



**UNIVERSITY  
OF TURKU**

**Constructions of Adolescent Identities within  
Hogwarts Houses in the Harry Potter Novels  
by J. K. Rowling**

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Master's Thesis

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March 2022

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**Number of pages:** 44 pages, appendices 5 pages

The main purpose of this thesis is to examine how four adolescent characters of four different houses in J. K. Rowling's Harry Potter books series' Hogwarts School of Witchcraft and Wizardry construct their identities. These characters are Hermione Granger, Luna Lovegood, Nymphadora Tonks and Draco Malfoy. The aim is to find out whether their identities conform with the characteristics the Sorting Hat imposes on each house. Comprehensive pictures of the identities are formed by establishing what is valuable to them in life and what identity statuses the characters have. I do this with the help of psychoanalytic identity theories by Erik Erikson and James Marcia as well as ideas of philosopher Charles Taylor.

The analysis clearly shows some narratives, such as helping friends and fighting for justice, were common to all characters. Every character conformed to the features of their house well. There was, however, a distinction between the female and male character when identity statuses were concerned. The young females had achieved identities whereas the male did not. Also, Draco's values differed from that of the females, which suggests his life has fundamentally been different from the others. Future research could focus on solely one character, the most notable female character of the series Hermione Granger for instance, with the aim of understanding her influence on young readers. A more detailed assessment of her identity as a young female role model for adolescents constructing their own identities could, for instance, be a fruitful area of future research.

Key words: identity construction, psychoanalysis, Harry Potter series

## **Table of contents**

<b>1</b>	<b>Introduction</b>	<b>5</b>
<b>2</b>	<b>Identity Construction</b>	<b>9</b>
2.1	Identity Statuses by James Marcia and Erik Erikson	9
2.2	The Use of Frameworks in Identity Construction	14
<b>3</b>	<b>Hogwarts, the Sorting Hat and the Four Houses</b>	<b>18</b>
3.1	Gryffindor: Brave and Bold	20
3.2	Hufflepuff: Loyal and Kind	22
3.3	Ravenclaw: Wise and Ambitious	24
3.4	Slytherin: Cunning and Resourceful	25
<b>4</b>	<b>Methods and Identity Analyses</b>	<b>27</b>
4.1	Hermione Granger: Fierce and Just	27
4.2	Nymphadora Tonks: Fun and Willful	33
4.3	Luna Lovegood: Eccentric and Confident	35
4.4	Draco Malfoy: Arrogant and Smart	37
<b>5</b>	<b>Conclusion</b>	<b>41</b>
	<b>References</b>	<b>43</b>
	<b>Appendix 1 Finnish Summary</b>	<b>46</b>



## 1 Introduction

The Harry Potter book and movie series have become extremely popular throughout the world in the past quarter century. The magical seven-part book series written by British Joanne [J. K.]Rowling has stayed on both children's and young adults' bestseller lists for a long period of time captivating readers of all ages and nations. The series has been translated into more than 80 languages and more than 500 million copies of the novels have been sold worldwide (Pocock 2019, n.p.). It is safe to suggest its impact on readers, especially children and young people, has been and will continue to be immense.

The Harry Potter book series narrates the story of Harry Potter, an orphan wizard who becomes a student at Hogwarts School of Witchcraft and Wizardry (henceforth Hogwarts) after ten long years in his Muggle (non-magic) Aunt Petunia and Uncle Vernon Dursley's neglecting care. They hate everything different of the spectrum of what they think is normal life, and Harry with his magical heritage, abilities and associations is something they want to avoid at any cost. During his first train ride to Hogwarts, Harry meets Ronald Weasley and Hermione Granger, who become his two best friends and are main characters in the series with Harry. I refer to them as the trio or the three in this thesis. Their lives and experiences at Hogwarts form the main plot for the most of the first six novels. The last novel focuses on the trio's journey to defeat the main antagonist Voldemort once and for all. It is not necessary at this point to go into details about the plots of the novels. Even though my analysis sheds light on many events in the novels, the events themselves are not, however, the main focus of my attention.

With that being said, one event in the first year of every student of Hogwarts stands out: the sorting ceremony. On arrival, Hogwarts students are sorted into four houses. The houses are called Gryffindor, Hufflepuff, Ravenclaw and Slytherin. Students are encouraged to consider their house as their family while at Hogwarts, and most things are done alongside other members of the house: teaching, eating, playing wizard sport Quidditch and sleeping in shared dormitories. Being sorted into a certain house vastly determines the next seven years of a student's life. The sorting is executed by an ancient hat, the Sorting Hat that is, that has the ability to read minds (Rowling 2015e, n.p.). The Sorting Hat has a mind of its own and can go through a person's mind and personality in mere seconds in order to determine the house in which that student belongs. The abilities of the Sorting Hat, and how they were attained, are discussed in more detail in Chapter 3.

In this thesis, I have three points of focus. Firstly, I analyse the ways in which characters from all four houses construct their identities. This is done by examining what kinds of things the characters value in their lives. The point is to understand what kinds of persons they are because only then their identity construction process can be scrutinised. I find out what is important to each character by examining the frameworks or larger narratives that are present in their lives. The notion of frameworks and finding out the central aspects of the lives of my four students come from Charles Taylor. Secondly, I aim to find out whether their identities conform with, reject, or find a balance between who they truly are and what is expected of them solely because the Sorting Hat put them in a house. Each house values different characteristics and qualities in their students, which is why students who are somewhat alike end up in the same house. For Gryffindors, for instance, bravery is a quality that is highly appreciated. By studying what kinds of identities the characters have and how they develop, I examine how they handle expectations set by not only the Sorting Hat, but the teachers and other members of the wizarding community as well. Identities are after all always constructed in social environments, and they are multi-tiered constructs. Lastly, my focus is to determine what kind of an identity status each character has. The identity statuses derive from a psychoanalytic theory formulated by Erik Erikson and further elaborated by James Marcia. There are four of them: achieved, moratorium, foreclosure, and diffused identity status.

For the purposes of this study I analyse four characters from the book series. They are Hermione Granger from Gryffindor, Luna Lovegood from Ravenclaw, Nymphadora Tonks from Hufflepuff and Draco Malfoy from Slytherin. It was my initial plan to have only female characters for the analysis. However, there are no major female young adult characters in Slytherin. The novels mention a couple of them by name, but even the one with the most presence, Pansy Parkinson, is a minor character. This suggests, in general, that female characters are not as visible in the series as males. Not only are two out of three of the main characters male, but most of the other important characters are male, too, for instance Professor Dumbledore, Lord Voldemort, and the trio's dear friend gamekeeper Rubeus Hagrid. Draco Malfoy is the most important Slytherin student in the series, which is why I chose him for the analysis. It should be mentioned here that although the main focus in this thesis is on the above-mentioned characters, several other characters are used to exemplify house traits or identity statuses in Chapters 2 and 3.

The primary sources of the thesis include all seven books in the series, and they are listed here along with both original publication years and abbreviations used further on in the thesis:

*Harry Potter and the Philosopher's Stone* (1997; *Stone*), *Harry Potter and the Chamber of Secrets* (1998; *Chamber*), *Harry Potter and the Prisoner of Azkaban* (1999; *Azkaban*), *Harry Potter and the Goblet of Fire* (2000; *Goblet*), *Harry Potter and the Order of the Phoenix* (2003; *Phoenix*), *Harry Potter and the Half-Blood Prince* (2005; *Prince*) and finally *Harry Potter and the Deathly Hallows* (2007; *Hallows*). The four characters do not appear in the novels or events of the series to equal extent, mostly due to the fact that Hermione is one of the three main characters of every book. Draco first appears in *Stone* whereas Luna and Tonks are not introduced until *Phoenix*. Nymphadora Tonks “prefers to be known by her surname only” (*Phoenix*, 46), which is why that name is used of her in the current study. Draco has a bigger but perhaps a slightly narrower role in comparison to Luna and Tonks. However, it does not mean there is significantly less data on Luna and Tonks than on the two others. The psychoanalytic theories used as the base in this thesis argue identity formation is an ongoing process during the teenage years of an individual, which is why the four characters analysed in Chapter 4 are either students at Hogwarts or young adults.

I hope this research offers a better understanding of how fictitious characters are constructed. As the main focus of this thesis is identities, I wish to show the identity constitution of fictitious characters can be analysed just like that of real-life people. It is my understanding and experience that readers look up to characters they identify with in popular literature especially in times of difficulty. Finding out who one is and what kind of a person one wants to become are major issues in the lives of many young adults. This thesis provides an understanding of the complex processes one usually has to go through to become a respected young adult. It is my hope the characters show how it is possible to be unique even if a mind reader, the Sorting Hat, puts them in a pigeon-hole, in a manner of speaking.

My thesis is organised in the following way. The overall structure of the study takes the form of five chapters. Chapter 2 introduces Erik Erikson's and James Marcia's psychoanalytic theory on identity construction as well as four identity statuses people can adopt. Theory on identity construction is further discussed by introducing what Charles Taylor calls frameworks. In Chapter 3 I move on to discuss more practical issues concerning Hogwarts, the sorting itself and features associated with each house. As mentioned earlier, sorting is a major event in the life of a Hogwarts student, and that is why I analyse everything the Sorting Hat talks about each house. The point is to form a comprehensive picture of the characteristics, symbols and other aspects associated with the houses. This makes the character analysis manageable. Every house is discussed in a separate subchapter for the sake

of clarity. The actual character identity analysis, review of the results and discussion of them take place in Chapter 4 that is also divided accordingly to the analysed characters. The beginning of Chapter 4 includes an overview of the methods I use to form an understanding of the interplay between identities of the characters and expectations placed by the Hat and the wizarding community. The methods used in this study are very specific due to the complex nature of identities and the length of the thesis. Lastly, a comprehensive summary of the thesis, a discussion of the limits of this study along with suggestions for future studies in the field, are provided in Chapter 5.



## 2 Identity Construction

Identity as a term and concept is wide and can have many meanings. They include “[p]ersonal or individual existence,” or “a set of characteristics or a description that distinguishes a person [. . .] from others” or “the condition of being a single individual” for instance (OED, s.v. “identity,” n.). For the purposes of this study the term identity encompasses not only the definitions in the *Oxford English Dictionary*, but also what an outsider of the literary narrative and world of Harry Potter series, such as me, understand by it. I cannot get inside the minds of the fictional characters, but analysing their actions and words enables understanding their identities as well as seeing how the characters fit in their assigned houses. Before the actual analysis, the term identity must be explained more clearly in a theoretical manner to understand what it has meant in the past and what kinds of things matter when discussing it. This chapter first introduces the psychoanalytic identity theory by two pioneers of the field. After that I further explain how different kinds of narratives and frameworks are present in one’s life and how they affect the constitution of an identity.

### 2.1 Identity Statuses by James Marcia and Erik Erikson

In this subchapter, I am providing an overlook of a multi-faceted psychoanalytic theory on the subject of identity construction. In the theory James Marcia introduces four identity statuses that are common in adolescents. Before explaining what Marcia’s identity statuses are and how they contribute to my analysis of Hogwarts characters, an overview of the theory identity statuses are based on, is necessary. Marcia’s theory is partly based on the work of originally German Erik Erikson (1902–1994), who is considered a pioneer in the field of developmental psychology (Cherry, n.d.). His thoughts still, over half a century later, influence the way of looking at human development, most importantly early childhood development (Maree 2021, 1107). Erikson (1994, 94) suggests there are eight stages in forming an ideal, or achieved, identity of which the fifth called “identity vs. identity confusion” (henceforth the fifth stage), is relevant for the purposes of this thesis. Each stage involves a crisis or conflict the individual must solve to move on to the next stage and be closer to a healthy personality as an adult. Erikson says a person who endures these conflicts and emerges as a winner at the end of each stage enjoys a more wholesome sense of inner integrity than they did before (Erikson 1994, 92).

During the fifth stage adolescents are faced with choices, regarding future occupation for instance, that usually affect their lives for a very long time (Erikson 1994, 130). In addition, they are torn between belonging to peer groups and standing out as individuals. Other dilemma is listening to what the members of the surrounding society, teachers for instance, think is worth-while to do in life. At the same time adolescents want to keep their own forms of expression and ambitions close to them. A sense of identity is what makes people feel alive, and that is why obtaining a strong identity throughout the lifespan is vital (ibid.).

