krystal remained weirdly optimistic about being a mother, not thinking of the possibility that the worse could happen to them or their children. In fact, Merope's plan failed, resulting in the creation of the worst evil into the world, and Krystal lost her little brother while she was dreaming of her own imaginary future.

As a mother, Terri's apathetic attitude to children and absence in her children's life overlaps Merope's mother or even Merope herself as a mother in the text. They mostly disappear from primal incidents, but have a tremendous negative impact on their children's life, just by being their mothers. The impact has the same magnitude as Lily Potter, who was also physically absent from her son's life, however, the vector of

influence is opposite. Heilman and Donaldson even said that “[the] central theme of the novels, the battle between good Harry and bad Tom seems to have roots in their mothers – the good, self-sacrificing, pretty, charming mother Lily and the bad, self-destructive, failed, “plain, pale” mother, Merope” (153).<sup>54</sup> This indicates that Rowling in fact imbued power into those female characters, but remained very careful so that she would not only focus on their good sides. However, those strong maternal characters are all deceased during the time of the series, and their influence is shown only through their sons. Does Rowling lead her readers to believe women have to stay absent or even dead to prove their power? She described many women who are still alive, and an observation into their influences may help to explain Rowling’s perspective in greater detail.

## Chapter 5: Molly Weasley and Petunia Dursley - “Stereotyped” Females in the *Potter* Series

### I. “Typical” Mothers / Housewives

Wolosky stated that other pre-existing fantasy literature with magic frequently needed transportation into an “entirely separate world” (3); for instance, J. R. R. Tolkien’s *The Lord of the Rings* and C. S. Lewis’s *Chronicle of Narnia* or even *Mary Poppins*, in which magic has to happen in another world or magic comes to reality.<sup>55</sup> She described the *Potter* series as moving past this necessity, and that “Rowling builds a magic world that not only exists alongside the ordinary one but also within it, so that the two constantly mingle with each other” (3).<sup>56</sup> Even though Harry needs to get on the Hogwarts Express to get to his school, the location of it remains somewhere in Scotland, and they share in the origin’s history and traditions. By doing so, the author could magnetize her readers and the world of allegory to be closer than ever. Through the perspectives of characters who were brought up in the world of Muggles, like Harry and his friend Hermione Granger, readers obtained a metaphysical point of view, which enables them to see not only the Wizarding World but also their reality from a higher perspective. Rowling wanted to give her readers such a bird’s eye view so that they could even have doubts about their own world. When her readers wondered why there were such differences even though we share so much, they start seeking their own answers and building their own opinions. For example, Wolosky compared the Dursleys, Harry’s step family, and the Weasleys, Harry’s best friend Ronald ‘Ron’ Weasley and his family, regarding their personalities, relationships, and attitudes towards Harry. The Dursleys are Muggles, and despise any extraordinary phenomena. Especially the wife/mother, Petunia, who is a sister of Harry’s mother, who was a great witch, and developed a strong complex that she was the one without such magical abilities. She turned her views into hatred and was abusive to Harry. Wolosky described them as “bad readers, glued to interpretive frameworks that refuse to acknowledge any anomalies that challenge their expectations and preconceived understandings” (7).<sup>57</sup> On the opposite side, “the Weasleys are as open to new experiences as the Dursley are closed” (8) and “equally accepting of Muggles, Muggle-borns, half-bloods, and half-breeds” (8).<sup>58</sup> They always welcome Harry warmly and treat him as a guest. Even though they are the poor, they do not have any sort of discriminatory attitude and provide equally for Harry. Ron’s mother, Molly, takes care of

Harry as if he was one of her own children. Superficially, they look the complete opposite, however, Petunia and Molly are both typical housewife stereotypes and contrastive in multiple respects.

## II. Being Housewives in the *Potter* Series

As a social status, they are both housewives and mothers. Petunia has one biological son, Dudley, and deeply loves him. She terribly pampers him, which turns out to be as form of passive child abuse, and he becomes an impatient, abusive individual. Molly has seven children and loves all of them as well, but she does not pamper them. She yells and scolds at her children when necessary. Petunia is also described to be obsessive of tidiness, unlike Molly who lives in the house called the Burrow, which was described at best as “chaotic” on *Pottermore*.<sup>59</sup> While the Burrow is also described as “warm and welcoming,” Petunia’s obsession gives pressure to the people in her house.<sup>60</sup> Although keeping the house clean is often stated as proof of being a good wife, Rowling seems purposely reversed it to satirize the Dursley’s shallowness, with their particular views being “interpretive frameworks.”<sup>61</sup> Compared to Molly, Petunia is inflexible and unstable, an unqualified mother figure. However, in *Deathly Hallows*, readers learned that Petunia envied her sister and secretly had written to Dumbledore, pleading to allow her to enter the school. Petunia had been a girl who was curious about the extraordinary. On the contrary, Molly is relatively conservative when compared to her husband. On her defense, her husband Arthur is rare in the Wizarding World, and in fact the Wizarding World is “more sealed off than the Muggle one is” (8) and “Arthur’s career suffers from the politics of the Ministry of Magic, which frowns upon his Muggle sympathies” (8).<sup>62</sup> Molly is not narrow-minded but sometimes indifferent. Giving birth to seven children and taking care of eight other people in family is a tremendous amount of work and dedication, which probably keeps her busy staying home and living her life. It might not have been exactly what Molly had expected, but the fact remains that she was born and grew up in a world that allowed her freedom, while Petunia was born and grew up where she could not obtain what she really wanted, so she had to choose a life in which what she had was supposed to be good. Molly is not obsessed being a typical wife, but Petunia is because she believes it is the only way to prove herself. Both of them chose to be housewives, and embody stereotypes related to that role, but their background lives are drastically different.

### III. Petunia and Her Child – Son as a Savior

It is easy for a reader to judge Petunia as being horrible, but Dudley still learned love and gratitude, and somehow still showed it to Harry. Rowling did not want to make her as a simple example of failure, but an example of a mother saved by her own son. Dudley had a long bad childhood, but eventually showed *A change of heart*, which is detailed in the article on *Pottermore*, the cited part from *Deathly Hallows* as follows:

‘I don’t think you’re a waste of space.’

If Harry had not seen Dudley’s lips move, he might not have believed it. As it was, he stared at Dudley for several seconds before accepting that it must have been his cousin who had spoken; for one thing, Dudley had turned red. Harry was embarrassed and astonished himself.

‘Well ... er ... thanks, Dudley.’

Again, Dudley appeared to grapple with thoughts too unwieldy for expression before mumbling, ‘You saved my life.’

‘Not really,’ said Harry. ‘It was your soul the Dementor would have taken ...’

He looked curiously at his cousin. They had had virtually no contact during this summer or last, as Harry had come back to Privet Drive so briefly and kept to his room so much. It now dawned on Harry, however, that the cup of cold tea on which he had trodden that morning might not have been a booby trap at all. Although rather touched, he was nevertheless quite relieved that Dudley appeared to have exhausted his ability to express his feelings.

After opening his mouth once or twice more, Dudley subsided into scarlet-faced silence.

Aunt Petunia burst into tears. Hestia Jones gave her an approving look which changed to outrage as Aunt Petunia ran forwards and embraced Dudley rather than Harry.

‘S – So sweet, Dudders ...’ she sobbed into his massive chest, ‘s – such a lovely b – boy ... s – saying thank you ...’

‘But he hasn’t said thank you at all!’ said Hestia indignantly.<sup>63</sup> ‘He only said he didn’t think Harry was a waste of space!’

‘Yeah, but coming from Dudley that’s like “I love you”,’ said Harry, torn between annoyance and a desire to laugh as Aunt Petunia continued to clutch at Dudley as if he had just saved Harry from a burning building. (50-1)

*(Harry Potter and the Deathly Hallows)*

This scene shows a potential that Dudley can change himself from what he was. Readers can read Petunia’s complex feelings about her son in her crying that she loves him no matter what happens, but actually wanted that he would turn out better than her. When her son showed that he understood a sense of gratitude and sympathy, even though it did not happen because of her influence, she finally could believe that her nursing him so much was not the worst mistake. She had been obsessed with her own small world, therefore, such a huge step seen in her beloved son must have been a tremendous relief. Most of all, she discovered for herself that she actually was happy for the fact that her son changed from who he was. She proved to herself that she was a woman with adjustability for her child.

#### **IV. Molly and Her Children - Goodness and Imperfection**

As far as other sons, Wolosky pointed that even the Weasleys had not been open-minded enough, mentioning that Ron had had no question about “enslavement of house-elves” (9).<sup>64</sup> Molly’s biggest interest was her family, just as was Petunia’s. With her husband, she had a chance to learn about Muggles, but still she hardly knows anything about them. As cited earlier, although “the Weasleys are as open to new experiences,” it does not necessarily mean that they are curious about matters which do not appear in their daily life.<sup>65</sup> Wolosky defended the Weasleys though, writing that they are “not entrapped by their prejudices or the boundaries of their world” (9) because “[in] the end, Ron recognizes the personhood of the elves” (9).<sup>66</sup>

Percy Weasley, their third child is another excellent example. Although he did not seek to turn evil, there was a time that he had become the family’s enemy in *the Order of the Phoenix*, due to his employment with the then Minister for Magic Cornelius Fudge, who was trying to conceal the fact Voldemort had returned to plague the world once more, while Percy’s entire family wanted to reveal and face it. His steadfast loyalty to rules and government slowed his acceptance of the return of Voldemort and the collapse of the Ministry, and he finally reunites with his family during the Battle of Hogwarts in *Deathly*

*Hallows*, the final battle of the series. When those incidents happened, Percy was over seventeen, the age as an adult in Wizarding World, so it might be unfair to call it his mother's fault. However, this unsuccessful example gives readers a sort of reassurance that even a good mother like Molly does not need to stay a perfect parent. Moreover, just as Ron reached his eventual recognition of the enslavement matter, Percy admitted his faults and came back to the family. Percy had followed what he had believed was right, then faced a different concept of goodness and changed his beliefs, overcoming his stubborn nature. He could achieve it because of his family showed hospitality to different worlds.

