"WHAT'S IN A NAME?": AN EXAMINATION OF MEANINGS AND SYMBOLIC USE OF THE NAMES IN HARRY POTTER AND THE ORDER OF THE PHOENIX

by

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Abstract

J.K. Rowling has been accused by critics such as Jack Zipes and John Pennington of being a simplistic writer, but my examination of the fifth novel of the series, *Harry Potter and the Order of the Phoenix*, shows not only that she is creating complex characters but that she is also working with and against character stereotypes to craft intricate worlds and challenging ideas. More specifically, Rowling meticulously researches names and uses them to reveal aspects of her characters’ personas and attributes. By analysing the meaning and symbolic use of the characters’ names in Rowling’s fifth novel, I will demonstrate how she uses names, and how she has created schemas that strengthen the link between and among the characters, their names and their roles in her work.
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Figure I

Main Characters

- Harry Potter
- Hermione Granger
- Neville Longbottom
- Luna Lovegood
- Draco Malfoy

Order of the Phoenix:
- Albus Dumbledore
- Severus Snape
- Sirius Black
- Rubeus Hagrid
- Remus Lupin
- Alaster “Mad Eye” Moody
- Nymphadora Tonks
- Kingsley Shacklebolt
- Minerva McGonagall
- Cornelius Fudge
- Dolores Umbridge
- Sybill Trelawney

Witches & Wizards

Adolescents

- Hermione
- Neville Longbottom
- Luna Lovegood
- Draco Malfoy

Professors, Members of the Ministry of Magic & Other Adults

- Albus Dumbledore
- Severus Snape
- Minerva McGonagall
- Cornelius Fudge
- Dolores Umbridge
- Sybill Trelawney

The Dark Lord

- Lord Voldemort
- Tom Marvolo Riddle
- “You Know Who”
- “He Who Must Not Be Named”

Professors, Members of the Ministry of Magic & Other Adults

- Minerva McGonagall
- Cornelius Fudge
- Dolores Umbridge
- Sybill Trelawney

The Most Prominent Wizarding Family - The Weasleys

- Ron Weasley
- Fred Weasley
- George Weasley
- Ginny Weasley
- Arthur Weasley
- Molly Weasley
- Bill Weasley
- Charlie Weasley
- Percy Weasley

Order of the Phoenix:

- Albus Dumbledore
- Severus Snape
- Minerva McGonagall
- Cornelius Fudge
- Dolores Umbridge
- Sybill Trelawney

Death Eaters

- Lucius Malfoy
- Bellatrix Lestrange
- Rodolphus Lestrange
- Peter Pettigrew

Professors & Other Adults

- Gilderoy Lockhart
- Filius Flitwick
- Pomona Sprout

Genus

House Elves

- Dobby
- Winky
- Kreacher

Giants

- Karkus
- Golgomath
- Grawp

Witches, Wizards & Muggles

Adolescents

- Hannah Abbott
- Cho Chang
- Gregory Goyle
- Ernie Macmillan
- etc.

The Most Prominent Muggle Family - The Dursleys

- Petunia Dursley
- Vernon Dursley
- Dudley Dursley

Minor Characters

Witches, Wizards & Muggles

Adolescents

- Hannah Abbott
- Cho Chang
- Gregory Goyle
- Ernie Macmillan
- etc.

Most Prominent Muggle Family - The Dursleys

- Petunia
- Vernon
- Dudley

Professors & Other Adults

- Gilderoy Lockhart
- Filius Flitwick
- Pomona Sprout

Ghosts, Figures in Paintings & Poltergeists

- Phineas Black
- The Fat Lady
- Sir Nicholas
- Peeves
- etc.

Centaurs

- Firenze
- Ban
- Ronan

Death Eaters

- Lucius Malfoy
- Bellatrix Lestrange
- Rodolphus Lestrange
- Peter Pettigrew

House Elves

- Dobby
- Winky
- Kreacher

Giants

- Karkus
- Golgomath
- Grawp

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- Cho Chang
- Gregory Goyle
- Ernie Macmillan
- etc.

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- Vernon
- Dudley

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- Lucius Malfoy
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House Elves

- Dobby
- Winky
- Kreacher

Giants

- Karkus
- Golgomath
- Grawp
INTRODUCTION

When William Shakespeare has Juliet say, “What’s in a name? That which we call a rose / By any other name would smell as sweet” (Romeo and Juliet, II, ii, 43-44), she is asking whether people’s names affect who they really are and how they are perceived by the people around them. Just as Shakespeare was aware of the connection between names and their meanings, authors following after him, notably Charles Dickens and, most recently, J.K. Rowling have used the meaning of names to communicate aspects of their characters’ attributes to their readers. J.K. Rowling’s *Harry Potter* series demonstrates, through the names that she has chosen for her characters, that she also considers names carefully, as the name of a character reveals elements of the character’s persona and status within the story. An examination of the names of Rowling’s characters makes obvious her meticulous choice of each character’s name, as part of an internal schema in her novels; names are rich in meaning and symbolism.

Harry Potter and his fellow wizards, witches, Muggles\(^1\) and other creatures that Rowling has incorporated into her stories have achieved worldwide recognition and, not surprisingly, her creation has produced many different reactions in popular culture and in the academic world. Readers of all ages have read the six of the seven books in the series that have been published thus far and have become enthralled with the magical world that she has created. While some attribute the series’ popularity to the substantial marketing of the books, movies and merchandise, others believe that Rowling’s work deserves to be widely read and appreciated because of its literary merit: its narrative power and the

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\(^1\) Rowling’s use of proper nouns is not always consistent. While she capitalizes “Muggles” and “Wizarding community,” she does not capitalize “wizards” or “witches.” I will follow Rowling’s style.
imagination brought to each of the six books. Whether or not a large marketing machine drives the *Harry Potter* series, there is much literary value in Rowling’s work; what cannot be denied is that Rowling’s plotlines are intricate and that her characters are intriguing to millions of readers. Yet, although both her intricate plotlines and her intriguing characters reveal the complexities of Rowling’s work, it is her characters and their multifaceted personas that deserve more attention. Not only has Rowling developed unique characters, but she has also taken the time to develop multifaceted worlds peopled with a large cast of characters.

To examine Rowling’s complex characters, it is important to discuss the critical writings on the *Harry Potter* series. Therefore, Chapter I of my thesis will present a literature review of various scholars who have examined Rowling’s work. I will also focus on criticism that examines gender and characterization, and research on linguistics, translation and naming. In Chapter II, I will examine literary criticism and critical practices relevant to the reading of the names in the series, and will concentrate on mythology and characterization, as well as the critical theories of deconstruction and reader response theory.

With the critical works in mind, I will then proceed to discuss some of the characters in Rowling’s series. Although she has created an enormous cast of characters, many of whom make various appearances throughout the series, the fifth and longest book, *Harry Potter and the Order of the Phoenix*, has the largest cast thus far\(^2\). With a total of two hundred and fourteen named characters, Rowling has not only created elaborate worlds with numerous individualized characters, but that she has also carefully crafted and researched each character and what the character’s name says about his or her

\(^2\) Please refer to the Appendix III – Alphabetical List of All the Characters’ Names in the First Six Books.
attributes, with the meaning and the symbolic use of the name in mind. Rowling has stated that she plans every part of her books thoroughly, making numerous lists of details about plot and character. She makes reference to this meticulous care in a 2003 BBC interview with Jeremy Paxman:

This is the plan for Order of the Phoenix. I have these grid things for every book—well I have about twelve grid things for every book. It's just a way of reminding myself what has to happen in each chapter to advance us in the plot. And then you have all your sub-plots. It's just a way of keeping track of what is going on. (n.pag.)

Rowling has also stated in several interviews that she plans out every detail of plot and the character. During a press conference held on July 18, 2005 for the publication of the sixth book in the series, Harry Potter and the Half-Blood Prince, Rowling was asked, “When you start [to write a book], do you do a complete plan before you start writing, or do you just have an idea from the start and then just keep writing?” and she responded “I do plan. I plan, I really plan quite meticulously” (n.pag.).

With Rowling’s meticulous planning in my mind, I began to list by name every character in each of the books. While examining the lists, I became intrigued by names and concluded that Rowling’s thorough planning must also have extended to naming, for

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3 The meaning of a name is quite different from the way the meaning is used by Rowling symbolically. The meaning of a name refers to the attributes associated with name. For instance, the meaning of the name Ronald is “counsel power” (Wallace, 20,001 Names for Baby 427). In contrast, Rowling symbolically uses the attributes associated with her characters’ names and links the associations to the character’s persona. Since the meaning of the name Ronald is “counsel power” (Wallace 427), then this meaning is significant to Ron’s persona, as he is one of Harry’s trusted advisors on practically every event that occurs in the series. Therefore, both the meaning and the symbolic use of a name play a part in a character’s persona.

4 The fact that she is a meticulous planner appears in her interview with Jeremy Paxman, as well as one with Marc Shapiro, one with Roxanne Feldman, one with Christopher Lydon and one with Mellisa Anelli and Emerson Spartz. She also made reference to her planning in a press conference on Half-Blood held on July 18, 2005.
she uses clear patterns in the names she has selected for her characters. For instance, many of the female names refer to plants or flowers, and a few characters have the names of constellations. And, the meanings of the names Remus Lupin and Bellatrix Lestrange aptly match the characters’ personas, while the names of characters such as Millicent Bullstrode and Colin Creevey suggest puns that reflect dominant characteristics.

In my initial lists, I also began to analyze the prominence of some of the characters and to note how most make only brief appearances in each of the books. Other than fourteen to twenty main characters who have prominent positions throughout the series, the minor characters make only brief appearances. This does not mean that the minor characters’ names do not have significance though; Rowling spends just as much time researching and developing her minor characters as she does her main characters. Not surprisingly, it also appears that the longer the book, the more characters there are—the book with the most characters being Rowling’s longest book, Phoenix. It should also be noted that Phoenix has the most complex plotlines of the six books published thus far. My research focuses on the symbolism, meaning and connections that can be determined by analysing the names of Phoenix. Exploration of the patterns and categories of the names of the characters also reveals elements of the schema that Rowling builds within her novels. It is significant that Rowling creates the intricate patterns of the characters by working with and against stereotypes in her characters.

As well as setting up and working against stereotype in this novel, Rowling also spends significant time creating new tensions and expanding the old ones that exist between some of the most prominent characters, especially the adolescents. As

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Please refer to Appendix I – The Main Characters in Each of the First Six Books.
Rowling's adolescent characters get older, each one begins to develop his or her own sense of identity, and the individual's name reflects this. Because of this, *Phoenix* is the ideal book to examine and analyze how Rowling uses names. While it would have been interesting to examine all the names of the characters in the entire series, it is a task that cannot be successfully undertaken until the publication of the final book in the series.\(^6\)

When I was examining the list of characters in *Phoenix*, it became apparent that they could be divided up into binary categories such as good and evil; minor and major; male and female. As well, categories such as wizards, witches and Muggles, as well as divisions according to creature type, social status and occupation need to be considered in an analysis.\(^7\) While the categories are easy to construct, dividing the characters according to the moral binary of good or evil becomes complex for, in examining the characters for these attributes, the subtlety of Rowling's writing and planning becomes even clearer. Characters resist simplistic labelling as good or evil; even her morally positive characters have their ambiguities and contradictions. For instance, Harry Potter himself is not a stock "good" character. He, like most of the others, has ambiguity and conflict that he has to struggle with from the beginning of the series. And, in the fifth book, Rowling creates a more sombre portrait by showing the protagonist to be angry and full of teenage angst. Throughout the novel, Harry tries to figure out whether or not he is at the centre of the mysterious events occurring around him, and he not only expresses anger, but also desires revenge against Dolores Umbridge, Bellatrix Lestrange, Lord Voldemort and

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\(^6\) The seventh and final book of the series entitled *Harry Potter and the Deathly Hallows* is scheduled to be released July 21\(^{st}\), 2007.

\(^7\) Please refer to the Appendix II – The Categories of the Characters' Names in *Harry Potter and the Order of the Phoenix*. 
even Albus Dumbledore. While some of Harry’s self-centredness is attributable to his age, Rowling is also adding to the depth of her main character by developing these ambiguities. In doing so, Rowling creates a protagonist who is not simply a stock figure, but rather a realistic teenage character with a wide range of behaviours and emotions.

Rowling develops ambiguities in her so-called “evil” characters as well; for example, Petunia Dursley, Harry’s aunt, is a character who appears to be mean-spirited and uncaring. His relationship with his aunt has always been intriguing because, although she does not care for her nephew in the same way she does for her own son, Dudley, and treats him poorly, she did, however, agree to take Harry in as an infant after his parents were murdered. Petunia does not try to stop her husband Vernon from mocking Harry or from locking him in his room, much less from making Harry live under the stairs, but she does stop Vernon from throwing Harry out of the house and abandoning him at the beginning of *Phoenix*. She understands that Harry is part of her family and, as a result, she feels responsible for his well-being. On closer examination, it is evident that she does not want Harry to be murdered by Lord Voldemort in the same way that her sister was murdered. When Harry is trying to explain to Aunt Petunia and Uncle Vernon that Dementors have just attacked him and Dudley and that Lord Voldemort has returned, Petunia’s reaction is to look

> at Harry as she had never looked at him before. And all of a sudden, for the very first time in his life Harry fully appreciated that Aunt Petunia was

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8 Although these four characters are quite different, Harry feels anger towards each of them during the book. Throughout the novel, Harry is angry and feels neglected because Dumbledore has not talked to him, much less looked at him directly, since the summer before beginning the school year. Harry only learns towards the end of the book that Dumbledore has ignored Harry to protect him from being possessed by Lord Voldemort (*Phoenix* 729-730). Harry dislikes Dolores Umbridge because of her complete desire for power and the ordeals that she put the school through. He abhors Bellatrix Lestrange and Lord Voldemort because they are attempting to destroy what Harry believes is good.
his mother's sister. . . . Aunt Petunia had never in her life looked at him like that before. Her large, pale eyes (so unlike her sister's) were not narrowed in dislike or anger, they were wide and fearful. The furious pretence that Aunt Petunia had maintained all Harry's life—that there was no magic and no world other than the world she inhabited with Uncle Vernon—seemed to have fallen away. (Phoenix 39)

In this scene, Petunia's reaction belies her previous attempts to keep Harry's magical connections a secret and to marginalize him within her family and their household. She realizes the importance and danger of Lord Voldemort's return, and, in this moment, is unable to maintain the pretence that separates her from the magical world. She has to admit that her sister was a witch, and that she is responsible for an adolescent nephew who is a wizard. Petunia's reaction in this scene demonstrates that she is more ambiguous and has more facets to her character than either Harry or the reader has previously believed.

As this complication demonstrates, it does not make sense to organize the characters simply in terms of a good-evil binary. Of more importance is their prominence in the fifth novel and whether they are wizards, witches, Muggles or members of other genera. Therefore, I will divide the characters into Main and Minor characters, and then divide them further into appropriate sub-categories. For instance, the sub-category Witches, Wizards and Muggles in Minor Characters, and the sub-category Witches and Wizards in Main Characters, are further divided into sub-categories.

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9 Please refer to Figure I.
that mirror one another. As a few characters can be put into various sub-categories, I will discuss these characters in the sub-category that is most appropriate to them and explain why they belong there.

In Chapter III of the thesis, I will discuss the Genus category, to will examine Minor Characters who are not wizards, witches and Muggles. The "general" definition of "genus" in the Oxford English Dictionary refers to "a kind, class, order, tribe, etc." (n.pag.). In effect, the term genus is essential to my research in classifying characters who are not Muggles, wizards, or witches, but, instead, are fantastical creatures and other beings. In this section of my thesis, I will discuss the Genus characters who fall into the following sub-categories: House-Elves; Centaurs; Giants; and Figures in Paintings, Ghosts and The Poltergeist. That being said, although the characters who fall into the Genus category are all minor characters, their names are nonetheless significant and Rowling has chosen their names because they fall into the schema that I argue Rowling has created. For instance, the centaurs in the series lead independent lives from the Wizarding community and rely on astronomy to guide them. This is a mystery to most wizards and witches, as the centaurs do not reveal their understanding of the stars. Firenze, a centaur who helped Harry in the first book and who joins the faculty at Hogwarts in the fifth novel, has a name that is Italian for the city Florence, Italy.

Characters such as Ron Weasley, Albus Dumbledore, and Rubeus Hagrid can be put into various sub-categories of the Main Character category. Although Ron Weasley could be examined in the sub-category of Adolescents under Main Characters, he will be analysed in the sub-category of The Most Prominent Wizarding Family - The Weasleys, as it is necessary to examine all the family members together. Similarly, Albus Dumbledore could be examined in the sub-category of Professors, Ministry of Magic and Other Adults, but it is more appropriate to analyse him in the sub-category of The Order of the Phoenix because he is more significant within that organization. Rubeus Hagrid could also fall into various sub-categories. In the Main Character category, he could be discussed in both the sub-categories Professors, Ministry of Magic and Other Adults and The Order of the Phoenix. Also, although he is a main character, he could be discussed in the sub-category of The Giants, which falls under the category of Minor Characters, because he is a half-giant, but his position in the Order of the Phoenix is more important to his persona and he will, therefore, be analysed in the sub-category of The Order of the Phoenix. In effect, the characters will be discussed in the category and sub-category that is most appropriate.
Florence is associated with the Italian Renaissance and the famous 16th Century astronomer Galileo Galilei, who has been called the father of astronomy because of his improvements to the telescope and his astronomical observations. Therefore, as Rowling names a centaur who relies on astronomy after Florence, she is linking the character Firenze to innovation. This indicates that Rowling is choosing the names of the centaurs carefully, with the meaning and the symbolic use of the names, as well as the attributes of the character's genus in mind.