If an adolescent does not manage to solve the conflicts of the fifth stage, they suffer from identity confusion, where dropping out of school or retreating to one's own company in incomprehensible moods for instance is common. Luckily, with guidance and time, identity confusion can be overcome (Erikson 1994, 132). People with identity confusion are usually uncertain about their futures as they have no objectives in sight. They also have difficulties in forming intimate relationships (Hammons 2020, 3). 'Identity diffusion' is one of the four identity statuses of James Marcia. Erikson replaced the term he formerly used, 'identity diffusion', with a term with milder connotations, 'identity confusion' in his book *Identity: Youth and Crisis* (1994, 212). On the other hand, both Hammons and Marcia use the term diffused identity, which is why I use it here in this subchapter.

Another important term coined by Erikson is 'psychosocial moratorium'. It refers to the time an adolescent tries different roles in different part of their lives (Erikson 1994, 156). This roleplay of sorts can encompass work life, sexual exploration, or even trying different clothing styles, which might seem inconsequential to much older people. A moratorium is a delay in moving on to the next stage, where one is a young adult. During the moratorium the adolescent is meant to find a well-suited place in society, an occupation for instance, where they feel a sense of belonging and purpose (ibid.).

In the following pages, I will present the remaining three identity statuses and explain their purpose in this thesis along with examples from the primary sources. I will also provide examples of each identity status here to justify their presence in this thesis and show they are applicable to fictional characters on a larger scale, too. The identity statuses are not very complex in nature in opposition to the characters or real-life people they can be applied to. I will not use my four characters, Hermione, Tonks, Luna, and Draco as examples here because they are discussed in length in Chapter 4. Identity diffusion status is already explained above, which is why an example of it is presented next before moving on to the other three statuses.

Neville Longbottom is one character who shows signs of having diffused identity in his earlier years at Hogwarts. He is a fellow Gryffindor and a friend of Harry's. He is pure-blood and was brought up by his grandmother (*Stone*, 133–134). This is because his parents lost their minds after severe torture in the hands of Death Eaters when Neville was a baby. Death Eaters are members of Voldemort's inner circle. Neville's parents do not recognise their son when he comes to visit them at the hospital ward where they permanently reside. His grandmother expects a lot of her grandson because Neville's parents fought bravely against evil and brought honour to their family name. She is very demanding and strict with Neville (*ibid.*). It seems that although he has constructed his identity mostly upon what his grandmother wants, which is typical of a foreclosure identity status, Neville is out of place at school in many ways. He performs poorly in all subjects except for Herbology, he is not good at flying and he is bullied (*Stone*, 129 and 158). He is insecure about his magical skills and even some teachers think he is pathetic (*Azkaban*, 134; *Goblet*, 199). Neville gains more confidence and becomes a more talented wizard in his later years (*Phoenix*, 364), he even kills the last piece of Voldemort's soul so that Harry can finish him off once and for all (*Hallows*, 599).

As mentioned in the beginning of this chapter, Marcia developed his theory of four identity statuses based on Erikson's idea of achieved and diffused identities (Hammons 2020, 2). Marcia defines identity as the way one sees and describes oneself. For Marcia, identity also refers to what experiences are meaningful (Marcia et al. 1993, 3). As a Doctor of Clinical Psychology, Marcia was interested in understanding his patients' identity crises. In his doctoral thesis, Marcia set out to formulate a way to measure something that had not been measurable before: underlying dimensions of a person's identity. He managed to do just that, and the Identity Status Interview was developed to aid in the field of clinical psychology (Hammons 2020, 1–2). His research in the field led him to identify two other identity statuses in addition to those of Erikson: foreclosure and moratorium (*ibid.*).

People who adopt a foreclosure identity status are not actively involved in their identity construction. They are usually highly affected by what their parents or other authoritative parties want for their lives (Marcia et al. 1993, 8). The individuals are constantly trying to live up to the standards set by others and never seem to think for themselves. Unfortunately, this also means that they value themselves according to how well they succeed in whatever future roles or tasks are planned for them. Adolescents with foreclosure identity statuses may not even think there is something wrong with fulfilling the wishes of their parents and not finding

a role in the society themselves. This might be something they even take pride in (ibid.). An example of how foreclosure identities can be acquired is via a family business. It is not uncommon for families to own a business they have founded a very long time ago. The business as well as occupation is something inherited and often new generations are expected to continue what previous members of the family have done, keep up the legacy in a manner of speaking. Children are taught to want certain things in life, and it does not leave much room for an individual to alter their course in life, and as said, they might not even want to (ibid.).

One character who adopts a foreclosure identity is Ron's brother Percy Weasley. He is very ambitious, gets a job at the Ministry of Magic, where his father also works, after graduating from Hogwarts. He respects his boss Mr Crouch above all others (*Goblet*, 49). There is nothing wrong with aiming high when occupation is considered, but Percy goes too far in his attempts to be honoured by the government. After Voldemort's return in *Goblet*, Professor Dumbledore tries to make Minister of Magic Cornelius Fudge see Voldemort is indeed assembling forces and preparing for a new war. Percy, who has been hired as Junior Assistant to the Minister, disowns his family after a heated conflict because they side with Harry and Professor Dumbledore. In other words, in his eyes they are against his beloved Ministry and Minister Fudge. He believes the words of an authority figure in the highest office of their entire community and biased media in opposition to his family and former headmaster (*Phoenix*, 66–67). However, at the Battle of Hogwarts he shouts at the Minister, now a Death Eater, Pius Thickness, that he resigns while jinxing him (*Hallows*, 519). Even though Percy did not think for himself and stayed under the Minister's influence for a couple of years, he eventually came to his senses and helped defeat Voldemort.

What Marcia means with the term moratorium is to some extent similar to Erikson's definition. Where Erikson regards moratorium as a time period of identity search, Marcia accounts people with moratorium identity status explorers in their own right. These people are only beginning to construct their identities and are usually transitioning away from diffused or foreclosure identities (Marcia et al. 1993, 8). They are "like trapeze performers, holding on to the bar of the past while swinging toward that of the future, often with much of the vacillation, fear, intensity, and excitement connoted by the circus image" (ibid.). Both excitement to find their own place in society and anxiety about whether they succeed in it are present in the person's everyday life. Enthusiasm and an idealistic view of opportunities is what drives people in the moratorium status to accomplish achieved identity (ibid.).

Harry Potter is a character that shows signs of having a moratorium identity status. As an orphan in the care of relatives who despise him it is not a surprise that his childhood pre-Hogwarts was horrible. His aunt and uncle mostly pretended he does not exist, but when they were forced to talk to him, they always acted in a rude and dismissing manner (*Stone*, 20; *Prince*, 38). Harry's identity status seems to be diffused before his first classes start at school because serious social, physical, and mental neglect left him thinking he is not good at anything, there is no hope for the future (*Stone*, 31–32 and 107). However, his identity as a wizard and a celebrity of sorts in his community gets stronger as his life at Hogwarts truly begins. He is very interested in learning all things magical and does well at school. During his fourth year Professor Moody encourages Harry to become an Auror, catcher of dark wizards (*Goblet*, 402). During the novels Harry begins slowly understanding his unique role in Professor Dumbledore's plans as the chosen one to defeat Voldemort and save the whole world. His search for a meaning and identity ends for a while when he, with the help of the memories of Professor Snape, finally gets to know why he has survived through all adversaries thrown in his way: Harry must die so that a piece of Voldemort's soul residing in him would die too (*Hallows*, 564–565). After he survives his terrible fate and kills Voldemort at last, he is able to construct his identity, altering it until he has an achieved identity, alongside loved ones without the dread and fear standing up to Voldemort caused all of them.

People with identity achievement similar to those with foreclosure status have plans laid out for the future. However, the difference is that with identity achievers those plans are thought through by the people themselves instead of authorial figures (Marcia et al, 1993, 8). It is somewhat natural for parents to have an influence on the life choices of their child, but there is a difference between forcing and advising. Perhaps most importantly, self-made plans are up for revision if needed, they are not always permanent. Identity achievers realise identities are shapable and indeed constantly (re)create theirs as time passes on. Expectations of others do not have an influence on identity construction and the future seems bright for people with this identity status (*ibid.*; Hammons 2020, 3). Sense of security, integrity and knowing oneself guide the person to form meaningful and intimate relationships with others in the following stage of Erikson's identity construction stages.

A brief example of a character with an achieved identity throughout the Harry Potter series is that of Ginevra "Ginny" Weasley's. She started attending Hogwarts one year later than Harry, Ron, and Hermione. She is a good-looking, talented, funny, and energetic witch, who is liked by many (*Prince*, 125 and 445). No one imposes their ideas for Ginny's future in the novels

and she does not state what course of work she would like to pursue. She is an excellent flyer and indeed later she becomes a professional Quidditch player and a sports journalist (Harry Potter Wiki, 2005a, n.p.). She is a stable person, who knows her own worth. For instance, when Harry breaks up with her because of the dangers he is about to face in his quest to destroy Voldemort, Ginny does not cry or feel sorry for herself (*Prince*, 537–538). Even though she cares deeply for her friends, family, and Harry especially, she does not build her identity upon any of them. In my view Ginny’s identity status is achieved because of the reasons stated above. Ginny changes very little throughout the series and grows into a strong, independent, and kind woman.

## 2.2 The Use of Frameworks in Identity Construction

Charles Taylor’s book *Sources of the Self: The Making of the Modern Identity* from 1989 provides this thesis tools with which it is easier to grasp the width and depth, in a manner of speaking, of identity construction. Taylor is a Canadian philosopher well known for his extensive body of work that covers several areas of research. The book mentioned above is one of his most popular publications as it suggests with historical perspectives in mind that “several strands and sources have gone into making the modern identity” (Abbey 2021, n.p.). When talking about the identity and the self of an individual, Taylor (1989, 20–21) uses the term framework to indicate large narratives in a person’s life that help the person to attain what Taylor calls ‘higher life’. He gives two examples of frameworks where ‘higher life’ is obtained through a series of actions. The first framework is associated with honour ethic that is still alive in, for instance, the Middle East or South Asia. Simply put, the life of a warrior is deemed more esteemed than a quiet private life. Fame and glory, or in more common terms prosperity, awaits those “real men” who are willing to risk their wealth and lives for some gain, whereas those who do not for some reason want a warrior’s life are treated with contempt and regarded woman-like, which Taylor regards inherently sexist (*ibid.*).

This framework is not necessarily easy to apply to women, who constitute 75 % of my main analysis. That is not only due to Taylor’s use of the word men in his book. Generally, the female characters of the Harry Potter series do tend to possess more power than others acknowledge (McTaggart 2011, 11). It is my hypothesis that none of the characters are strictly warriors, not even Draco Malfoy. In my view, the warrior framework is narrow and one-sided whereas I believe my characters are not. The only character that clearly leads a demanding,

seemingly meaningless, and proud life, that ultimately gets him killed, is Voldemort. He does not feel most of normal emotions or understand the concept of love and decides to discard humanity in search of eternal life and power over everything and everyone. Preserving the honour he has gained as the most feared wizard as well as the highest position in his own society is all that matters to Voldemort. Before his death he succeeds in many things he wants such as attaining fame and respect in addition to near immortality. He does not accept weak and loving people, such as Albus Dumbledore, in his guard and army because they would choose the safety of other people instead of fighting for the great plans their master has instilled in their minds (*Hallows*, 604).

Despite my hypothesis concerning my four main characters, quest for glory is a major theme in the Harry Potter series, and it is not just men who are after it. Examples of activities or events, where winning brings fame and admiration to the participants include Quidditch and the Triwizard Tournament. The winner of the Triwizard Tournament, which is a competition between Europe's three largest magical schools, receives "the Triwizard Cup, the glory of their school, and a thousand Galleons personal prize money" (*Goblet*, 159). There have been several deaths in the 700 years of the tournament's history, but in 1994–1995 there are measures to decrease the chance of dying (*ibid.*). The competition is compiled of three dangerous tasks set out to test the bravery, logical thinking, and abilities in performing difficult magic (*Goblet*, 215). There are three men and one woman competing in the tournament, and they put their lives in danger when completing the tasks, getting past an angry dragon for instance (*Goblet*, 295–296). Quidditch is not usually dangerous, but players are admired very much by their house members, especially if they play well. Gryffindors, for example, are shown to throw parties in their common room after each victory (*Azkaban*, 280; *Prince*, 444).