#### **V. Molly, the Maternal Figure over the Blood Bond**

Molly is a mother of a small society as a big family. Ron often mentioned about his own perceived inequalities against his brothers because they all excelled academically and socially. However, as Percy experienced isolation from his family of such good people for his political opinion, they all retained their distinct personalities and differ from one another. In such an environment, Molly had to maintain control and morality, while she also must not be perfect as a mother figure, because the views of righteous behavior changes so much depending on the person in the household. Although the Weasley parents definitely have had an impact on their children's character building, Molly being a typical mother with behavior such as disagreements with her children and having different preferences in fashion reminds readers that her children maintain their different individual personalities from her own. Consequently, Rowling appears to frame her into a stereotype on purpose to demonstrate that their family relationship is healthy and they are each individualized. At the same time, the character of Molly itself is not so typical, because she is still open-minded with liberal perspectives. Wolosky demonstrated as proof of the Weasley's openness as follows:

The Weasleys welcome into their family life Hermione, who is Muggle-born; Fleur, who is part-Veela; Lupin, who is werewolf; and Hagrid, who is half-giant. Bill works with goblins (and later is himself bitten by a werewolf), Charlie with Dragons, and Arthur with the Muggle world. The Weasley family itself represents differences and independent views even while sustaining strong commitments, loyalties, and love.<sup>67</sup> (9)

(*Riddles of Harry Potter – Secret Passages and Interpretive Quests*)

In addition to the circumstances listed by Wolosky, Ginerva “Ginny” Weasley, their seventh child, married Harry, Ron married Hermione, and eventually the three main characters all join the Weasley family, resulting in Molly becoming the mother of everyone, which made Molly the grandest maternal figure in the series. As earlier examined, influence from the physical blood bond was one of the most important themes repeatedly emphasized in the series, and Molly is one of the few who overcame the physical bond. Perhaps that is why she does not appear in the latest entry in the series *Cursed Child*, unlike Petunia. Her role as the greatest mother in the series had already been achieved in the original *Potter* series.

## VI. Petunia’s Second Chance

In the *Cursed Child*, Petunia appears again, which helps Harry and his son in the story, because the blanket from Lily that she had kept for Harry since he had come to her turned out to be the only substantial connection between them to reunite them when they were separated over so much time. This blanket suddenly appeared in the story, and it is a little strange because it is not even a new fancy magical artifact but just an ordinary old blanket. However, it had to be nobody else but Petunia with the Muggle made, substantial, but still plain and boring, item here. If Rowling wanted to reconnect Harry to her as well as he did to Draco in this latest story, she did not seem to want to. Petunia also had a similar background to the other main character Snape; she had strong emotions of jealousy indirectly related to Harry. According to Rowling’s short article *Vernon & Petunia Dursley on Pottermore*, Petunia tried to reconnect with Lily when she got engaged with Vernon, her current husband. Lily was dating James and Petunia decided to let them meet, however it “went badly, and the relationship nose-dived from there” because “James was amused by Vernon, and made the mistake of showing it.”<sup>68</sup> Even though James wanted to fix this for his then-girlfriend, Petunia refused to have Lily as a bridesmaid “because she was tired of being overshadowed,” and this ended up hurting her even more. More similarities are found here between Petunia and Snape. They both have broken relationships with Lily, the symbol of inner virtue in the series, because of James, although they were actually attracted to spending time with her. Both of them also said cruel things to Lily, hiding behind their feelings of shame of trying to protect their own

pride. Snape had an important role, and he was necessary to mislead readers and act in a complicated plot, therefore his story was explained well in the original series, but Rowling probably wanted to do the same thing for Petunia, who had a similar background. Petunia may just be a Muggle with no magical power, but she has a history just as well as other magical characters. It seems then that Rowling wanted to prove to readers that she could reconnect with Harry, even without Dudley nor magical artifacts, and her behavior was almost as important as Lily's because she indirectly saved Harry's and even his son's lives despite her absence in the main plot.

## **VII. Harry and Diversity in “Typical” Females**

Heilman and Donaldson took Molly as the first example of how Rowling developed “the presence of women” (143) quantitatively throughout the series, saying she made more of them appear “as well as in terms of their influence” (143) and “[in] the later books, Rowling depicts women in positions of leadership in which they often control the actions or even the thoughts of male characters, as the very many females develop beyond the stereotypical femininity in which they have previously been cast” (143).<sup>69</sup> They chose the scene of a duel between Molly and Bellatrix Lestrange, one of Voldemort’s minions, and stated that “Harry is surprised but pleased by her change” (143) when he saw “Rowling’s most matriarchal character finally leaves “The Burrow” and involves herself first-hand in violent conflict with the Death Eaters” (143).<sup>70</sup> Readers can recognize that Harry is a male hero who appreciates various aspects of such stereotyped female characters. Rowling wanted to describe such transformation in female characters, but without someone who realizes and appreciates it at the same time, it would have ended up as a compulsion of unrealistic ideals. Through a male protagonist like Harry, such images of strong women, especially with both stereotypical features and liberal opinions, suddenly becomes persuasive. If Rowling wanted a world of female superiority, she would not have characters such as Molly and Petunia. They might seem still submissive, but they do not need to be a leader because it is not what those characters want, not does everyone in the world want to be a leader. The one thing they had to do was show their own diversity over the stereotypes, so that they can prove themselves just as important as others even though they chose the life which tends to be judged as stereotypical. Stereotypes, archetypes, and prototypes are not black and white constructs – Rowling

seeks to tear them down just like common perceptions of femininity and masculinity for balanced world view.

## Chapter 6: Minerva McGonagall and Dolores Umbridge – Women in Careers

### I. Minerva McGonagall as a Headmistress

When Heilman and Donaldson discuss changes in female characters, they also discuss Professor Minerva McGonagall. Like Molly Weasley, they took her as another example of change in female characters. While Molly had her duel against Bellatrix during the battle of Hogwarts, McGonagall “[assumed] leadership in protecting the school” (143) and “[she] would have differed to a male superior or consulted with her colleagues rather than being decisive on the spot” (143) in this situation, said Heilman and Donaldson.<sup>71</sup> They also called it “funny” (144) when “[she was] portrayed shouting “charge” in battle, because of her “acting out of character” (144) like Molly did.<sup>72</sup> They questioned: “Does McGonagall assume leadership only because Dumbledore is dead?” (144)<sup>73</sup> In answer to these questions, Rowling has *Cursed Child*, where she has successfully become the headmistress of Hogwarts. If she were just a temporary expedient, she would not have kept the position for nineteen years. They also call McGonagall “a smart female of clearly secondary status” (148), mirroring Hermione.<sup>74</sup> However, Hermione also had become the Minister for Magic in nineteen years, and both of these characters successfully established themselves in such a high social status in the system of social authority. Moreover, even in a parallel world created by time-travel in *Cursed Child*, another female character Dolores Umbridge had taken the position of headmistress. Considering these answers that Rowling provided to us, their question whether Rowling described female characters as unable to assume supreme leadership seems to be resolved.

### II. Differences Seen in Marriage for McGonagall and Umbridge

Like Molly and Petunia, McGonagall and Umbridge have a number of interesting contrasts. When *Short Stories from Hogwarts of Heroism, Hardship and Dangerous Hobbies* was published, Rowling added a newly written story entitled *Minerva McGonagall*, while she also newly wrote about *Dolores Umbridge* for *Short Stories from Hogwarts of Power, Politics and Perky Poltergeists*. They were both located as the first chapter of each book, and clarified not only their difference but also similarities. Firstly, they are both half-blood witches, one whose parents are a mix of a Muggles and the other one a witch or wizard, and because of this reason, both of their parents were

malfunctioning according to the societal norms of the Wizarding World. However, McGonagall had sympathy with her witch mother and cared for both parents equally, while Umbridge despised both and clearly hated her Muggle mother. Neither of them had children, but McGonagall had serious romantic relationships with multiple men and even married once, while Umbridge “never succeeded in marrying” “[in] spite of her best effort to secure the affection of one of her superiors” and “she never cared particularly which of them it was, but knew that her own status and security would be advanced with a powerful advance.” Although these differences appear to imply Rowling used marriage as a sort of standard to judge women whether they deserve it, marriage was not a simple reward for McGonagall either.

According to the story about her, McGonagall turned down her first marriage proposal because she chose to live as a witch.<sup>75</sup> Her mother being a witch was not preferable to her father, and not behaving like a witch because of her husband was torture for the mother. She learned from her mother’s submissive life choice and left her Muggle boyfriend even though she had feelings for him until he died. She finally married a wizard who had proposed to her multiple times before then. Rowling also wrote that she was “always something of a feminist” and she was already known to successive generations of students as ‘Professor McGonagall,’ therefore, she “announced that she would be keeping her own name upon marriage.”<sup>76</sup> She kept her last name because of the convenience and her own good. Her husband obviously did not mind this, because their marriage was a “very happy one,” according to the author.<sup>77</sup> These writings indicate her independence as an individual, far from being submissive to men. For McGonagall, it is clear that marriage was not something she had to pursue, but something she chose when she needed it, or when she found somebody who let her be her own person. Their marriage unfortunately ended prematurely by her husband’s accidental death, and to overcome the loss she “poured all her energies into her work.”<sup>78</sup> This also shows that she had no financial worries about her life. Even if she happened to lose her financial stability, she had an honorable occupation to build herself. On the other hand, although Umbridge attempted to marry, she wanted to do so simply for her own, more substantially secured life. She did not need someone to care for, but rather someone who was convenient for her career. In that respect, regardless of the huge differences in their emotional backgrounds, they both regarded the system of marriage as one of the life options that they could use, unless it would interrupt

their own lives as working women. They do not see the system of marriage as being submissive to men, but are aware of its possibility to be.

An interesting thought is that Rowling added others' reaction about McGonagall keeping her last name as follows: "Traditionalists sniffed – why was Minerva refusing to accept a pure blood name, and keeping that of her Muggle father?"<sup>79</sup> If it was in the world of Muggles, such "traditionalists" would sniff because they wonder why she would not take her husband's name. In the Wizarding World, taking names by gender is similar or less important before racism or bloodlines. Rowling might have wanted to categorize this sort of bias as the same matter, or simply wanted to imply that gender is not important in their world any longer. Interestingly, most couples who were married during the series tend to have the husband's family name: For instance, Harry's wife Ginny became Potter, Fleur became Weasley, and Nymphadora became Lupin, therefore it seems to still be a common practice to take husband's names.<sup>80</sup> Interestingly, Hermione seems to keep her maiden name for her marriage with Ron. She is always mentioned by her maiden name Granger even after the marriage, and her children's last names are Granger-Weasley. McGonagall had had a career in the Ministry of Magic, and she has become a Headmistress at Hogwarts. Hermione also eventually works for the government, and even becomes the Minister of Magic. Consequently, keeping a maiden name after marriage seems to be a common tendency in female characters, especially those pursuing their careers so well that they reach the top of the authority systems present in Wizarding World.