In Chapter IV, in the classification of the Minor Characters, the Witches, Wizards and Muggles will be divided into the following sub-categories: Adolescents, The Most Prominent Muggle Family – The Dursleys, Professors and Other Adults, and The Death Eaters. The examination of the individuals in this category will show how Rowling has chosen the names for her characters with not only their ethnicities and social status in mind, but also with attention to the phonetic sound of their names. For instance, the names of characters such as Cho Chang and Seamus Finnigan link each of these characters to their ethnicities; Cho Chang is Asian and Seamus Finnigan is Irish. While Rowling creates a multicultural world by including characters of diverse backgrounds, she is also tying these particular characters to their heritage through their names. In contrast to Cho Chang and Seamus Finnigan, Millicent Bullstrode and Gregory Goyle's names appear to be chosen because of their sound associations, which suggest puns. However, there is more to these names. Both these adolescent characters are in the Slytherin House, and, as a result, have ties to the dark side of magic. These ties can be discerned by their last names; the name Goyle sounds like gargoyles, and the name Bullstrode causes the reader to picture a girl who is a bully.
Finally, in Chapter V, in the classification of the Main Characters, the Witches and Wizards will be divided into the following sub-categories: Adolescents; The Most Prominent Wizarding Family – The Weasleys; The Order of the Phoenix; The Professors, The Members of the Ministry of Magic and Other Adults; and The Dark Lord. In contrast to the Minor Characters who fall into the Witches, Wizards and Muggles sub-categories, the Witches and Wizards of the Main Character sub-categories include some overlap between The Members of the Order of the Phoenix and the Professors, The Members of the Ministry of Magic and Other Adults, and so I will treat individuals who are in both sub-categories in the grouping most appropriate for them. Once I have placed the characters within this schema, I will examine what the groupings reveal and how the schemas affect the types of characterizations Rowling is attempting to create. The analysis of the groupings will also demonstrate that Rowling’s characters are more complex than they first appear and that the characters she develops more fully have been carefully crafted. For instance, while the Weasley Family is a pure-blood family, a family that, to the reader’s knowledge, has included only wizards and witches without any marriages to Muggles, the Weasleys have a lower status within the Wizarding community because they are not wealthy. However, Rowling works against this stereotype of the poor, lower class Wizarding family through the names of its members. The men of the family—Arthur, Bill (William), Charlie (Charles), Percy (Percival), Fred (Frederick), George and Ron (Ronald)—are all named after kings, rulers or noblemen from history or literature. The two females of the family, Molly and Ginny, also have names of importance. Molly’s given name is a diminutive version of Mary, and, therefore, carries the noble associations linked to Mary the mother of Christ. Ginny is a
diminutive version of Ginevra, and is tied to Guinevere, who became King Arthur’s queen.

In Chapters III, IV, and V, with the aid of the categories and sub-categories, I will examine representative characters’ names in each category and what the meaning and symbolic use of names reveal about personality and developments of the characters. I will examine the specific name Rowling has chosen for each of her characters and speculate what this reveals about her carefully crafted schemas. Also, I will make connections between and among the characters in terms of gender, social status and the type of genus to explain how Rowling, in this series of books, is both building on and working against the stereotypes and against the assumptions about the characters in previous books that the critics have made, and some readers have expressed on fansites such as Mugglenet.com and The Harry Potter Lexicon.

In my examination, I will establish a sense of continuity in what Rowling is revealing about her characters and how she is using them in plotting her work. I also plan to demonstrate that Rowling has meticulously laid out which characters will be rounded and most fully developed and which characters will remain peripheral. The meaning and symbolic use of the names reveal that Rowling’s Harry Potter series uses a complex and multi-layered set of patterns. Through my analysis, I will demonstrate that Rowling’s work has literary merit and that the patterns related to characterization, names, and language have value. As critical theorist Roderick McGillis says about language, “I despair how language holds little or no power for older students; I despair because what everyone should realize is that language is power, as much (maybe even more so) as
money and muscle or machine guns” (206). It is the power of language that Rowling
realizes everywhere in her work, no more so than in her naming of characters.
CHAPTER I – Literature Review

1.1 – Introduction

While a plethora of topics about the *Harry Potter* series has already been discussed in both the popular culture and the scholarly spheres, little attention has been paid to the meanings and symbolism behind the names of the characters within the books. Much of the Potter criticism focuses on aspects such as literary merit (Jack Zipes, Julie Park, Judith Saltman, and Anne Hiebert Alton); gender and sexism (Elizabeth E. Heilman, Ruthann Mayes-Elma, Terri Doughty, Eliza T. Dresang, and co-authors Ximena Gallardo-C and C. Jason Smith); different genres, including fairytales, fantasy, and boarding school stories (Anne Hiebert Alton, Judith Saltman, Amanda Cockrell, Suman Gupta, and Elaine Ostry); moral conduct (Peter H. Denton, Allen D. Evans and co-authors Pamela Esprivalo Harrell and Andrea Morton); translations (Sarah Cummins and co-authors Katrine Brøndsted and Cay Dollerup); and class structure (Elizabeth E. Heilman, Lisa Hopkins, Julie Park and Elaine Ostry). Many authors, among them Andrew Blake, Peter H. Denton and Jack Zipes, discuss why children and adults alike have accepted the series and how it has crossed national boundaries; they also debate whether or not Rowling’s series has achieved a cultural hegemony unto itself. Although a handful of authors, such as Judith Saltman, Maria Nikolajeva, and Roni Natov, write short summaries about a few of the characters’ names and their meanings, fewer authors (John Algeo and Amanda Cockrell) examine how the meaning of the name affects the storyline or the schemas that Rowling is attempting to create. Some articles, such as co-authors Katrine Brøndsted and Cay Dollerup’s “The Names in Harry Potter” and Nancy K. Jentsch’s “Harry Potter and the Tower of Babel,” discuss how the books have been
translated into several different languages and study how the meaning of some of the characters’ names changes with the translation, but they do not analyze the meaning of the names themselves. There are no scholarly articles that examine the names in detail or that divide the characters into categories relevant to their place within the story’s structure.

Apart from the scholarly criticism, there are numerous popular-culture fan-based websites and books that discuss many aspects of the *Harry Potter* series. Websites like Mugglenet.com and *The Harry Potter Lexicon* and books comparable to Fionna Boyle’s *A Muggle’s Guide to the Wizarding World* and David Colbert’s *The Magical Worlds of Harry Potter* attempt to summarize each chapter of each book and focus on the mysteries of the series and the complex relationships of the characters, particularly the romantic relationships among the teenage characters. Many fan blogs discuss at length who will die at the end of the series, who will win the final battle between Harry Potter and Lord Voldemort, and whether or not Ron Weasley and Hermione Granger will become romantically involved. There is some discussion and definition of the names of the characters both online and in popular-culture books. Various fan materials have attempted to develop simple definitions of the main characters’ names and relate what they perceive as significant about the characters. However, these sites are undocumented, and it is unclear where the writers of these fan materials have obtained their information or whether or not the information is solely personal opinion. As is the case for the scholarly examinations, though, the popular-cultural sites do not systematically classify the characters, and when they do attempt to create categories, their

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11 Although there are numerous *Harry Potter* fansites, some of the most frequented websites, which include blogs for the discussion of the mysteries and characters of the series, are Mugglenet.com, The Leaky Cauldron, Dissendium.com and Veritaserum.com.
character groupings are relatively simplistic with no discussion of the significance of the categories, or of ambiguities and resistance of stereotypes represented by some characterization.

Notably, the majority of the studies published thus far were written and published before Rowling published *Harry Potter and the Order of the Phoenix*; there are not many critics who have published work on this particular book. That being said, however, many authors do discuss the characters of *Harry Potter* and how Rowling has used her characters to convey social status and gender. Most who do discuss the characters do not focus solely on one particular book, but rather concentrate on the first four books of the series.

1.2 — Examination of Research on Gender

One of the most prominent areas of study on *Harry Potter* is gender. Scholars such as John Stephens and co-authors Beverly Lyon Clark and Margaret R. Higonnet have written overviews of how children’s literature displays gender. Although Stephens and Clark and Higonnet do not discuss the *Harry Potter* series in particular, gender is a subject that has elicited a range of commentaries from critics. Authors such as Elizabeth E. Heilman, Ruthann Mayes-Elma, Terri Doughty, co-authors Ximena Gallardo-C and C. Jason Smith, as well as Eliza T. Dresang discuss how Rowling uses gender in the novels.

In her essay “Blue Wizards and Pink Witches: Representation of Gender Identity and Power,” Elizabeth E. Heilman examines gender and characterization in the *Harry

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12 *Phoenix* has been discussed by Lana A. Whited, Ruthann Mayes-Elma, and co-authors Katrine Brøndsted and Cay Dollerup.
Potter novels from a feminist point of view. Heilman’s article highlights some of the
gender politics in the series and discusses the female characters’ positions and
relationships in connection to the male characters. At the beginning of her essay, she
writes:

the Harry Potter books feature females in secondary positions of power
and authority and replicate some of the most demeaning, yet familiar,
cultural stereotypes for both males and females. Themes related to power
and gender ... conform to a rigid set of patterns, which reflect capitalist
and patriarchal gender regimes. (222)

Heilman continues her argument by suggesting that the majority of the more prominent
characters in the series are male and that most of the younger female characters “are
depicted as anti-intellectual. . . . At the height of action, females are not typically very
involved, and they are fearful and emotional” (223). In her discussion, Heilman makes
some intriguing observations on Rowling’s treatment of gender in characterization.
Rowling does include more male than female characters. However, the emotions that the
female characters display at climactic points in the plot are simply different, not lesser,
emotions than the males display. For instance, in Phoenix, in the scene where Hagrid
introduces Hermione and Harry to his half-brother, Grawp, Hermione is described as
talking “shrilly” (609) and “burying her face in her hands” (610); Harry gasps in horror
when he realizes whom Hagrid has been attending to for the whole school year (609), and
he speaks in “a hollow voice” (611). While Hermione displays emotions, as Heilman
suggests she would, so does Harry. The two characters simply demonstrate emotions
differently.
Heilman makes an arguable claim when she asserts that the female characters are rarely involved in the action and are typically depicted as frightened. Toward the end of *Phoenix*, six of the Hogwarts students, three females and three males, travel to the Ministry of Magic to save Sirius Black: Hermione, Ginny, Luna, Harry, Ron and Neville. The three females fight the battle with the Death Eaters just as courageously and skilfully as the three males do; they do not cower in response to the danger they encounter. While it is true that by the end of the scene at the Ministry of Magic, the only student left untouched by a damaging spell is a male character, Harry, it is also true that he is the main character and, therefore, arguably, must get through most if not all of the action relatively unscathed. Heilman does not comment on the growth of and changes in both the adolescent and adult characters in the first four books in the series.

In the same manner that Heilman believes Rowling’s female characters to be ineffectual, Ruthann Mayes-Elma’s critical book, *Females and Harry Potter: Not All That Empowering*, concentrates on what she perceives as sexism in the series. Although this analysis was published in 2006, she focuses her criticism on the first book of the series, *Harry Potter and the Philosopher’s Stone*. She writes:

I was particularly disappointed, but not surprised, to find [the female] characters not questioning their own oppressions. Throughout the text women are oppressed by men in various ways, but they go along with it and do not question the oppressiveness. Just as in society, women are not supposed to question the structure of things or, daresay, change them. Again, this plays into the traditional construction of gender that is mirrored through the text. (80)
Like Heilman, Mayes-Elma sees the female characters as being transgressed upon and manipulated by the male characters. In her analysis, she focuses on three female characters—Hermione Granger, Petunia Dursley and Minerva McGonagall—and breaks up their behaviours into the following five themes: “Rule Following and Breaking,” “Intelligence,” “Validating/ Enabling,” “Mothering,” and “Bounded’ Resistance” (86-103). Under each of these themes, Mayes-Elma examines the behaviours of the three characters and discusses various passages in the first novel of the series. She concludes her analysis by commenting,

Certainly, Rowling’s text reflects a notion of power dynamics between men and women that is characterized by give and take, change, and interplay. Agency here is not static; it is held at times by both women and men. Questioning, empowerment, and resistance do occur, and women characters are constructed as agentic. However, their agency is embedded in very traditional institutions of family, school, and the wizarding community. Women and girls are allowed to cross some borders, but only with the permission of men and boys. A very important question arises; has Rowling pushed the boundaries of gender constructions far enough to begin a process of female empowerment, or has she just reinforced the status quo? I would conclude that the text comes down in favour of the status quo. (105)

Mayes-Elma makes valid points about gender in the *Harry Potter* series, but because she analyses only three female characters, her analysis is incomplete. She generalizes and asserts that all the female characters in the series behave in ways similar
to these three females. In using this generalization, Mayes Elma neglects the complexity of Rowling's characters. Although these three characters have prominent places within the stories, they do not represent all of the women and girls in the series. Also, because Mayes-Elma restricts her analysis to the first book, she does not examine how the ongoing female characters mature and develop in subsequent books. This oversight leads to an incomplete study.

Terri Doughty examines gender in Rowling's work in comparison to treatment of gender in popular-culture generally and sees aspects of gender in the series in a more positive light. In her essay "Locating Harry Potter in the 'Boy's Book' Market," Doughty comments that Harry is a positive male character, on a journey to discover his identity (253). Unlike other writers who discuss gender, Doughty focuses her analysis on the male characters in Rowling's work, ignoring the female influence, and notes:

The Harry Potter books do not problematize masculinity; this is, perhaps, one of the reasons for their appeal for boy readers. Rowling follows an older narrative tradition, in which her boy-hero comes to maturity supported by a cast of "fathers" who are there when he needs them, but who also let him find his own way when he needs to do that. (253)

Because Doughty focuses her attention on Harry and the other male characters of the series, her essay has a different perspective. In contrast to Heilman and Mayes-Elma, she believes that having a positive male protagonist will have an encouraging effect on male readers. She concludes:

We would read the Potter books differently if they were about Harriet Potter. By celebrating male heroism at a moment when popular culture
fears male violence. . . Rowling has tapped into a kind of collective
unconscious need to be reminded that boys have a path toward maturity to
follow, and that they can indeed make it, both with help and on their own.

(257)

By making this statement, Doughty affirms that Rowling’s male characters are maturing
and because of this positive growth, masculinity is reinforced.

Ximena Gallardo-C and C. Jason Smith also demonstrate a more positive view on
the gender politics of Rowling’s work. In their essay “Cinderfella: J.K. Rowling’s Wily
Web of Gender,” the scholars discuss the behaviours and relationships of the genders in
the series. They comment that, despite Harry’s gender and the fact that the novels seem
to favour males, “this preference continually conflicts with a context of symbols and
actions that are gendered feminine” (200). Gallardo-C and Smith observe that in the first
four books of the series, Harry’s two best friends, Ron and Hermione, influence him and
“of these two, however, the boys-will-be-boys Ron almost always points Harry in the
wrong direction while Hermione typically suggests the action leading to Harry’s personal
growth and success” (199). The co-authors also assert that, although gender is not being
 overtly discussed in the novels, there is always an undercurrent of gender battle going on.
However, Gallardo-C and Smith note that Hogwarts does not divide the genders. They
contend that “the Sorting Hat, for example, makes its judgements based on inner
characteristics—talent, personality, and disposition—and not on biological sex” (199)
and, therefore, conclude that although the male characters appear to be more prominent,
Rowling’s work is radical because she “has created the context for an active discussion of
social issues including, as we have shown, sex and gender” (203).
Similarly to Mayes-Elma, Eliza T. Dresang focuses her attention on the female characters of the series. However, unlike Mayes-Elma, Dresang has a different point of view on Rowling’s representation of gender. Her essay, “Hermione Granger and the Heritage of Gender,” focuses on Hermione and how her character interacts with and is affected by the other characters. Dresang discusses other literary characters named Hermione in works by such authors as D.H. Lawrence (*Women in Love*) and William Shakespeare (*A Winter’s Tale*) and comments on how Rowling’s Hermione compares to the other Hermiones. Dresang demonstrates how Hermione uses her intelligence to her advantage and asserts that

> [she] seems to be subverting the more stereotypic aspects of her personality and moving toward becoming a stronger, more independent (as well as healthily interdependent) character. (240)

Like Gallardo-C and Smith, Dresang claims Rowling’s series is not sexist, but demonstrative of the differences between the genders. More importantly, Dresang focuses on how Rowling’s characters cope with gender politics. Although Gallardo-C and Smith, and Dresang do well in pointing out the more positive aspects of gender in the *Harry Potter* series, these writers, like scholars Heilman and Mayes-Elma, limit their research to examining a handful of characters, and, therefore, do not examine the wide range of characters in Rowling’s work. That said, where both Dresang’s article and Gallardo-C’s and Smith’s essay succeed in their analysis of gender is in their examination of the growth of the adolescent characters and how, when these characters mature during the series, the gender politics changes as well.
Although there are limitations in each of the studies, each scholar demonstrates that Rowling is working with a complex set of characters in constant flux. The underlining gender battle in her series demonstrates that she is conscious of the differences between the genders and of how that difference affects the growth of the individuals. It is this flux that is intriguing in Rowling’s use of gender and its stereotypes.

