

Re:Search

The Invisible (S)elf: Identity in House Elves and Harry Potter

Gary Montesinos, University of Illinois at Urbana-Champaign

ABSTRACT

Maurice Merleau-Ponty, a French phenomenological philosopher, argues in *The Phenomenology of Perception* (1945) for the creation of identity through the use of the body. Subjects are born into a world with coded rules and traditions. The subject constructs their identity through a space that they have no say in. The use of servile creatures, the House Elves, in J.K. Rowling's *Harry Potter* series in relation to Merleau-Ponty's ideas on identity displays how even constricted beings can create a space for themselves. The House Elves operate in a position beneath the wizards. They become ontologically suppressed but are able to traverse spaces that the wizards cannot and gain the ability to create identity within their confined servile positions.

KEYWORDS

House Elves, Humility, Identity, Ontology, Phenomenology, Self-Suppression, Space

The creation of identity comes through a negotiation of the subject's surroundings. A constricted subject's agency will never be the same as another's who is not confined. J.K. Rowling introduces the House Elves, servile creatures tied to homes that can only be freed from their servant status through the donation of clothes from their masters; characters, whom I argue, function as an entry point to explore the question of identity. House Elves are the ideal servants to the ruling class: the wizards who are humans with the ability to cast magic through the use of a wand. What exactly leads House Elves to accept their position as "objects" whose only goal is to serve the wizards? Are they trapped within their station with no ability to impact and express themselves while under the domineering eyes of the master wizard class? J.K. Rowling's Harry Potter book series constructs a wizarding community that constricts and oppresses the House Elves. They are indoctrinated into a system where they come to view freedom, paradoxically, as the ultimate punishment. Even at the end of the series, the House Elves are not fully liberated; they choose to remain servile to the wizards. The tension between House Elves and their liberation is made ambiguous by how oppression often functions in latent ways. The House Elves do not immediately become unoppressed just because they are liberated; they are still burdened by mentalities and identities learned from their subjection.

The construction of an identity is dependent on how subjects view themselves. Identity or the "self" that is created comes from a constant negotiation of the subject's environment in which they must adapt in response to changing stimuli. However, the House Elves' position as servants never undergoes a significant change. While many readers focus on Dobby's freedom as a progressive gesture, they forget that, even within his new found freedom, Dobby is still tied to the mentality of the old ideology in which he believes he is not the equal to wizards. The House Elf mentality reduces them to subhuman status,

making them unable to acknowledge themselves as sentient beings. They must constantly deny their selfhood.

So what exactly do I mean by the “invisible self”? The “self” cannot be physically touched, rather it is an abstract concept demonstrated through the actions of the body upon the world. The “self” is expressed through the interaction of the subject’s corporal form and their environment, which is not only done through actions but also involves the use of verbal commands. If the self is a concept that comes into being through the physical interaction of the subject and their surroundings, what does it mean to be invisible? Being “invisible” in relation to self is displayed in a lack of autonomy within the movements of the subject. The House Elves forego their identity in order to better accomplish their task, working with the other House Elves in a robotic manner in which they only exist so long as they can continue to work, and thereby achieve their objective at the cost of their own safety and well-being.

House Elves are by no means powerless; they possess abilities and magical powers that may even rival those of the wizards. However, they never attempt to fully break free from them. Rather, they use loopholes within their “contract” with wizards in order to accomplish ends contrary to the interests of their masters. Of course, I use the term “contract” quite loosely. The contract between a wizard and a house elf is a blood contract in which the house elf gives up their freedom in order to serve the master. House Elves become constricted not only by their subservient position, but also by the wounds inflicted on their very flesh that reminds them of their place. They come to view their indentured servitude as the only rightful space that they can occupy and as subjects whose worth cannot compare to that of wizards. Humbled by their very existence, House Elves do not attempt to exceed their position in society. Rather, they must navigate the limited space given to them. Even with all of the opposition to their existence, they still manage to carry out their master’s orders and gain a relative

agency. One of their defining qualities is the manner in which they degrade themselves to the point of non-being, producing an erasure of their identity in a culture that views them as little more than cleaning and household items.