### III. Hatred of the Umbridge Character

Rowling likes communicating with her fans. Especially on the Internet, she frequently shares her thoughts and political opinions in public, and she is usually very careful and precise when she speaks. She has over 186,000 followers on twitter, eleven series related official websites including her publishers', and her opinions quickly spread internationally. In the book *Harry Potter and International Relations*, Goff explains that the commercialization of the *Potter* world "do well in this new climate wherein media companies seek to make "event films" that can appeal to a wide, global audience" because "[Fantasy] fiction, pitting good against evil and set in an imagined world, travels across cultural boundaries" (30).<sup>81</sup> Therefore, Rowling now has gained a huge influence in the world, which makes her extra careful when she makes a speech, even if it is only 140

characters on her tweet. When she confessed that she created the whole image of Umbridge based on “a teacher or instructor whom [she] disliked intensely on sight,” she emphasized that “This woman was NOT ‘the real Dolores Umbridge’ and she also stated she is “always a little wary when talking about these kinds of inspiration, because it is infuriating to hear [herself] misinterpreted in ways that can cause other people a great deal of hurt.”<sup>82</sup> Such carefulness overlaps her feminism approach in the series. Gallardo-C. and Smith said “the Harry Potter books resonate with gender stereotypes of the worst sort” and cited a Christine Schoefer argument during the interview of the first three books saying about girls: “when they are not downright silly or unlikable, are helpers, enablers and instruments” compared to boys and men who “catch our attention by dominating the scenes and determining actions” (191) in *Reading Harry Potter – Critical Essays*.<sup>83</sup> The book had been published in 2003, before the original series ended in 2007, and therefore there is plenty of room for a rebuttal against their examination. These theories can immediately be undone because now that the series has completed, the author’s plan of gradually disclosing female figures stronger in background has been revealed.

#### IV. Umbridge, the Social Enemy Who Could Be Even Worse than Voldemort

When the author spoke about the character of Umbridge on the article cited above, she also admitted that she cannot say “[why they] took against each other so instantly, heartily and (on [her] side, at least) irrationally.”<sup>84</sup> Such a relationship between Rowling and the teacher seems similar to the ones between Harry and Snape or Harry and Draco. This sort of antagonism is repeated in her books and provides readers with several examples with the emotion of hatred could occurring spontaneously. Snape and Draco eventually settled their various discords with Harry, but the character of Umbridge remained evil, even in *Cursed Child*. Since the character of Umbridge was created as a strong and pure form of evil, she had the potential to be an enemy worse than Voldemort, from a certain point of view.

Her childhood seen in *Short Stories from Hogwarts of Power, Politics and Perky Poltergeists* is not perfect, yet it seems much better when compared to Voldemort’s or even Harry’s. As mentioned in an earlier chapter, she had a family but “secretly despised them.”<sup>85</sup> It is obvious that she regarded them as a disgrace for her own career, because she began pretending to be a pure-blood when her parents split and her Muggle-born mother and squib brother left her. This also ensured that her father “dropped quietly out

of sight" "by making him a small financial allowance," persuading him to take early retirement.<sup>86</sup> As the same time, her perspective on Muggles and squibs seemed to develop solely based on her despising her family, and her "uncharitable view" regarding "the treatment that non-magical community deserved" swelled so cruelly that "even those who were anti-Muggle found themselves shocked."<sup>87</sup> Rowling wrote about the time shortly before she first appeared in the series as a teacher at Hogwarts:

Dolores's appointment as Inquisitor at Hogwarts gave full scope, for the first time in her life, for her prejudices and her cruelty. She had not enjoyed her time at school, where she had been overlooked for all positions of responsibility, and she relished the chance to return and wield power over those who had not (as she saw it) given her her due.

("Dolores Umbridge" in *Short Stories from Hogwarts of Power, Politics and Perky Poltergeists*)

Thus, her obsession for pursuing her career is tied to fulfilling her desire for recognition. Therefore, Umbridge persistently tried to *legally* control others so that the punishments she performed would justify her in the public eye. In the respect of her reasons for pursuing power, Umbridge seems similar to Voldemort. They both have a desire for revenge against the current society which had humiliated their disgraceful parents, because it humiliates themselves. Voldemort wanted to be the law itself, and Umbridge wanted to use the laws. This is why she appeared as a Headmistress at Hogwarts in the parallel world where Voldemort had claimed victory in *Cursed Child*. Umbridge is not interested in taking over the world, but rather she is more interested in placing herself at the highest status in a limited environment. In addition to the fact that Hogwarts is good enough of an authority to satisfy her own vanity, the school is easier to take care of than chaotic politics under Voldemort. Voldemort had fierce feelings of loneliness from his childhood, and he wanted to terrify the world as his revenge. He purposely practiced the dark arts, knowing it is bad and anti-social behavior. Taking control over the world was simply its consequence. But Umbridge transcended the concept of good or evil. The act of controlling is itself her goal, and everyone else is just the same mob to her. As Rowling said in the book, her distaste for "the unknown and the wild" such as the half giant Rubeus Hagrid and the highly intelligent centaurs were proof that Umbridge cannot accept those

“who challenge her authority and world-view” and she must punish them to satisfy her “immensely controlling” personality.<sup>88</sup> Compared to Voldemort, who had an extremely dark childhood with overwhelming loneliness, her motivations for controlling are more self-centered, and she seems even more sociopathic than the series’ worst enemy. Rowling practically gave Voldemort an excuse to be evil, but did not to Umbridge. Voldemort may have had a chance to turn out good if only his mother could have loved him, but Umbridge most likely would have exerted her cruel controlling personality regardless of her origins.

#### V. Umbridge Is a Loser?

In *The Ultimate Harry Potter and Philosophy*, Anne Smith researched scholars discussing feminism in the series and categorized them into two distinct groups: Schoefer, Heilman, Dresang argue that the series “perpetuate[s] traditional gender stereotypes and reinforce[s] negative gender portrayals in the minds of young readers,” and Gallardo-C. with C. Jason Smith wrote a joint article claiming the books are sexist as well, although Anne Smith noted that these two offered “a startling and exciting feminist interpretation of the motifs and symbolism in the series” (80-1).<sup>89</sup> On the other hand, others like Kern, Gladstein, Zettel claimed that Rowling had provided “a balanced view of the sexes that includes strong female characters and an egalitarian magical society” (81).<sup>90</sup> In the original series, Umbridge failed to take over Hogwarts. Her failure was miserable in the book of *Order of Phoenix*, and such a description seems to apply to the former group’s opinion. However, it was not her last appearance. She went back to the Ministry after her failure, and in *Cursed Child*, she showed a possibility that she could have come back as a Headmistress. Besides, despite that she had no direct contact to Voldemort, they stayed fairly in line with their goals. She is sociopathic and evil, but at the same time, has ambitions and talent. Unlike Voldemort who had a physical power, she needed intellectual strategy and she proved her excellence at it. In that respect, she seems to belong to the latter group’s figure. As Smith said “these two schools of interpretation are generally opposed, they are not completely black-and-white” (81), Umbridge embodies the complexity of female image, both of the stereotypical and the not.<sup>91</sup>

## Chapter 7: Hermione Granger – A Woman with Intelligence

### I. Hermione, Imperfect Girl and Her Strength

Hermione Granger is the only female witch in the group of main 3 characters, and is definitely one of the most controversial characters in the series, especially when discussed regarding gender issues. Heilman and Donaldson view the scene of her being attacked by a troll in *Philosopher's Stone* as an example, and said that “[while] Ron and Harry successfully and bravely faced a horrible 12-foot tall troll, Hermione couldn’t move and had sunk to the floor in fight” (139) and Heilman “really [had] hated the way Hermione cowered in fear when faced with the troll... [and had been] disappointed that she had to be rescued by the boys” (139).<sup>92</sup> However, at the Edinburgh Book Festival in 2004, Rowling herself calls Hermione “a very strong female character,” admitting that her character carries several autobiographical influences.<sup>93</sup> How does this gap in impressions appear between scholars and the author?

Heilman and Donaldson admitted that the first four books seemed to have featured “females in secondary positions of power and authority and replicated some of the most familiar cultural stereotypes for both males and females” (139) but the series turned out to be “a long and complex series with much going on and with multiple, contradictory, and even transgressive representations of gender” (140).<sup>94</sup> However, they also said “while the last three books showcase richer roles and more powerful females, [they] find that women are still marginalized, stereotyped, and even mocked” (140).<sup>95</sup> Hermione had developed her character as well as her knowledge, which is supposed to be directly reflected in the physical ability of magic. However, as explained in the article “Things you may not have noticed about Hermione” on *Pottermore*, “Hermione wasn’t good at everything.”<sup>96</sup> As the article describes, Hermione’s first flying lesson did not go smoothly at all, and she even showed signs struggling at producing a Patronus, while Harry had much less difficulties in both of these spells. Does this mean that even though she was studious, she could not physically overcome Harry because of gender? The article said she “often lost at wizard chess (which Ron and Harry thought was ‘very good for her’).”<sup>97</sup> Ron is somehow good at chess even though he does not often show his intellectual brightness. Does this also prove she is less smart than the men? The article also pointed out that “she wasn’t much of a knitter if her house-elf fashion line is anything to go by.”<sup>98</sup> This is interesting, because knitting is a stereotypical feminine activity. If Rowling had

wanted to frame her in a stereotype, she could have given her “feminine” talent. Perhaps this is why Rowling described her character not “smart” but “strong.” Hermione has multiple weakness, but she always faces it to be better at it. Her strength is not an innate talent but rather the result of a tremendous amount of effort and patience to maintain it.