1.3 – Examination of Research on Characterization

Many scholars have done studies on the characters of the Harry Potter series and how Rowling’s characterization has affected her plotlines. Edmund M. Kern and co-authors Pamela Esprivalo Harrell and Andrea Morton discuss the moral and pedagogical aspects of Rowling’s characterization, while Allen D. Evans and Lisa Hopkins examine the archetypal characters and their attainment of knowledge. As well, Jack Zipes, Anne Hiebert Alton and Tammy Turner-Vorbeck examine such elements of characterization in connection to genre, audience and the cultural implications of Rowling’s work. More importantly, Maria Nikolajeva, M. Katherine Grimes and Elaine Ostry discuss how Rowling uses her characters to discuss gender politics, social status and the stereotyping of some of her most prominent characters.

Maria Nikolajeva, in her article, “Harry Potter – A Return to the Romantic Hero,” discusses archetypal heroes of children’s literature and Harry Potter’s place in the romance genre of children’s literature. By employing Northrop Frye’s Anatomy of Criticism: Four Essays, Nikolajeva describes how the series works both with and against
Frye’s notions of the five consecutive stages of the displacement of myth. She notes that child characters in children’s fiction should, by Frye’s definition, “appear at the ironic stage since they naturally lack experience and knowledge and are therefore inferior to adults” (“Romantic Hero” 125), but continues to state that Frye’s definition of irony is not applicable to children’s literature and, instead,

characters in children’s novels are empowered in a variety of manners and operate on all the displacement levels. Harry Potter is in fact an excellent illustration of this. . . . Harry as a character is more complex than any of the archetypal figures in Frye’s schema. (“Romantic Hero” 125-126)

Nikolajeva continues her analysis by explaining that Rowling’s main character is more complex and states that, instead of being a mythic hero, Harry Potter is a romantic hero with child attributes. Nikolajeva explains that although Harry has numerous magical instruments and techniques that help him during his adventures, he is usually accompanied by “a number of helpers who come to the rescue when his own magical powers prove insufficient. . . . In the end, Dumbledore, the father substitute, has the final say” (127). Nikolajeva goes on to compare Rowling’s work to other children’s books such as Thomas Hughes’ *Tom Brown’s Schooldays*, Diana Wynne-Jones’ *The Lives of Christopher* and Philip Pullman’s *His Dark Materials* series. Her comparison of *Harry Potter* to other children’s novels is intriguing because, while highlighting important aspects about Rowling’s main character that make him unique in terms of Frye’s examination of genres, Nikolajeva demonstrates that Rowling’s work is similar to the work of other children’s literature authors in the use of the traditional conventions of children’s literature to create a unique main character.
M. Katherine Grimes also examines the characterization of Harry Potter in her essay “Harry Potter: Fairy Tale Prince, Real Boy, and Archetypal Hero.” She discusses the different stages of Harry’s development in the series, noting that the character offers different perspectives as he ages. She writes, “Harry Potter serves as a fairy tale prince for young children; then, like Pinocchio, he becomes a real boy for adolescents; and, finally, he serves as an archetypal hero for adults” (90). She continues by analysing the series and its characters in relation to these three different categories. While she does a thorough examination of some of the main characters and divides them into categories, she does not comment on their names. As well, she simply comments on Harry’s relationships to the other characters; Grimes does not discuss other characters’ relationships to one another. And, by creating these three categories, she pigeonholes the main characters into three groups but does not discuss them in terms of their own growth within the series. At the end of the article, she shifts her focus from the categories she has created and claims that Harry is like everyone else: “Harry Potter is Everyboy and Everyman, the Everyman or Everywoman we all know is inside us whether we are six, sixteen, or sixty, the Everyman who knows he is special, that great things lie in store for him which others do not yet recognize” (122). By making this statement at the end of her argument, Grimes diminishes the importance of the categories she has created and focuses instead on Harry Potter’s appeal to everyone. Even though she does a thorough analysis of some of the main characters, because she limits her focus to their relationships with Harry, she neglects a full examination of Rowling’s characterization and the schema she has created.
In “Accepting Mudbloods: The Ambivalent Social Vision of J.K. Rowling’s Fairy Tales,” Elaine Ostry analyzes the main characters of the *Harry Potter* series in connection to a set pattern of fairytales. She comments that Rowling’s representation of good and evil in her series is similar to that in many fairytales and argues that she “uses fairy-tale motifs to criticize materialism, a theme that shows doubleness of the genre” (91). Although Ostry does make interesting observations about these motifs and goes on to examine the social status of some of the characters, her most intriguing argument concerns the “hierarchy of magical races” (96) and the treatment of characters such as Hagrid, Lupin, and Dobby, all of whom are hybridized\(^\text{13}\). She notes that, to some witches and wizards, these characters are inferior because of their appearance, their behaviour, and the type of creature they are. Ostry suggests that Rowling uses them for humorous effect and writes,

> Rowling protests racial intolerance by showing how such creatures as giants (specifically half-giants), werewolves, and elves are treated. They are the underclass of the wizarding world and suffer from the stereotypes placed on them. . . . Both Hagrid and Lupin must conceal their true natures as much as possible. . . . Both Hagrid and Lupin essentially lack self-control and therefore seem to deserve their lower status. (95-96)

At first glance, this argument has some validity. Both of these characters are marginalized from the Wizarding community because of the type of creature they are,

\(^{13}\) Although Remus Lupin is considered to be a wizard, he is seen, by some in the Wizarding community, to be inferior or aberrant because he is a werewolf. Rubeus Hagrid is also seen by some witches and wizards to be second-class because he is a half-giant and he was forced to drop out of school during his third year at Hogwarts. Dobby, like all house-elves, is seen by some in the Wizarding community to be an inferior genus, despite the fact that house-elves are magical. House-elves are bound to some wealthy magical families and act as servants to that family.
and because some consider them to be inferior. However, neither Lupin nor Hagrid is seen as inferior in his own community, in the Order of the Phoenix. In fact, because they are hybridized creatures, both characters are highly valued by members of the Order of the Phoenix; after all they have ties to the werewolves’ community and the giants’ community respectively, and the Order of the Phoenix trusts both Hagrid and Lupin with difficult and dangerous missions. While Ostry correctly states that Hagrid’s actions and statements are humorous at times, especially when they involve a dangerous creature that only Hagrid can adore, such as Aragog and the three-headed dog he names Fluffy, Lupin is rarely used for comedy. He is a rational, intelligent, caring wizard who is key to Harry’s knowledge about his parents.

Unlike the positive points of view of *Harry Potter*, Julie Park’s essay “Class and Socioeconomic Identity in *Harry Potter’s* England” asserts that Rowling’s work does not have literary merit, much less good characterization and interesting characters. Park, a journalist and Jane Austen scholar, claims that Rowling is imitating Charles Dickens poorly. She comments:

> In spite of the inevitable comparison, Rowling is no Dickens; despite halfhearted attempts at social commentary, she is still bound by her English middle-class upbringing. Her experience of British class structure and society is reflected in the wizard world she has created, and what a rigid, structured world it truly is. She thus reveals her own prejudices with her portraits of the magical and nonmagical worlds. (180)

By analysing Rowling’s English background and employment history, Park makes comparisons between the social structure of *Harry Potter* and Rowling’s apparent view
of society. Park objects to some of the public’s belief that Rowling was unemployed before getting the first book of the series published. She remarks, “Rowling, rather than suffering economic hardships, seemed instead to suffer from those middle-class afflictions: ennui, low self-esteem, and parents who did not understand her career desires” (Park 182) and notes that these “afflictions” are the reasons “she has used her experience of middle-class suburbia and her daily childhood exposure to the rigid class system of British schools to build a world for Harry—a world that clearly exhibits the same sort of social order” (Park 182).

While focusing on Rowling’s supposed “middle-class afflictions” (Park 182), Park continues to analyze the *Harry Potter* series and its characterizations. For instance, she describes the Weasley family as a stereotypically “middle-class Irish” (186) family, whose surname “sounds like a slur; its associations are hardly charming” (186), being linked, in her mind, with the negative associations attached to the animal the weasel. She also notes that the name of the Weasleys’ home, The Burrow, brings to mind “rabbits and how they breed” (186). She concludes her analysis of the Weasleys by asserting that they “belong to the middle class, but with the taint of too little money and too many children” (186). By characterizing the Weasleys in this light, Park is unable to see their positive aspects as a family, such as their care for one another, their generosity and their strong sense of community. Instead, she targets the aspects of the Weasleys that the Malfoy family focus on, all of which are linked to the judgemental, negative social perceptions that the Malfoys generate. Park dismisses the complexity of Rowling’s characterization and does not see past the stereotypes that Rowling is working with and against. Unlike other scholars, Park believes that Rowling’s characters are mostly stereotyped and
concludes: “What a general dispersal of the *Harry Potter* books does among the readers, both child and adult, is further disseminate the same old stereotypes” (187).

Characterization is a topic that generates many subjective responses, but, if an author is carefully developing characters, as Rowling is, the characterization that the author creates deserves a close, detailed examination. Anything less does not do justice to the author’s work.

1.4 – Examination of Linguistics, Translation and Naming

Rowling has said in some interviews as well as in a press conference that she has planned out the plotlines for each book far in advance. Her meticulous planning, therefore, should be taken into account when examining the names of her characters as well. As such, in understanding how Rowling uses names, it is useful to relate her naming practices to the study of onomastics, which is defined in the *Oxford English Dictionary* as “the study or science of the history and origin of (esp. personal) proper names” (n.pag.).

Although scholars have not yet systematically studied the meaning and symbolic use of the names of the characters of the *Harry Potter* series, several books discuss onomastics and its use in literature. Linguists Frank Nuessel, Edward Callary, and James J. O’Hara examine proper names and their cultural significance. As well, authors Lionel Wee and Michael Jubien discuss onomastics, ontology and the use of metaphor in linguistics.
One of the more prominent onomasticians is Ernest Pulgram, author of *Theory of Names*. Pulgram discusses the use of proper names in Western culture and argues for the importance of proper names for individuals. He writes:

Since the giving and bearing of names have found such universal acceptance in all forms of societies and in all stages of culture, this fact of universality ought to be indicative of a common need, perhaps even of a common urge, which all human beings share. (5)

Pulgram goes on to analyse the difference between proper names and nouns, and the use of proper names and nouns. Although he does not discuss names in literature, he does analyse proper names. He also demonstrates that names take on different meanings depending on context and audience. He illustrates this definition of context and audience in his discussion of the word “apple”:

By affirming that one knows what an apple is, one asserts the certainty of recognizing any undisguised apple, anywhere of being able to distinguish it from a pear, and of calling it correctly in a given language. Yet, the horticulturist, the botanist, the orchard owner, the grocer, will tell you that you really know next to nothing about apples, if the word *apple* is the only one you use to identify promiscuously a great variety of types. . . . He knows Pippins, Codlins, Reinettes, Baldwins, McIntosh Reds, Biffins, Rome Beauties: asking him for “apples” would seem as silly as asking a florist for “flowers.” (36)

Pulgram’s assertion here about names and context can be extended to children’s literature and to *Harry Potter*. Names are chosen in most fiction, not only to identify
different characters within the story, but also to distinguish between and among characters and to associate meanings with them. For instance, the reader knows that the Weasley twins, Fred and George, are two individuals because each has his own name, despite the fact that they are identical twins who attend the same school of magic and are members of the same house within that school. But the characters Fred and George are also linked to the symbolism of their names and, therefore, Rowling has chosen their names because of their symbolism and the characteristics of Fred and George.

With the importance of the names of Rowling's characters in mind, a simple listing of the characters in Phoenix is not sufficient. An analysis of the symbolism of the names and how this symbolism affects the characters' personas is essential to an understanding of Rowling's work. As linguist Grace Alvarez-Altman comments in her essay "A Methodology for Literary Onomastics: An Analytical Guide for Studying Names in Literature,"

> We all agree that just collecting and listing names for a work of literature is not enough and not realistic. . . . There need to be other considerations to make the literary name relevant to the work. Scholars must be able to determine what the author intended names to mean and then what they really mean to us. (1)

Here, Alvarez-Altman highlights the importance of the examination of the names of characters in literature and demonstrates that it is a study relevant to an analysis of the novel. That is true of Rowling's use of names. Her careful planning and craft are no less evident in her choice of names than in any other element of her texts.
Similar to Alvarez-Altaian’s essay, John Algeo’s article, “A Fancy for the Fantastic: Reflections on Names in Fantasy Literature,” published in the journal *Names*, discusses how authors use characters’ names in fantasy literature. Algeo argues that fantasy is the one specific genre where authors take advantage of creating intriguing names for their characters. He asserts:

> Fantasy names have an intrinsic and not just a fashionable timely interest. Real names in literature are limited by the reality they represent. Fictional names in fantasy literature, by definition, represent no reality, so can correspond to whatever playfulness, symbolism, or mystery their writers wish or (writers not always knowing what they have wrought) their readers discover. (249)

Algeo’s article, though brief, examines Rowling’s series and J.R.R. Tolkien’s *Lord of the Rings* to show why names in fantasy novels deserve to be analyzed. He asserts that authors of fantasy are able to have more creative characters and plotlines in their writing than other writers and, as a result of this, “fantasy writers are name-givers with no restrictions other than those they choose to observe to make the whole work coherent. The lack of restrictions gives them the opportunity to make their names not arbitrary and conventional but appropriate and ‘natural’” (Algeo 252). He concludes his article by reasserting that the genre of fantasy is the perfect type of literature for the study of onomastics. Sadly, although Algeo’s essay does focus on onomastics and fantasy, his article is relatively short and does not go into detail about either book he is discussing.

Similar to Algeo’s discussion of names in the *Harry Potter* series, a few scholars discuss the names that Rowling has created for places as well as the names for her
characters. For instance, although Judith Saltman does not focus exclusively on names in her article entitled “Harry Potter’s Family Tree”, she discusses some place and character names. Sharing Algeo’s view that fantasy allows the author to play with words, Saltman notes:

Rowling’s play with names and terms follows the conventions of secondary-reality fantasists, who must be at once geographers and historians of their own created worlds, and philologists who design new languages for their societies. She introduces fresh linguistic abstractions through her creation of new words for new fantasy places, people, objects, and thoughts. (25)

Saltman continues her analysis by demonstrating that Rowling uses references to mythology, current social or cultural events, and other literature to create new names. Here, Saltman discusses names such as Diagon Alley and the Durmstrang School:

Rowling loves puns: Diagon Alley for the diagonal, crooked alley that houses wizards shops; Durmstrang for the Germanic school of wizardry, an inversion of the German term Sturm und Drang, commonly translated as storm and stress. This certainly characterizes the master of the German school and his focus on the Dark Arts, but Rowling is doing more than this; she is also playing with language to evoke literary and artistic movements across centuries. (25)

Saltman demonstrates Rowling’s ability to draw upon history and play with words both in naming places and in naming characters. Analysis such as Saltman’s is important as it demonstrates Rowling’s complex use of language and naming.
There are numerous popular, non-scholarly books on naming, such as *Baby Names for Dummies* and *20,001 Names for Baby*. These provide a long list of given names for both genders, with their origins, spelling variations, pronunciations, and associated meanings. Books such as these do not document where they obtain their information and are not scholarly. That being said, books such as Patrick Hanks and Flavia Hodges’ *A Dictionary of First Names* contain an extensive examination of proper names. In their introduction, the co-authors discuss the importance of given names to an individual’s identity and his or her culture:

A person’s given name is a badge of cultural identity. Cultural identity is closely allied to religious identity: religious affiliations and native language are often key factors, overtly or subliminally, in the choice of an appropriate name for a new member of a family. . . . It is difficult to imagine a human culture without personal names. The names that people bear are determined in large part by the culture that they belong to. (vii)

Although the co-authors do not discuss the use of names in literature, their statement can be applied to the literary use of names and the characters’ identity and culture within individual texts.

Although translation does not, at first, appear to be applicable to the naming of literary characters, when books are translated into other languages, the names of the characters are important because, as Hanks and Hodges affirm, the names provide an identity and persona to the characters. In her article “Translating Names,” Sarah Cummins examines how literary names are being translated and their effect on the books. She notes that translators may want to keep the original names of the characters, but
“when translating from a language with a different writing system from that of the target language, the translator must also transliterate. Transliteration results in modification, because systems do not have complete one-to-one correspondence” (183). She continues by demonstrating that the translator must take into account the meaning of the name of the character, as “names may also convey information about gender, class, social milieu, character” (184). Although Cummins does not have a strong position on whether or not the names of characters should be changed, she does demonstrate that every translation presents a set of complex problems and is not as simple as it first appears.