The other framework Taylor introduces is that of altruism, with its roots in theistic Judaism and Christianity. Here 'higher life' is gained by a person changing their will or character for the better, and that change is traditionally thought to be the work of grace (Taylor 1989, 22). In this thesis the topic is a more secular version of altruism, but it should be mentioned that both theistic and secular versions of the framework structure the identities of millions of people today. Dedication to the wellbeing of other people, in contrast to selfishness, captures the praise and admiration of others (*ibid.*). There are many altruistic characters in the Harry Potter series and the idea of sacrificing parts of oneself or sometimes whole life for the survival and happiness of others is not uncommon either. Professor Snape changes from a

Death Eater into a spy for Professor Dumbledore because of love for Harry's mother and selflessly dies so that Harry could have an upper hand with wands against Voldemort in their final battle. As mentioned earlier, Harry walks to his imminent death so that others could finally kill Voldemort. Third incredibly altruistic character in the series is Harry's friend and huge admirer house-elf Dobby. He tries his best to keep Harry safe from Voldemort from the moment he first meets Harry. Dobby ultimately saves Harry and his friends from their prison just before Voldemort's arrival but dies right after it because a Death Eater managed to stab him (*Hallows*, 387).

Exemplifying frameworks is integral because Taylor explains the structure of identity through them. He argues the complex nature of the identity of a person can be understood by examining what is important, even essential, in life to them. He continues that "[m]y identity is defined by the commitments and identifications which provide the frame or horizon within which I can try to determine from case to case what is good, or valuable [...] or what I endorse or oppose" (Taylor 1989, 27). In other words, when a person gains self-respect through certain status or achievement important to them or concludes that a certain kind of life is best for them, they articulate what their framework is like (Taylor 1989, 26). These achievements or statuses could, in the case of the Harry Potter series, be getting full marks from an exam or being the centre of attention of the most popular boy of the house.

As mentioned above, moral, political, or religious commitments to ideologies, such as socialism or Islamism, can sometimes be major operators in one's identity construction. People can also define their identity by nation or some other group they belong to (Taylor 1989, 27). Even though all Hogwarts students are either British or Irish by nationality, there are several other social groups with their own hierarchies at play in the wizarding world. Perhaps most prominent of them is the division of people based on so-called blood status. The world of Harry Potter includes three levels of blood status: Muggle-born, half-bloods and pure-bloods. As seen later on in the analysis, blood status is a significant operator in the identity construction of some students. However, I want to explain the system of blood statuses briefly here so that following the train of thought of this thesis is easier later on.

A small number of the wizarding families, pure-bloods, have solely magically endowed members, meaning no members have had children with Muggle-born people. They think of themselves as elite members of the society while everyone else is seen as more or less scum. Slytherin house has a strong preference for pure-blood wizards, but that matter is discussed



later. It is clear that the idea of blood statuses is highly political and discriminative in the wizarding world. Wizards and witches who uphold this way of thinking decide what is good, valuable, and worthwhile based on their philosophy and principles just like other people with different opinions and values. In the analysis I address various values and commitments that define the identities of the four characters.

### 3 Hogwarts, the Sorting Hat and the Four Houses

Rowling's Hogwarts School of Witchcraft and Wizardry was founded at around nineteenth or tenth century AD somewhere in Scotland. Its exact location is not known. Facts like the train ride from London to nearby Hogsmeade station taking all day and Hogwarts being surrounded by mountains (*Stone*, 119) support the deduction that the location of Hogwarts is indeed in Scotland. Also, in *Harry Potter and the Prisoner of Azkaban* film (2004) when reading news about Sirius Black's whereabouts Hermione exclaims "Dufftown – it's not far from here." That city is roughly between Inverness and Aberdeen in Scotland. The school is hidden from Muggles and not visible in any kinds of maps. If non-magical people would stumble across the location of the school, they would only see a scrubby shack with warnings all over it (*Goblet*, 141).

Harry Potter enters the school in 1991, so the school is about one thousand years old when the events of the novels take place. The school was founded by four magnificent witches and wizards of the era, after whom the four houses are named: Godric Gryffindor, Helga Hufflepuff, Rowena Ravenclaw and Salazar Slytherin. They were good friends and wanted to create an opportunity for all young people with magical abilities in the country to study magic and its control. The four coexisted peacefully for decades until Slytherin slowly became frustrated due to the admittance of Muggle-born students as he wanted to take in only children born to pure-blood magical families. After duelling and fighting among themselves, Slytherin left the school with a terrible vengeance awaiting below the castle that would be unleashed when the heir of Slytherin would return to Hogwarts (*Phoenix*, 190). This terrible event takes place in *Chamber*, but no one is permanently hurt during the year.

Hogwarts admits children of different kinds of families and socioeconomical positions as students. As Lavoie (2003, 36) notes, "[i]t is magical ability alone that determines acceptance to Hogwarts—not ethnicity, race, or for three of the houses, family." At the time Harry and his friends are at Hogwarts, it is not compulsory for families to send their children there. This changes briefly in 1997, during the events of *Hallows* because Lord Voldemort is controlling the school by, for instance, positioning three of his servants, Death Eaters, in high posts (*Hallows*, 467). His dream is to have every magical child in the country under his direct influence. Naturally, most families want to send their children to Hogwarts because the quality of education is high, and its headmaster Professor Albus Dumbledore is a well-respected warlock. The lack of money does not prevent families of sending their offspring to

Hogwarts. Professor Dumbledore offers young Tom Riddle, who later becomes Voldemort, a stipend from the school funds so that he could buy his school supplies before the start of his first term in 1938 (*Prince*, 228). The possibility for stipends does not, however, prevent bullying at Hogwarts. The Weasleys, for instance, are very poor and the children are forced to use second-hand clothes and school supplies (*Chamber*, 65; *Goblet*, 133). Particularly Draco loves to comment on the worn clothes and the family's lack of money. Despite the personal prejudice of Draco and others like him, in my opinion, it is good that Hogwarts admits anyone with magical abilities.

At the end of their teaching careers when Slytherin was still among them, the founders started to think about the best way sorting could take place after they were dead. It was Gryffindor who thought to integrate brains into his hat, thus creating the Sorting Hat (*Goblet*, 150).

Although it is not stated explicitly anywhere, my interpretation is that each founder contributed to bewitching the Hat to make sure it knew how to distinguish students the founder themselves would have chosen for their house. The Hat reads the students' minds as it is placed on their heads. The Hat must have the ability to know what kinds of thoughts the student has had in the past, in addition to comprehending what inner characteristics the student has. The Hat's analysis cannot surely be based on the things a student is thinking about at the moment of sorting. Harry and the other first-years are very nervous at the sorting ceremony. I do not think it far-fetched to suppose their minds were quite blank in anticipation and worry (*Stone*, 123–127).

The Sorting Hat has a major role and absolute power to analyse the students as it wishes. The brains that the founders somehow inserted into it do not restrict its intelligence in any way. By this I mean the Hat pays attention to events happening around it and is able to react to them. It is a sentient object who lives on a shelf in the Dumbledore's office. Also, perhaps quite surprisingly, it is creative in the sense that it composes new songs every year for the school to hear (*Goblet*, 151). Its main purpose is to sort every student, but it has been known to warn its audience of upcoming dangers or adversities (*Phoenix*, 191). The Hat does not retrack from its decisions even when others think it has made a mistake in sorting someone (Rowling 2015b, n.p.). It is a good-natured being that shows kindness towards students. In the mid-nineteenth century the Hat treated a Muggle boy who managed to slip his way to Hogwarts with his siblings in a friendly way even though it could not sort the boy (Rowling 2015d, n.p.). Similarly, it kindly took Harry's dear wish to not be sorted into Slytherin into account and placed him in Gryffindor instead (*Stone*, 130).

The Sorting Hat's role in the series is unique. It has immense power over every student's life and its words are usually taken seriously. The Hat feels it is its duty to encourage students to work together and unite against common enemies, such as Voldemort. On the other hand, it laments its condemned duty to split the students every year and fears it is the wrong thing to do (*Phoenix*, 191–193). In any case, no other creature can take its job, as the founders are no longer alive to bewitch some other object to do the sorting. Usually, the Hat does not mind it is the only entity with a mandate to put every student where they are supposed to be:

*There's nothing hidden in your head  
The Sorting Hat can't see,  
So try me on and I will tell you  
Where you ought to be.* (Stone, 126: italics in the original)

Reading minds is an extremely difficult skill in the wizarding community but evidently not too complicated to a sentient object. Although psychoanalysts do not necessarily read minds, they usually try to penetrate their patient's mind for a better understanding of the problems they help solve. In a way, the Sorting Hat acts like a psychoanalyst too. With the Hat, the problem of course is accurate division of students into houses instead of behavioural or mental health issues. The Hat analyses the students just like I similarly analyse my characters and more specifically what the Hat has done with its power of choice.

### 3.1 Gryffindor: Brave and Bold

*You might belong in Gryffindor,  
Where dwell the brave at heart,  
Their daring, nerve, and chivalry  
Set Gryffindors apart;* (Stone, 126: italics in the original)

These verses of the Sorting Hat's song describe what Gryffindors are like. During the Harry Potter series, the Hat sings two other songs and in them it adds only one adjective, bold, to the characteristics of a Gryffindor (*Goblet*, 149; *Phoenix*, 190). Conclusively Gryffindors are brave, daring, chivalrous, bold, and they have great nerves according to the Sorting Hat. The traits associated with Gryffindors can sometimes lead to recklessness.

As mentioned earlier, the name of the house was taken from the name of Godric Gryffindor. Other houses are also named after their founder. There are many aspects to be considered

when thinking about the role of Gryffindor house. First, it must be acknowledged that the novels provide more information and insight onto the Gryffindor students and house than on any of the others. Quite obviously since the novels follow the lives of three young Gryffindors, it is only natural to read mostly about their common room, classes, and other daily activities.

There are some symbolic qualities that can be considered when analysing Gryffindor students and the qualities they are supposed to embody, at least if the Sorting Hat is asked. Possible symbolic features of the house include at least its signature animal lion, colour red and the physical location of their own areas in the castle, a tower. Lion is without a doubt considered somewhat the king of the animal kingdom with its sharp teeth and terrifying roar. The lion is a strong and brave animal that usually just does what it wants. Usually, no other animal poses a threat to healthy specimen. Also, the colour red, or scarlet, as it is sometimes called in the novels represents strength, boldness, and battle. According to my interpretation, the colour red together with chivalry and boldness could refer to blood, that at least in older times was easily spilled in ferocious battles against enemies. Therefore, I argue the use of lions and colour red underlines the qualities the Sorting Hat imposes on Gryffindors.

The fact that the common room and dormitories are located in a high tower with great views has similar connotations than lions and colour red have. From above it is easier to see enemies and generally what is going on in the castle grounds. Harry, for instance, frequently ends up staring out of the window of his dormitory. He often looks at Hagrid's house to see whether he is home. Harry even catches a glimpse of Hermione's cat Crookshanks prancing on the lawn with a grim, an omen of death, which becomes an important factor later on in the story (*Azkaban*, 323). Also, more important people and buildings usually tended to be located higher up from the sea level than those of lesser importance in older times especially, although it is a common practise even today. Gryffindor house is in the centre of attention in the novels, but it is not clearly stated anywhere that it is in some way the most important or best of the houses. With that being said, headmaster Professor Dumbledore is a former Gryffindor, and he does seem to favour Gryffindor students in cases where others may see it in an unpleasant way. For instance, after breaking many rules to prevent Voldemort of getting the Philosopher's Stone, Professor Dumbledore, quite suddenly, gives Gryffindors 170 house points just before the House cup is to be awarded to Slytherin (*Stone*, 328–329). Favouritism may make Gryffindor stand apart from other houses, but it is not that explicit.

Contrarily to others, Gryffindor house has a measure that in a way tests the bravery or integrity of its members. Twice during the series a Gryffindor pulls the Sword of Gryffindor out of the Sorting Hat in times of need. Harry pulls it out inside the Chamber of Secrets and kills the basilisk with it (*Chamber*, 338). Similarly, as mentioned earlier, Neville uses it to kill a smaller snake, Voldemort's pet Nagini, who had a piece of her master's soul inside her (*Hallows*, 599). Professor Dumbledore tells Harry only true Gryffindors can pull the Sword out of the Hat (*Chamber*, 352). It is unknown how a person can become a true Gryffindor, but the two cases shown in the books deal with overcoming a powerful enemy and needing a weapon to aid that mission. It is clear the enmity between Gryffindors and Slytherins is highlighted in the texts by Gryffindors killing serpents, which after all are Slytherin's symbolic animals.