## II. Is Hermione’s Imperfection Anti-Feminism? Comparisons to Lily Potter

Although there were critics such as Schoefer who disagreed with such a description, when one considers readers’ responses, Hermione not being perfect actually allowed them to see themselves in her character. As a perfect female figure rather applies to Lily Potter, when compared to Lily, Hermione is a prim character. She studies a lot and has a great wealth of knowledge so she cannot help showing it off in class, which would make her a not very likable person among the student body. When she found out about the enslavement of house elves in the Wizarding World in the book of *Goblet of Fire*, her strong sense of justice led her too far, and even her close friends thought it was too extreme. Yet, Lily also seemed to show similar stubbornness when she was trying to protect Snape from James. James was a bully but also a popular student, therefore it always had the potential to end up badly, she might have ended up being the bullied one. On the contrary, James married Lily right after they graduated. The difference between Hermione and Lily is that the latter is well balanced. Unlike Hermione, Lily did not look desperate to make an impression. Hermione, on the other hand, always got so serious that it even made people around her tired.

Still, in the modern world, smart women do not always turn out popular. A description of Hermione’s struggle probably has roots in Rowling’s personal experiences. As Hermione had to suffer to adjust herself with other children, the author might have been struggling as a smart woman as well. In *J. K. Rowling - A Biography*, Rowling recalled her own memories at school and spoke about a conflict with her best friend. In the classroom, her teacher would “sort out the clever pupils from those who were less able” (21).<sup>99</sup> After a misunderstanding, the teacher thought Rowling was one of the latter and “put her in dunces’ row” (22).<sup>100</sup> But the harder moment was when the teacher actually realized her brightness and “promoted” (22) her, then proceed to make her “swap seats” (22) with her “then best friend” (22).<sup>101</sup> She described that situation as “in one short walk across the room I became clever but unpopular” (22).<sup>102</sup>

The house-elves matter was entirely different than Hermione thought according to the author in the interview for *CBCNewsWorld*.<sup>103</sup> Hermione thought it was so “easy” and she was “going to lead them to glorious rebellion,” but despite her hopes, she ended up discovering that “the reality is very different.”<sup>104</sup> Rowling said she even enjoyed writing about it because it was part of “the growing process, of realizing you don’t have quite as much power as you think you might have and having to accept that.” These comments seem to support that the idea that the strength of Hermione is not to excel in everything, but rather in facing the difficulties she comes across. The author wanted to describe her struggle. While Hermione had difficulties in grasping her limits, Lily probably was excellent at doing so. By her own nature she knew who to help or whom to trust, and it is possible that this is why she seems to provide her own stability in her relationships with so many others. At any time in your life this is not an easy thing to accomplish, and children usually learn through their own experiences. In that respect, Lily sounds more like a Disney princess who could make friends without effort, even with animals. Lily, as a deceased figure, may have then completed the ideal womanly image for Rowling. However, it may have to remain conservative and even a little old fashioned, because Lily’s character probably was the idealistic image for girls in her generation. She is smart, strong, beautiful, brave, and still loved by everyone, and a certain generation regarded such an image as an ideal role model. Although she had a progressive view on confronting men, on a superficial level, her personality was in the shade of her husband’s. Therefore, it could be seen as Rowling’s objective that Hermione should not be a perfect figure as Lily was.

### **III. Hermione and House-Elves, Cooperation and Sympathy between the Weak**

The theme of Hermione and House-elves has been a topic of scrutiny by scholars. To save house-elves from slavery, Hermione started S.P.E.W., which stands for the Society for the Promotion of Elfish Welfare, but as discussed previously, it did not function smoothly. When she started a demonstration for house-elves to be released from the shackles of slavery, it was difficult for her movement to gain traction because the house-elves themselves did not want freedom. After a long history of institutionalized servitude, they were made to believe that desires for owning belongings or receiving salary would result in shame, and they should stay in their miserable condition. Although they seem to

have strong magical powers without the use of wands like genies, they were proud of throwing themselves away. Without this sense of pride, they could not have endured their own abusive circumstances. Heilman and Donaldson point out the organization is “invalid or trite in comparison to Harry’s endeavors in the school” (145), and deduce that Hermione is “so wrapped up in Harry’s goals that hers may be suppressed or unrealized” (145) and that she seems “perfectly content with her subordinate partnership with Ron and Harry” (145).<sup>105</sup> However, after the main plot of the series she indeed spared no effort, and eventually the environment surrounding house-elves started showing improvement with the introduction of a small salary. According to an interview cited by Carey in the book *Reading Harry Potter Again: New Critical Essays*, Rowling revealed that after the original series, Hermione begins her career “at the Department for the Regulation and Control of Magical Creatures where she was instrumental in greatly improving life for house-elves and their ilk” (171) before transferring to “the Dept. of Magical Law Enforcement where she was a progressive voice who ensured the eradication of oppressive, pro-pureblood laws” (171).<sup>106</sup> This means she treated the house-elves issue as well as her own race discrimination problems. In this respect, she is the opposite of Umbridge: she possessed a strong motivation to contribute to the greater good of society.

Unlike Hermione’s extreme patience to work with house-elves, even when they did not want it, Harry sees them more individually. He had been a friend with the house-elf Dobby, but it is because Dobby showed initial affection to Harry. Harry inherited another house-elf named Kreacher as a servant, but he disliked Potter. His loyalty remained with another person, one of his old owners Regulus Black, and he made considerable effort to keep Harry in an antagonistic relationship with his malicious attitude. However, Hermione has admonished Harry, insisting on treating Kreacher nicely despite his disdainful attitude against her, and in fact their reconciliation with Kreacher gave Harry a hint for their mission. Hermione had repeated the same advice even before they realized he knew a significant secret, so she was not expecting reward by being nice to them. Her influence in this situation overlaps Lily’s existence on Harry. While Lily ended her friendship with Snape because of his disdainful way calling her “Mudblood”, the highly derogatory term for a Muggle born wizard or witch, Hermione did not change her attitude to Kreacher who called her so, because she believed his attitude was from his unhealthy mental status from slavery. In that respect, Hermione might be the more generous one,

and more suitable for a politician with a broad world view than Lily or even Harry was. Heilman and Donaldson critically regard female characters being emotional because such expressions portray them as “anti- intellectual” (150).<sup>107</sup> However, although Hermione’s attitude towards Kreacher, such as giving him a hug to comfort him or sending him a present might seem theatrical, her emotions are tied with her passion and political views at the same time. Thus, her seriousness turned out to not always be a negative thing. Hermione may seem unlikable, but she must corner herself because she always sees far beyond her reach. Harry’s adventure had been completed in the books, but Hermione’s plan showed its continuance even after the series ended.

#### **IV. Hermione as an Adult with a Successful Career**

Nineteen years after the original series in the *Cursed Child*, Hermione appears as the Minister for Magic. This is undoubtedly one of the highest stations in society, and she has superior authorities than Harry. As discussed previously, such a setting is a strong notion that Rowling neither used women for temporary substitution nor regarded women inferior to men in social authorities. Moreover, the remarkable trust that the world holds for a female leader must have given a lot of hope and possibilities to readers, especially girls. In the script, Hermione spoke to Harry, who was having hard time with his son Albus Potter, and said: “Do you think there’s a point where we made a choice – parent of the year or Ministry official of the year?” (32)<sup>108</sup> This is intriguing, the conversation then implies then that, regardless of gender, any parent equally could have trouble when facing their children while working in the magical world. Hermione’s husband Ron seems unhappy because “he thinks [Hermione sees] more of [her] secretary [...] than him” (32).<sup>109</sup> At this point, Ron also finds himself financially successful as a business owner. He is not unsatisfied with her not staying home, but rather her being often absent as his marriage/parenting partner. The other married couple, Harry and his wife Ginny, also both work outside. Readers do not see the old/typical gender roles here anymore, the wives are no longer staying home with kids and waiting for their husbands. These couples support each other with what they can do together, released from social stereotypes.

## Chapter 8: Astoria and Narcissa Malfoy – Other Absent Mothers

### I. Astoria Malfoy - Another Absent/Sanctified Mother Image

Rowling recalled her past being a single mother while poor in the same interview for *CBSNewsWorld* earlier mentioned as follows: “I was doing the work of three people. I was doing a paid job. I was the only bread-winner, and I was being mother and I was being father. If anyone thinks that's easy, try it sometime.”<sup>110</sup> To her, making money for her family was clearly not part of the same job as being a father or a mother. Along this line of thinking, Rowling hardly described Hermione interacting with her children in *Cursed Child*, even though she seemed to care about them. Instead, Rowling created another maternal figure to overlap Lily Potter. Her name is Astoria Malfoy, and in the original, she briefly appeared in the epilogue as the wife of Draco Malfoy, and the only character addressed that the main 3 characters did not know. In *Cursed Child*, she had been ill until her death during her son Scorpius’s third year at Hogwarts. She is only mentioned by name in the script and does not actually appear. However, despite her physical absence, audience/readers see her influence in her son’s personality, as well as Harry’s inherited inner virtue from Lily.

Astoria’s sudden appearance in the epilogue was a sort of surprise, because during the events of the series the only girl around Draco was a character named Pansy Parkinson. In PotterCast Interviews in 2007, Rowling explained she “[loathed] her” and described her as “the Anti-Hermione” and that her image was based on “every girl who ever teased [her].”<sup>111</sup> As seen in the character creation of Umbridge, Rowling must have disliked her so much that she had to find someone else for Draco to marry, even though Rowling “[doesn’t] love Draco.”<sup>112</sup> Astoria’s influence also can be observed in Draco, and he obviously had a better relationship with his son than compared to Harry. Despite Harry’s wife Ginny being alive and seemingly caring enough to worry about their relationship, why does Astoria has such huge influence on her husband and son?

Rowling’s decision to introduce Astoria and imply her huge influence during the *Cursed Child* is her determination in exploring maternity. Not only in the Potter series, but also in her other works such as *Casual Vacancy* and *Strike* series, mothers always have a huge influence. In *Casual Vacancy*, as discussed earlier, the relationship between mother and daughter was one of the main topics. In the *Strike* series, the protagonist Cormoran has serious trauma regarding his deceased mother, and it effects both his job

and personal life throughout the narrative. Consequently, her maternal images, especially ones with a substantial influence on their children, such as Lily, Astoria, and even Merope, seem to be related to their absence. These females' lives are fugacious, but they both possess the great virtue of self-sacrifice. In Act 4, Scene 4 from the script, Astoria wanted to have a child for Draco so that he would not be alone in the future, knowing she was not "destined for old age" (261).<sup>113</sup> Despite Draco telling her that he did not care about ending of the Malfoy family with him, worried about her frail condition. She became pregnant and the pregnancy weakened her, as expected. Rowling at the BBC Radio 4 show *Woman's Hour* revealed the influence on her works of her own mother's death during her teens to *The Guardian*, saying it was "enormous shock" (Flood, 2014).<sup>114</sup> This experience could lead her to apotheosize mothers in her books.