The House Elves are born into a world in which they have already been enslaved for generations, and they have no knowledge of a time when they weren't the servants of the wizards. Merleau-Ponty discusses how space and time impact the creation of an identity. He constitutes identity in the passing of time and argues against the notion of past, future, and present as existing in separate moments. Rather, he says the:

Past, therefore, is not the past, nor the future the future. It exists only when a subjectivity is there to disrupt the plentitude of being in itself, to adumbrate a perspective, and introduce non-being into it. A past and a future spring forth when I reach out towards them. (Merleau-Ponty 489)

The "past is not the past, nor the future the future," Merleau-Ponty's takes a bold stance, in which he argues against a linear timeline. Instead of relying on old information, he brings the idea of time and combines it with the perception of one's environment. Past and future tend to be seen as separate moments in time, but that's not the definition of time that Merleau-Ponty attempts to convey. Time becomes dependent on the subject's interaction with moments that occur; the subject assigns meaning to each moment and designates it as occurring in the past, future, or even in real time, according to their view or attempts to "reach out towards them." The act of "reaching out towards them" represents a subject's control over the natural world around them and gives meaning to the phenomena that are occurring. Without the subject, there is no "time," but only a stream of events with no one to separate one from the other. Thus, through the subject's immersion in these moments, they create a past and future that "spring forth" according to the meaning that the subject places on time, and subjects gain agency

in their control or lack of control in the events that they come to associate with the past or present.

House Elves work for the wizards, and often in ways that are not only often underappreciated but unacknowledged too. The elite Purebloods tend to forget that the House Elves are also sentient beings with their own magical powers and rules who have been enslaved. Many wizards, and Purebloods specifically, foolishly believe that their control over the small creatures is absolute and do not give House Elves the respect they deserve, nor do they place importance on minor slip ups caused by the House Elf as a means by which the House Elf creates spatial and temporal autonomy.

The subject's environment comes into being and becomes recognized through the perception and acceptance of the subject's interpretation. A subject constructs their own world around them where:

Time exists for me only because I am situated in it, that is because I become aware of myself as already committed to it, because the whole of being is not given to me incarnate, and finally because one sector of being is so close to me that it does not even make up a picture before—I cannot *see* it, just as I cannot see my face. . . . But the present nevertheless enjoys a privilege because it is the zone in which being and consciousness coincide. (Merleau-Ponty 492)

The existence of time is constructed through the personal lens of each subject that is “situated in it.” The subject immerses themselves within a timeframe that is perceived differently according to each subject's identity. They create their own present, past, and future; the subject is invested in their own creation of identity. Subjects accept the concept of time because it has become an everyday occurrence by which to define themselves. In relation to one's identity, time becomes indispensable as a manner by which to measure moments in the stream of consciousness. Time is no longer apart from us, rather it is as though it is a part of our bodies, “our face.” It is a medium that we use to project ourselves and

construct the manner in which we exist, often revisiting the past or reimagining the future. The present is the moment in which “being and consciousness coincide.” It is a moment in real time in which we create a self and project that self, our being, and the manner in which we interpret the world around us, our consciousness, to create the image that others see. We often revisit the past with this new found self and reconfigure the memory in accordance with the new lessons that we have learned. Some subjects get trapped, however, by the past, a moment in time forgotten that can no longer be changed. Thus, time is not only the way by which to quantify moments, but it serves as a means to construct an identity through those experiences. Even the House Elves, whom the Purebloods regard as subhuman species used to clean their homes, experience the passage of time in relation to their identity. Kreacher feels remorse over what he views to have been a failure on his part to protect Regulus Black, the brother of Sirius Black and a Death Eater, and is haunted by those memories. He carries a heavy burden until he relates the circumstances of Regulus Black to Harry Potter, and with that he is able to state the grief that he feels in having:

Failed to obey orders, Kreacher could not destroy the locket! And his Mistress was mad with grief, because Master Regulus had disappeared, and Kreacher could not tell her what had happened, no, because Master Regulus had f-f-forbidden him to tell any of the f-f-family what happened in the cave. (*Deathly Hallows* 197)

Time, as constructed by Kreacher, leaves him with regret over what he has failed to do. For the first time, the reader sees a being who is not as cold as he appears. He has been indoctrinated into a system that he himself barely understands and merely echoes the belief of the people he serves. This makes him appear as a cold and unlovable character, but of course, he is used to that kind of abuse because Kreacher never expects that a wizard could ever treat him with respect. He becomes trapped within the memory of the one wizard who had ever given him any kind of attention or care close to kindness. Thus, his inability to complete his