### 3.2 Hufflepuff: Loyal and Kind

*You might belong in Hufflepuff,  
Where they are just and loyal,  
Those patient Hufflepuffs are true  
And unafraid of toil* (*Stone*, 126: italics in the original)

In addition to being trustworthy and diligent, Hufflepuffs are also hard workers (*Goblet*, 150). The house includes all students the other houses do not want. In Harry's fifth year, the Sorting Hat lists what kinds of qualities each founder was after in their students but when it is Hufflepuff's turn it merely says "Good Hufflepuff, she took the rest and taught them all she knew" (*Phoenix*, 190). Helga Hufflepuff did not care so much about the qualities her students had and treated everyone equally. While Hagrid talks to Harry about Hogwarts houses, he mentions Hufflepuffs are considered "a lot o' duffers," but in the next breath convinces Harry any house is better than Slytherin (*Stone*, 86).

Hufflepuff's animal is badger, colours yellow and black and the students sleep underground near the kitchens of Hogwarts. The students must tap a barrel in certain rhythm for the common room door to open (Rowling 2015c, n.p.). Rowling (2015a, n.p.) says she chose yellow and black to represent wheat and soil in respect to Hufflepuff's connection to the element of earth. Hufflepuff's association with earth and soil is further underlined by its head of house Professor Pomona Sprout who teaches Herbology. She is described as a short and

cheerful witch who wears worn clothes with dirt on them as well as soiled nails (*Chamber*, 93). It should be noted that there is no knowledge what the former heads of Hufflepuff houses have taught. It is almost certain some of them taught subjects other than Herbology.

The few Hufflepuff students that are mentioned in the novels are not depicted in a similar untidy manner. Harry, Ron, and Hermione attend many classes, Herbology for example, with Hufflepuffs and work together with a couple of them. Justin Finch-Fletchley and Ernie Macmillan befriend them better than other members of the house. The pair is generally happy and outgoing (*Chamber*, 98) but also quick to suspect evil of their friends (*Chamber*, 34). Many Hufflepuffs show courage by joining Dumbledore's Army, an association led by Harry where he teaches his fellow students to use magic against evil forces. While Justin and Ernie along with their friend Hannah Abbott are excited to learn useful skills from Harry, Hufflepuff's Quidditch player Zacharias Smith acts in a rather aggressive and dismissive manner towards Harry and his friends (*Phoenix*, 315). He suspects Harry lies about the return of Voldemort and the cause of death of perhaps the most major male Hufflepuff student at the school, Cedric Diggory. Cedric was chosen as the Hogwarts champion by the Goblet of Fire and competed in the Triwizard Tournament alongside Harry. Professor Dumbledore describes Cedric as a distinguished Hufflepuff because he worked hard, valued fairness and was a good friend (*Goblet*, 606–607). According to Hopkins (2003, 26), Hufflepuffs are not instinctively apt in particularly anything but are therefore more than willing to work to achieve what they want. Cedric, for instance, possesses many qualities other houses respect even though no specific talent singles him out. He is brave, intelligent, good-natured, ambitious, and modest. Cedric works hard to reach his goals, become a talented wizard, and indeed the Goblet of Fire decides he is the worthiest student to represent Hogwarts (*Goblet*, 215).

Through these examples of Hufflepuff students it can be seen what kinds of qualities they are expected to have. Similarly to Slytherin, Hufflepuff includes mostly male characters. They speak and act while females are not noticeable. The two female Hufflepuffs who are given some kind of a role in the story are Professor Sprout and Tonks, and neither are peers to Harry at least when age is considered. From the exemplary characters I mentioned in the previous paragraph it is clear Hufflepuffs vary a lot in their characteristics. This is probably due to the fact the Sorting Hat revealed: Hufflepuff house inclusively consists of all the students that do not have particular skills. Hufflepuff is the house for all students who do not fit anywhere else. But this is not a weakness per se. Professor Dumbledore says to Harry in the film *Harry Potter and the Half-Blood Prince* (2009) that “Just like your mother you're unfailingly kind.

A trait people never fail to undervalue, I'm afraid". Even though Harry is not in Hufflepuff, Professor Dumbledore has a point. People, such as Neville Longbottom, who are uncertain about their inner bravery wish to get sorted into Hufflepuff. This is due to its reputation as the house that takes anyone in (Rowling 2015b, n.p.). What everyone at Hogwarts and in the wizarding community should understand is that Hufflepuff is not an inferior house.

### 3.3 Ravenclaw: Wise and Ambitious

*Or yet in wise old Ravenclaw,  
if you've a ready mind,  
Where those of wit and learning,  
Will always find their kind;* (Stone, 126: italics in the original)

Ravenclaws are known for their sharp minds, logic, and cleverness. They are usually very good at school and feel proud because of it. On the other hand, it is also expected of them, which might not always be easy. Their head of house is half-goblin Professor Flitwick, who teaches Charms. Ravenclaws are competitive Quidditch players, selfish, and not troubled by using others to meet their ends. For example, Professor Lockhart was highly obsessed by his good looks and fame. He attained them by modifying the memories of others who managed to accomplish great deeds. He uses his wit and cleverness to fool those who actually succeeded in great ambitions. Similarly, Ravenclaw's Quidditch team Seeker Cho Chang manipulates Harry's feelings towards her to gain information about the death of her ex-boyfriend Cedric (*Phoenix*, 518–519). She genuinely cares for Harry, but her motives are not pure. Another Ravenclaw, Professor Quirrell seeks out Voldemort and brings him back to Britain in order to make others see he is worthy of appreciation (*Goblet*, 550). Through these examples it is seen Ravenclaws are ambitious and not afraid of breaking social, moral, or even governmental laws if needed. Regardless of these examples, Ravenclaw has many benign and good-hearted members. Aforementioned Cho, for instance, eventually fights alongside Harry and his friends against Voldemort's tyranny.

Ravenclaw's mascot animal is an eagle, colours are blue and bronze accordingly to the colours of the sky and eagles, and their private living areas at Hogwarts are located in a tower. It would have been natural, in my view, to choose raven to represent Ravenclaw in Hogwarts coat of arms as they are commonly known to be extremely intelligent animals. Symbolically,



however, eagles are considered much more majestic than ravens. Eagles soar high above the mundane world looking at their kingdom while searching for prey. Similar to Gryffindors, Ravenclaws have access to picturesque bird's-eye views over Hogwarts grounds. Adding to the expectation of all Ravenclaws being clever, their common room can be entered only by answering correctly to a riddle a bronze eagle-shaped knocker asks (*Hallows*, 478). Reasoning out the correct answer is not easy. Professor siblings Alecto and Amycus Carrow, both Death Eaters, were not wise enough to get through the door and instead needed other teachers to help them (*Hallows*, 481).

### 3.4 Slytherin: Cunning and Resourceful

*Or perhaps in Slytherin*

*You'll make your real friends,*

*Those cunning folks use any means*

*To achieve their ends.* (Stone, 126: italics in the original)

Slytherins are depicted in a vastly negative light throughout the songs of the Sorting Hat. They are power-hungry and ambitious (*Goblet*, 150), in addition to pure-blood enthusiasts (*Phoenix*, 190). Although discrimination based on anything is not okay, the wizarding world seems used to, even accepting of, Slytherin's admission criteria. Throughout the years Slytherin house receives half-bloods and even Muggle-borns as students. However, as a Snatcher called Scabior tells Harry upon catching him "there ain't a lot of Mudblood Slytherins" (*Hallows*, 366). Snatchers are bounty hunters hired by Voldemort and they target Muggle-borns and blood traitors, pure-bloods who sympathise with and befriend Muggles or Muggle-borns (*Hallows*, 311). It is not known whether Muggle-born Slytherins are rejected by other members of the house. Surprisingly enough Voldemort, the heir of Slytherin and its most notable member, is half-blood. Therefore, the personality of the student, in opposition to blood status, seems to determine more how they are treated amongst their peers. For instance, as a schoolboy Tom Riddle was talented, controlling, and cunning. His charm and sense of authority helped him gather a band of followers, who later became Death Eaters, already as a teenager (*Prince*, 300–301). This example shows blood status is not everything even in Slytherin house.

Naturally, cunning, and power-hungry characters are not found only in Slytherin, as is the case with characteristics associated with other houses. Voldemort's closest assistant Peter Pettigrew was a Hatstall, meaning it took the Sorting Hat over five minutes to decide whether Peter should go to Gryffindor or Slytherin (Rowling 2015b, n.p.). It chose Gryffindor and did not regret its decision when Peter turned out as a cowardly and fearful subordinate to Voldemort. Peter was cunning and always in search for someone powerful to protect him. In the end, it was a moment of pity and remorse for Harry, who had saved his life in *Azkaban* that made his own silver hand, given by his master, strangle him (*Hallows*, 382–383). Just as Gryffindor house has weak members, the Slytherin house has many kinds of people in it. Professor Slughorn is a very jolly, light-hearted, and kind person. Professor Snape's driving force in life was genuine romantic love. Even Harry's fellow student Pansy Parkinson, although mean and bullying, shows a nicer side of herself when at the sight of pure gold unicorn foals "had to work hard to conceal how much she liked them" (*Goblet*, 408).

Snakes are on many levels important animals for Slytherin. They are first and foremost the mascot animal of the house. Secondly snakes and serpents appear in association with Slytherins as there is a basilisk hidden in the Chamber of Secrets. Also, the most famous Slytherin, Tom Riddle aka Voldemort, looks like snake, is a Parselmouth (meaning he can talk to snakes) and he has a pet snake. The Sorting Hat wanted to put Harry too in Slytherin but decided Gryffindor instead because Harry asked it so (*Stone*, 130). Harry did not know it at the time, but he is also a Parselmouth. Snakes have not had a good reputation in the western world, and I suggest this is more or less because of what the Bible says about them in the famous story of the Fall: "the serpent was more crafty than any of the wild animals the LORD God had made" (Gen. 3:1). The serpent in question is of course the devil himself, which underlines the image of snakes as evil and bad creatures. The Slytherin colours are silver and green, of which green at least is also associated with serpents as many species are green in colour. The dark nature of Slytherins is further highlighted by the location of their common room, under the lake hidden from others in the dark (*Hallows*, 366). Their common room is secured by a password similar to that of Gryffindors.

## 4 Methods and Identity Analyses

This chapter is constructed by first introducing each character in general. The introduction encompasses the explanation of the character's role in the series in addition to reviewing what elements stand out in their personality. It is relevant to understand the background of the character because it helps in fully comprehending the way their identity is formed and the reasons behind different decisions. Identities are not constructed in a vacuum, the society, family, culture, and many other things in past and present affect the process (McTaggart 2011, 16). Next, I apply Taylor's theory to my characters and start by finding out what in life is important and of value to them. At the same time, I also ponder whether the two frameworks Taylor introduced, the life of a warrior and that of altruism, are seen in the identity of the character. As mentioned in Chapter 2, my hypothesis is that the warrior framework is not relevant for any of the characters. After shedding light on different events and aspects of the character's life, personality, and identity I move on to address the second and third research questions. That means I first examine how the character fits in their house. I lay out arguments for why, or why not, the character is suitable for the house they are put in. Lastly, I define what identity status is closest to the character, which is not always easy. All four subchapters are formed in a similar way for the sake of consistency. As there is no separate chapter for discussion, it is incorporated in the body text. I, naturally, try to avoid overlaps with the analysis and characters. It can be difficult because Hermione, Luna and Tonks are friends with one another, and they share some experiences such as the Battle of The Department of Mysteries in *Phoenix*.

### 4.1 Hermione Granger: Fierce and Just

The Gryffindor character I have chosen for the analysis is Hermione Granger. This is because she is not only the most notable female member of Gryffindor but also the main female character in the whole series. She appears in every book and is present in most events. As the focalizer of the series is Harry, the reader meets her when she enters the train compartment Harry and Ron use on their first train ride to Hogwarts. She is described as an unattractive know-it-all, an impression she does not try to change during the first novel (*Stone*, 112–113). The first impression of Hermione the boys get is very boring and unpleasant, because while scolding rule breakers, she makes it seem she is the only student in the train who cares about

behaving well (Mayes-Elma 2004, 187). However, she becomes best friends with Harry and Ron during *Stone* (118–119) when the boys save her from a dangerous troll. After that they spend lots of time together and Hermione becomes less strict with rules. In *Stone*, for instance, Hermione breaks the school rules by entering a certain corridor in the castle specifically forbidden by the headmaster (*Stone*, 172) and even lies to the face of her head of house (*Stone*, 190). Her disregard of rules grows as the story goes on. Eventually she even breaks some laws in her attempt to save the wizarding world, and that of Muggles to some extent, from Voldemort. Sometimes mere injustice is enough of a reason for Hermione to interfere with the law. She travels back in time to release Hagrid's pet Buckbeak, who was sentenced to death because it scratches Draco's arm after being provoked. She and Harry manage to save Buckbeak right in front of the executioner's and Minister for Magic's eyes (*Azkaban*, 426). Before going into Hermione's identity in more detail, I want to introduce her character a bit more.