## **II. Narcissa Malfoy, Another Absent Mother Figure around Draco**

According to the chapter "Draco Malfoy" written by Rowling on *Pottermore*, Astoria refused to raise Scorpius with a belief in pure-blood superiority.<sup>115</sup> She seems free from racism, even though graduated from the house of Slytherin, and her generosity and kindness seem to be inherited in her son Scorpius. However, her decision frequently brought tension to Malfoy family gatherings, said the same article. It also clearly mentioned that Astoria was "something of a disappointment as a daughter-in-law" to Narcissa and Lucius Malfoy, the mother and father of Draco.<sup>116</sup> Although Narcissa hardly appeared or spoke in the original series, unlike her husband, she is also an absent mother who had huge influence on the text. In the book of *Goblet of Fire*, Draco mentions about her saying it was her decision that he attended Hogwarts, instead of Durmstrang where his father wanted him to go. He explained the reason as "Mother didn't like the idea of [him] going to school so far away" (184), which explains her obsession with him well, either school had school dormitories and the physical distance does not seem to have any effect on the frequency of their meetings, as to be expected in a world where teleportation is commonplace.<sup>117</sup> If Draco had not attended Hogwarts, Harry would not have had such an obvious a rival at school. This decision also demonstrates that Narcissa actually has a right to speak at home. Lucius preferred Durmstrang because the Malfoys shared the belief in pure-blood with the school, unlike Hogwarts' Headmaster Dumbledore, who was "such a Mudblood-lover" (184) according to Draco.<sup>118</sup> Superficially she does not

appear as frequently as her husband, yet her obsession with her son overwhelms her husband's opinions, even regarding family decisions.

Narcissa is directly involved with the death of one of the most important characters in the story. Dumbledore might have not needed to be killed by Snape, but Narcissa had become nervous about her son's first mission as an assassin sent by Voldemort. Narcissa regarded this order as suicidal, therefore asked for help from by forcing Snape to make an Unbreakable Vow to support Draco and delegate the mission if he would fail. An Unbreakable Vow is the spell which binds a witch or wizard to a promise, and who will die if he/she breaks it. It was first mentioned in *Half-Blood Prince* (383), and its details are later revealed in *Deathly Hallows* (747-8). Although Dumbledore had expected this would happen, Snape had no choice but to kill Dumbledore, one of the few who understood him. This incident shows that, for Narcissa, her son's life obviously is much more significant than someone else's, either Snape's or Dumbledore's. Moreover, Narcissa again, directly, saved Harry's life towards the end of the series. Narcissa lied to Voldemort that Harry had been killed by his curse, and she did so because her only concern was her son. "Narcissa knew that the only way she would be permitted to enter Hogwarts, and find her son, was as part of the conquering army" (795), she placed her family's welfare over Voldemort's and prioritized her son's status over anyone else's.<sup>119</sup>

Thus, her maternal egoistic desire could kill or save people's lives. She is another good example of Rowling's revelation of female strength behind their absence. She embodied the complexity of maternal influence by both positive and negative impacts on the events of the series. Hopkins mentioned in her article in *Heroism in the Harry Potter Series* that Rowling's favorite writer of all time was Jane Austen, and pointed out that even some of Austen's description is "directly echoed in Rowling's" (55).<sup>120</sup> As Austen was accurate about observation effectively miniaturizing reality to be quite limited by the environment surrounding her, Rowling used every single sentences to support her text without being exhaustive. Casual dialogue such as Narcissa's story of Draco's school choice adds layers to each character's personality and becomes persuasive regardless of their total time in the text.

## Chapter 9: A Hidden Mother and Daughter Relationship – Bellatrix Lestrange and Delphini

### I. Bellatrix Lestrange, a Secret Affair with Voldemort

In the scene where Narcissa betrays Voldemort by lying, there is also a casual but slightly strange description about Bellatrix Lestrange, a sadistic witch and Voldemort's most fanatical follower. While Harry is first awakening from Voldemort's attack, “[he] had expected to hear cheers of triumph and jubilation at his death” (793), rather he heard “Bellatrix's voice” (793) whispering to Voldemort instead, and it was “as if to a lover” (793).<sup>121</sup> Voldemort's consistent cold attitude towards her would make readers think she was just obsessive for her great leader, but in *Cursed Child*, it turns out Bellatrix actually had a child with Voldemort. This was not revealed in the original series, but if looked at carefully, her infatuation is casually expressed in such a small description.

The relationship between Bellatrix and Voldemort seems similar to Merope and Tom Riddle Sr. It is a one sided emotional affair, from women to men, and it seems rather to be obsession than love. Bellatrix still had her husband Rodolphus's last name Lestrange at the time of 1971, the year the First Wizarding War started, consequently, she had been married to him at least for twenty-seven years, before she got pregnant with her first and only daughter Delphini. Although Bellatrix seems to be working together well with Rodolphus in their service to Voldemort, the fact that they did not have children during their long marriage, and that they were both from rich pure-blood families, their marriage was most likely a political marriage of convenience. Her affectionate displays towards Voldemort but none to her husband seems to support this hypothesis. Although Bellatrix nearly of resembles to Merope, she is a much more aggressive character. Therefore, she does not seem miserable like Merope. She is very direct and most likely did not need an enchantment to become impregnated with Voldemort's child. Unlike Merope, she has a dominant and strong personality, even when compared to male characters.

### II. Delphini, a Hidden Child

The two biggest mysteries in *Cursed Child* are whether Voldemort really has a child, and if so, who it is. Scorpius misleads the audience/readers, looking suspicious simply because of his father's bad reputation. Because of such an apparent scapegoat, the assumption that Voldemort's child must be a son not a daughter easily spread. Delphini

was secretly born and left as an orphan infant just as her father used to be. It is interesting that a female child takes over the position of her male parent. While Voldemort was the dictator with overwhelming physical strength, Delphini uses strategies with complicated plans by utilizing time-travel, using the same Time-Turner tool as Hermione's in *Prisoner of Azkaban*. She does not really show off her magic, but her intellectual excellence in planning overlaps Hermione. However, she was also trapped by the past like her grandmother and father, and tried to change the history to see her father alive. On the contrary, Harry decided to let the past go, even though he had to witness his own parents murdered in front of him. Delphini was a murderer and was cunning, planning to lead the world into chaos under Voldemort's control. However, her ultimate goal was simply seeing her father with her own eyes. As ruling over the world was the only sequence to keep Voldemort alive, her motivations for her all crimes was yearning for her parent she never knew.

If Voldemort could have known his daughter, his only family, wanted to see him, would he have changed his mind, even a little? Rowling was asked the similar question of "Has Voldemort or Tom Riddle ever cared for or loved anyone?" at the Edinburg Book Festival.<sup>122</sup> She clearly answered this, saying "never, if he had, he couldn't possibly be what he is."<sup>123</sup> On the Bloomsbury chat in 2007, she also mentioned "everything [about Voldemort] would have changed if Merope had survived and raised him herself and loved him," answering a fans question.<sup>124</sup> If we combine these two statements, it is considered that knowing love could have changed Voldemort. Yet ultimately being brought up in unbalanced family ruins Voldemort's life. But if he could have accepted love from another female family member of his, even though he had already murdered multiple people, a feeling of remorse may have occurred in his mind. Both Harry and Voldemort may have survived, thanks to Lily's enchantment. For that reason, Delphini had to be a female child.

### III. Who Was the Cursed Child?

When Delphini's true identity is revealed to the audience/readers, "a Cursed Child" in the title alters its meaning completely. Just as Scorpius was used for misleading the narrative, the play quickly reveals discord between Harry and his son Albus. Albus hates himself because he is always compared to his famous father, and usually he is humiliated by believing himself to be inferior. Therefore, audiences are misled to regard Albus as

the child, and the curse means the tremendous pressure being a hero's son. This seems especially true as he found himself often in trouble that he would not have had, were he not Harry's child. Moreover, Harry, who had no parents himself, cannot sympathize such feelings that his son has, and the parenting does not seem to be going well. However, Delphini is a child of Voldemort, the worst enemy in history. Considering the process in which she was born and grown up, love, the most significant factor in the series, is hardly observed in her life. Even if either her parent had been alive, she had to live her life as a child of the worst criminal in Rowling's world. There might have been a chance that she and Voldemort could have been able to recover their family, although it seems not easily achieved. Because there is Albus's struggle first and foremost, the disclosure of Delphini's identity gives more of an impact on the audience. Furthermore, Delphini's mirroring of Albus makes her story looks much more severe with fewer descriptions. Rowling inserts Albus's struggles, then Albus has an argument with Scorpius, who is rumored to be Voldemort's Child, which makes Albus and the audience imagine that even just being regarded as the child of evil could be awful. Finally, when the true Voldemort appears, because the audience has already simulated vicarious experiences through Scorpius' character, they can understand how miserable life she must have had in the past. Otherwise, her circumstances could be seen as too obvious, and audiences would take it for granted that she turned out evil like her parents. Such a triple structure makes the text richer, the narrative builds in complexity, and finally it becomes more persuasive.

Because those three children mirror each other, the title could be all of them. However, the title is a singular form. If the cursed child is only one, it would be Delphini. It is interesting that both the boy protagonists could be called "a Cursed Child," but are just a misdirection for one girl from the evil side. While Delphini was standing alone, Albus and Scorpius needed an entire family reunion to support them. The *Potter* books used to be criticized often about females being outnumbered to men, however Heilman and Donaldson had an objection to such critics by stating that "Rowling depicts women in positions of leadership in which they often control the actions or even the thoughts of male characters, as the very many females develop beyond the stereotypical femininity in which they have previously been cast" (143), Delphini fighting alone is beyond even her own mother, who was already strong and yet dependent on Voldemort.<sup>125</sup> Therefore, she shows the development of strength in female history is in her family line, and achieves

deviation from the stereotypical female figure. Although she lost against the bond of family, she is an important female character in Rowling's work.