“orders” and the fact that he “could not” destroy the locket constrict him not only was unable to fulfill his duty as a House Elf, but because he has failed the distant memory of the one man he greatly admired. If the present is the meeting of being and consciousness, then Kreacher’s inability to fulfill his task means that Kreacher never feels as though he belongs to the current age and is displaced by his memories and ideologies that are from a forgotten time. The old House Elf is forced to be silent and is unable to tell his Mistress what happened “because Master Regulus had f-f-forbidden him.” The inability to tell or speak because it is “forbidden” demonstrates a moment in which Kreacher is denied the formation of an identity and the right to express his true intention. He must operate under those constraints and deal with the feeling of sadness and isolation alone. Pureblood ideology is not only limited to House Elves in the service of Pureblood families. Their ideology consists of the inferior being who will never break free from their superior overseers. The Hogwarts House Elves move away from “Dobby, as though he were carrying something contagious” (*Goblet of Fire* 378). Liberation is a contagion that the working class does not want to acquire. They serve half, pure, and even mudbloods, but they will never be liberated from the servile ideology, and therefore, they will never exist on the same plane as wizards.

To the subservient Elf, the “highest law is his Master’s bidding” (*Deathly Hallows* 195). They are taught to obey their “Master’s bidding” above all else and have had this instilled in them from a very young age. They are born into a world that already has traditions and rules in place, as Merleau-Ponty argues, for which they had no say. The House Elves are not given the chance to “talk about a choice [being] born into the world and that I exist in order to experience my life as full of difficulties and constraints—I do not choose so to experience it” (Merleau-Ponty 516). They are “born into the world” with its own coded definitions and standards. Their “choice” within the structure, which they have entered, is to serve or be punished, yet they are able to come up with a third option. In this third

option they operate under the wizards while still enacting their own form of freedom through small acts of resistance and are able to enforce their sense of agency, limited as it may be. Kreacher, perhaps, is one of the best examples of this agency. He echoes the ideology of Purebloods because the manner in which he has been brought up by the Black family, but his new master, Harry Potter, is in opposition to that ideology. Kreacher is ordered to not use the term Mudblood in regards to Hermione Granger. Mudblood is a derogatory term used by the Purebloods to signify wizards whose lineage is not made up entirely of wizards. This occurs through the marriage of a wizard to a non-wizard or the ability to perform magic manifesting in a child born to non-wizard parents. After no longer being permitted to use those words out loud, Kreacher's "lips move soundlessly, undoubtedly framing the insults he was now forbidden to utter" (*Deathly Hallows* 190). The House Elves must operate under the role of a good House Elf, and the result is that they are able to "move soundlessly" within their position. As long as they don't attract any attention to themselves, they are free to come and go as they please. Even within the rule that has been put on Kreacher's speech, he is still able to "move his lips" and mouth the words he is "forbidden to utter." The fact that he can still move and speak the "forbidden" words suggests that the wizard's law isn't as impenetrable as it would seem, since the House Elves have leeway in the manner in which they follow the order—they just don't seem to have as much knowledge about it. Therefore, they are able to create their own agency within the rigid rules of the wizards who don't place as much value on their existence, despite their own brand of powerful magic.

How interesting it is then that in Nancy J. Holland's *Ontological Humility: Lord Voldemort and the Philosophers*, she fails to draw attention to the plight of the House Elf condition. She instead takes on the more obvious comparison of good versus evil, Harry Potter versus Lord Voldemort, in order to elaborate on ontological humility. According to Holland, ontological humility situates the

subject in the “face of the unknowable whatever that is responsible for the fact that we exist, and that also explains how and why we exist” (Holland 4). This “unknowable whatever” is what enables the House Elves to manipulate the spaces they inhabit; they are subjected to the whim of the being that gives them a reason for why they exist. The being that gives House Elves purpose is their wizarding master. Depending on their master’s kindness or lack of, their time spent within the home could be one of the worse places to be in. With regards to the House Elves purpose for “existing,” it is important to examine the fact that they are called “House” Elves rather than just “Elves.” If it was just a question of being subservient to the wizards, why is it that the only occupation that the House Elves occupy lies within the confinement of a wizard’s home? From the moment of birth they are designated to live within the house tied to their namesake. The power of language in the Harry Potter series is equivalent to that of magic; after all, only a select few witches and wizards possess the ability to cast magic through nonverbal commands. Therefore, from the very beginning, the “(s)elf” is confined to a destiny that they cannot go against. The House Elf must then create their identity in relation to the space that they inhabit.