The Harry Potter series has been translated into many different languages. While a few scholarly articles mention this fact, they simply discuss the changes made to the titles of the individual works in the series. In contrast, in their article entitled “The Names in Harry Potter,” co-authors Katrine Brøndsted and Cay Dollerup examine how the names of the characters have been translated and compare the changes in the different languages. They demonstrate, for example, how Minerva McGonagall’s name, for example, has been translated to “Minerva McSnurp” in Norwegian and “Minerva McGranitt” in Italian (63). They comment:

Her surname, McGonagall, sounds Scottish in Great Britain and is transferred into most languages we are concerned with here and in which ‘Mc-‘ will evoke Scottish associations as well. In Norwegian, the name is rendered as “McSnurp,” using the Norwegian verb “snurp” (= ‘to purse (up)’), which is in line with her way of making students quiet and, in Norwegian, is often associated with strict supervision by elderly women. The Italian translator seems to have used some kind of association along
the same lines, but has gone a bit further by an association to ‘granite’, a stone well-known for its solidity. (63-64)

Brøndsted and Dollerup provide valuable insights on how the characters are being named and perceived in different cultures. Yet the authors do not comment on how or why the translators have made these assumptions about McGonagall’s persona or how her Scottish name affects her character. While the co-authors examine other characters such as Harry Potter, Hermione Granger, Ron Weasley, Seamus Finnigan, Lee Jordan, Dean Thomas, Albus Dumbledore, Severus Snape, Sirius Black, Remus Lupin, Argus Filch, Mrs. Norris, Ludo Bagman, Cornelius Fudge, Professor Sprout, Gilderoy Lockhart, Madame Pomfrey, Moaning Myrtle, Nearly-Headless Nick and Lord Voldemort, they do not explain why the translators changed the characters’ names the way they did.

Although the article is fascinating because it presents insights into how some of the characters are perceived in other cultures, sadly, it falls short of a thorough analysis.

As the scholars mentioned in this section have demonstrated, names, both given and familial, are important to one’s identity. It is not surprising, therefore that Rowling’s meticulous planning extends to the naming of her characters and is integral to the characters’ identities. It becomes obvious that she takes into consideration the wide range of associations that names have, as well as their symbolic use.
1.5 – Conclusion

Because the audience for Rowling’s *Harry Potter* series is so broad, there is a vast amount of information about the books available both in scholarly and non-scholarly sources. While many pieces discuss different aspects of character and characterization, none examine in depth the meanings and symbolic uses of the names of all the characters in *Phoenix*. In order to go beyond critical discussion of the names in Rowling’s work to date, careful examination of the names, their meanings, their relevance to character development, and their meaning and symbolic use is necessary. Such an investigation will also illuminate aspects that critics have not fully explored in Rowling’s writing and characterization, as well as in the schemas of her characters.
CHAPTER II – Critical Theory

Although children’s literature has a different audience than literature written for adults, it is a vital literary form. Children’s literature should not be excluded from the canon or set aside as a minor subcategory. The same critical theories and critical practices that scholars use to examine literature written for an adult audience can be used to analyze children’s literature. As Jill P. May asserts in her book Children’s Literature and Critical Theory,

critical theory allows readers to understand how writers depend on the audience’s past literary experiences to help them understand what is written in each new story. Literary criticism suggests that readers have a role in the reading process. Just what that role might be often corresponds with the school of interpretation that we adhere to. (17)

As May affirms, literary criticism is crucial to any study of literature. Similarly, Maria Nikolajeva observes in Aesthetic Approaches to Children’s Literature that a critical examination of children’s literature is important, even though it has a different audience and, a different aesthetic than literature written for adults:

we must also accept that children’s literature does have an aesthetic of its own, and if so, we must study this specific aesthetic in order to understand how children’s literature functions and how it affects its readers. It does not mean that in our approach to children’s literature we must adopt a strict essentialist position, that is, claim that the phenomenon under discussion has certain essential traits. In doing so, we would then need to
delve into the questions of what literature is, and what a child is, and so on. (xvii)

Here, Nikolajeva argues that children's literature should not be set off from literature as distinct, having its own traits that are different from literature for adults. The fact that the majority of children's literature is written by adults for children has to be considered. Adult authors coming to the field may well adopt a set of conventions and aesthetic values that they feel reflect the literary and cultural sensibilities of children, but they still bring to their writing all the aesthetics they hold to be true, all the cultural sensibilities, of adults. If writers of adult literature and writers of children's literature share the same cultural aesthetics and cultural sensibilities, it only makes sense that both kinds of literature share the same critical theories and critical practices.

This chapter will demonstrate how some of the same critical tools that are used in the analysis of literature for adults can be applied to children's literature and, more specifically, applied to an examination of Rowling's characters, and the symbolic use and meanings of their names. Because of the way in which Rowling uses names to emphasize the personas of her characters, it will be necessary to examine critical theories and critical practices. The analysis will examine Rowling's *Harry Potter and the Order of the Phoenix* taking into consideration mythology and characterization, as well as the critical theories of deconstruction and reader response theory.

In examining children's literature, numerous critics should be taken into consideration. Northrop Frye's well known *Anatomy of Criticism* divides literature into archetypes and into four different types of genres: "The Mythos of Spring: Comedy," "The Mythos of Summer: Romance," "The Mythos of Autumn: Tragedy," and "The
Mythos of Winter: Irony and Satire.” Although Frye’s critical approaches to literature are not as influential as they were when they were first published, his analytical theories still ring true. Even though Frye was not the first scholar to make the link between mythology and literature, his analysis was the most extensive. Interestingly, Frye demonstrates why children’s literature should be examined by the same critical theories and practices as all literature, for as Roderick McGillis states, “Frye was willing to include any and all works of the imagination in the literary universe” (11). In fact, his examination of myth helps in an understanding of the symbols and meaning of the names of the characters in Rowling’s work, as Rowling is consciously using mythology in developing both plot and character. Although Frye does not specifically discuss names of characters in his work, he does describe how mythology and its associations appear in literature. For instance, in discussing Nathaniel Hawthorne’s The Marble Faun, he writes:

Later on we meet a girl name Hilda, of singular purity and gentleness, who lives in a tower surrounded by doves. The doves are very fond of her; another character calls her his “dove,” and remarks indicating some special affinity with doves are made about her by both the author and the characters. If we were to say that Hilda is a dove-goddess like Venus, identified with her doves, we should not be reading the story quite accurately in its own mode; we should be translating into straight myth. But to recognize how close Hawthorne is to myth here is not unfair. (137)

Frye’s discussion above demonstrates that names carry certain associations with them. He reveals that authors choose the names of their characters because of the associated
meanings of the names, and what and how the meanings of the name will affect the character and his or her persona. This is a significant critical assertion to consider in the examination of naming in Rowling’s novels.

In *The Nimble Reader: Literary Theory and Children’s Literature*, Roderick McGillis discusses Frye’s definitions of myth and archetypes and notes that “for reasons that are fairly obvious, children’s literature does not fall neatly into Frye’s historical conception” (McGillis 52). He describes how the history of children’s literature differs from that of adult literature. Besides commenting on Frye in regard to myth and archetype, McGillis discusses Frye’s notions of the Mythos of seasons. McGillis believes that the genre romance is more dominant in children’s literature:

> Romance is appropriate for children not only because its plot turns on adventures that tend to end happily, thus reassuring the reader that the world is, ultimately, human in shape and meaning, but also because in romance the structural patterns of myth are less displaced than in other forms of literary expression. Most books for children are romances with the sexual aspects displaced into respectable relationships between the hero and authority figures such as parents, wizards, wise old men, white rabbits, or kindly fairies. (52)

McGillis’ description of romance is applicable to Rowling’s series, as there are aspects of romance in *Harry Potter*. For instance, the authority figures that both Frye and McGillis describe are important to Harry’s development throughout the series. Information and support from adults such as Albus Dumbledore, Sirius Black, Arthur and Molly Weasley, Minerva McGonagall, and, even though Harry would hate to admit it, Severus Snape are
essential to Harry’s development throughout the series. Each of these adults guides and helps Harry as he matures throughout the series and has an influence on the adult that he will become by the end of the seventh book.

With Frye’s mythological framework and McGillis’ commentary upon it in mind, an examination of characterization also becomes important to an analysis of Rowling’s use of names in Phoenix. As Maria Nikolajeva writes in her book Aesthetic Approaches to Children’s Literature,

Characters are the agents performing actions in a story: persons, personified animals, or objects. Characters and characterization are such an obvious part of fiction that they are very seldom discussed in critical works or in textbooks on children’s literature. . . . basically, we read fiction because we are interested in human nature and human relationships as revealed through fictive characters. (145)

Nikolajeva goes on to examine the difference between the mimetic analysis of character—“mimesis means imitation, so from this approach we would say that literary characters imitate real people in real life” (146)—and the relevance to characterization of theory of signs, semiotics: “with this approach, characters are merely signs or signifiers; they do not have to behave logically or even plausibly” (146). Although a semiotic examination of the characters would first appear to be the accurate type of analysis for this study because of its ties to symbols, a mimetic analysis of the characters is more appropriate. Even though this study will be examining the symbols and the meanings of the names of the characters, a mimetic study of the meaning of the characters’ names in relation to their personality, behaviour, social position, gender, and characteristics is
more revealing. Rowling is not simply naming characters to create fictive worlds; she is naming and developing characters to tell her readers something about real life problems. Nikolajeva, for example, further postulates that Harry Potter is a “concrete character” who can be analysed from a psychological, socio-historical viewpoint, for, she asserts, characters like Harry act “as bearers of ideas, as mouthpieces for ideologies and beliefs, or as models for young readers in their socialization” (148). With Nikolajeva’s description of Harry and mimetic theory, the fact that the name Harry is a diminutive version of Henry, the name of many European Kings, is relevant to an analysis of his character. In using the name Harry, Rowling is linking Harry Potter to the kings of history and their power, authority and social position.

Perry Nodelman and Mavis Reimer also discuss characterization in their book The Pleasures of Children’s Literature. Yet they do not focus on the relationship between characterization and mimetics. Rather they bring a reader response focus to characterization. In their examination of characterization, they write:

In building an image of a consistent character, readers can pay attention to several sources of information in the text: what characters say or imply about themselves, what other characters say about them, what the narrator says about the characters, and what characters do. Sometimes the information derived from one of these sources contradicts information received from another source, so that readers must hold a number of possibilities in mind until they can decide which information is reliable. (60)

14 The symbolism and meaning of the name Harry Potter will be discussed in more detail later in this study.
Nodelman and Reimer's ideas are in accord with Nikolajeva's notions of characterization. They argue that it is important to evaluate a character's behaviour and actions, and to examine how they are being perceived by other characters and how they perceive the world.

Point of view and narration also play a part in the examination of characterization in Rowling's work. In Deconstructing the Hero: Literary Theory and Children's Literature, Margery Hourihan discusses "The Hero's Point of View" and how point of view influences the story:

> Perhaps the most obvious feature of the hero story is that it is *his* story. Other characters are included only insofar as they impact upon him. The reader perceives the world of the text and the events which occur[sic] in it from the hero's point of view, or the point of view of a narrator who admires him and places him in the foreground, so that the story imposes his perspective and his evaluations. (38)

If Hourihan's comment is applied to Rowling's work, it is evident that characterization in Rowling's series largely depends on Harry and his perception of the world around him. In fact, the series is almost always from Harry's point of view, except for the beginnings of the first book, *Harry Potter and the Philosopher's Stone*, the fourth book, *Harry Potter and the Goblet of Fire*, and the sixth book, *Harry Potter and the Half-Blood Prince*. By focusing on Harry's point of view, Rowling narrows the field through which her readers see the texts. For instance, the reader perceives Harry's Uncle Vernon to be insensitive and unintelligent because this is the way Harry sees him. However, when it comes to his

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15 *Philosopher's Stone* begins with Vernon Dursley's point of view. *Goblet* begins with a third person narrative and then Frank Bryce's point of view. *Half-Blood* begins with the British Prime Minister's point of view, followed by commentary by a third person narrator.
son Dudley and his wife Petunia, Vernon is quite protective and indulgent. Even though he is not kind to Harry, he spoils both his son and his wife. Vernon is obtuse when it comes to anything involving Harry and the magical world, but he is the Director of the company Grunnings, and must possess some intelligence. As this short analysis of Vernon shows, the reader is faced with Harry’s biases when assessing the characterizations in Rowling’s series.

If a mimetic study is one where literary characters are examined as if they are “real people in real life” (Nikolajeva, Aesthetic Approaches 146), then it is also appropriate to examine the theory of deconstruction, for as Roderick McGillis writes, “deconstruction highlights the literary text’s similarity to life; they are similar in that the text is no more unified or coherent than life is” (McGillis 170). Similarly, Nodelman and Reimer discuss deconstruction and note:

Deconstruction explores the constructions of literature to determine the extent of the artificiality, how they are constructed or manufactured, and how they work to disguise their own artifice. . . . the process of “deconstructing” a text becomes an act of consciousness-raising, an insight into the relationships of imagination and logic, fiction and reality.

(236-237)

Viewed through the lens of this theory, Rowling’s use of language and naming becomes more apparent. For instance, this study examines in chapters III, IV and V the symbolism and the meaning of the names of some of Rowling’s characters. A partial deconstruction of the characters takes place in my analysis when I make connections to the characters’ age, gender, social position, genus, persona and characteristics. By classifying the
characters into their primary features, an analysis can reveal associations to the other characters. For instance, although the characters Sirius Black and Draco Malfoy do not appear to have much in common, both of their first names are related to astronomy, and, through their names, they are linked to the mythology associated with stars and constellations. In this case, then, deconstructing the meaning and associations of their names can make a link between these two seemingly different characters.

Reader response theory also plays a part in the study of Rowling’s use of language and naming. Although Jill P. May does not discuss Rowling or her work, May is vital to a critical analysis of children’s literature, and, in particular, the relationship between children’s literature and reader response theory. She discusses the work of Norman Holland, critical theorist, and argues in her book *Children’s Literature and Critical Theory*:

> Norman Holland succinctly argued for a method of reading that did not rely on an authoritative reading of a story. In “Reading Readers Readings,” he suggested the personal response diary, stating, “We need to begin, not with a set of impersonal procedures designed to make out inquiry ‘scientific,’ but with immediate, personal data about (and, I would claim, a more telling model for) the dynamics of literary response.” (22)

Reader response theory is applicable to this study if only because of the numerous fan websites that discuss at length the *Harry Potter* series. Sites such as Mugglenet.com, The Harry Potter Lexicon, The Leaky Cauldron, and Dissendium.com not only have information about Rowling’s series and the *Harry Potter* movies, but also allow fans to post various ideas about and perspectives on the series. It is practically impossible to
avoid these websites in any analysis of Rowling’s work because she has such a large fan-base of readers who readily use reader response theory to discuss *Harry Potter*. Because these fans choose to analyze Rowling’s series using reader response theory knowingly or unconsciously, these websites could be used to study reader response theory. Unfortunately, these sites do not examine extensively Rowling’s use of names.

Critical theory is the backbone of any literary analysis and should be used to enhance one’s study of literature. By examining Rowling’s application of mythology and characterization, as well as the critical theories of deconstruction and reader response theory, the following three chapters will examine how Rowling’s chooses the names of her characters.
CHAPTER III – Genus Characters

3.1 – Introduction

Rowling populates her books with creatures of all types and, although there are not any new types of creatures in the fifth book, Rowling continues to develop the Genus characters who have already appeared in the series. The Oxford English Dictionary defines “genus” as “a kind, class, order, tribe, etc.” (n.pag.), and this word is an appropriate term to categorize characters who are not witches, wizards or Muggles. This chapter will focus on the names of fantastical creatures and other beings, the Genus characters in the novel.

As well as the Genus characters in Harry Potter and the Order of the Phoenix, numerous animals also appear in the book. Some of the animals are pets of the human characters and even have names, such as Harry’s snowy owl, Hedwig, Lord Voldemort’s giant snake, Nagini, and Albus Dumbledore’s phoenix, Fawkes. Whereas the pets appear in scenes throughout the story, the fantastical animals are only commented on in conversations or appear in Hagrid’s Care of Magical Creatures class. The fantastical creatures that do appear in the fifth book are Thestrals, Nifflers, Porlocks, Crups,
Kneazles, Knarls, Bowtruckles, Fire Crabs, unicorns and the Giant Squid\(^\text{18}\) that lives in the lake on Hogwarts grounds. Although these animals and fantastical creatures appear in the fifth novel, they will not be analysed because they are not vital to the plotline. The Genus creatures that will be examined are house-elves, giants, centaurs, figures in paintings, ghosts and the poltergeist. An examination of these minor characters illustrates that Rowling is attempting to develop a rich magical world full of different kinds of beings. The Genus characters that will be examined will highlight how Rowling is working with and against the stereotypes of the genus characters that she has created.

3.2 – House-Elves

House-elves do not appear in the series until the second book, *Harry Potter and the Chamber of Secrets*, but, from then on, they continue to make important contributions to the plots and to aid witches and wizards. Although the reader does not encounter many house-elves, Rowling indicates in the series that there are thousands of them all over England.

In *An Encyclopedia of Fairies*, Katharine Briggs remarks that elves are a part of legends all over Europe:

> The Danish elves were great thieves of dough and other human foods. In Lowland Scotland and in England the usage differed. In Scotland the fairy

\(^{18}\) I am observing Rowling's practice in capitalizing only some of the creatures' names in her series because she is not consistent. It could be said that Rowling is, at times, using the names of groups as common nouns, and, at other times, as proper nouns.
people of human size were often called elves. . . in England it was the smaller trooping fairies who were called elves. (122)

By using elves, creatures that already exist in fairytales and folklore, Rowling is linking her new imaginative creatures to a world of creatures that already exist in folk literature, especially children’s literature, thus fully locating *Harry Potter* within this realm of literature.