Hermione is the only daughter of two Muggle dentists, and no one in her family has been magically gifted. She describes being accepted into Hogwarts a surprise but was, nevertheless, very happy to be attending the best school of witchcraft. Upon meeting the boys, she also expresses the wish of becoming a Gryffindor, because "it sounds by far the best" or Ravenclaw if not Gryffindor (*Stone*, 113). She has memorized all their schoolbooks in advance, and clearly thinks it is normal to do so. It should be noted here that Hermione is six months older than Ron and 10 months older than Harry. A new student of Hogwarts normally receives their letter of admittance on their eleventh birthday. Hermione's birthday is on September nineteenth, and Hogwarts school year always begins on September first (Harry Potter Wiki 2005b, n.p.). Without the roughly three weeks between the start of term and her birthday, Hermione would have started school a year before the boys. This is relevant because Hermione has had nearly a year to purchase her schoolbooks and read them all thoroughly before school even starts. She is very enthusiastic about learning magical skills which is why being at school, and excelling in all subjects, matters to her very much. A glimpse of her priorities is shown in *Stone* (173) when the trio barely escape the teeth of a three-headed dog: "We could all have been killed – or worse, expelled." This blurt demonstrates her values before she becomes best friends with Ron and Harry.

A good place to start analysing Hermione's identity construction is examining what is of importance to her. As stated at the end of the previous paragraph, studying is a crucial and an indispensable part of her character. Doing well at school is vital to her. She studies a lot

during the school years and seems nearly unable to rest at free periods, weekends, or vacations. Harry and Ron note that Hermione becomes irritable when she has too much to study (*Azkaban*, 335). Hermione is the most successful student in her year, and it seems she always knows the answer to the questions of both teachers and the boys, whom she frequently helps with homework. Many times it is her hand that sprints up the fastest after a teacher poses a question of any sort (*Chamber*, 105; *Goblet*, 181; *Prince*, 155). During their third year Hermione's enthusiasm to learn things reaches new heights as she is given a Ministry of Magic owned Time-Turner. As the head of house for Gryffindor, Professor McGonagall naturally supervises the studies and life of Gryffindors. When paying attention to Hermione, she must have seen the amount of effort Hermione puts in her education and offered her a Time-Turner. As its name suggests, the Time-Turner is used to go back in time. Hermione uses it throughout her school year to attend simultaneous classes:

‘Hermione,’ said Ron, frowning as he looked over her shoulder, ‘they’ve messed up your timetable. Look – they’ve got you down for about ten subjects a day. There isn’t enough *time*.’

‘I’ll manage. I’ve fixed it all with Professor McGonagall.’

‘But look,’ said Ron laughing, ‘see this morning? Nine o’clock, Divination. And underneath, nine o’clock, Muggle Studies. And –’ Ron leant closer to the timetable, disbelieving, ‘*look* – underneath that, Arithmancy, *nine o’clock*.’ (*Azkaban*, 102–103: italics in the original)

Hermione is ecstatic about starting so many new subjects, but the amount of work is too much for her even though she drops Divination after a scene with its teacher Professor Trelawney (*Azkaban*, 318). After final exams that year she decides to give up a couple of subjects and hand in the Time-Turner to have more normal school years in the future (*Azkaban*, 457).

Being the best in academic matters is not the most important thing about studying for her. Learning new things or success in exams is not a competition for her, because she knows studying will benefit her throughout her life (Mayes-Elma 2004, 191). Studying many subjects broadens one's scope on the world. For instance, Hermione starts Muggle studies during her third year even though she lives the first eleven years of her life, in addition to school vacations, with her Muggle parents. Clever as she is, she most probably already understands very well how the Muggle world works. Studying it gives insight on how the Muggle world is perceived through wizards' eyes. Instead of deciding she already knows everything about the Muggle world she humbly tries to grasp more of its function.

Hermione's perhaps overly modest nature is also seen when Harry praises her smartness at the

end of *Stone*, where she completely undermines her own intelligence by saying “Books! And cleverness! There are more important things – friendship and bravery” (*Stone*, 308). It might be true for some people that their loved ones matter more than mental abilities and values. Nevertheless, there is no use in downplaying the things one is good at.

Refining her logic is another reason why she studies a lot, Arithmancy for instance, and otherwise also pays attention to everything happening around her. She is talented in deducing matters that do not occur to anyone else. For example, she alone concludes that Professor Lupin is a werewolf before it becomes common knowledge (*Azkaban*, 367). Her logic is also seen when she solves a riddle regarding one obstacle on the way to the Philosopher’s Stone (*Stone*, 307). Her logic hinders her sometimes too. For instance, Hermione does not believe the Deathly Hallows exist. They are three objects that, when owned by the same person, allow their owner to evade or control death. Their existence is a legend. Harry already owns one of the three, the cloak of invisibility, but the fate of the other two is still too much of a mystery for Hermione. That hinders the three friends a little on the quest to destroy Voldemort (*Hallows*, 334). Another matter she does not believe is true is Draco being a Death Eater. They later learn he is indeed one. She and Ron both try to reason logically with Harry when he insists on being right (*Prince*, 109). If she had trusted Harry’s intuition and vague proof about the matter, they could have saved themselves a lot of trouble, nearly getting Ron poisoned for instance (*Prince*, 331).

There are many scenes in the novels where Hermione fights for social justice and for what she thinks is right. Helping friends is important to her, but she also spends time helping other people. During the year she has the Time-Turner she helps Hagrid prepare a solid defence for his trial with his pet called Buckbeak (*Azkaban*, 232). She along with Ron and Harry search frantically for evidence of the creature’s harmlessness at the school’s library, which is slow given they do not have the internet for help. Next year she learns house-elves prepare the food and clean at Hogwarts without pay, sick leave or pensions (*Goblet*, 154). House-elves are creatures that serve their masters with loyalty and most often are offended if offered money for their work (*Goblet*, 319). Disregarding that, Hermione is determined to fight for the rights of house-elves. She finds a club called Society for Promotion of Elfish Welfare (S.P.E.W.) that aims to get fair wages for house-elves as well as an elf representative to the Ministry (*Goblet*, 188–189). Harry and Ron think the club is rubbish because, as inferred above, elves like working and are not interested in having vacations. Their reluctance to join in the work and start recruiting new members does not depress Hermione, and she continues to fight for

what she believes is right. Advancing the rights of elves is not the same thing as helping friends, because the point is in making the treatment of every elf better on cultural and governmental level. She does not stop believing in her cause when some house-elves treat her with contempt (*Hallows*, 158). Hermione's sense of justice makes her a good, reliable, and kind friend for many.

Hermione is not after fame or glory in any manner even though her early behaviour in different classes might suggest so. She is not openly admired for her talents in academia. Her house mates are, however, often happy about her intelligence when they receive house points for her correct answers and knowledge (*Azkaban*, 146; *Prince*, 156). She talks about her exam results with her friends but does not boast with them in any way. Learning new things is valuable to her in itself just like selflessness or altruism. One of the major reasons why I consider Hermione altruistic is the fact that just before leaving with Harry and Ron to search for horcruxes, she bewitches her parents to move to Australia and forget they have a daughter (*Hallows*, 77). She does this so that they are safe during the inevitable war against Voldemort and cannot be questioned or tortured to give information about the whereabouts of the three. Her selfless side is shown also when she helps Neville in various situations, even though she is punished by doing so (*Stone*, 112; *Azkaban*, 135).

Hermione embodies many characteristics associated with Gryffindor house, which is why I think the Sorting Hat made the right choice sorting her there. First of all, there are many cases where Hermione is very brave. She joins Harry and Ron to retrieve the Philosopher's Stone and stays calm throughout the event even though Ron gets hurt and moving forward is dangerous (*Stone*, 291). In *Azkaban* (362) she bravely protects her friends and forces adult wizards to do what she wants. As she gets older, she participates in several violent battles disregarding her own safety (*Phoenix*, 727; *Hallows*, 133 and 279). She acts in a bold manner when she blackmails a lying insolent reporter Rita Skeeter to stop discrediting Harry with her writings in wizarding magazine *The Daily Prophet*. As Rita is an Animagi illegally, meaning she turns into a beetle to eavesdrop on people, Hermione captures her after realizing she has been listening to everyone's conversations for the whole year in secret. Hermione threatens to inform the Ministry of Rita's Animagus status if she dares to write bad things about Harry (*Goblet*, 612). Another incident where she acts in a bold way is when she uses a Confundus charm on a nasty boy, who is trying to get a place in Gryffindor Quidditch team (*Prince*, 194). Hermione's sabotage enables Ron to join the team instead. Hermione is also not afraid to put herself in very risky situations and adults know this. Professor Dumbledore, for instance,

trusts specifically Hermione to go back in time to save Buckbeak and Sirius Black from death (Banu and Mohanagiri 2018, 292). When travelling back in time, one must not be seen because changing the past almost always results in serious tragedies such as accidentally killing oneself (*Azkaban*, 424). Hermione's endurance of very serious situations underlines her excellent nerves.

With these examples it can be seen that Hermione fits well in Gryffindor. It is largely her intelligence that allows the three to reach the Philosopher's Stone (*Stone*, 307) and understand how the basilisk moves around the castle (*Chamber*, 306), and yet she does not get to be the hero. Similarly, destroying each horcrux is given lots of attention in the novels except for the one Hermione obliterates: the cup of Helga Hufflepuff (*Hallows*, 509). Unlike the other horcrux destroyers, Hermione does not get the chance to explain her part in this heroic act or take credit of it in any way (Cordova 2015, 31–32). The fact that Hermione's fierceness and heroic acts are not depicted in the story can infer that side of her should not be considered relevant. Hermione is a powerful, independent, resourceful woman, whose heroism is manifold. She can destroy pieces of a person's soul, hit evil people (*Azkaban*, 312), seek revenge (*Prince*, 251), be a good friend to many, cry when she is sad (*ibid.*) and otherwise do whatever she wants.

Hermione's identity status is best described as achieved. She has goals in her life, and she is willing to work hard to succeed with her plans. Hermione does not tell what career plans she has for the future. When handing Harry, Ron, and Hermione the artefacts Professor Dumbledore left for them in his will, Minister for Magic Mr. Scrimgeour asks Hermione whether she is interested in Magical Law as a career path. Scrimgeour is quite rude and impertinent towards them which is why Hermione retorts "No, I'm not, [...] I'm hoping to do some good in the world" (*Hallows*, 98). Due to her immense success at school, she has, in a manner of speech, all doors open. Being a Muggle-born does not hinder her at any point because she knows she is as valuable a human being as anyone else. She respects and accepts everyone as they are. Hermione's integrity is apparent in examples I have given of her behaviour. She cares about truth, justice, and people around her.



## 4.2 Nymphadora Tonks: Fun and Willful

Tonks was chosen for the analysis because she is literally the only young female Hufflepuff with a notable role in the series. She graduates Hogwarts in 1991 just before Harry and his friends arrive at the school for their first semester. This fact can be inferred by examining a few passages in *Phoenix*. Tonks is an Auror, and at the time she first met Harry she had been qualified only a year (*Phoenix*, 48). Later in the novel it is mentioned that Auror training lasts for three years (*Phoenix*, 613). Harry and Tonks meet in 1995, so Tonks graduated four years before that from Hogwarts. Tonks being approximately seven years older than the rest of my characters is not ideal, but the fact that she is a young adult makes her participation in my study acceptable.

Tonks has “a pale heart-shaped face, dark twinkling eyes, and short spiky hair that was a violent shade of violet” (*Phoenix*, 44). Tonks is generally a very cheerful, helpful, brave, and funny person. Especially in *Prince*, when she goes through tough times, she quite understandably becomes more closed and quieter. She cares deeply about the safety of the people she loves and will go to any measure to fight against evil. Certain aspect that singles her out from others is her innate ability to change her appearance at will. A person with that ability is called a Metamorphmagus in the wizarding world (*Phoenix*, 48). The only other known person with the same ability in the whole series is Tonks’s son Teddy, who started changing the colour of his hair straight after birth just as Tonks did when she was born (*Hallows*, 420). Tonks marries Teddy’s father Remus Lupin, who is a werewolf, almost a year before the Battle of Hogwarts. Both Tonks and Lupin die during the battle (*Hallows*, 540). However, neither dies in vain. It might be a cliché, but they fought for what they believed was right, for a better world for their son.