If ontological humility comes through the acceptance that there are forces beyond our control, knowledge that we do not have, and ontological arrogance is the belief that we are perfect and are able to transcend the limitations of a higher being, then where in that spectrum do House Elves fit in? They are nowhere near ontological arrogance. In order for that to happen, they would have to control every aspect of their life, not just their space, but their own magical abilities without the need for approval too. By the same concept, they are not defined by ontological humility due to the fact that while they respect the wizards and hold them in high value, there are certain things that they can never accept. That being a system in which their manner of living is disrupted, they enjoy a certain amount of safety in the status quo. That is how life has always been for them, and they are

in no hurry to disrupt the status of their situation, or willing to challenge social conventions. The House Elves view their very existence as an affront to the wizard population. However, they are unable to completely break down their very essence in order to become the perfect servant. Therefore, rather than say that House Elves display ontological humility, I would say they display “ontological suppression.” Identity is constantly in a cycle of renewal and reconstruction. The House Elves are in a state of stagnation where they aren’t fully able to create an identity. They approach a period of “reduced activity,” not in physical labor, of course, but in a psychological sense. They become accustomed to their daily tasks and through that grinding process to self-create the ideal servant that never talks back, which only exists to serve. They are able to adapt to their role, while retaining a bit of their identity. However, through this period of “reduced activity” the subject begins to learn their place within a world that seeks to dominate them. They begin with a slow start towards the formation of their identity and progress into a state where they are able to use their space as a means by which to operate and move. The subject is faced with the constraints of a society that seeks for nothing, but the ultimate destruction of the “being” that is seen as inferior. The subject begins to adapt to his new surrounding and is able to find relative power within the limitations of his forced imprisonment. They may have a slower and later start at the formation of a self, but that does not mean that their ability to build upon old structures is obliterated.

The wizards in power attempt to derail and imprison the House Elves through the objectification of them; they cease to view them as sentient beings. The House Elves are trapped into a role in which they are transformed into an “animal ‘so constituted and shaped that it is suited to a user’s interest in bringing about a certain sort of effect.’” (Holland 11). The idea that a living being can be “constituted and shaped” in order to fulfill a certain function that the ruling class instills in them suggest that they are attempting not only dehumanize but also

remove any feelings with regards to the House Elf condition. Take note of the use of the words “user’s interest.” User implies that there is a wielder of an object; that is all the House Elves are good for in the eyes of the Pureblood elitist wizards. According to Marilyn Frye, an American philosopher and feminist theorist, “exploitation and oppression are how humans adapt other humans as tools for their use, balancing the dehumanization of their objects with the manipulation of their uniquely human abilities” (qtd in Holland 11). Incidentally, if we replace the word “humans” with “magical beings,” we arrive right back to the relationship between the House Elves and their wizard masters, who seek to dominate their will through the dehumanization and mutilation of their bodies. Dobby, the first House Elf that the reader meets, has been conditioned to “punish himself most grievously for coming to see you, sir. Dobby will have to shut his ears in the oven door for this” (*Chamber of Secrets* 14). The physical manifestation of the wizard is no longer needed: just the thought of disobeying the ruling class leads Dobby to have to “punish himself.” Their word is law and going against it means having to “shut his ears in the oven door.” The “oven door” represents a domestic confined space that Dobby has been conditioned to cage himself within for his infractions and desire for freedom. Yet, even within the punishment, Dobby is able to create a space and agency for himself because the act that merited that punishment was “coming to see [Harry].” The fact that Dobby was able to “come see” Harry suggests that even within the confinements of the elitist household, the House Elves can operate within a narrow space and create a sense of mobility and agency for themselves that gives them the power to escape. While their ontology is suppressed and hindered by the ideology that they have come to accept, Rowling suggests that House Elves can still reclaim some sense of self-awareness of their identity and makes it apparent in the House Elves’ small acts of disobedience for which they punish themselves.