In the magical world of the *Harry Potter* series, the house-elves are slaves to some of the wealthier magical families. They can be released from their servitude only if their families or employers give them clothing. The Wizarding community has two very different opinions about the house-elves’ servitude. Some characters, such as Ron Weasley and Lucius Malfoy, believe that the house-elves are happy with their lot in life, while others, such as Hermione Granger and Albus Dumbledore, believe that the Wizarding community is taking advantage of house-elves and that they should have the same rights as any other magical beings. Also, although house-elves have magical powers, some of the Wizarding community perceive the house-elves to be inferior to witches and wizards.

In the fourth and fifth books of the series, Hermione Granger protests the house-elves’ servitude. In *Harry Potter and the Goblet of Fire*, she begins a group called S.P.E.W, Society for the Promotion of Elfish Welfare (198), and tells Harry and Ron:

> Our short-term aims . . . are to secure house-elves fair wages and working conditions. Our long-term aims include changing the law about non-wand

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19 There are also house-elves in institutions such as Hogwarts. However, it is unclear whether or not they are slaves to such institutions. While Dobby is paid, it is unclear whether or not the other house-elves at Hogwarts are paid.
use, and trying to get an elf into the Department for the Regulation and Control of Magical Creatures. (198)

Although Hermione attracts very few members to her society, she continues to fight for the house-elves’ rights in Phoenix, where she begins to knit hats for the elves and leave them all over the Gryffindor Common Room (230) in hopes of setting free as many house-elves as possible from their obligations to Hogwarts. Whether or not they want to serve families or institutions seems to depend on the individual house-elf. For instance, Dobby does not like being in the servitude of the Malfoy family, while Winky is wracked with grief when she is released from her position with the Crouch family.

The house-elf who has made the largest impact in the series is Dobby. Originally, he is duty-bound to serve the Malfoy family, but, with Harry’s help, he is released by Lucius Malfoy at the end of the second novel in the series, Chamber. Since then he has been working at Hogwarts. Harry first meets Dobby at the beginning of the second book and, from that point, the house-elf has been devoted to Harry, helping him in any way he can. Rowling describes Dobby as having “large, bat-like ears and bulging green eyes the size of tennis balls. . . . [He] was wearing what looked like an old pillowcase, with rips for arms- and leg-holes” (Chamber 15).

The name Dobby is appropriate for this character, as it sounds like “dobbin,” a common name for a horse, an animal with long ears. What is interesting about the name is that it is replete with associations. In the OED, the second definition for “dobby” is “a household sprite or apparition supposed to haunt certain premises or localities; a brownie” (n.pag.). This is fascinating, not only because it demonstrates that Rowling must be conscious of the importance of the associations of names, but also of magical
creatures in traditional fairytales. This association is made clear by Briggs when she writes that brownies are generally described as small men, about three feet in height, very raggedly dressed in brown clothes, with brown faces and shaggy heads, who come out at night and do the work that had been left undone by servants. . . . A brownie will often become personally attached to one member of the family. (45)

Although brownies are different from elves, the fact that Rowling gives Dobby, a house-elf, a name tied to brownies, house spirits who aid in the cleaning of the house, shows that Rowling is linking Dobby to the type of work that brownies traditionally do and through this association to traditional fairytales and folklore. With this definition of the name “dobby” and its association with Brownies, it becomes clear that the character Dobby is a well-meaning character who is happy to serve those he deems worthy. Although he did not enjoy serving the Malfoys, he is happy working, and getting paid, to work at Hogwarts where he is no longer a slave.

Unlike Dobby, the other two house-elves who are prominent in the series, Winky and Kreacher, are unhappy. Winky belonged to the Crouch Family, but was released by Barty Crouch Senior in Goblet, when he believed that Winky had used a wand to create the Dark Mark at the Quidditch World Cup (124). Winky is the only female house-elf Harry and the others meet. And, although she looks like Dobby, with bat-like ears, she is described as having “enormous brown eyes and a nose the exact size and shape of a large tomato” (Goblet 88) and as “wearing a tea-towel draped like a toga” (Goblet 88). The name Winky has similar associations as the name Dobby; it sounds like a name for an
endearing domesticated pet. Thus once again, Rowling has chosen a name that implies ownership.

The name Kreacher, on the other hand, does not sound like a name for an endearing pet. “Kreacher” sounds like the word “creature” and because of this sound association, it carries a negative connotation. The name suggests that, even though he is a house-elf, he is an ambiguous creature who is not associated with any designated genus. Kreacher must serve the Black Family and live at Number Twelve, Grimmauld Place, the Headquarters of the Order of the Phoenix. In Phoenix, Harry first meets Kreacher and notices “it”:

It looked very old. Its skin seemed to be several times too big for it and, though it was bald like all house-elves, there was a quantity of white hair growing out of its large, batlike ears. Its eyes were a bloodshot and watery grey and its fleshy nose was large and rather snoutlike. . . . [he was] muttering under its breath in a hoarse, deep voice like a bullfrog’s. (100)

As an older house-elf, Kreacher is the most recent of numerous generations of his family to have served generations of the Black family. He is perceived by most of the characters as unhelpful, judgemental and rude, and although he is indentured to serve Sirius Black, the last surviving member of the Black family, he does not respect Sirius because Sirius did not follow the dark path that his parents desired for him. So, although Kreacher must follow the orders that Sirius gives him, he loathes being Sirius’ house-elf, even though he is loyal to the Black family and, in particular, the portrait of Mrs. Black. The associations connected with his name heighten Kreacher’s demeanour, appearance and behaviour.
What is interesting about these three prominent house-elves is that they suggest the complex nature of the Genus characters in the series. Rowling has not simply added the characters on as extra colouring; they, in fact, add to the plot and the complexity of her fictional worlds.

3.3 – Giants

Like Rowling’s house-elves, giants are a Genus type that appears in many different fairytales and folklores. Briggs writes that “almost the only trait that giants have in common is their enormous size and strength” (186). This comment is intriguing. It shows that Rowling has a wide field of play in creating her giants, as there is little complexity about the giants in fairytales and folklores.

Most of the members of Rowling’s magical world see giants as inferior to witches and wizards. They cannot perform magic, but their immense size—Rowling tells her readers that giants are about twenty feet high—causes fear and intimidation in the Wizarding community. They also have a violent nature and mistrust witches and wizards because they do not like magic used against them.

Because the Main character Rubeus Hagrid is a half-giant, he still has some physical characteristics of giants. When the reader first meets Hagrid, he is riding Sirius Black’s flying motorcycle. “If the motorbike was huge,” the narrator comments, “it was nothing to the man sitting astride it. He was almost twice as tall as a normal man and at least five times as wide” (Harry Potter and the Philosopher’s Stone 16). Similarly, Olympe Maxime is suggested to be a half-giant, but she denies her ancestry because of
the negative associations linked to giants; when Hagrid tells her that he has never met another half-giant, she remarks "'Alf-giant? Moi? I 'ave – I 'ave big bones!" and is angry with him for his suggestion (Goblet 373).

The giants in *Harry Potter* have been forced to live in remote mountain areas. In *Phoenix*, when Hagrid and Madame Maxime go on a journey to persuade some giants to join the Order of the Phoenix to fight against Lord Voldemort and his Death Eaters, Hagrid and Madame Maxim find a small tribe of giants led by the Gurg or chief, Karkus. Hagrid describes Karkus as "at twenty-two, twenty-three feet an’ the weight o’ a couple o’ bull elephants. Skin like a rhino hide an’ all" (*Phoenix* 378). Karkus, like Kreacher, has a name that implies a word with a negative connotation—carcass, a dead body. As a result, the reader may picture an extremely large dead body with "skin like a rhino” (*Phoenix* 378).

Hagrid and Madame Maxime also meet Golgomath, who soon becomes the new Gurg after killing Karkus. Hagrid describes him as “massive, one o’ the biggest ones there. Black hair an’ matching teeth an’ a necklace o’ bones” (*Phoenix* 381) and as being more aggressive then Karkus. The name Golgomath is similar to the word “golgotha,” which the OED defines as “a place of interment; a graveyard, charnel-house” (n.pag.). This definition is intriguing as it links Golgomath to death and carcasses. Both the names Karkus and Golgomath are, therefore, linked by associated symbolism to images of death and decay. This is important to these two giant characters because it heightens the fact that killing is in their nature and they are accustomed to seeing death and decay.

Another giant is Hagrid’ s half-brother, Grawp, whom Hagrid brings to the Forbidden Forest at the end of his journey in the fifth novel. When Harry and Hermione
are introduced to Grawp, they question Hagrid about his half-brother’s name, and he replies, “well, tha’s what it sounds like when he says his name” (Phoenix 609). Hagrid has been teaching Grawp some English, but Grawp is progressing slowly. In fact, Hagrid cannot completely understand his half-brother—he could be saying Grawp’s name incorrectly. Grawp seems to respond in grunts, so perhaps when Hagrid asked what his name was, Grawp simply grunted and Hagrid took this to be his name. When Grawp does speak, he does not pronounce words clearly; he calls Hagrid “Hagger” (Phoenix 668) and Hermione “Hermy” (Phoenix 668). Ironically, the name Grawp could be Rowling’s pun, a pun tied to the words “grow up.” Hagrid tells Harry and Hermione that to their mother, Fridwulfa, “what counts is producin’ good big kids, and [Grawp has] always been a bit on the runty side fer a giant – on’y sixteen foot” (Phoenix 609). Because of Grawp’s smaller physique, he could have been told by other giants to “grow up” and a mispronounced “grow up” Grawp soon became his name.

The names of the giants thus demonstrate that Rowling is using the associations to conjure images connected to the respective giants’ attributes. In doing so, she reveals that she is playing with naming and language in order to develop and expand the Minor characters.

3.4 — Centaurs

The centaurs have appeared in only a few scenes throughout the series. Unlike the house-elves and the giants, they are mythological—“a race of wild creatures, half man and half horse. . . . Their animal natures dominate their actions, which are marked by
sudden violence” (Pierce 113). The centaurs live in the Forbidden Forest and rely on astronomy to guide them. Firenze, the most prominent centaur in the series, tells his new Divination class

I, however, am here to explain the wisdom of centaurs, which is impersonal and impartial. We watch the skies for the great tides of evil or change that are sometimes marked there. It may take ten years to be sure of what we are seeing. (Phoenix 531)

The centaurs’ knowledge of the stars is a secret they do not share with the witches and wizards and because of this, and because they are half-man, half-horse, there are some witches and wizards who are prejudiced against centaurs and consider them to be “half-breeds” (Phoenix 664).

Firenze has the body of a palomino horse and is described as having “white-blond hair and astonishing blue eyes” (Phoenix 527). Much to the chagrin of some of the other centaurs, he helped Harry when he got lost in the Forbidden Forest and warns him of its dangers. Perhaps because Firenze is younger, he goes against the beliefs of the centaurs and chooses to help the Wizarding community, particularly Harry, Dumbledore and the Order of the Phoenix, in their attempt to stop Lord Voldemort. Firenze understands from what he has seen in the stars the importance of the battle between Harry and Lord Voldemort.

It is interesting that Rowling has chosen the name Firenze for the centaur who is a nonconformist within his own community of centaurs because Firenze is Italian for the city Florence, Italy. Florence is associated with innovation and ingenuity. It was the city

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20 In this scene, Firenze saves Harry from being attacked by Lord Voldemort (Philosopher’s Stone 187) and Firenze hints that Harry’s future will involve a battle with Lord Voldemort.
of the Italian Renaissance where Leonardo da Vinci created and studied the human body and perspectives in art, and sketched designs for airplanes and helicopters. It was also home to the sixteenth century astronomer Galileo Galilei. Galileo made important observations of the stars and improvements to the telescope, which resulted in his being called the father of astronomy. Interestingly, Galileo was condemned by the Catholic church for sharing his astronomical beliefs, and Firenze was condemned by the centaurs for sharing his knowledge of the ways of the centaurs. By naming the centaur who is forging a new path for his kind Firenze, Rowling is linking the character to the city’s associations to the Italian Renaissance, Leonardo da Vinci and, most importantly, Galileo. These associations highlight the attributes of Firenze, the character, and show how he, like Galileo, is willing to share his knowledge of the stars. The connection is reinforced when Firenze shares his knowledge of the stars with the students of Hogwarts when he becomes the Divinations teacher in the fifth book of the series.

The other two centaurs who make appearances in books one and five, are Bane and Ronan. Both believe that their ways should not be shared with the Wizarding community; they are part of the group of centaurs who banish and beat Firenze for agreeing to teach at Hogwarts. They believe “Firenze has betrayed and dishonoured [them]. . . . [that he] has entered into servitude to humans, . . . [and that he] is peddling [their] knowledge and secrets among humans,’ . . . ‘There can be no return from such a disgrace’” (Phoenix 615).

As these two centaurs believe in secrecy and honour, the names Bane and Ronan are aptly chosen. For instance, a “bane” is defined as “a slayer or murderer; one who causes the death or destruction of another” (OED n.pag.). Bane is usually at the centre of
the action when it involves physical brutality. He is one of the centaurs who beats Firenze for what they perceive as his betrayal. Bane is also in the centre of the action when Dolores Umbridge calls the centaurs “half-breeds” with “near-human intelligence” (Phoenix 664-665). She is seized by Bane and taken further into the Forest for the disrespectful and dishonourable names she has called the centaurs.

The name Ronan also has interesting associations that link to the centaur’s character. “Ronan” is Gaelic for “little seal” (Wallace 427). According to several name websites, such as Babynamencorner.com, Parenthood.com and Adoption.com, the name Ronan is Celtic for oath or pledge. The idea of a pledge or an oath does work well for the name of a centaur, as Rowling’s centaurs pride themselves on secrecy and privacy. The name Ronan also appears in the Irish folktale “The Story of Suibhne Celt.” According to author Laurence Flanagan,

The best known Rónán is probably ‘Rónán Finn,’ of the Lann Rónán (Magheralin, Co. Down), because of his role in the story of Suibhne Celt (man Sweeney). Suibhne had incurred Rónán’s anger because Suibhne has thwarted his efforts to make peace between Domhnall the High King and Congal Claen at the Battle of Magán Rath (Moira, Co. Down). . . . Rónán [then curses Suibhne]. (103)

The fact that the Rónán Finn character of this Irish folktale curses Suibhne because he has dishonoured Rónán echoes how Rowling’s Ronan banishes Firenze for dishonouring the centaurs.

It is evident from the names of the centaurs that Rowling is attempting to create a herd of creatures whose names correspond directly to their individual characters and the

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21 Unfortunately, these websites do not cite where they obtain their information.
manner in which they live their lives. In doing so, she demonstrates that she is using a schema to link the centaurs.

3.5 – Figures in Paintings, Ghosts & the Poltergeist

Although the figures in the paintings in the magical world, the ghosts, and the poltergeist, Peeves, make only brief appearances in *Phoenix*, it becomes evident that Rowling has taken time to construct intriguing and memorable characters and names for them all.

The various figures in paintings not only add invaluable information about the magical world, but also add a touch of comedy. Their distinct identity and characteristics are evident in the ways they interact with the witches and wizards. Most figures in paintings are called by their names, except for the Fat Lady, who guards the door to the Gryffindor common room. She is the only figure in a painting named for one of her physical attributes. At the Edinburgh Book Festival on August 15, 2004, Rowling was asked, “All the paintings we have seen at Hogwarts are of dead people. They seem to be living through their portraits. How is this so?” (n.pag.). Rowling responded:

That is a very good question. They are all of dead people; they are not as fully realised as ghosts, as you have probably noticed. The place where you see them really talk is in Dumbledore’s office, primarily; the idea is that the previous headmasters and headmistresses leave behind a faint imprint of themselves. They leave their aura, almost, in the office and they can give some counsel to the present occupant, but it is not like being
a ghost. They repeat catchphrases, almost. The portrait of Sirius’ mother
is not a very 3D personality; she is not very fully realised. She repeats
catchphrases that she had when she was alive. (n.pag.)

Here, Rowling explains how the figures in paintings are able to interact with the
characters in the novels. Even though she explains that the figures in paintings are like
an “imprint,” they are quite able to converse with any of the witches and wizards.

Most of the figures in paintings are quite humorous. The Knight Sir Cadogan,
who first appears in Harry Potter and the Prisoner of Azkaban, is hilarious when he is put
in charge of letting the Gryffindor students into their common room, as he changes the
passwords so many times that it is difficult for any of the students to remember what the
current password is. Other figures, such as the Fat Lady and her friend Violet, often have
humorous comments for the students or teachers as they pass by the paintings; they have
even been intoxicated a few times. Another figure resides in the portrait of Sirius’s
mother, Mrs. Black. Whenever she is wakened by anyone in the house, she shouts insults
such as “Filth! Scum! By-products of dirt and vileness! Half-breeds, mutants, freaks,
begone from this place! How dare you befoul the house of my fathers –” (Phoenix 74), to
the witches and wizards whom she believes are inferior. These few scenes of her
screeching add humour to scenes otherwise quite dark and serious.