## Chapter 10: Are Heroes Feminine in Rowling's Work?

### I. Analysis of Harry and Isolt from Gender Perspective

So far, female characters who have large influence on the text have been analyzed. However, with the exception of Isolt from *Ilvermorny*, none are a protagonist in the tale. Even though Rowling purposely used masculine disguises with male heroes, should the author be judged as an anti-feminist? Harry inherited his mother's inner virtue, but is it possible to see him as a feminine hero? Although Gallardo-C. and Smith partially agreed to extreme critics such as Schoefer who is “offering a proactive feminist interpretation of Rowling’s fiction” (191), they defended the series: “there are alternative, radical readings of the series” (191) and had an interesting comparison to prove Harry’s femininity.<sup>126</sup> They regarded the series as “its basic premise comes right out of Cinderella” (191), and analyzed the narrative as follows:<sup>127</sup>

First, cyclical moves from passive subject at home (Cinderella as servant) to active subject at Hogwarts (Cinderella at the ball) drive the series and inevitably lead to the hero’s “blooming.” This tie to a traditionally “girl tale” feminizes Harry in ways that allow female readers to identify strongly with a male protagonist. Second, feminine symbols (e.g., caves) accompany the usual phallic representations (e.g., swords) in the series, and Harry’s symbolic actions evidence a preference for the feminine. Third, the series’ growing obsession with understanding “otherness” (represented by witches, giants, Muggles, house-elves, and so on) opens the narrative to gender critique, albeit in displaces from. Fourth and finally, though the Harry Potter series does not support radical feminism, it is radical as children’s literature and therefore has ample material to support feminist readings. (191-2)<sup>128</sup>

(“Cinderfella: J. K. Rowling’s Wily Web of Gender” in *Reading Harry Potter – Critical Essays*)

On the other hand, Smith in *the Ultimate Harry Potter and Philosophy* split feminism into radical and liberal, and introduced a chart based on radical feminism’s view. The chart often focuses on characteristics as follows: Traits traditionally considered masculine features are control, independence, individualism, hierarchy, domination, competition,

aggression and reason, while traits traditionally considered feminine features are love, interdependence, community, networking, sharing, cooperation, compassion and emotion (85).<sup>129</sup> Applying Harry to this chart, he seems to have independence and individualism as an orphan, competition seen in sports, but he also has love, sharing, and cooperation with two regular friends, compassion for the weak such as house-elves, and emotions. Combining those analyses by two different methods, he seems rather neutral than feminine. How about Isolt in the chart? She actually applies to all most all features in either side. She has control over her children, independence, and individualism as an exile to America. Isolt possesses aggression against her aunt and reason for doing so, while she has love for her new family and creating a new community with her school. She spread the network of learning in America, shared the school with her husband while cooperating with all family members, and showed compassion towards on her adoptive children. Despite this, she seems to be a neutral protagonist from the radical feminist view. Even though she had a male disguise and maintained a certain level of gender stereotypical descriptions, her opinions regarding fairness between men and women appear so obvious that they should be apparent even through radical feminist perspective.

## II. Feminine Hero and Masculine Heroine? - Newt Scamander and Porpentina Goldstein

*Fantastic Beast and Where to Find Them* has just begun and only one of possibly fives movies has been released, therefore, it is currently not easy to discuss the text as one completed narrative. Nonetheless, this new series is already fascinating to study. Chiefly because the title is not about people unlike other *Potter* series, and secondly that although they have a male protagonist again, he physically and mentally has feminine characteristics. Because the title has no people in it, the story is expected to be free from gender discussion about the title. Yet, it holds a male protagonist. However, the protagonist, Newt Scamander's impression is far from machismo; skinny, soft voice, long curly hair and he has no hesitation to express emotions and love for animals. Of course, most of such an impression depends on the actor's physical features, and the actor Eddie Redmayne's casting seems quite significant for the movies. Only he had been cast without audition, and other actors recalled at the San Diego Comi-Con that the rehearsal for the first movie was like a practice of a band that held Redmayne as a front man.<sup>130</sup> The movie itself obviously depends on the character of Eddie Redmayne, and Rowling of course is

involved with the movie casting. Movies are a medium that greatly depends on visual effects, and consequently Newt's looks being feminine seems significant to the narrative.

If the radical feminism categorizing chart is applied for him, he actually has control and domination over animals, independence, individualism and reason as a traveling researcher, while he also has love, compassion and emotions on animals, networking for research, sharing with animals, and cooperation with his friends. He provides both masculine and feminine features inside, although he physically looks quite feminine. On the contrary, his future spouse Porpentina "Tina" Goldstein has a sort of masculine look. The story happens in 1926 New York, and although it was a trend for women to have short hair like Tina's, she also wears dark colors and has less make-up when compared to other women in the movie, especially showing a clear contrast to her sister Queenie who has blonde hair and wears pink. She firstly shows a severe and stubborn attitude towards our protagonist and his associate, and she hardly even smiles, which makes her appear less feminine when she is with Newt and Queenie. If the chart is applied to Tina, she seems to care about control and hierarchy, and she definitely shows aggression. However, she also shows love and compassion for the weak, has a sort of interdependence with her sister, has community and networking for sharing information, and through cooperation she grows her emotional range. Thus, she seems to have more feminine features behind a less feminine appearance. Rowling asserted in a Newsweek interview that although Newt appears like a protagonist on the movie advertisement, the story is actually about 4 main characters and he is just one of them (6).<sup>131</sup> The others are Queenie and Jacob Kowalski, who seem to be romantically involved in future movies. Queenie shows obvious feminine appeal and Jacob gets attracted to her at first sight. However, in the first movie, she actually seems more independent than her sister in multiple scenes about their sisterhood. Jacob was working in a cannery after fighting in First World War, but dreamed of being a baker. His career as a soldier provides a masculine impression, and a profession as a baker is not necessarily feminine, but he bakes various cute shaped pastries, inspired by his experience with Newt and his animals. He is sometimes like a clown in the narrative, and shows emotions more than anyone else. It seems then that these four are not simply distinguished just by appearance: on the contrary, they all show the complexity of gender roles.

According to the chart, Newt seems the most successful compound of both male and female features. He is very neutral inside, but just feminine outside. On the other hand,

Tina seems to try to disguise herself as having a masculine personality by her looks. However, while pretending her masculinity, she seems to deny her own femininity inside. Rowling already revealed that these two will marry and have a family later in the upcoming stories. The fact Tina loves a man like Newt probably means she accepts the symbiosis of masculinity and femininity in him and eventually hers as well. At the same time, without someone like Tina, Newt remains as a weird stranger. His personality is positively prominent because of Tina's recognition. Tina also could have turned out boring and too serious, but the mutual recognition by Newt provides more depth to her character. Three hundred years ago in Massachusetts, Isolt and James showed their cooperative strength. Again, in the roaring 1920's metropolis, Rowling might have entrusted her wizards and witches to embody her ideal symbiosis of gender.

## Conclusion

Smith states that “[some] radical feminists feel that our society would benefit from people in general becoming more androgynous, so that men and women could freely mix and match whatever characteristics appeal most to them individually” (85) and “both men and women would become “people,” but our understanding of what people are would no longer be limited to the guidelines laid down by a male-dominated society” (85).<sup>132</sup> This theory applies for Newt’s character, and it also overlaps to Emma Watson’s speech at the UN Women campaign *HeForShe*. In 2014, Watson, the actress who played Hermione in the entirety of the movie series, showed a strong interest in girls’ education, and she was appointed as a UN Women Goodwill ambassador. She made a speech about gender equality as follows:

I need your help. Both men and women should feel free to be sensitive. Both men and women should feel free to be strong... It is time that we all perceive gender on a spectrum not as two opposing sets of ideals.

If we stop defining each other by what we are not and start defining ourselves by what we are—we can all be freer and this is what *HeForShe* is about. It’s about freedom.

(Watson)

Although it was a speech as a proclaimed feminist, she insisted, “Men don’t have the benefits of equality either.”<sup>133</sup> She spoke about men who have difficulties fitting in with stereotypical machismo. She also stated that “[if] men don’t have to be aggressive in order to be accepted, women won’t feel compelled to be submissive. If men don’t have to control, women won’t have to be controlled.”<sup>134</sup> The image of ideal male and female cooperation is quite similar to Isolt and James in Rowling’s novella. When she had just started her career as a professional writer, she said that she had written what she wanted to read. After receiving acclaim and more publishing, Rowling also might redefine her opinion as a new kind of feminist. In 2017, she finally trusted her readers in current society and rose her voice by undressing the masculine disguise.

Rowling’s feminism is not against men, in fact, it can be applied for all types of sexual diversity. Recently, my work was featured in a national academic conference on female

characters in media. I argued that if she had placed stress on women's superiority against men, it could have caused unnecessary necessities for the other women's minds who do not fit in those standards she would have set, just as well as masculinity on men. Her feminism is more flexible, just as Emma Watson says, and expands our world with more options that we could choose. With such freedom, choosing our own balanced view of gender is paramount. That is why she compared Harry to Snape or Voldemort, who couldn't grasp what they really wanted and deceived themselves, or who did not commit themselves to achieve what they want. She does not fight men over other women, she just believes in mutual help.