The House Elves are restricted in a position that is engraved into their bodies; the body is an extension of one's identity. The interaction between body and environment creates an "experience [that] forces us to acknowledge an imposition of meaning . . . which clings to certain contents. . . . I am my body, but my body is not a machine—it is the presence of my consciousness in the world" (Holland 82). Maurice Merleau-Ponty, the French phenomenological philosopher, argues that "body experience" makes us acknowledge an "imposition of meaning." Phenomenology is the experience and information that we gain from the five senses and how we interpret and process the external stimuli. Through the "imposition of meaning," the House Elves come to take on aforementioned values, one of which is that they must obey all commands of their masters. This can be seen in Kreacher, who is the house elf of the prominent and elitist Pureblood family: the Blacks. Kreacher's greatest ambition in life is "to have his head cut off and stuck up on a plaque just like his mother" (*Order of The Phoenix* 72). Kreacher has been raised with the sole purpose that at the end of his life he will be mounted on a "plaque" and become a part of the home that he already sees himself as being. The "imposed" meaning comes not only from the severing of a head, in which Kreacher becomes silenced, but also in the manner which he will be objectified after his death. That doesn't mean much since, even in his current position as a house elf, he is already objectified and secluded from the rest of society. From the beginning, Kreacher was marked with a name that made him a lesser "other," already cast as the "monster" of the story, and he is forced to go through his life with this role given to him. Kreacher is expected to follow a certain code of conduct; he is bound to the rules that his masters, from the Black family to Harry Potter, set forth. However, while the role of master and House Elves seem quite defined, there are times when a House Elf has the ability to resist an order. This occurs when Harry first inherits the House Elf after the death of his godfather, Sirius Black. Kreacher displays an unwillingness to obey Harry

Potter, verbally stating that “Kreacher won't go to the Potter brat, Kreacher won't, won't, won't” (*Half Blood Prince* 55). Through the verbal confrontation and resisting of the passing of ownership onto the new master, Kreacher attempts to fight the system that he has been initiated into. And although he only states that he “won't” because Harry is not the master he wants, it still does not diminish the agency and power that Kreacher has to display in order to fight against a wizard, and not just any wizard, but the one wizard who survived Lord Voldemort's attack. The confrontation ends with Kreacher being silenced. However the effect was achieved, Kreacher vocalized his unwillingness to serve a master of the ruling class, despite the fact that he knows what is expected of a House Elf and their position. Through this small act, he goes beyond his ontological suppression and slowly begins to break away from the “ideal submissive house elf.” The outburst shows that he is not just a “machine” that has encoded instructions built right into him. Rather, he perceives the information that he gains from his surroundings and adjusts his space as his body represents his “consciousness” in the world.

The House Elves are not as weak-minded or shackled within their station as it would first appear; they are just limited in the manner in which they can express their agency due to their lack of knowledge or desire to stay within the status quo. Karen Brown's *Prejudice in Harry Potter* discusses the manner in which House Elves come to be subjugated and held in a position where they are in constant space of oppression in relation to the wizards. She argues against the:

perception that House Elves simply ‘like’ being slaves, or what their natures oblige them to love and serve their wizard masters unconditionally, or that the ‘enchancements’ placed upon them are anything more than mental barriers whose roots have grown deeper after centuries of enforced conformity. (Brown 99)

These “mental barriers” that have been constructed are due to “roots” and rules that were in place before they even came into being. How exactly are they

supposed to counteract a system in which they have been marginalized and beaten for having an opinion? The “mental barriers” that make them conform to society only act as a superficial means of keeping them down, for they possess magical abilities that not even the wizards can do. While it’s true that they are expected to obey the wizards “unconditionally,” not all of them succumb to that role in which they have no power, even though most do. Brown portrays the male House Elves as the only ones who are able to go against the authority as opposed to the female House Elf, Winky, who is “freed” for failing to do her duty. She is stuck in what Brown considers the female mindset that has “facilitated the perpetual mental enslavement of their kind, by raising their offspring to think and act as the master’s servant and dependent” (Brown 98). She places the blame of enslavement on the female condition in which they are “raised” to think and act in accordance with the wishes of the masters in order to avoid punishment. The female House Elf is therefore punished and blamed for following the rules and not displaying a desire to go against the status quo like her male House Elves—Dobby and Kreacher. However, I wish to offer a reading that attributes a relative agency to Winky that Brown does not consider. Winky, although disenfranchised by both gender and magical hierarchies of the wizarding universe, creates a space in which she influences her wizard master even while under their service. And although she is “a good house elf, who is properly ashamed of being freed,” her case is different than the other two male House Elves (*Goblet of Fire* 379). Winky does not desire freedom because, unlike the two other House Elves, she is devoted to the “Crouches because they treated her relatively well.” (Brown 101). The manner in which Brown speaks of the female House Elf makes it seem as if they are all weak-minded beings who follow the ideology that a females place exists within the private sphere like the house and kitchen. Brown argues that they didn’t treat her well enough because “they still abuse her slave status by ordering her to climb high up in the stadium stands, when they knew she was afraid of