Other figures that have portraits of themselves displayed in various places, such
as Hogwarts, the Ministry of Magic, St. Mungo’s Hospital and various homes are more
important and have portraits in various locations because of their contributions to the
Wizarding world. For example, the most prominent figure in a painting in Phoenix is
Phineas Nigellus Black. He has a portrait in the Headmaster’s office at Hogwarts, as all
the previous Headmasters and Headmistresses have\textsuperscript{22}. As well, he has one at Number Twelve, Grimmauld Place because he is a member of the Black family. He often treated the students of Hogwarts with contempt and is described by Sirius as being the “least popular Headmaster Hogwarts ever had” (Phoenix 105). The fact that he is usually referred to by his full name, including his middle name, adds to his sense of grandeur and air of superiority. Wallace writes in her book \textit{20,001 Names for Baby} that the name Phineas has a “derivation and meaning unknown, though many sources offer Heb. ‘Oracle.’ Another possible meaning is ‘mouth of brass’” (412). In the same vein, Hanks and Hodges comment that the name Phineas has been taken to mean ‘serpent’s mouth’ (i.e. ‘oracle’) in Hebrew, but this is an incorrect popular etymology. It is in fact derived from the Egyptian man \textit{Panhsj}, originally a byname meaning ‘the Nubian” and used as a personal name in ancient Egypt. (267)

Both of these definitions of Phineas are interesting, as both books reveal that the meaning of the name was thought to be “oracle.” This definition would be appropriate for Phineas Nigellus Black: he is a member of one of the remaining pure-blood families who followed the dark side of the Wizarding community and was a member of the Slytherin house, where Parselmouths, wizards and witches who can speak to snakes, come from. However, as both books imply, the connection of the name to “oracle” is uncertain. Phineas’ middle name, Nigellus, also has an intriguing definition. According to Hanks and Hodges, the name Nigellus is “a Latinized version (ostensibly representing a

\textsuperscript{22} The other portraits in Dumbledore’s office include Armando Dippet, Dilys Derwent, Everard, and Fortescue. In \textit{Harry Potter and the Half-Blood Prince}, after Dumbledore is killed with the Avada Kedavra killing curse, Harry sees his portrait in the Headmaster’s office: “And a new portrait had joined the ranks of his dead headmasters and headmistresses of Hogwarts... Dumbledore was slumbering in a golden frame over the desk, his half-moon spectacles perched upon his crooked nose, looking peaceful and untroubled” (Half-Blood 584).
diminutive of Latin *niger* black" (251). The name, therefore, also works well with the character Phineas as he was a follower of the dark side of magic; his middle name means black and his last name is Black.

While Rowling describes the figures in the paintings as an aura left behind, the ghosts are quite different. Sir Nicholas de Mimsy Porpington or Nearly Headless Nick, explains to Harry at the end of *Phoenix*

‘Wizards [and Witches] can leave an imprint of themselves upon the earth, to walk palely where their living selves once trod’ . . . ‘But very few wizards choose that path’ . . . ‘I was afraid of death,’ said Nick softly. ‘I chose to remain behind. . . .‘I know nothing of the secrets of death, Harry, for I chose my feeble imitation of life instead.’ (758-759)

In this passage, Sir Nicholas explains how ghosts are created and how they differ from the figures in the paintings. However, like the figures, the ghosts also provide humour to the novels.

Sir Nicholas’s full name is Sir Nicholas de Mimsy Porpington. He is the Gryffindors’ ghost and is nicknamed Nearly Headless Nick because “someone had obviously tried to behead him, but not done it properly” (*Philosopher’s Stone* 92). He is one of two of the most prominent ghosts in the books who has conversations with Harry, Ron and Hermione that provide them with important history and information. The name Sir Nicholas de Mimsy Porpington gives this ghost a sense of grandeur as the “Sir” implies that he was knighted during his lifetime. The sense of grandeur is heightened by the definition of the name Nicholas; it is Greek for “people of victory” (Wallace 400).
However, because of his nickname, Nearly Headless Nick, a humorous element in the character is reinforced.

Similar to Nearly Headless Nick, Moaning Myrtle, the other prominent ghost, has a nickname adding to the persona of her character. With “moaning” added to her given name, the implication is that she is always whining and discontented. That said, she is important in that she provides relevant information to Harry in books two, four, and six, but she also adds to the hilarity Rowling brings to her stories. Interestingly, Myrtle is a botanical name for “a dark green shrub with pink or white blossoms” (Wallace 170). Rowling’s naming of female characters is a schema discussed in more detail in chapters IV and V.

The other ghosts in Phoenix are seen infrequently. For instance, even though Professor Binns teaches History of Magic, a core course, his role is quite small; he is simply described as droning through his lectures and “looking amazed, as always, to find the room in front of him full of people” (Phoenix 317). Although the reader never learns Professor Binns’ given name, the last name Binns is intriguing, as a bin is a receptacle. This implies that because he is a ghost, he is a receptacle for what remained behind when he died, what Sir Nicholas calls his “feeble imitation of life” (Phoenix 759). Similarly, the other two ghosts, The Fat Friar, Hufflepuffs’ ghost, and The Bloody Baron, Slytherin’s ghost, are only mentioned in passing.

Similar to the ghosts and the figures in paintings, the poltergeist, Peeves, has a minor role in the stories. On her personal website, JKRowling.com, Rowling has been asked by a fan: “Peeves chews gum, how can he when he is a ghost? (Nearly Headless Nick can’t eat)” (n.pag.). Rowling responded, “Peeves isn’t a ghost; he was never a living
person. He is an indestructible spirit of chaos, and solid enough to unscrew chandeliers, throw walking sticks and, yes, chew gum” (n.pag.). A poltergeist is defined in the *OED* as “a ghost or other supernatural being supposedly responsible for unexplained physical disturbances such as loud noises and the movement of objects” (n.pag.). Indeed, Peeves is all about physical disturbances, and even his gum chewing could be construed to be a part of his annoying behaviour. He causes all sorts of trouble to anyone who passes him, both students and Professors. His name is appropriate: the noun “peeve” is defined as “a peevish or irritable mood; peevishness; a grumble. Also: a source of irritation or annoyance” (*OED* n.pag.). Rowling demonstrates with Peeves that the name she has chosen, even for her Minor Genus characters, strongly reflects the character’s actions and persona.

3.6 – Conclusion

The names of the Genus characters show that Rowling has tried to create a multifaceted world. With the Genus characters, it becomes evident that Rowling is trying to establish each character’s persona and attributes, and give them names that are compatible with their characteristics. This is also apparent in the Minor characters that are examined in chapter IV – Minor Witches, Wizards and Muggles Characters.
CHAPTER IV - Minor Witches, Wizards and Muggles Characters

4.1 - Introduction

Similar to the Genus characters, the Minor characters who are witches, wizards and Muggles play an important role in Harry Potter and the Order of the Phoenix by broadening the worlds that Rowling has created. The Minor witches, wizards and Muggles present in the fifth book add humour and information or simply to add to the diversity of Rowling's two worlds. The Minor witches, wizards and Muggles have been divided into the following sub-categories: The Adolescents, The Most Prominent Muggle Family—The Dursleys, Professors and Other Adults, and The Death Eaters.

4.2 - The Adolescents

Unlike the Genus characters whose names are often complex to decode, the names of the Minor Adolescents can be easily defined. As the Harry Potter series has a Main character who is an adolescent, it makes sense that the series would be full of Minor Adolescent characters who converse with and affect Harry and the other Main characters. Rowling creates the Adolescent witches and wizards that Harry meets at Hogwarts for various reasons. Some are important to the story because they bring forth information about the different communities and cultures. Susan Bones, for example, reveals the Wizarding community. Similarly, Dean Thomas represents the Muggle world, and Cho Chang and Seamus Finnigan typify different cultural backgrounds.

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23 Rowling's use of proper nouns is not always consistent. While she capitalizes "Muggles" and "Wizarding community," she does not capitalize "wizards" or "witches." I will follow Rowling's style.
Others, Gregory Goyle for example, are there simply for conflict or for humour, for example, Ernie Macmillan.

With the Minor Adolescents, Rowling also begins to demonstrate that she is choosing names for her characters with gender in mind. The most prominent female Minor Adolescents are:

- Hannah Abbott – Hufflepuff
- Katie Bell – Gryffindor
- Susan Bones – Hufflepuff
- Lavender Brown – Gryffindor
- Cho Chang – Ravenclaw
- Angelina Johnson – Gryffindor
- Pansy Parkinson – Slytherin
- Padma Patil – Ravenclaw
- Parvati Patil – Gryffindor
- Alicia Spinnet - Gryffindor

The adolescent characters make various appearances throughout the whole series, depending on their importance in a particular book. For instance, Lavender Brown has a smaller role in books one to five and does not have much interaction with the Main Adolescent characters until book six, Harry Potter and the Half-Blood Prince, where she plays a slightly larger role because she becomes romantically involved with Ron Weasley.

Even though their prominence varies, Rowling still establishes the Minor characters’ personas through the meanings of their names. For example, Hannah is Hebrew for “grace” (Wallace 107), Katie, a diminutive of Katherine, is defined as “pure” in Greek (Wallace 131), Angelina, a version of Angela, derives from “angel” (Wallace 20) and Alicia, a diminutive version of Alice, comes from the Old German word “noble, nobility” (Wallace 13). According to Harry, Hermione and Ron, all four of these Adolescents, Hannah, Katie, Angelina and Alicia, are kind, intelligent, faithful girls who
can be counted on. The meanings of the names simply reinforce the attributes associated with these four Adolescents.

Rowling also names many of her female characters after particular flowers or plants. By doing so, she connects these adolescents and adult characters to both femininity and nature. For instance, both the names Susan and Padma are associated with the flower lily: Susan is Hebrew for “lily” (Wallace 210), while Padma is defined in the Oxford English Dictionary as “the sacred lotus, *Nelumbo nucifera;* the flower of this plant. Also: an emblematic representation of the flower” (n.pag.). Two other Adolescents, Lavender and Pansy, also have the names of flowers. However, while the name Lavender conjures thoughts of the fragrant scent of that flower, and the name Pansy is linked to the flower by the same name, the name Pansy also connotes a negative association for men when it is connected to the slang definition “a derogatory slang sense denoting an effeminate man” (Hanks & Hodges 261). Whether or not Rowling is making a somewhat tenuous link between this definition and the character is up for debate; however, she is perceived by some as a negative character. Pansy Parkinson is a Slytherin and is closely associated with Draco Malfoy in the later books in the series, and is, according to Hermione, a “complete cow” and “thicker than a concussed troll” (Phoenix 171).

Rowling also reinforces the diversity of her characters and reflects the diversity of modern Britain by choosing names that suggest their ethnicities. For instance, the identical twins Padma and Parvati Patil are presumably South Asian. Therefore, their names contribute to the depiction of a diverse and inclusive society within the fictional world of "Harry Potter."

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25 The name Lily is significant to *Harry Potter.* This will be discussed further in Chapter V.
names can be examined in terms of their culture. While Padma is linked to the flower lily, the name Parvati is associated with the Hindu goddess of love (Agarwal and Agrawal 47). Similarly, Cho Chang, Harry’s romantic interest in Phoenix, can be examined in terms of her Asian background. It is obvious from these names that Rowling is expanding the worlds that she has created by adding to the ethnic diversity of her cast of characters.

Rowling also highlights the male Minor Adolescents’ ethnicities as well. Seamus Finnigan, one of the more prominent Minor male Adolescents, is Irish, which is signalled not only by his name, but also because during the Quidditch World Cup in book four, Harry Potter and the Goblet of Fire, Harry, Ron and Hermione meet Mrs. Finnigan, who insists that the three friends cheer with the Finnigan family for the Irish Team (76). What is of interest here is that for Seamus, Irish culture is something to be proud of, a sign that, just as modern Britain includes people of Asian and South Asian descent, it also includes the Irish, who in the past were looked down upon by the English as being second class citizens.

Like the more prominent female Minor Adolescents, the more prominent male Minor Adolescents have symbolic names. They include:

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26 The only indication that Cho Chang is Asian is her name, but it is never revealed which Asian ethnic background she is from. The name Cho Chang could be Chinese, Japanese, Korean, and Taiwanese. According to NationMaster online encyclopaedia, in Chinese, Cho means “Autumn” (n.pag.); in Japanese, Cho means “Butterfly” (n.pag.); in Korean, Cho means “Beautiful” (n.pag.); and in Taiwanese, Cho means “Elephant” (n.pag.). As a result of not knowing which Asian ethnicity the name Cho comes from, it is difficult to determine the meaning of her name.
• Miles Bletchley – Slytherin
• Vincent Crabbe – Slytherin
• Colin Creevey – Gryffindor
• Roger Davis – Ravenclaw
• Justin Finch-Fletchley – Hufflepuff
• Seamus Finnigan – Gryffindor
• Gregory Goyle – Slytherin
• Lee Jordan – Gryffindor
• Ernie Macmillan – Hufflepuff
• Dean Thomas – Gryffindor

The male Minor Adolescents have names appropriate for their individual characters. For instance, the name Justin is defined as “fair, righteous” (Wallace 365), Colin is Gaelic for “young creature” (Wallace 290) and Ernie, which is a version of Ernest, means “sincere” (Wallace 316). These three characters add to the colourful collection of students Harry meets at Hogwarts, and their names are aptly chosen. Colin, who is a little naïve, is a year younger than Harry, and idolizes him. Therefore, the meaning of the name Colin is well suited to his personality. Similarly, both Justin and Ernie are kind, truthful characters, and also quite humorous at times.

The other two Gryffindor students, Dean and Lee, have names that appear to fit within a different kind of schema that Rowling builds around the names of her male characters. Dean is a place name for “valley” (Wallace 299); Lee is also a place name for “pasture or meadow” (Wallace 376). Both of these Adolescent characters are trustworthy and dependable. By using place names for male characters, Rowling is also linking them to the Earth. This echoes the schema of female names that are flowers and plants. It is also intriguing to point out that the characters with place names are all male and are either Muggle, half-bloods—whereby one parent is Muggle and the other is from the Wizarding community—or of mixed genera.

27 The male Adolescent and Adult characters who have place names are Dean Thomas, Dudley Dursley, Filius Flitwick, Lee Jordan, Severus Snape and Vernon Dursley. Each of these characters and their names will be discussed in the appropriate category.
The names of the three Minor Adolescents who are Slytherin are also aptly chosen for each character. For example, Miles stands for “soldier” (Wallace 394) in Latin; Vincent, also Latin, means “conquering” (Wallace 460); and Gregory is defined as “watchful, vigilant” (Wallace 337). As these three characters are always described as being physically strong and intimidating, as well as devious, their given names are appropriate. It is interesting to examine the three surnames of these characters as well. While Goyle and Crabbe conjure images of a gargoyle and a crab, the name Bletchley could have been chosen because of its phonetic associations, and, as such, is an onomatopoeia that links the name Bletchley to the sound of belching or retching, thus suggesting negative associations for the character.

Rowling chooses the names of the Minor Adolescents to evoke the characters’ attributes. She is consistent, as her naming of the Minor Adolescents follows a schema similar to the ones she establishes in naming the Genus characters. However, because she reveals more about the Minor Adolescents, the names add a new dimension to each of the characters’ personas.

4.3 – The Most Prominent Muggle Family - The Dursleys

Hagrid explains to Harry at the beginning of Harry Potter and the Philosopher’s Stone that the name “Muggle” is what the Wizarding community calls “non-magic folk” (43). Although there are several Muggles that appear throughout the series, the most prominent Muggles are Harry’s only living relatives, the Dursleys.
Petunia Dursley, whom the narrator describes as “bony and horse-faced.... She was the nosiest woman in the world and spent most of her life spying on her boring, law-abiding neighbours” (Harry Potter and the Prisoner of Azkaban 19), is Harry’s biological aunt and his mother’s sister. This fact alone is important to Harry because, as Dumbledore explains at the end of Phoenix, when Lord Voldemort killed Harry’s mother, Lily,

she gave you a lingering protection he never expected, a protection that flows in your veins to this day. I put my trust, therefore, in your mother’s blood. I delivered you to her sister, her only remaining relative.... While you can still call home the place where your mother’s blood dwells, there you cannot be touched or harmed by Voldemort. He shed her blood, but it lives on in you and her sister. Her blood became your refuge.... [Petunia] knows that allowing you houseroom may well have kept you alive for the past fifteen years. (Phoenix 736-737)

Harry has always believed that his aunt Petunia did not care for him, but, as Dumbledore reminds him in this passage, she does have some compassion for him because she did agree to take him in when his parents were killed. This adds to Petunia’s ambiguity because, even though at times she acts uncaringly and coldly towards Harry and has always treated her son Dudley, preferentially, she does not abandon Harry.

Petunia is a fascinating character because of this ambiguity. She, like the other members of her family, adds to the humour of the series because whenever magic or the Wizarding community is mentioned, she becomes frantic and flustered. Like her husband Vernon, she believes that the Wizarding community is shameful and pretends that she has
no knowledge of Harry's world. However, she knows more about the magical world than anyone suspects. Throughout the series, she reveals to her family, who are always shocked, pieces of information about the Wizarding community that she learned from Lily. For instance, in *Phoenix*, when Harry is explaining to his aunt and uncle that Dementors attacked him and Dudley, Petunia reveals, much to the horror of her family, that she heard Lily and James Potter talking about Dementors in the past (33-34). Harry is amazed and thinks,

except for one outburst years ago, in the course of which Aunt Petunia had screamed that Harry's mother had been a freak, he had never heard her mention her sister. He was astounded that she had remembered this scrap of information about the magical world for so long, when she usually put all her energies into pretending it didn't exist. (*Phoenix* 34)

Although Petunia pretends that she is not connected to the Wizarding community, in this passage, it becomes evident that she is unable to deny that the community exists, that she is connected to it by Lily and Harry, and that it intrigues her. Scenes like this increase Petunia's complexity as a character and make her more ambiguous.