Making others feel happy and making people laugh is something very important to Tonks. She gives quirky comments on several occasions (*Phoenix*, 44 and 157), changes the shape of her nose to amuse her friends (*Phoenix*, 78) and compliments her closed ones a lot (*Hallows*, 60). Being a joker does not interfere with her being professional and serious when the situation requires. As mentioned above, she cares about her friends very much and fights for them as well as she can. First of all, she helps the citizens of UK by catching dark wizards in her occupation. Secondly, she dutifully serves the Order of the Phoenix, which is a secret society focused on defeating Voldemort. Thirdly, on an individual level, she risks her life for the sake of keeping friends and family safe. Her sacrificing nature is truly unique. In my view,

even though Tonks can act as a fighter, when necessary, she does not fight for fame or glory. It seems her motives are first and foremost altruistic.

It is also essentially important for Tonks to do the right thing in every situation. She has an extraordinarily strong will, which is shown in a couple of cases. Tonks falls in love with Lupin, who rejects her because he thinks he is too old and unsuitable for her as a despised werewolf. She, however, does not give up on him insisting that she does not care what he is (*Prince*, 519). As became clear earlier, her resilience is rewarded as Lupin marries her. Another more specific occurrence of Tonks's strong will, and magical skills for that matter, takes place while she escorts Harry from Hogsmeade train station to Hogwarts. She conjures a corporeal Patronus to send a message, in which she informs the staff of Harry safety (*Prince*, 131). A Patronus is a highly difficult and complex charm, that requires the conjurer to immerse themselves into the happiest memories they have. As it is mostly used as a defensive spell against powerful dark creatures, there is usually great distress, fighting and distraction around the conjurer. The Patronus is described as a protector or a positive force by Professor Lupin (*Azkaban*, 251). Even though Tonks was not amidst a fight when casting her Patronus, she was very miserable, grey-haired, unsmiling, and not like her usual self because of Lupin (*Prince*, 131). The fact that she managed to cast the Patronus wordlessly in her state of mind is a sign of an extremely talented and strong-willed witch.

Tonks is the spitting image of a Hufflepuff. She is loyal and just towards her friends, does not discriminate anyone and is a very vivid person. She often stumbles upon objects or breaks them, and the clumsiness can make her a bit of a duffer just like Hagrid characterised Hufflepuffs (*Phoenix*, 48 and 71). That does not mean she is somehow dim-witted though. She values hard work and is constantly ready to be of service to the whole wizarding community as well as her friends. She is proud to do good alongside her friends, to whom she is very precious. It is my view that Tonks shows Hufflepuffs are not to be dismissed as the least remarkable house at Hogwarts. She has qualities the other houses value above all else, such as bravery and wisdom. But with Tonks loyalty and honesty towards oneself seem to be perhaps the most important pieces in construction of identity. The Sorting Hat certainly put her in the right house.

Of all the characters chosen for this thesis, Tonks's identity status is perhaps the easiest to define. Her identity is achieved by all measures. She is an outgoing, confident, and cheerful person, who sees many possibilities and positivity in the future wherever she goes. It is not

just that she is open and fun to be around, she makes others feel more at ease too. She is not fixed upon working as an Auror or as a soldier in the war against Voldemort, because she quickly adapts to her new life as a mother when Teddy is born. She knows her job is dangerous and does not want to risk her son in any way. Nevertheless, she rushes to help her husband, leaving Teddy to his grandmother's care, in the Battle of Hogwarts because she could not stand being in the dark about what goes on in the war and especially if Lupin is okay (*Hallows*, 510). She risked her life for the sake of others and showed courage once again.

### 4.3 Luna Lovegood: Eccentric and Confident

Luna Lovegood was chosen for this analysis to represent Ravenclaw house because of her quirky and unusual character. She is in the same year than Ginny but, nevertheless, befriends Harry, Ron, Hermione, and Neville only in her fourth year. She has long blond hair and bulging eyes (*Phoenix*, 170). Her description is well put in the novel, which is why quoting it is preferable: "The girl gave off an aura of distinct dottiness. Perhaps it was the fact that she had stuck her wand behind her left ear for safekeeping, or that she had chosen to wear a necklace of Butterbeer caps, or that she was reading a magazine upside down" (*ibid.*). Luna is very sure of herself and does not care about others laughing at her appeared strangeness. Harry and his friends initially try to ignore her, but as she joins Dumbledore's Army, they grow fond of her because she is loyal and kind.

Luna's father Xenophilius is the editor of a wizarding magazine *The Quibbler*. He writes about many kinds of topics including politics, nature, and music. What sets *The Quibbler* apart is its rather fictitious content, which Hermione describes as rubbish (*Phoenix*, 178). Luna strongly believes everything her father writes and often tries to make her friends believe in all kinds of magical creatures the most frequent being Crumple-Horned Snorkack (*Phoenix*, 780). She also gets mad whenever someone criticises her father's work and their beliefs. Her superstitious nature is not solely bad. Both Xenophilius and Luna believe Harry about Voldemort's return when the Ministry along with mass medias tried to deny it. *The Quibbler* even publishes an interview, where Harry talks to reporter Rita Skeeter about Voldemort's return (*Phoenix*, 525). Another case where Luna's beliefs turn out correct is when she suggests Ravenclaw's diadem is what Harry is after (*Hallows*, 475). The diadem is a horcrux after all and yet another piece of Voldemort's soul is destroyed (*Hallows*, 518).

Luna is overall a very good friend to those who accept her as she is. She helps others on multiple occasions in different kinds of ways. For instance, without a second thought she decides to fly to London to help save Harry's falsely convicted criminal godfather Sirius Black from Voldemort. They fly there on thestrals and Luna helps her friends to mount them, as the creatures are invisible to those who have not witnessed death (*Phoenix*, 700–703). Additionally, after Voldemort is defeated, she offers to distract the survivors of war so that Harry can make his escape from the noise under his cloak of invisibility (*Hallows*, 609). With this example of her behaviour, it can be seen she is not only helpful but insightful and intuitive as well. There is another example of her observant character. At Ron's brother's wedding Harry must for safety disguise himself as a distant relative of the Weasley's using Polyjuice Potion, which changes a person's physical appearance. As soon as Luna meets Harry, she recognizes him due to his mere expression (*Hallows*, 111). She clearly knows her friends very well and is known for speaking uncomfortable truths usually about people when least expected (*Prince*, 115). Her readiness when words are considered is not, similarly to her superstition, a negative quality per se. It gives her the ability to comfort others quite unselfishly, for example (*Phoenix*, 794).

For Luna, the quest for truth and helping others is perhaps the most important things in life. It is instrumental for her to stay true to herself and not be affected by everyone else. She is not interested in fame or glory at all. Whenever she joins her friends in battles, she does that to protect not only people dear to her, but the way of life and integrity of all that is good and pure in her opinion. Voldemort wants to become a dictator in the wizarding community, and that would most likely lead to banning of free press, abolishing freedom of speech, in addition to other restrictions. Luna's way of life would be very compromised as her curiousness would be suppressed along with her father's magazine, which does its own behalf in maintaining her inquisitive nature. Voldemort's victory could also endanger some magical creatures and animals that are close to her heart. She is a fierce advocate for thestrals, for instance, that are considered bad omens by some members of the wizarding community (*Phoenix*, 412). She has empathy for the misunderstood.

As has been established, Luna is very altruistic, because she puts herself in danger to protect others. During her sixth year at Hogwarts, she is abducted on her way to Christmas vacation and kept locked up at Malfoy Manor, Draco Malfoy's home that is, for many months (*Hallows*, 417). She has a goblin named Griphook and a wandmaker Mr. Ollivander for company there, and Luna was a great comfort for the wandmaker whilst imprisoned (*ibid.*).

She was not forced to act kindly and focused on Ollivander's wellbeing. She chose to remain calm and hopeful in what must have been terrible circumstances. Another occasion where she seems to rise above the situation she is in, is when Professor Umbridge keeps her tied up in her office. Even though she is gagged and kept roughly in place, she just gazes out the window with a bored expression (*Phoenix*, 684–685). Her cold nerves and her self-sacrificing character are highly valued by her friends. Harry and Ginny even name their daughter Lily Luna many years after the war. Luna's sense of dignity guides me to assess her identity status as achieved. Just like with Tonks, Luna knows exactly who she is, what in life should be appreciated, and who to show loyalty to. Luna's future is open to all possibilities as her father supports her in everything she does. She is not subdued by constant bullying and name-calling, about which she mostly keeps quiet (*Phoenix*, 793). She is optimistic about her life, and nothing wavers her integrity. Just like with Hermione and Tonks, Luna is not a sidekick to others who do great deeds but instead she creates her own destiny, decides what she wants to do, and constructs her identity individually (McTaggart 2011, 3).

Ravenclaw is a suitable house for Luna at least to some extent. She performs well at school, is good at learning, and possesses an intelligent mind. Proof is seen, for instance, when she is skilled enough to perform the difficult Patronus charm under duress (*Hallows*, 530). She also answers correctly to the riddle the knocker on her common room's door asks, again, in a terrible rush (*Hallows*, 478). Her witty comments and readiness of words support the argument that she belongs to Ravenclaw. She is very perceptive, and this she demonstrates by spilling out uncomfortable truths about, for instance, Ron's behaviour (*Prince*, 258). She does, however, differ from other Ravenclaws I introduced previously. Unlike Professors Lockhart and Quirrell, she is not power-hungry or in need to better her position in the wizarding community. Also, she is not competitive at all. Luna's originality and despise towards conventions, along with her intelligence, make her a fitting member for Ravenclaw.

#### **4.4 Draco Malfoy: Arrogant and Smart**

I chose Draco Malfoy as the Slytherin character because he is the most remarkable and frequently appearing person of that house in the whole series. Thus, it is more likely to grasp the full extent of his identity construction as he takes part in immense number of scenes and passages. Draco is first introduced when Harry meets him at Madam Malkin's robe shop. Draco immediately appears as a narcissistic, condescending, and unkind boy (*Stone*, 83–84).

Harry's first impression of Draco is further strengthened by their encounter on the train en route to Hogwarts. There Draco calls Hagrid and Ron, both of whom are already Harry's friends, trash and offers to be Harry's friend (*Stone*, 116). After Harry's refusal he and Draco become enemies for the remainder of their school time.

Draco is the son of Lucius Malfoy, who is a Death Eater and a close confidant of Voldemort. Consequently, Draco is raised up to feel superiority and pride in his pure-blood ancestry and on the other hand scorn everyone else. His family is very wealthy, and his parents spoil him by constantly buying him expensive items and sending treats to him at school (*Stone*, 155). Draco is a mediocre wizard, who dedicates his time to bullying teachers and fellow students he does not respect. Draco becomes a Death Eater at the age of 16, when he replaces his incarcerated father in newly born Voldemort's ranks. Voldemort punishes Draco and his family for Lucius's failure to seize an important prophecy from Harry during the Battle of the Department of Mysteries in *Phoenix*. Voldemort orders Draco to assassinate Professor Dumbledore, knowing he will fail at this and die in the attempt. The stress alters Draco in many ways leading up to the moment he tries to kill his headmaster in *Prince*. In the end, Draco along with his parents switch sides to protect each other from Voldemort's evil reign.

For Draco, upholding his status as a rich, influential, and pure-blood member of Slytherin is perhaps the most important thing in his life, especially during the first five years at Hogwarts. His behaviour does not vary much before year six, when he becomes a Death Eater. However, before this happens, some of his favourite activities include mocking Muggle-born Hermione (*Chamber*, 117; *Goblet*, 104), threatening people with his father's power over the school (*Azkaban*, 119), and flattering Professor Snape, his head of house (*Azkaban*, 129). After becoming an official follower of Voldemort, Draco changes. His appearance becomes rather ill as Harry remarks him having a greyish shade in his pale skin as well as dark circles below his eyes (*Phoenix*, 267). He loves his parents above all else, and his ill looks are caused by the stress of knowing both he and his parents are killed if he fails in his murderous mission. His devotion is not one-sided, because especially his mother Narcissa repeatedly defies Voldemort in order to protect Draco (*Prince*, 28; *Hallows*, 594). Draco, just like the other analysed characters, does not lead a warrior's life. He puts his life at danger for his parents but is not willing to do that for others. Similarly, he acts in an altruistic manner as long as his family is concerned. When Harry, Ron and Hermione are brought to his house for Voldemort to kill, he is very reluctant to identify the three (*Hallows*, 374). It is evident that Draco

recognises them, but he does not want to admit it to his family. This is a selfless thing to do, but it is not enough to label Draco as a generally altruistic person.