heights” (Brown 101). Yet it seems Brown forgets why Winky was at the Quidditch match, a sport played by wizards using broomsticks. “Winky talked [Mr. Crouch] into it...She spent months persuading him. . . . she told my father that my mother had died to give me freedom” (*Goblet of Fire* 685). Winky uses her female mentality, that Brown argues enslaves the House Elves, and through her desire to be kind actually forces her will upon Mr. Crouch. The act of attempting to “persuade” a wizard, and a male one at that, suggests that while she does operate under the expectations of a “good Elf,” she is not as powerless as it would initially seem. Winky is able to use empathy and rational arguments in order to accomplish her goal of allowing someone else to be “free,” despite the fact that she has no desire to be free herself. Through the invocation of Mr. Crouch’s dead wife, Winky obtains the freedom of a fellow prisoner, who actually feels caged unlike herself. House Elves’ mobility surpasses that of the wizards. They are not bound to the same rules when transporting in and out of magical spaces. Unlike wizards, they “can Apparate and Disapparate in and out of Hogwarts” (*Deathly Hallows* 195). The ability to Apparate and Disapparate is done through ignoring space and time to get to another location. Their magical abilities are not gated by their space; they create circumvent rules in order to accomplish their task. Dobby’s death, although tragic, is a progressive gesture. He dies among the “large white stones, smoothed by the sea, marking the edge of the flower beds” (*Deathly Hallows* 481). The “sea” represents a space without any restraints; he is finally liberated through death. Dobby is struck by the knife in Malfoy Manor, but his burial takes place at sea. He is no longer caged within a domestic sphere.

The House Elves do not need to be freed from their servile positions in order to create a sense of self and identity, rather they operate within the enclosed quarters of their imprisonment in order to obtain what they desire. Through a quiet resistance in the wizarding world, they are able to create a space that they control out of the wizards’ sight. Even though the novels do not end with the

complete liberation of House Elves, there is no better example of their ability to impact and move than the mobilization they display in the final battle against the Death Eaters. Despite their miniature height and status as part of the lower classes, they “were hacking and stabbing at the ankles and shins of Death Eaters, their tiny faces alive with malice, and everywhere Harry looked Death Eaters were folding under sheer weight of numbers” (*Deathly Hallows* 735). The House Elves combat the Death Eaters, the embodiment of the Pureblood elitist values who regard them as less than human to the point of objectification. They are able to operate from their lower class standing and “hack and stab” at the Death Eaters without having to elevate themselves to their status to harm them. Through the “hacking and stabbing” of the Death Eaters, they are taking control of their own bodies and inflicting the torment that their kind have faced at the hands of, not only the present Death Eaters, but their ancestors as well. While they can’t do much alone, together they are a force to be feared. They are able to control the space they inhabit and make the Death Eaters fold under the sheer weight of numbers. It becomes evident that their small acts of resistance come together and not even the wizard class can ignore the identity that House Elves have created for themselves. The House Elves construct a space in which their small bodies can be empowered even while under the “control” of the wizard class, and they are able to move through the negotiation of the space that they have been given.

WORKS CITED

- Brown, Karen. *Prejudice in Harry Potter*. United States of America: Virtualbookworm.com. Publishing Inc., 2008. Print.
- Holland, Nancy. *Ontological Humility: Lord Voldemort and the Philosophers*. New York: State University of New York Press, 2013. Print
- Merleau-Ponty, Maurice. "Freedom." *Phenomenology of Perception*. New York: Routledge Classics, 2002. Print.
- . "Temporality." *Phenomenology of Perception*. New York: Routledge Classics, 2002. Print.
- Rowling, J. K. *Harry Potter and the Chamber of Secrets*. New York: Arthur A. Levine, 1999. Print.
- . *Harry Potter and the Deathly Hallows*. New York: Arthur A. Levine, 2007. Print.
- . *Harry Potter and the Goblet of Fire*. New York: Arthur A. Levine, 2000. Print.
- . *Harry Potter and the Half-Blood Prince*. London: Bloomsbury, 2005. Print.
- . *Harry Potter and the Order of the Phoenix*. London: Bloomsbury, 2003. Print.