The name Petunia links her to the other female characters, both Minor and Main, who have names of plants or flowers. The name is defined as a “flower name, for the rather humble trumpet-shaped flower with white or bright pink blossoms” (Wallace 183). By connecting Petunia to others in this way, Rowling is linking her, not only to an array of witches, but also to nature and femininity.

Petunia's husband, Vernon, when compared to his wife, is not as complex a character. Vernon, who is “large and neckless, with an enormous black moustache”
(Harry Potter and the Chamber of Secrets 9), is the Director of the company Grunnings, and is just as prejudiced as Petunia, if not more so, against the Wizarding community. Although he spoils both Petunia and their son, Dudley, Vernon has never treated Harry with any kindness, partly because Harry is not his own, but mostly because Vernon is scared of Harry and magic. In fact, all three Dursleys are terrified of magic, and when Harry is explaining the return of Lord Voldemort, he register[s] dimly how strange it [is] that the Dursleys, who flinched, winced and squawked if they heard words like ‘wizard’, ‘magic’ or ‘wand’, [can] hear the name of the most evil wizard of all time without the slightest tremor. (Phoenix 38)

Of the three Dursleys, Vernon is always the one who reacts the most to hearing anything about the Wizarding community. His outbursts of impatience and anger toward Harry, although Vernon’s genuine emotions, are usually humorous, and, like Petunia’s, they cause him to act humorously. Vernon’s reaction, for example, to Petunia’s demonstration that she has some knowledge about the Wizarding community, is comical. He “opened his mouth, closed it again, opened it once more, shut it, apparently struggling to remember how to talk. . . . Uncle Vernon looked from Aunt Petunia to Harry as if hoping somebody was going to shout ‘April Fool!’” (Phoenix 34). His confusion and overreaction add humour to it.

The name Vernon “originated as a Norman French baronial name, from any of various places in Normandy so called from Gaulish elements meaning ‘place of alders’” (Hanks and Hodges 330). This name gives Vernon, the most prominent male Muggle of the series, a sense of strength because both land and alders signify strength and a strong
connection to the Earth and a specific place. In using a place name for Vernon, Rowling connects him to other male characters with place names.

Dudley Dursley is very much like his father. Always described as quite large, by the fourth book in the series, *Goblet*, “Dudley ha[s] reached roughly the size and weight of a young killer whale” (30). Dudley has always tormented Harry, but, like his parents, he is afraid of Harry and his magical abilities. In fact by the fifth novel, Dudley has begun to bully other children as well, has learned how to box and has even become “the Junior Heavyweight Inter-School Boxing Champion of the Southeast” (Phoenix 15). Although Harry initially perceives Dudley to be cruel, spoiled and, in essence, one dimensional, Rowling does add complexity to him. After Harry and Dudley have been attacked by the Dementors, Harry “[feels] a certain curiosity. Dementors caus[e] a person to relive the worst moments of their lives. What would spoiled, pampered, bullying Dudley have been forced to hear?” (Phoenix 33). By adding this small insight into Dudley’s character and showing that he has experienced unhappy moments in his life, Rowling demonstrates that even Dudley may be more complex than he first appears, if only a little bit.

The name Dudley is an Old English place name meaning “people’s field” (Wallace 305). Like the name Vernon, Dudley is connected to the other male characters who have place names and who are all either Muggles, half-bloods, or mixed genera. Also, with the definition of “people’s field” (Wallace 305), Dudley is connected to nature and the Earth. This definition echoes the English concept of the Common, common land that everyone has access to or the right to use. In essence, Dudley is an ordinary, everyday male who is not special at all, even though his parents see him as special.
4.4 – Professors and Other Adults

The most prominent Minor Adult and Professor characters are valuable to the *Harry Potter* series because they add depth and variety to Rowling’s plots. Like some of the other Minor characters, the Minor Adults and Professors are there to add humour to scenes, as in the case of Gilderoy Lockhart, or to divulge information about the Wizarding community, as is the case with Professor Filius Flitwick and Professor Pomona Sprout.

Rowling first introduces Gilderoy Lockhart in *Chamber*, where he has a large role teaching Defence Against the Dark Arts. He is well-known in the Wizarding community because he has written several books about his encounters with different genera. Because of his fame, Lockhart is pompous, arrogant and adores being adored. However, his reputation is built on lies. All the claims he makes in his books are built upon adventures that others have had. To support his claims, he has modified the memories of those who had the adventures and substituted himself into their memories. He tells Harry and Ron:

> My books wouldn’t have sold half as well if people didn’t think *I’d* done all those things. No one wants to read about some ugly old Armenian warlock, even if he did save a village from werewolves. . . . I had to track these people down. Ask them exactly how they managed to do what they did. Then I had to put a Memory Charm on them so they wouldn’t remember doing it. (*Chamber* 220)

Ironically, at the end of the second book, Lockhart loses his memory when he attempts to modify those of Ron and Harry and the spell backfires on him.
In Phoenix, when Harry, Fred, George, Ginny, Ron and Hermione are visiting Arthur Weasley at St. Mungo’s Hospital, they inadvertently run into Lockhart in the Spell Damage Ward (450). Although he has lost his memory and cannot remember teaching these Hogwarts students, he still likes being famous and begins to autograph pictures of himself for them. Rowling uses Lockhart as a comic character, so his unconscious arrogance is ironic, satiric and humorous.

In an interview with Lindsay Fraser for the Scotsman in November 2002, Rowling said of the name Gilderoy Lockhart,

I knew his name had to have an impressive ring to it. I was looking through the Dictionary of Phrase and Fable - a great source for names - and came across Gilderoy, a handsome Scottish highwayman. Exactly what I wanted. And then I found Lockhart on a war memorial to the First World War. The two together said everything I wanted about the character. (n.pag.)

Lockhart is very handsome and vain: he is also a highwayman stealing other people’s dangerous adventures and taking credit for what they have done. Not only does Rowling’s statement demonstrate that she chooses the names of her characters with great care, but it also shows that she puts much thought into the persona of the character and tries to find a name to match the persona.

Another prominent Minor Adult is Professor Filius Flitwick, who teaches Charms and is the Head of the Ravenclaw House. The narrator describes Flitwick as “a tiny little wizard with a shock of white hair” (Azkaban 71). In his scenes, his small stature is
frequently offset by Hagrid’s great size. Flitwick is also someone who is very kind.

Rowling has commented on her website that

> Flitwick has a background that I now realise will never see its way into the books because it is not relevant to the plot. He is human but with a dash of goblin ancestry — something like a great, great, great grandfather. . . .

Slightly dotty though he may be, he is welcoming of all students, whatever their background. (JKRowling.com n.pag.)

This background information points to his kindness and his tolerance and sensitivity to other witches and wizards also of mixed genera because he, too, has mixed blood — albeit only “a dash of goblin ancestry” (JKRowling.com n.pag.).

Although the name Filius appears to be Rowling’s creation, the name Flitwick is intriguing: it is a small town just outside of London, England. This connects him to the other male characters who have place names and are either Muggles, half-bloods, or from a mixed genus background.

The other most prominent Minor Professor is Pomona Sprout, who teaches Herbology and is Head of the Hufflepuff House. While the name Sprout is significant to this character as she specializes in Herbology and a sprout is a young shoot of a plant, the meaning and symbolic use of Pomona is more interesting. Pomona is Latin for “apple” (Wallace 185), which links her to the other female characters who are named after plants and flowers. But Pomona is also the Roman goddess of fruit trees. According to James Smith Pierce,

> Pomona’s beauty aroused the lust of many rustic deities. Preferring to prune and cultivate her orchards, she spurned their attentions until
Vertumnus, god of gardens, after employing various ineffectual disguises, finally won her love and her orchards by appearing to her in his own dazzling form. (122)

Although it is unclear whether or not Professor Sprout has any romantic relationships, by connecting this character to the Roman goddess of fruit trees, Rowling is linking her character to a goddess who was in charge of plants in the same manner that her own character is in charge of the magical plants at Hogwarts. Whether or not Rowling expects her audience to know the full significance of Pomona’s name is not clear. She may simply have thought it the perfect name for someone who tends Hogwarts’ plants.

4.5 – The Death Eaters

The Death Eaters are the followers of Lord Voldemort and do his bidding. They believe that Lord Voldemort is the most powerful wizard of all and will rid the Wizarding community of all peoples he deems unfit: Muggles, Muggleborns, half-bloods, and half-breeds. Although there appears to be only a small group of Death Eaters, they are able to cause many problems and destroy anything that gets in their way. To counteract the efforts of Lord Voldemort and the Death Eaters the first time that Lord Voldemort threatened both the Wizarding community and the Muggle world, Dumbledore organized the Order of the Phoenix.

[28] The members of the Death Eaters still alive at the end of Half-Blood are Alecto, Amicus, Avery, The Carrows, Crabbe Senior, Antonin Dolohov, Gibbon, Goyle Senior, Fenrir Greyback, Jugson, Bellatrix Lestrange, Rodolphus Lestrange, Rabastan Lestrange, Walden Macnair, Lucius Malfoy, Mulciber, Nott Senior, Peter “Wormtail” Pettigrew, Augustus Rookwood, Rosier, Travers and Yaxley. It is unclear at the end of book six whether or not Severus Snape and Draco Malfoy are Death Eaters, but their fellow characters and Rowling’s fans have speculated about Snape and Draco’s loyalties.
In 2003, Rowling described in her interview with Jeremy Paxman, how she creates the back-story for some of her characters and character groups, including the history of the Death Eaters. She told Paxman:

in [this notebook] is the history of the Death Eaters and I don't know that I'll ever actually need it, but at some point [I might]. [The Death Eaters] were once called something different—they were called the Knights of Walpurgis. I don't know if I'll need it, but I like knowing it. I like to keep that sort of stuff on hand. (n.pag.)

Here, not only does Rowling admit that she plays with names, but she also reveals that she develops back-stories for her characters. The Knights of Walpurgis is a pun on “Walpurgis Night,” which the online version of the The Concise Oxford English Dictionary states is

(in German folklore) the night of April 30 (May Day's eve), when witches meet on the Brocken mountain and hold revels with the Devil. Origin from Ger. Walpurgisnacht: named after St Walburga, whose feast day coincided with an ancient pagan festival. (n.pag.)

By creating a back-story for the Death Eaters linked to this folklore, Rowling once again connects her characters to storytelling tradition. Linking Lord Voldemort’s witches and wizards to an already established group of witches who celebrate the devil, she thereby connects the Death Eaters to the actions of the witches who celebrate Walpurgis Night. That said, the name “The Death Eaters” is more appropriate because it sounds more terrifying.
The most prominent Death Eaters in the series are Lucius Malfoy, the Lestranges (Bellatrix, Rodolphus and Rabastan), and Peter “Wormtail” Pettigrew. Each of these Death Eaters believes that he or she alone is Lord Voldemort's most loyal and most favoured follower. However, Dumbledore believes that Lord Voldemort has no preference, and no desire of a confidant or friend. He explains to Harry in Half-Blood,

[As a child, Tom Riddle] preferred to operate alone. The adult Voldemort is the same. You will hear many of his Death Eaters claiming that they are in his confidence, that they alone are close to him, even understand him. They are deluded. Lord Voldemort has never had a friend, nor do I believe that he has ever wanted one. (259-260)

Although Dumbledore does make additional comments on Lord Voldemort at this juncture, these are the comments that are relevant to how the Death Eaters perceive Lord Voldemort and how they believe he perceives each of them.

Lucius Malfoy is the first known Death Eater Harry encounters. Although it has been speculated in the past by members of the Wizarding community that Lucius is in fact a Death Eater, he has been able to counter these accusations because of his wealth. The Malfoys are one of the wealthiest families in the Wizarding community, and Lucius is able to donate, bribe and manipulate some wizards and witches with money in return for information and the assurance that he is not one of Lord Voldemort’s followers. Lucius is described as having a “pale, pointed face and identical cold grey eyes” to his

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29 Although Harry meets Quirrell in the first novel, he never became a Death Eater. Quirrell was possessed and used as a host by the parasitic Lord Voldemort. Harry meets Severus Snape in book one as well, but it remains unclear whether or not he is still a Death Eater. In the case of Draco Malfoy, Harry presumes that Draco has been made a Death Eater in the sixth book of the series, but Draco’s status has not yet been confirmed.
son Draco’s (Chamber 42). He often has an air of superiority, and he dislikes Muggles, and witches and wizards whom he believes are not pure-bloods.

Amanda Cockrell notes in her article “Harry Potter and the Secret Password: Finding Our Way in the Magical Genre” that “Draco’s father Lucius, a follower of Voldemort, shares his name’s origins with Lucifer, the fallen light-bringer” (23). This does seem plausible as the name Lucius is an “old Roman given name, probably ultimately a derivative of Latin lux light” (Hanks and Hodges 213). Associations with light conjure images of a stereotypical “good” character. But Lucius himself does not evoke the same images. Instead, Rowling could be drawing attention to his pale features and cold grey eyes (Chamber 42).

The name Lucius also appears in the legend of King Arthur and the Knights of the Round Table. According to the legend, Arthur goes to battle against the Romans and kills Emperor Lucius with Excalibur, after which Arthur becomes the new Emperor (Currin n.pag). This connection to the Arthurian legend is fascinating because it relates directly to *Harry Potter*. In the series, Arthur Weasley and Lucius Malfoy have always despised each other and have even fought physically with each other. It could be speculated that Rowling is making a connection between her two characters, Arthur Weasley and Lucius Malfoy, and King Arthur and Emperor Lucius of the Arthurian legend.

Although it is undetermined whether or not Lucius’ wife, Narcissa, is a Death Eater, the meaning and symbolic use of her name is interesting. Narcissa’s maiden name is Black, which is a pure-blood family. The name Black also connects her to the dark side of the Wizarding community. Like many of the female characters in the *Harry

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30 Several other connections to the Arthurian legend will be discussed in Chapter V.
*Potter* series, Narcissa is named after a flower: Narcissa is the Greek name for the flower daffodil (Wallace 172). However, Narcissa also conjures a reference to the Greek character Narcissus, so legendary for his vanity that he rejected all those who loved him as unworthy of his beauty. His arrogance angered Nemesis, goddess of retribution, who punished Narcissus by enamoring him of his own reflection. Narcissus yearned to embrace the shining youth he beheld when he bent over a woodland pool, but whenever he reached into the water the youth vanished. Constantly gazing into the pool at the beautiful young man, forever beyond his reach, Narcissus slowly pined away. From the ground beside the pool where his body lay, sprang the flower we call by his name. (Pierce 120)

Rowling is, therefore, attempting to connect Narcissa Malfoy to the other female characters in the novel by giving her a floral name, but she is also connecting her to the myth of Narcissus and to his vanity, and, in essence, signalling that Narcissa is just as vain as Narcissus. With this in mind, Narcissa is the perfect mate for the ever vain and elitist Lucius.

Another female prominent among the Death Eaters is Bellatrix Lestrange. Bellatrix is Narcissa’s sister and a member of the Black family. Harry is acutely aware of her from the first time that he sees her in Dumbledore’s Pensieve in *Goblet*. When she and nine other Death Eaters escape from Azkaban in the fifth book, again Harry finds himself drawn to her picture, which is displayed everywhere:

She has long, dark hair that looked unkempt and straggly in the picture, though he had seen it sleek, thick and shining. She glared up at him
through heavily lidded eyes, an arrogant, disdainful smile playing around her thin mouth. Like Sirius, she retained vestiges of great good looks, but something—perhaps Azkaban—had taken most of her beauty. (Phoenix 480)

Perhaps Harry is drawn to her picture because she is the only female Death Eater he knows of, or perhaps because he knows that she is the one who tortured Neville Longbottom’s parents, Alice and Frank, into insanity. Perhaps he is drawn to her because of her beauty, which is also implied by her name. The name Bella is Latin for “beautiful” (Wallace 34) and could be a reference to her beauty. It could also, perhaps, be a play on words. The last part of her given name “trix” could be a pun on “tricks,” and then the name would refer to “beautiful tricks” and someone who has mastered tricking others.

Also, according to the online version of the Encyclopedia of Astronomy and Astrophysics, Bellatrix is the name of the third brightest star in the constellation of Orion (n.pag.). There are a few other characters who have names of stars or constellations31, yet all of them are connected to either the Black family or the darker side of the Wizarding world. Rowling is linking all of these characters in the same manner that she links characters who have plant or flower names or place names.

Bellatrix’s husband is Rodolphus Lestrange. Although Rodolphus and his brother, Rabastan Lestrange do not have large roles in the series, their names are intriguing. To start with, the familial name Lestrange adds mystery to the characters belonging to this family, and is a creation of Rowling’s, which when translated from French means “the strange.” Although the meaning and symbolic use of the name

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31 The characters who have the names of a constellation or a star are Bellatrix Lestrange, Draco Malfoy, Rabastan Lestrange, Sirius Black and Regulus Black.
Rodolphus is unknown, the name Rabastan is similar to the name of the star Rastaban, which is a star in the constellation Draco. Once again, it appears that Rowling is connecting characters through their names to create a different set of relationships between characters.