Draco's identity status is strictly foreclosure before he becomes a Death Eater, but he shows signs of adopting moratorium status after joining the villains. People with foreclosure identities are controlled by authoritative figures, such as parents or dictators, like Voldemort, planning a revolution. Draco is taught from an infant on, that he with his pure-blood relatives are better and more valuable people than others. His father has high expectations of his only son both in academia and personal life. Lucius, for instance, reprimands Draco about letting a Muggle-born beat him at every exam (*Chamber*, 54). His mother is also strong-willed, because she convinced Lucius to let Draco attend Hogwarts instead of where Lucius wants Draco: Durmstrang, a wizarding school focused on Dark Arts far in Northern Europe (*Goblet*, 140). Draco is happy to accept any plans his parents have for him, because he knows they only want his best.

A shift in his identity construction, to a more self-determined lifestyle and moratorium status, is apparent when his father lands in prison. Draco acts on Voldemort's orders when trying to commit murder, but he is not indifferent about his situation or by any measure content with it. He is terrified for his family's future and begins to acknowledge how dreadful belonging to Voldemort's inner circle truly is (*Hallows*, 8–10). Draco or his parents do not participate in the Battle of Hogwarts. Draco does, however, once try to catch Harry for Voldemort. That attempt ends with his friend Crabbe burning alive and Harry, Ron and Hermione rescuing him and another friend Goyle from the fire (*Hallows*, 517). After Voldemort's death the three Malfoys are seen clumped together at the castle looking uncertain whether it is okay for them to linger there (*Hallows*, 610). It is not known whether Draco's identity status becomes achieved. 19 years after the battle he has a wife Astoria and son Scorpius. He nods briefly to Harry, Ginny, Hermione, and Ron, who are also sending off their children to Hogwarts (*Hallows*, 617). This somewhat friendly gesture can be seen as a sign of Draco's improved manners.

Generally, Draco fits Slytherin house very well. He is smart, cunning, and to some extent ready to perform evil acts to reach his goals. Draco's intelligence, talent, and resourcefulness is seen in his success in most school subjects. He is quick to think of mean slurs and does not hesitate to use words for his own benefit. In his sixth years he repairs a vanishing cabinet, so that his Death Eater friends are able to appear at Hogwarts unnoticed. Repairing the cabinet

takes Draco a full year as the object is very complicated in physical and magical structure (*Prince*, 488). Draco's cunning nature is seen on multiple occasions where he plots dark schemes to hurt people he hates. He along with his friends Crabbe and Goyle, for example, pose as dementors in a Quidditch match with the intention of scaring Harry off his broom (*Azkaban*, 280). Dementors are dark creatures that suck joy, life, and any good memories of the people surrounding them, and they affect Harry very deeply as he hears his mother dying when around dementors (*Azkaban*, 197). Planning his headmaster's death for a year required determination and sly characteristics too. As brought forth earlier in this subsection, Draco's love for his family is great. The Sorting Hat says Slytherins will go to any length to meet their ends, but this is not entirely true for Draco. He intends on murdering Dumbledore but in the end fails at it, because he is not a murderer. Killing another person is something he cannot do even when his main priority is protecting the lives of his family. However, because Draco possesses many characteristics associated with Slytherins, I argue that house is suitable for him.



## 5 Conclusion

The purpose of the current study, and the first research question, was to examine the ways in which four Harry Potter characters from four different houses constructed their identities. This was done by finding out what was valuable to each character in their life. Concepts such as frameworks and narratives helped in this process. The second aim of this thesis was to compare the characteristics and values of each character to those of a typical member of their house. As every student is sorted into either Gryffindor, Hufflepuff, Ravenclaw or Slytherin house, the choices the Sorting Hat made had major influence on what was expected of each character. Becoming a member of a certain house affected the way other students and sometimes the whole wizarding community saw you. For instance, there was a clear consensus among the British magical world, that all dark wizards and witches come solely from Slytherin house. As I pointed out in subchapter 3.4, this is not entirely true. The last point of focus of this thesis was to determine the identity statuses of the characters according to theory by two psychoanalysts Erik Erikson and James Marcia.

The results show that helping friends and family as well as fighting for what the analysed character believed right were common narratives in each character's life. No character was reluctant to risk their own health and security in the quest for a life they craved. Hermione, Tonks, and Luna risked their lives in protection of innocent people, such as Muggles, whereas Draco cared primarily about the safety of his parents. Every character was keen on staying true to themselves and stood firmly behind their varying dedications. For instance, Hermione was determined to abolish what she called slavery among house-elves, Tonks to marry Lupin, Luna to not give in to bullying and remaining quirky, and lastly Draco to save his family.

When answering the first research question, there is a clear gulf between the female characters and Draco, mainly because he acted unpleasantly towards his peers unlike the young women. Although all characters eventually constructed their identities through love, only the females, generally, acted in a kind manner towards others. The females showed altruistic sides while ego, money, and influence guide Draco in the beginning of his school years. At the end he too understood it is not Voldemort's side that benefits his family most. The distinction between the three females and Draco was evident also when identity statuses were considered. The women had achieved identity statuses whereas Draco foreclosure and moratorium.

This study has found that generally every character was sorted into appropriate houses. The analysis of their personalities and values supported the choices the Sorting Hat made with each of them. However, there occurred some variation with how well characters fitted their assigned houses. Hermione and Tonks embodied most clearly the characteristics the Sorting Hat mentioned Gryffindors and Hufflepuffs have. Hermione is heroic, brave, bold as well as intelligent just like Tonks is fair, helpful, easygoing and a hard worker. Luna and Draco are also mostly well suited for their houses, but not as clearly as Hermione and Tonks. The Sorting Hat described Ravenclaws with adjectives that articulated how very clever they are. Everything the Hat said about Ravenclaw can be said about Luna, but the characteristics of other Ravenclaws, such as manipulative behaviour, cannot be linked to Luna. As the aim of this study was to find out whether the character fits the Hat's description of the house, Luna does that. Draco exemplifies a true Slytherin when the starting point is what the Hat says about them. Something in Draco prevents him from murdering Dumbledore even though doing it could have saved his whole family from Voldemort's further wrath.

As expressed in the introduction of this study, it was my hope to shed light on the way fictitious characters in popular literature build their identities. This study has proven an individual can fully be who they want while being categorized by a mind reader. The Sorting Hat's choices did not restrict the characters the current study analysed. This thesis has provided a deeper insight into ways of identifying the important pieces of adolescent identity construction. However, as the sample size was very narrow and analyzed in a specific way, it is not reasonable to draw any general conclusions as to how the identities of fictitious characters are constructed. Further research might explore the more social sides of identity construction. Also, examining how social contacts, or the lack of them, affect a person's identity construction could be a fruitful area for further research. Psychoanalytic identity statuses could be used to form a more comprehensive picture of a single fictional character's journey in forming an achieved identity. Hermione, especially, is a role model to many children and adolescents, which is why exploring her character, identity formation and influence on the way women are depicted, for instance, would be very interesting.

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## Appendix 1 Finnish Summary

Britti Joanne Rowlingin suosittua seitsemänosaista Harry Potter -kirjasarjaa on käännetty yli 80 kielelle ja sitä on myyty yli 500 miljoonaa kappaletta ympäri maailmaa. Kirjasarjan merkitystä ja vaikutusta lukijoihinsa, etenkin lapsiin ja nuoriin, ei voi liioitella. Kirjasarja kertoo tarinan orpopoika Harry Potterista, joka joutuu asumaan häntä vihaavien sukulaisten luona. Ensimmäinen romaani alkaa siitä, kun hän aloittaa koulunkäynnin Tylypahkan noitien ja velhojen koulussa (= Tylypahka) 11-vuotiaana. Junamatkalla kouluun hän tapaa Ronald Weasleyyn ja Hermione Grangerin, joista tulee hänen kaksi parhaita ystäväänsä. Romaaneissa kuvataan heidän seikkailujaan niin koulussa kuin sen ulkopuolellakin. Päänarratiivi tarinassa on kukistaa Harryn vanhemmat tappanut paha velho nimeltään Voldemort.

Jokainen Tylypahkan oppilas lajitellaan tupaan ensimmäisen lukuvuoden alussa. Tupia on neljä, ja niiden nimet ovat Rohkelikko, Puuskupuh, Korpinkynsi ja Luihuinen. Oppilaat opiskelevat, syövät ja muun muassa nukkuvat yhteisissä makuukammareissa saman tuvan jäsenten kanssa. Erityinen loihdittu esine, lajitteluhattu, päättää ajatustenluvun avulla mihin tupaan kukin oppilas kuuluu. Lajittelu on tärkeä aspekti tässä työssä, sillä arvioin sen onnistuneisuutta jokaisen neljän hahmon kohdalla. Hahmot ovat Hermione Granger, Nymphadora Tonks, Luna Lovekiva ja Draco Malfoy. Tutkielman kolme tutkimuskysymystä ovatkin seuraavat: Millä tavoin hahmot rakentavat identiteettiään? Miten hahmot sopivat omaan tupaansa piirteiltään? Mikä identiteettistatus on omin kullekin hahmolle? Ensimmäiseen kysymykseen etsitään vastauksia tutkimalla erään filosofisen teorian avulla heidän elämiensä viitekehyksiä, eli sitä, mikä on kullekin tärkeää. Toiseen kysymykseen löytyy vastaus tutkimalla hahmoille ominaisia piirteitä ja sitten vertaamalla niitä lajitteluhatun nimeämiin piirteisiin joka tuvan osalta. Kolmannen kysymyksen pohdinnassa apuna käytetään psykoanalyttistä teoriaa neljästä erilaisesta identiteettistatuksesta.

Tutkielman aineiston seitsemän päälähdettä ovat julkaisuvuosineen ja lyhenteineen seuraavat: *Harry Potter ja viisasten kivi* (1997, Kivi), *Harry Potter ja salaisuuksien kammio* (1998, Kammio), *Harry Potter ja Azkabanin vanki* (1999, Azkaban), *Harry Potter ja liekehtivä pikari* (2000, Pikari), *Harry Potter ja Feeniksin kilta* (2003, Feeniks), *Harry Potter ja puoliverinen prinssi* (2005, Prinssi) ja viimeisenä *Harry Potter ja kuoleman varjelukset* (2007, *Varjelukset*). Hahmot esiintyvät kirjoissa eri määrissä; Hermione ja Draco *Kivestä* asti, mutta

Tonks ja Luna vasta *Feeniksistä* eteenpäin. Tällä seikalla ei kuitenkaan ole kovin paljon merkitystä analyysin kannalta. Analyysin lisäksi tutkielmaan sisältyy lyhyt katsaus käyttämiini teorioihin sekä analyysiä eri tupien piirteistä.

### **Tutkielman teoreettinen pohja**

Esittelen ensiksi kahden psykoanalyttisen teoretikon laatimaa identiteettiteoriaa, jossa keskiössä on neljä erilaista identiteettitilastusta. Erik Erikson ja James Marcia ovat pioneereja psykologian alalla ja heidän teoriansa ovat tunnettuja maailmalla. Identiteettitilastukset ovat vapaasti englannista käännettyinä identiteetin epäselvyys (*identity diffusion*), saavutettu identiteetti (*achieved identity*), keskeytys (*moratorium*) sekä identiteetin sulkeminen (*foreclosure*). Näistä kaksi ensimmäistä on Eriksonin kehittämiä, joskin Marcia muutti hieman niiden määritelmiä omassa teoriassaan. Epäselvän identiteetin omaavilla ihmisillä ei yleensä ole suunnitelmia tulevaisuuden varalle. He eivät usko itseensä, ja saattavat tämän takia esimerkiksi lintsata koulusta tai vetäytyä yhteiskunnassa syrjään. Päinvastoin kuin epäselvän identiteetin ihmisillä, saavutettu identiteetti takaa henkilölle avoimen tulevaisuuden. Heillä on terve itsetunto, omat suunnitelmat esimerkiksi tulevalle työuralle sekä terveet suhteet ympärillä oleviin. Keskeytetyn identiteetin omaavat ihmiset ovat ikään kuin epäselvän ja saavutetun identiteetin välimaastossa. He koittavat niin pitää kiinni menneisyydestä kuin suunnata katseensa tulevaisuuteen. He suhtautuvat siihen innolla ja samaan aikaan pelolla. Tekemällä töitä itsensä kanssa he pääsevät päämääräänsä eli saavutettuun identiteettiin. Neljäs status eli suljettu identiteetti käsittää ne ihmiset, joiden elämää kontrolloi jokin ulkopuolinen taho. Näitä voivat olla esimerkiksi vanhemmat tai viranomaiset.