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## Notes

- <sup>1</sup> Gallardo C., Ximena and Jason Smith. “Cinderfella: J. K. Rowling’s Wily Web of Gender.” *Reading Harry Potter: Critical Essays*. Ed. Giselle Liza Anatol. Westport, Connecticut: Praeger, 2003, p. 203, ll. 3-8.
- <sup>2</sup> Galbraith, Robert. “About.” *Robert Galbraith*, Robert Galbraith, 2017. <[robertgalbraith.com/about/](http://robertgalbraith.com/about/)> Web. 10 Dec 2017.
- <sup>3</sup> Galbraith, Robert. *Ibid.*
- <sup>4</sup> Heilman, Elizabeth E., and Trevor Donaldson. “From Sexist to (sort-of) Feminist: Representations of Gender in Harry Potter Series.” *Critical Perspectives on Harry Potter*. 2<sup>nd</sup> ed., Ney York: Routledge, 2009, pp. 139-161.
- <sup>5</sup> Heilman, Elizabeth E., and Trevor Donaldson. *Ibid*, p. 140, ll.26 – 27. Sumara, Dennis J. “Of Seagulls and Glass Roses.” *Contemporary Curriculum Discourses: Twenty Years of JCT*. Ed. William Pinar. New York: P. Lang, 1999, pp. 289-311.
- <sup>6</sup> Heilman, Elizabeth E., and Trevor Donaldson. *Ibid*, P.141 ll. 21- 23. Hollindale, Peter. *Ideology and the Children’s Book*. Gloucestershire, U.K.: Thimble Press, 1988. *Signal* 55 (1), 3-22.
- <sup>7</sup> Hall, Susan. “Harry Potter and the Rule of Law: The Central Weakness of Legal Concepts in the Wizarding World.” *Reading Harry Potter: Critical Essays*. Ed. Giselle Liza Anatol. Westport, Connecticut: Praegar, 2003, pp. 147-162.
- <sup>8</sup> Hall, Susan. *Ibid*, p. 151, ll.17-23.
- <sup>9</sup> Walls, Jonathan L., and Jerry L. Walls. “Beyond Godric’s Hollow: Life after Death and the Search for Meaning.” *The Ultimate Harry Potter and Philosophy: Hogwarts for Muggles*. Ed. Gregory Bassham. Hoboken, New Jersey: John Wiley & Sons, 2010, p. 247, l. 6.
- <sup>10</sup> Myrtle Elizabeth Warren, “Moaning Myrtle”, is a ghost who haunts the girl’s toilets on the first floor at Hogwarts. She used to be a student at the school and was killed by a Basilisk when the Chamber of Secrets was opened for the first time.
- <sup>11</sup> Wolosky, Shira. *The Riddles of Harry Potter: Secret Passage and Interpretive Quests*. New York: Palgrave Macmillan, 2010.
- <sup>12</sup> Wolosky, Shira. *Ibid*, p. 63, ll.39-40.
- <sup>13</sup> Young, Nina. “Note to a Young Fan.” <<http://vignette4.wikia.nocookie.net/harrypotter/images/7/7b/NinaYoungletteraboutGreyLady.jpg/revision/latest?cb=20110707192046>> Web. 12 Dec 2017.
- <sup>14</sup> Rowling, J. K. “Hogwarts Ghost.” *Short Stories from Hogwarts of Heroism, Hardship and Dangerous Hobbies*. Pottermore, 2016. <[www.pottermore.com/](http://www.pottermore.com/)> Web. 10 Dec 2017.
- <sup>15</sup> Rowling, J. K. “Ilvermorny School of Witchcraft and Wizardy.” *Pottermore*, Pottermore. <[www.pottermore.com/writing-by-jk-rowling/ilvermorny](http://www.pottermore.com/writing-by-jk-rowling/ilvermorny)> Web. 12 Dec 2017.
- <sup>16</sup> Rowling, J. K. *Ibid.*
- <sup>17</sup> Rowling, J. K. *Harry Potter and the Philosopher’s Stone*. London: Bloomsbury, 1997.
- <sup>18</sup> Rowling, J. K. *Ibid.*

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<sup>19</sup> Pottermore. “Why Hogwarts Needs Slytherin House.” *Pottermore*, Pottermore. <[www.pottermore.com/features/why-hogwarts-needs-slytherin-house](http://www.pottermore.com/features/why-hogwarts-needs-slytherin-house)> Web. 12 Dec 2017.

<sup>20</sup> Pottermore. *Ibid.*

<sup>21</sup> Pottermore. *Ibid.*

<sup>22</sup> Pottermore. *Ibid.*

<sup>23</sup> Rowling, J. K. “Ilvermorny School of Witchcraft and Wizardry.” *Pottermore*, Pottermore. <[www.pottermore.com/writing-by-jk-rowling/ilvermorny](http://www.pottermore.com/writing-by-jk-rowling/ilvermorny)> Web. 12 Dec 2017.

<sup>24</sup> Rowling, J. K. *Ibid.*

<sup>25</sup> Rowling, J. K. *Ibid.*

<sup>26</sup> Rowling, J. K. *Ibid.*

<sup>27</sup> Rowling, J. K. *Ibid.*

<sup>28</sup> Rowling, J. K. *Ibid.*

<sup>29</sup> Rowling, J. K. *Ibid.*

<sup>30</sup> Rowling, J. K. *Ibid.*

<sup>31</sup> Rowling, J. K. *Ibid.*

<sup>32</sup> Rowling, J. K. *Ibid.*

<sup>33</sup> Rowling, J. K. *Ibid.*

<sup>34</sup> Rowling, J. K. *Ibid.*

<sup>35</sup> Genealogy Trails History Group. “The Mayflower.” *Massachusetts Genealogy and History*, <[genealogytrails.com/mass/mayflower.html](http://genealogytrails.com/mass/mayflower.html)> Web. 10 Dec 2017.

<sup>36</sup> Goldin, Claudia, and Maria Shim. “Making a Name: Women’s Surnames at Marriage and Beyond.” *Journal of Economic Perspectives*, vol. 18, no. 2, 2004, pp. 143–160., doi:10.1257/0895330041371268. Web. 10 Dec 2017.

<sup>37</sup> Rowling, J. K. “Ilvermorny School of Witchcraft and Wizardry.” *Pottermore*, Pottermore. <[www.pottermore.com/writing-by-jk-rowling/ilvermorny](http://www.pottermore.com/writing-by-jk-rowling/ilvermorny)> Web. 12 Dec 2017.

<sup>38</sup> Rowling, J. K. *Ibid.*

<sup>39</sup> Thomas. *Summa Theologiae*. Blackfriars, 1967.

<sup>40</sup> Duthel, Heinz. *Kathoey Ladyboy Thailands Got Talent*. Norderstedt, Germany: Books on Demand, 2013, pp. 102-103.

<sup>41</sup> Rowling, J. K. “Ilvermorny School of Witchcraft and Wizardry.” *Pottermore*, Pottermore. <[www.pottermore.com/writing-by-jk-rowling/ilvermorny](http://www.pottermore.com/writing-by-jk-rowling/ilvermorny)> Web. 12 Dec 2017.

<sup>42</sup> Smith, Anne Collins. “Harry Potter, Radical Feminism, and the Power of Love.” *The Ultimate Harry Potter and Philosophy*. Ed. Gregory Bassham. Hoboken, New Jersey: Wiley & Sons, 2010, p. 91, ll. 29-33, l. 23, ll. 24-25.

<sup>43</sup> Nymphadora Tonks is a character who appears from the book of *Order of the Phoenix*. She is a witch who fights against Voldemort to protect Harry, and married to Remus Lupin, the other character who appears from *Prisoner of Azkaban*, also on Harry’s side.

<sup>44</sup> Barty Crouch Jr. disguised himself as another character who was supposed to come to Hogwarts as a new teacher, so that he could kidnap Harry to Voldemort.

<sup>45</sup> Accio Quote!. “Anelli, Melissa and Emerson Spartz. “The Leaky Cauldron and MuggleNet interview Joanne Kathleen Rowling: Part One,” *The Leaky Cauldron*, 16 July 2005.” *Accio Quote!*, Accio Quote!, 17 Jul. 2005. <[http://www.accio-quote.org/articles/2005/0705-tlc\\_mugglenet-anelli-1.htm](http://www.accio-quote.org/articles/2005/0705-tlc_mugglenet-anelli-1.htm)> Web. 8 Dec 2017.

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<sup>46</sup> Rowling, J. K. "Ilvermorny School of Witchcraft and Wizardry." *Pottermore*, Pottermore. <[www.pottermore.com/writing-by-jk-rowling/ilvermorny](http://www.pottermore.com/writing-by-jk-rowling/ilvermorny)> Web. 12 Dec 2017.

<sup>47</sup> Rowling, J. K. *Harry Potter and the Half-Blood Prince*. London: Bloomsbury, 2005.

<sup>48</sup> Rowling, J. K. *Ibid*.

<sup>49</sup> Rowling, J. K. *Ibid*.

<sup>50</sup> Heilman, Elizabeth E., and Trevor Donaldson. "From Sexist to (sort-of) Feminist: Representations of Gender in Harry Potter Series." *Critical Perspectives on Harry Potter*. 2<sup>nd</sup> ed., Ney York: Routledge, 2009, p. 153, ll. 15-17, ll. 17-18.

<sup>51</sup> Heilman, Elizabeth E., and Trevor Donaldson. *Ibid*, p. 153, ll. 19-20.

<sup>52</sup> Heilman, Elizabeth E., and Trevor Donaldson. *Ibid*, p. 153, ll. 24-25.

<sup>53</sup> Heilman, Elizabeth E., and Trevor Donaldson. *Ibid*, p. 155, ll. 3-4, ll. 4-5.

<sup>54</sup> Heilman, Elizabeth E., and Trevor Donaldson. *Ibid*, p. 153, ll. 23-26.

<sup>55</sup> Wolosky, Shira. *The Riddles of Harry Potter: Secret Passage and Interpretive Quests*. New York: Palgrave Macmillan, 2010, p.3, ll.1-6.

<sup>56</sup> Wolosky, Shira. *Ibid*, p.3, ll. 7-9.

<sup>57</sup> Wolosky, Shira. *Ibid*, p.7, ll. 31-33.

<sup>58</sup> Wolosky, Shira. *Ibid*, p.8, ll. 20-23.

<sup>59</sup> Pottermore. "The Burrow." *Pottermore*, Pottermore. <<https://www.pottermore.com/explore-the-story/the-burrow>> Web. 12 Dec 2017.

<sup>60</sup> Pottermore. *Ibid*.

<sup>61</sup> Wolosky, Shira. *The Riddles of Harry Potter: Secret Passage and Interpretive Quests*. New York: Palgrave Macmillan, 2010, p.7, ll. 31-33.

<sup>62</sup> Wolosky, Shira. *Ibid*, p.8, ll. 34-35, ll. 35-37.

<sup>63</sup> Hestia Jones is a witch and a member of Order of Phoenix and came to Dursleys to evacuate them from their home to a safer location during the war.

<sup>64</sup> Wolosky, Shira. *The Riddles of Harry Potter: Secret Passage and Interpretive Quests*. New York: Palgrave Macmillan, 2010, p.9, l. 3.

<sup>65</sup> Wolosky, Shira. *Ibid*, p. 8, l. 20.

<sup>66</sup> Wolosky, Shira. *Ibid*, p. 9, ll. 4-5, ll. 6-7.

<sup>67</sup> Wolosky, Shira. *Ibid*, p. 9, ll. 7-11.

<sup>68</sup> Rowling, J. K. "Vernon & Petunia Dursley." *Pottermore*, Pottermore. <<https://www.pottermore.com/writing-by-jk-rowling/vernon-and-petunia-dursley>> Web. 10 Dec 2017.

<sup>69</sup> Heilman, Elizabeth E., and Trevor Donaldson. "From Sexist to (sort-of) Feminist: Representations of Gender in Harry Potter Series." *Critical Perspectives on Harry Potter*. 2<sup>nd</sup> ed., Ney York: Routledge, 2009, p. 143, l. 18, l. 19, ll. 20-23.

<sup>70</sup> Heilman, Elizabeth E., and Trevor Donaldson. *Ibid*, p. 143, l. 27, ll.29-30.

<sup>71</sup> Heilman, Elizabeth E., and Trevor Donaldson. *Ibid*, p. 143, l. 32, ll.40-41.

<sup>72</sup> Heilman, Elizabeth E., and Trevor Donaldson. *Ibid*, p. 144, ll.37-39.

<sup>73</sup> Heilman, Elizabeth E., and Trevor Donaldson. *Ibid*, p. 144, ll.35-36.

<sup>74</sup> Heilman, Elizabeth E., and Trevor Donaldson. *Ibid*, p. 148, ll.23-24.

<sup>75</sup> Rowling, J. K. "Minerva McGonagall." *Short Stories from Hogwarts of Heroism, Hardship and Dangerous Hobbies*. Pottermore, 2016. <[www.pottermore.com/](http://www.pottermore.com/)> Web. 10 Dec 2017.

<sup>76</sup> Rowling, J. K. *Ibid*.

<sup>77</sup> Rowling, J. K. *Ibid*.

<sup>78</sup> Rowling, J. K. *Ibid*.

<sup>79</sup> Rowling, J. K. *Ibid.*

<sup>80</sup> Fleur Isabelle Delacour is a student at one of the foreign Wizardry schools named Beauxbaton. She is part Veela, a race of female magical humanoids. She gets married to Bill Weasley and joins their family.

<sup>81</sup> Goff, Patricia M. "Producing Harry Potter: Why the Medium Is Still the Message." *Harry Potter and the International Relations*. Eds. Daniel H. Nixon and Iver B. Neumann. Oxford: Rowman & Littlefield Publishers, 2006, p. 30, ll. 5-8.

<sup>82</sup> Rowling, J. K. "Dolores Umbridge." *Short Stories from Hogwarts of Power, Politics and Pesky Poltergeists*. Pottermore, 2016. <[www.pottermore.com](http://www.pottermore.com)> Web. 10 Dec 2017.

<sup>83</sup> Gallardo C., Ximena and Jason Smith. "Cinderfella: J. K. Rowling's Wily Web of Gender." *Reading Harry Potter: Critical Essays*. Ed. Giselle Liza Anatol. Westport, Connecticut: Praeger, 2003, p. 191, ll. 6-7, ll. 10-11.

<sup>84</sup> Rowling, J. K. "Dolores Umbridge." *Short Stories from Hogwarts of Power, Politics and Pesky Poltergeists*. Pottermore, 2016. <[www.pottermore.com](http://www.pottermore.com)> Web. 10 Dec 2017.

<sup>85</sup> Rowling, J. K. *Ibid.*

<sup>86</sup> Rowling, J. K. *Ibid.*

<sup>87</sup> Rowling, J. K. *Ibid.*

<sup>88</sup> Rowling, J. K. *Ibid.*

<sup>89</sup> Smith, Anne Collins. "Harry Potter, Radical Feminism, and the Power of Love." *The Ultimate Harry Potter and Philosophy*. Ed. Gregory Bassham. Hoboken, New Jersey: Wiley & Sons, 2010, p. 81, ll. 3-4. Schoefer, Christine. "Harry Potter's girl trouble." *Salon*, Salon Media Group, 14 Jan. 2000. <[www.salon.com/2000/01/13/potter/](http://www.salon.com/2000/01/13/potter/)> Web. 12 Dec 2017. Heilman, Elizabeth E. *Critical Perspectives on Harry Potter*. 2<sup>nd</sup> ed., New York: Routledge, 2009. Dresang, Eliza T. "Hermione Granger and the Heritage of Gender." *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. Ed. Lana A. Whited. Columbia, Missouri: University of Missouri Press, 2002, pp.211-242. Gallardo C., Ximena and Jason Smith. "Cinderfella: J. K. Rowling's Wily Web of Gender." *Reading Harry Potter: Critical Essays*. Ed. Giselle Liza Anatol. Westport, Connecticut: Praeger, 2003, pp. 191-205, "Happily Ever After: Harry Potter and the Quest for the Domestic." *Reading Harry Potter Again: New Critical Essays*. Ed. Giselle Liza Anatol. Westport, Connecticut: Praeger, 2009, pp. 91-108.

<sup>90</sup> Smith, Anne Collins. *Ibid*, p.81, ll.11-12. Kern, Edmund M. *The Wisdom of Harry Potter: What Our Favorite Hero Teaches Us about Moral Choices*. New York: Prometheus, 2003. Gladstein, Mimi R. "Feminism and Equal Opportunity: Hermione and the Women of Hogwarts." *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*. Ed. David Baggett and Shawn E. Klein. Chicago, Illinois: Open Court, 2004, pp.49-59. Zettele, Sarah. "Hermione Granger and the Charge of Sexism." *Mapping the World of the Sorcerers Apprentice: An Unauthorized Exploration of the Harry Potter Series Complete Through Book Six*. Eds. Mercedes Lackey and Leah Wilson. Dallas, Texas, BenBella Books, 2005, pp. 83-100.

<sup>91</sup> Smith, Anne Collins. *Ibid*, p.81, ll.15-16.

<sup>92</sup> Heilman, Elizabeth E., and Trevor Donaldson. "From Sexist to (sort-of) Feminist: Representations of Gender in Harry Potter Series." *Critical Perspectives on Harry Potter*. 2<sup>nd</sup> ed., Ney York: Routledge, 2009, p. 139, ll. 18-20, ll. 16-18.

<sup>93</sup> Mugglenet. "J.K. Rowling at Edinburgh International Book Festival."

Mugglenet.com, Mugglenet, 15 Aug. 2004, [www.mugglenet.com/2004/08/j-k-rowling-edinburgh-international-book-festival/](http://www.mugglenet.com/2004/08/j-k-rowling-edinburgh-international-book-festival/).

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<sup>94</sup> Heilman, Elizabeth E., and Trevor Donaldson. "From Sexist to (sort-of) Feminist: Representations of Gender in Harry Potter Series." *Critical Perspectives on Harry Potter*. 2<sup>nd</sup> ed., Ney York: Routledge, 2009, p. 139, ll. 23-24, p. 140, ll. 1-3.

<sup>95</sup> Heilman, Elizabeth E., and Trevor Donaldson. *Ibid*, p. 140, ll. 3-5.

<sup>96</sup> Pottermore. "Things you may not have noticed about Hermione." *Pottermore*, Pottermore. <[www.pottermore.com/features/things-you-may-not-have-noticed-about-hermione](http://www.pottermore.com/features/things-you-may-not-have-noticed-about-hermione)> Web. 12 Dec 2017.

<sup>97</sup> Pottermore. *Ibid*.

<sup>98</sup> Pottermore. *Ibid*.

<sup>99</sup> Smith, Sean. *J. K. Rowling - A Biography*. Clinton, Connecticut: CB Creative, 2013. Kindle ebook file, p. 21, location 368.

<sup>100</sup> Smith, Sean. *Ibid*, p. 22, location 373.

<sup>101</sup> Smith, Sean. *Ibid*, p. 22, location 382-383.

<sup>102</sup> Smith, Sean. *Ibid*, p.22, location 383.

<sup>103</sup> Accio Quote!. "“J.K.Rowling Interview,” CBCNews World: *Hot Type*, July 13, 2000." *Accio Quote!*, Accio Quote!, 2000. <[www.accio-quote.org/articles/2000/0700-hottype-solomon.htm](http://www.accio-quote.org/articles/2000/0700-hottype-solomon.htm)> Web. 8 Dec 2017.

<sup>104</sup> Accio Quote!. *Ibid*.

<sup>105</sup> Heilman, Elizabeth E., and Trevor Donaldson. "From Sexist to (sort-of) Feminist: Representations of Gender in Harry Potter Series." *Critical Perspectives on Harry Potter*. 2<sup>nd</sup> ed., Ney York: Routledge, 2009, p.145, ll. 32-33, ll. 33-34, ll. 38-39.

<sup>106</sup> Carey, Brychan. "Hermione and the House-Elves Revisited: J. K. Rowling, Antislavery Campaigning, and the Politics of Potter." *Reading Harry Potter Again: New Critical Essays*. Ed. Giselle Liza Anatol. Westport, Connecticut: Praegar, 2009, p. 171, ll. 3-5, ll. 6-8.

<sup>107</sup> Heilman, Elizabeth E., and Trevor Donaldson. "From Sexist to (sort-of) Feminist: Representations of Gender in Harry Potter Series." *Critical Perspectives on Harry Potter*. 2<sup>nd</sup> ed., Ney York: Routledge, 2009, p. 150, ll. 24-25.

<sup>108</sup> Rowling, J. K., et al. *Harry Potter and the Cursed Child*. New York: Little, Brown and Company, 2016, p. 32, ll. 4-6.

<sup>109</sup> Rowling, J. K., et al. *Ibid*, p. 32, ll. 3-4.

<sup>110</sup> Accio Quote!. "“J.K.Rowling Interview,” CBCNews World: *Hot Type*, July 13, 2000." *Accio Quote!*, Accio Quote!, 2000. <[www.accio-quote.org/articles/2000/0700-hottype-solomon.htm](http://www.accio-quote.org/articles/2000/0700-hottype-solomon.htm)> Web. 8 Dec 2017.

<sup>111</sup> Accio Quote!. "Anelie, Melissa, John Noe and Sue Upton. "PotterCast Interviews J. K. Rowling, part two." PotterCast #131, 24 December 2007." *Accio Quote!*, Accio Quote!, 28 Dec. 2007. <[www.accio-quote.org/articles/2007/1224-pottercast-anelli.html](http://www.accio-quote.org/articles/2007/1224-pottercast-anelli.html)> Web. 8 Dec 2017.

<sup>112</sup> Accio Quote!. *Ibid*.

<sup>113</sup> Rowling, J. K., et al. *Harry Potter and the Cursed Child*. New York: Little, Brown and Company, 2016, p. 261, l. 9.

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