Charles Taylor kuvaa teoriassaan erilaisia viitekehyksiä (*framework*) tai narratiiveja, joiden avulla saadaan selville millainen identiteetti ihmisellä on. Hän esittelee kirjassaan kaksi viitekehystä, jotka kuvaavat taistelijan sekä epäitsekään eli altruistisen henkilön identiteetin rakennusta. Taistelijan viitekehyksessä ns. parempi elämä saavutetaan uhraamalla oma elämä, toimeentulo ja turvallisuus kunnian tai menestyksen takia. Ihmisiä, yleensä miehiä, jotka eivät halua elää taistelijan elämää, pidetään naismaisina. Altruistisessa viitekehyksessä niin sanottu parempi elämä saadaan uhraamalla oma hyvinvointi muiden parhaaksi. Muiden arvostus siis saadaan omistautumalla muiden ihmisten hyvinvoinnille. Taylorin teoriassa viitekehykset ovat merkittäviä siksi, koska niitä tarkastelemalla saadaan selville mikä ihmiselle on tärkeää elämässä. Niihin paneutumalla saa selville millaisia arvoja tämän tutkimuksen hahmoilla on ja

ennen kaikkea, ovatko ne samanlaisia kuin mitä jokaisen tuvalla on. Harry Potterin maailmassa ihmisiä jaotellaan perheen ja sukulaisuussuhteiden perusteella kolmeen kastiin, jotka ovat jästisyntyiset, puoliveriset sekä puhdasveriset. Näistä puhdasverisyys on ainakin Luihuisen tuvalla tärkeä arvo. Jästit ovat taikomattomia henkilöitä, ja he voivat joskus saada taikovan lapsen. Puhdasveriset lapset tulevat aina vanhoista suvuista, joissa kukaan ei saa lapsia jästisyntyisten tai puoliveristen kanssa.

### **Tylypahka, lajittelu sekä tuvat**

Tylypahka on noin 1000 vuotta vanha koulu, joka sijaitsee jossain päin Skotlantia. Sen tarkkaa sijaintia ei kerrota, eikä koulu näy millään kartalla. Sen perustivat neljä ystävästä Godric Rohkelikko, Helga Puuskupuh, Helena Korpinkynsi sekä Salazar Luihuinen, joiden mukaan tuvat nimettiin. He elivät ja opettivat linnassa vuosikymmeniä ennen kuin Luihuinen päätti jättää muut. Syy tälle oli se, että hän olisi halunnut ottaa oppilaiksi pelkästään puhdasverisiä lapsia. Elämiensä lopussa perustajajäsenet päättivät lumota Rohkelikon hatun, jotta se voisi päättää mihin tupaan oppilas kuuluu, kun he eivät itse olisi elossa enää. Jokainen heistä taikoi hatun tunnistamaan halutunlaiset oppilaat ja lajittelemaan heidät siten tupiin. Lajitteluhattu siis lukee ajatukset sekä syvemmin millainen kukin ihminen on heti kun se asetetaan oppilaan päähän. Lajitteluhatulla on täysi valta päättää mihin tupaan oppilas menee. Vaikka sen tärkein tehtävä onkin lajitella oppilaat, sillä on myös oma persoonallisuus. Se on itsepäinen eikä koskaan suostu katumaan tekemiään huonoja valintoja joidenkin oppilaiden lajittelussa. Se myös kuulee kaikenlaista asuessaan rehtorin työhuoneessa ja kokee tehtäväkseen varoittaa oppilaita tulevista vaaroista. Lajitteluhattu toimii psykoanalyytikon tavoin analysoidessaan oppilaita samoin kuin minä analysoidessani valitsemiani hahmoja.

Rohkelikot ovat lajitteluhatun mukaan rohkeita, uskaliaita ja huimapäisiä. Heidän tupansa symbolisiin piirteisiin kuuluu mm. maskottieläin leijona, tunnusvärit punainen ja kulta sekä tuvan oleskeluhuoneen sijainti, korkea torni. Kaikki kolme seikkaa vahvistavat Rohkelikon mainetta räväkkänä ja urhoollisena tupana. Puuskupuhilla on sinänsä erityinen asema, että sen kuvauksessa ei ole mitään erityisiä piirteitä. Puuskupuhiin otetaan oikeastaan kaikenlaisia ihmisiä, vaikka ystävällisyys ja ahkeruus mainitaankin lajitteluhatun kuvauksissa. Korpinkynnen oppilaat sen sijaan ovat erittäin älykkäitä ja neuvokkaita. Heidän tunnuseläimensä kotka alleviivaa majesteettiutta ja viisautta hyvin. Luihuiset ovat juonittelevia ja valmiita tekemään mitä tahansa saavuttaakseen tavoitteensa. Symbolieläin



käärme, jota häijynä ja viekkaana pidetään, niin ikään korostaa Luihuisten mainetta vallanhimoisina ihmisinä.

### **Hahmojen identiteettien analyysi ja tulokset**

Rohkelikon Hermione Granger on tärkein naishahmo koko kirjasarjassa. Hän on jästisyntyinen ja ystäväystyy Harryn ja Ronin kanssa ensimmäisen kouluvuoden aikaan. Opiskelu ja oppiminen ovat Hermionelle ainakin ensimmäisten romaanien aikana kaikkein tärkeimmät asiat. Hän on niin innokas oppimaan kaiken mahdollisen, että hän jopa matkustaa ajassa taaksepäin osallistuakseen oppitunneille, jotka tosiasiassa pidetään yhtä aikaa. Hermionelle logiikka on tärkeää, vaikka se parissa kohtaa hidastaa kolmikön etenemistä Voldemortin kukistamismatkalla. Heikompien auttaminen on hänelle tärkeää, hänen oikeustajunsa on selkeä. Hän on altruistinen, rohkea ja jopa hyvällä tavalla röyhkeä jossain tapauksissa, kun hänen ja hänen ystäviensä oikeuksiin kajotaan. Hermionella on saavutettu identiteetti, sillä kaikki ovet ovat avoinna hänelle tulevaisuudessa. Hän on opiskelemalla kovasti saavuttanut sen mitä halusi: hän voi ryhtyä mihin vain ammattiin, koska on hyvä lähes kaikessa.

Nymphadora Tonks, joka pitää pelkästä Tonks nimestä enemmän, on kolmea muuta hahmoa vanhempi ja ammatiltaan aurori, pahojen velhojen metsästäjä. Hän on luonteeltaan iloinen, huumorintajuinen sekä auttavainen. Hän pystyy muuttamaan ulkonäköään tahdonvoimalla. Tonksilla on erittäin kova tahtotila onnistua tavoitteissaan, esimerkiksi ihmissusi Lupinin kanssa avioitumisessa. Hän on erittäin taitava noita eikä pelkää käyttää taitojaan hyvän puolustamiseen. Hän rakastaa miestänsä yli kaiken ja jättää vauvansa oman äitinsä hoiviin sodan aikana päästäkseen taistelemaan miehensä rinnalle. He kummatkin kuolevat sodassa urhoollisesti. Hän on erittäin sopiva hahmo Puuskupuhiin, sillä hän on rehellinen ja kova tekemään töitä sekä auttamaan muita. Hänenkin identiteettistatuksensa on saavutettu.

Luna Lovekiva on erikoinen hahmo, sillä hän on erittäin suorapuheinen, pukeutuu outoihin vaatteisiin ja uskoo kaikenlaisiin salaliittoteorioihin. Hänen isänsä lehti julkaisee kaikenlaisia artikkeleja asioista, joihin harva velho uskoo. Luna siis uskoo kaiken, mitä hänen isänsä sanoo ja kirjoittaa, mikä ehkä itsessään ei ole kovinkaan viisasta. Hän kuitenkin on fiksu ja omintakeinen, sillä hän osaa ratkaista tuvan oleskeluhuoneen kolkuttimen arvoituksiin, jotka eivät ole helppoja. Esimerkiksi siksi hän sopii Korpinkynteen. Hän auttaa ystäviään ennakkoluulottomasti eikä pelkää muiden sanoja tai lannistu kiusaamisesta. Hänen hyväuskoisuutensa ei ole aina huono asia. Lunan avulla Harry ystävineen pääsee nopeasti

esimerkiksi Lontooseen pelastamaan Harryn kummisedän Voldemortin kynsistä *Feeniksissä*. Lunan identiteetti on vakaa ja saavutettu, sillä hän on itsevarma ja iloinen. Korpinkynnet eivät pelkää erottautua muista, ja Luna sopiikin siihen tupaan hyvin.

Draco on Harryn arkkivihollinen koulussa. Hänelle tärkeintä on vahvistaa asemaansa puhtasverisenä rikkaana poikana ensimmäisten viiden romaanin aikana. Hän esimerkiksi kiusaa Hermionea paljon sekä haukkuu kaikkia jästisyntyisiä. *Prinssissä* hän muuttuu paljon, sillä hän pääsee tai joutuu Voldemortin sisäpiiriin ja hänen on määrä tappaa rehtori Dumbledore rangaistuksena isänsä virheistä. Hän ei lopulta onnistu siinä, vaan Professori Kalkaros tappaa Dumbledoren sen sijaan. Dracolle tärkeintä on perhe ja heidän takiaan hän suunnittelee murhaa kokonaisen vuoden. Hän alkaa vasta sarjan lopussa ymmärtämään, ettei Voldemortin lähipiirissä ole hyvä olla. Dracon identiteettistatus on osittain keskeytetty ja osittain suljettu eri kohdissa kirjasarjaa. Se on suljettu alussa, koska hänen vanhempansa päättivät kaiken hänen puolestaan, eikä se Dracoa haitannut. Hänellä ei ollut mitään vanhempiansa paapomista vastaan. Keskeytetty status tuli siitä, kun hän vihdoinkin ymmärsi vaikuttaa itse omaan ja perheensä kohtaloon ja siirtyä hyvien puolelle.

Tässä tutkimuksessa selvisi, että kaikki hahmot muistuttavat toisiaan jossain määrin. Kaikille oli erittäin tärkeää auttaa ystäviään ja olla oma itsensä kaikissa tilanteissa. En voi sanoa, että kaikki hahmot ovat epäitsekkeitä, sillä Dracolle tämä ei ollut luontevaa. Muutenkin naisten ja Dracon välillä oli eroja. Naiset olivat ainoita, jotka käyttivät voimiaan hyvän puolesta. Draco käytti voimiaan myöskin hyvän puolesta, perheensä, mutta ei sen laajemmin. Tutkimuksessa selvisi myös, että jokainen hahmo sopii hyvin omaan tupaansa. Lajitteluhattu teki minun analyysini mukaan siis hyvää työtä ja luki hahmojen ajatukset sekä persoonallisuuden oikein. Naisten ja Dracon välinen ero näkyi myös identiteettistatuksessa. Kaikkien naisten statukset olivat saavutettuja, kun taas Dracolla oli kaksi eri statusta eri vaiheissa kirjasarjaa.

Tässä tutkielmassa selvisi, että fiktiivisiä hahmoja voi tutkia samoin keinoin kuin oikeita ihmisiä. Fiktiivisillä hahmoilla on erilaisia keinoja rakentaa identiteettiä, ja toiveeni on, että sain esiteltyä niitä kattavasti tässä työssä. Tutkielman suppean otoksen takia tuloksia ei voi yleistää koskemaan muita hahmoja. Identiteettistatuksia voi mielestäni kuitenkin käyttää jatkossakin populaarikirjallisuutta tutkiessa. Tulevaisuudessa voisi tutkia tarkemmin esimerkiksi vain yksi hahmoa. Hermione voisi olla tähän sopiva hahmo, sillä hän toimii monelle kirjasarjan lukijalle roolihahmona. Hänen luomaa kuvaa naisista olisi hedelmällistä tutkia.