Peter “Wormtail” Pettigrew, who also must be considered in a discussion of the Death Eaters, was a childhood friend of James Potter, Sirius Black and Remus Lupin, and although he was “never quite in their league, talent wise” (Azkaban 154), he is more skilled than they know, as he later becomes essential to the return of Lord Voldemort. The name Peter is best known for the saint who guards the gates of Heaven in the New Testament (Wallace 411), but it also means “rock” in Greek (Wallace 411). It does not seem that Rowling was as much concerned with the meaning of Peter as she was the alliteration of Peter with Pettigrew. That said, because Pettigrew is an Animagus, a witch or wizard who can transform himself into an animal that suits his character, the nickname Wormtail is more important to his character because he can change himself into a rat.

Rowling said in an interview with Lindsay Fraser at the Edinburgh Book Festival on August 15, 2004, that she picked the name Wormtail because “my sister loathes rats and her problem with them is their tails, so that is what gave me the idea” (n.pag.).

4.6 – Conclusion

The examination of these more prominent Minor characters demonstrates that Rowling is careful and calculating when creating her characters. She chooses their names to evoke and reflect persona. Although the Minor witches, wizards and Muggles have
small roles in *Harry Potter*, they are still vital to the stories and expand the worlds that Rowling has created.
CHAPTER V – Main Witches and Wizards Characters

5.1 – Introduction

In contrast to the Minor characters in Rowling’s series, the Main characters are more ambiguous and complex. Each of the Main characters deals with his or her own personal struggles, and most of the Main characters develop throughout the series, although there are characters who are Main characters in only one book\textsuperscript{32}. With the complexities of the Main characters, Rowling demonstrates that she is working with and against some of the character stereotypes that she creates.

Similar to the Minor characters, the Main characters also make a variety of appearances throughout the series. For instance, whoever teaches the Defence Against the Dark Arts class is a Main character in that particular book, but because the teacher for the Defence Against the Dark Arts class teaches it for only one school year\textsuperscript{33}, the Main character associated with this position changes with each book. In the fifth book of the series, Dolores Umbridge teaches this particular class, much to the dismay of practically every student and teacher. She is, therefore, one of the Main characters of Harry Potter and the Order of the Phoenix.

\textsuperscript{32} Please refer to the Appendix I – The Main Characters in Each of the First Six Books.

\textsuperscript{33} In Harry Potter and the Half-Blood Prince, Dumbledore explains to Harry that after Lord Voldemort is refused for the second time when he asks to be a Professor of the Defence Against the Dark Arts, Hogwarts “ha[s] never been able to keep a Defence Against the Dark Arts teacher for longer than a year” (418). Lord Voldemort has put a magical curse on the position, and the curse is the reason why there are new characters each year teaching this class.
5.2 – The Adolescents

The Main Adolescents of the series play the most vital roles. Although there is a large cast of characters, most of the action surrounds the Main Adolescent characters, especially Harry Potter.

Harry James Potter is a half-blood and is called “The Boy Who Lived” (Harry Potter and the Philosopher’s Stone 7, 18), and by the sixth book of the series, he is called “The Chosen One” (Harry Potter Half-Blood Prince 42) because Lord Voldemort tried to kill him at the age of one with the Avada Kedavra killing curse. The curse was repelled back onto Lord Voldemort and, as a result, Lord Voldemort lost almost all his power and physical presence. Because of this, Harry is famous in the Wizarding community and is called these two names because he momentarily defeated Lord Voldemort. Although, at times, Harry’s reputation in the magical world is tainted with suggestions that he lies, he is constantly in the Wizarding world’s media because of his connection to Lord Voldemort. Interestingly enough, the fact that both Harry and Lord Voldemort have multiple titles connects the two of them further. Just as Harry’s other titles reflect his attributes in the series, Lord Voldemort’s titles point to his own identity. Accordingly, Lord Voldemort is also called Tom Marvolo Riddle, “You-Know-Who” (Philosopher’s Stone 10) and “He Who Must Not Be Named” (Philosopher’s Stone 65). Both characters have titles that increase public interest and attach a legendary nature to their personas.

Like many of Rowling’s characters, Harry is not simply “good”; he is ambiguous. Because he is at the centre of mystery, he is constantly struggling with himself over what kind of action to take. The inner struggles that Harry faces throughout the series and his
growth as the Main character cause him to ponder and, at times, act out in a way that is uncharacteristic of a stock “good” character. Although it makes sense that Harry would dislike and want revenge on Lord Voldemort, Bellatrix, and even Dolores Umbridge because of the way they treat and desire to abuse and harm him, he also feels resentment towards one of his father figures, Dumbledore. For instance, Dumbledore does not talk to (much less look directly) at Harry throughout the majority of Phoenix. Although Harry discovers towards the end of the book that Dumbledore was trying to keep his distance from him in order to prevent Lord Voldemort from possessing Harry, he feels abandoned and angry. Because of Dumbledore’s avoidance of Harry, he thinks to himself that “the very thought of Dumbledore ma[kes] [his] insides burn with anger again” (Phoenix 72). And, even though he feels childish (Phoenix 143), he refuses to talk to Dumbledore because Dumbledore has not talked to him or looked at him; Harry thinks to himself “and why could Dumbledore not do him the courtesy of looking at him?” (Phoenix 414). Although some of these feelings are admittedly childish and could be attributed to Harry’s age, Rowling adds emotions of anger and resentment to Harry to make him more ambiguous and complex. Rowling herself said in an Edinburgh Press Conference on July 18, 2005, that she likes that Harry is ambiguous. She said, 

I see Harry as someone who is struggling to do the right thing, who is not without faults, who acts impetuously as you would expect someone of his age to act, but who is ultimately a very loyal person, and a very very courageous person. So, in as much as he has qualities that I admire most I would say he is a good role model. That doesn't mean that he is saintly, but then frankly, who is? But I think you do see enough of Harry’s inner
life, the workings of his mind in the books to know that he is ultimately human, struggling to do the right thing, which I think is admirable.

(n.pag.)

Rowling also is aware of the importance of the complexity of her Main character and chooses her names with care. In an interview with Scholastic.com, Rowling was asked, “From where did you get the name for Harry Potter?” and she responded, “Harry” has always been my favourite boy’s name, so if my daughter had been a son, he would have been Harry Rowling. . . . “Potter” was the surname of a family who used to live near me when I was seven years old and I always liked the name, so I borrowed it. (n.pag.)

The meaning and symbolic use of the name Harry works also well with the complexity of the character. Harry is a diminutive version of the name Henry, which has “Continental Germanic origin, composed of the elements haim home + rǐc power, ruler” (Hanks and Hodges 153). The meaning of the name elevates Harry to the status of someone with vast power. This is further emphasized by his placement in the Gryffindor house, for he has the same attributes that Gryffindors are supposed to have. In one song, the Sorting Hat describes Gryffindors as courageous: “Where dwell the brave at heart, / Their daring, nerve and chivalry, / Set Gryffindors apart” (Philosopher’s Stone 88). Although he is an adolescent, by the fifth book in the series, Harry has been able to defeat Lord Voldemort five consecutive times. Dumbledore has also told Harry that he has greater powers than Lord Voldemort because of his ability to love (Phoenix 742-743). Harry’s abilities are thus echoed in the definition of his name: “power, ruler” (Hanks and Hodges 153).
Maria Nikolajeva discusses the name Harry in depth. In her article “Harry Potter – A Return to the Romantic Hero,” she comments:

The ordinariness of Harry is magnificently emphasized by his name, which clearly stands out as plain and unpretentious beside Dumbledore, McGonagall or Draco Malfoy. While these associative names are used to contribute to their bearers’ individuality, Harry’s name underscores his “everyman” nature, signalling to the readers: “He is just like one of you.”

(131)

Nikolajeva does make an important observation that Rowling does try to impress on her audience. The fact that the name Harry is a common one emphasizes to the reader that “He is just like one of you” (Nikolajeva 131). That said, the definition of the name Harry emphasizes the character’s powerful and exalted, even if unwanted, position within the Wizarding community. With these contraries, Rowling is working against the stereotypes of her Main character as hero, the individual who rises above others to overcome the problems that beset him by simultaneously placing him back on a level with everyone else, suffering all the problems of an ordinary adolescent.

Unlike Harry, Hermione Granger, one of Harry’s best friends, does not have a common name. She is arguably the smartest student in their year and, despite the fact that she is Muggle-born, and that the most intelligent students are meant to be in the Ravenclaw house, she, like Harry, is sorted into Gryffindor. Hermione has proven that she is brave and courageous. She participates in the adventures in the first book of the series and helps Harry save Sirius Black in the third novel, and, in book five, she is one of the students who goes to the Ministry of Magic to retrieve the prophecy and battle a
group of Death Eaters. Although critics such as Ruthann Mayes-Elma and Elizabeth E. Heilman believe that Hermione is a weak character who, despite her knowledge, is usually saved by the male Adolescent characters, I contend that Hermione develops her own strength and identity throughout the series. For instance, in *Harry Potter and the Goblet of Fire*, Hermione begins the group S.P.E.W to help house-elves, and, even though it does not become a popular movement as she had hoped it would, she is not discouraged. As well, Hermione shows great strength of character in *Phoenix* when she comes up with the idea that Harry should teach Defence Against the Dark Arts to a group of students. Forming this group, Dumbledore’s Army, is against the rules that Dolores Umbridge established in the fifth book of the series, but, again, Hermione fights for what she believes is right. She tells Harry and Ron:

"This is much more important than homework!" . . . ‘It’s about preparing ourselves, like Harry said in Umbridge’s first lesson, for what’s really waiting for us out there. It’s about making sure we really can defend ourselves." (*Phoenix* 291)

Hermione demonstrates in this scene that she is a passionate character willing to do whatever it takes to support what she believes is right. This type of action is not that of a weak character; it is the action of someone who is intelligent and brave enough to stand up when she feels she is confronted with something she believes is wrong.

Wallace defines the name Hermione as meaning “earthly” (110). The definition links Hermione to the other female characters who are named after flowers and plants, and, by that fact, are also connected to the Earth and nature. The name is Greek in its origin and is a “name borne in classical mythology by a daughter of Helen and
Menelaus” (Hanks and Hodges 154). Hermione is also a distinctive name and, as
Christopher Lydon finds out in his interview with Rowling, she chose the name because
of its uniqueness:

Hermione is a Shakespearean name. I consciously set out to choose a
fairly unusual name for Hermione, because I didn't want a lot of fairly
hard-working little girls to be teased if ever the book was published,
because she is a very recognisable type - to which I belonged, when I was
young. . . . Hermione is a caricature of what I was when I was 11. A real
exaggeration; I wasn't that clever. Hermione is a borderline genius at
points and I hope I wasn't that annoying, because I would have deserved
strangling; sometimes she is an incredible know-it-all. (n.pag.)

In trying to use a unique name for Hermione, Rowling sets her apart from the other
characters. This is also echoed by Hermione’s distinctive intelligence. The connection to
Shakespeare is intriguing because through the name, Rowling is connecting Hermione to
Shakespeare’s *A Winter’s Tale*. Shakespeare’s Hermione, interestingly, is a strong
female character as well. After her husband, Leontes, accuses her of infidelity, Hermione
is judged. When Leontes asks after her, Paulina, Antigonus’s wife, tell him she is dead.
A statue of Hermione is placed in her daughter’s house and, when Leontes has repented
his accusation, the statue comes to life. Shakespeare’s Hermione is strong because she
never submits to her husband’s false accusation, even when she is judged for the crime of
adultery. This strength is reinforced when she returns to him only after he has admitted
that he was wrong. This same strength is visible in Rowling’s Hermione, as she does
what she believes is right and is not frightened to fight for her beliefs. The comparison
between Shakespeare’s Hermione and Rowling’s Hermione is heightened in the second novel of the series, *Harry Potter and the Chamber of Secrets*, when Hermione is petrified, or made into a statue, by the Basilisk that is hunting Muggle-born students. Just like Shakespeare’s Hermione, then, Rowling’s Hermione is turned into a statue until a wrong has been righted and the truth reaffirmed. In Rowling’s work Hermione is the character who discovers what the Basilisk is and how it is travelling around the school. The boys dismiss Hermione’s bookish knowledge, until they discover that her theories are correct and that Harry is able to defeat Lord Voldemort and the Basilisk. Rowling is paralleling the strength of Shakespeare’s character, the inner strength of a woman, to her Hermione. Scholar Elisa T. Dresang argues in her article “Hermione Granger and the Heritage of Gender” that the whole name, Hermione Granger, deserves to be examined. She comments:

Granting this character a distinguished literary tie through her uncommon name whose source Rowling cites as Shakespeare’s *A Winter’s Tale* gives her the legitimacy and strength among her peers that the main male characters gain either out of heredity (Ron) or endowment (Harry).

Hermione is called by her surname, “Granger,” alone far less often than either “Potter (Harry) or “Weasley” (Ron). Although this may represent a gender-based custom, it highlights the name Hermione and gives less attention to Granger, an English surname meaning “tenant” or “farmer.”

(Dresang 212)
Here, Dresang explores some of the gender politics that appear in the series, and also focuses on the uniqueness and the strengths of Rowling’s character, which are highlighted by her name.

Neville Longbottom and Luna Lovegood contrast with both Harry and Hermione, who are strong confident characters. Although Neville is a Gryffindor, he does not really show how brave he is until *Phoenix*, when he is determined to help Harry in the Ministry of Magic. Neville has always been an awkward character and is a pure-blood Wizard, unlike Harry and Hermione. Others see him as being not very talented. However, because he is easily intimidated by authority figures such as his grandmother, Augusta Longbottom, and his teacher, Severus Snape, Neville seems to be scared to come out of his shell. In fact, he tells the other Gryffindor students in *Philosopher’s Stone*:

> ‘Well, my gran brought me up and she’s a witch,’ said Neville, ‘but, the family thought I was all Muggle for ages. My Great Uncle Algie kept trying to catch me off guard and force some magic out of me—he pushed me off the end of Blackpool pier once, I nearly drowned—but nothing happened until I was eight. Great Uncle Algie came round for tea and he was hanging me out of an upstairs window by the ankles when Great Auntie Enid offered him a meringue and he accidentally let go. But I bounced—all the way down to the garden and into the road. ... And you should have seen their faces when I got in here – they thought I might not be magic enough to come, you see. (93)

As foreshadowed by this passage, Neville’s magical abilities do not show their full potential if he is put under too much pressure. By the fifth novel, however, Neville has
grown considerably. He is more confident and, when he joins Dumbledore’s Army (the DA), a secret group of students who practise the Defence Against the Dark Arts taught by Harry, Neville is able to show some of his true talents. When ten of the Death Eaters break out of Azkaban, Neville is determined to master his spells. The narrator notes

Harry was pleased to see that all of [the members of the DA] . . . had been spurred on to work harder than ever by the news that ten more Death Eaters were now on the loose, but in nobody was this improvement more pronounced than in Neville. The news of his parents’ attackers’ escape had wrought a strange and even slightly alarming change in him . . .

Neville barely spoke during the DA meetings any more, but worked relentlessly on every new jinx and counter-curse Harry taught them . . .

He was improving so fast it was quite unnerving. (Phoenix 488)

Because of this determination and bravery, the Sorting Hat placed Neville in the Gryffindor house. In placing him in Gryffindor, Rowling works against the stereotype of Neville as someone who is slow and almost a Muggle. She demonstrates that his family and a number of his peers have misjudged and misunderstood him. Although he is paralleled with Harry in many ways34, Rowling exploits Neville’s growth to again work against stereotype.

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34 As Dumbledore explains at the end of the fifth novel of the series, Harry and Neville share an important association. The prophecy about the fate of Lord Voldemort says that the child who will be able to defeat Lord Voldemort, will be “born to those who have thrice defied him, born as the seventh month dies... and the Dark Lord will mark him as an equal, but he will have power the Dark Lord knows not” (Phoenix 741). Dumbledore explains that Lord Voldemort could have chosen either Harry or Neville because both were born at the end of July and both parents had escaped Lord Voldemort three times. However, because Lord Voldemort chooses to attack Harry, Harry is the one who must defeat Lord Voldemort. Although Neville does not know that he could be in Harry’s shoes, the prophecy highlights an association between Harry and Neville.
The name Neville has an intriguing meaning. Neville is a place name and is defined as a “Norman baronial name for any of the several place in Normandy called Néville or Neuville ‘new settlement’” (Hanks and Hodges 249). However, Neville does not fit into the schema that Rowling has created for the male characters who have place names and are Muggles, half-bloods, or mixed genera because Neville is a pure-blood wizard. That said, with Neville Rowling may be highlighting through his name the fact that Neville’s family perceived him to be “all Muggle” (Philosopher’s Stone 93) because he was too timid to show any magical abilities. With this, Rowling reinforces Neville’s growth in the later novels.

Another character who is out of the ordinary and mocked by other students because she is different is Luna Lovegood. Although Harry does not meet Luna until the fifth book of the series, she is vital to that novel and makes quite an impression on him and the other Adolescents. Luna is described as a girl with “protuberant eyes that [give] her a permanently surprised look” (Phoenix 168) and as one who gives “off an aura of distinct dottiness” (Phoenix 168). Luna is known in books five and six for her quirky ways, for believing in things that, according to Hermione, do not exist, and for “her knack for embarrassing honesty” (Half-Blood 133). Although she is more comical than Neville, both characters share a similarity in that others do not understand them and see them as being outsiders. However, Rowling works against stereotyping Luna as an unintelligent eccentric by placing her in the Ravenclaw house, therefore suggesting that she must be more intelligent than her peers perceive.

According to the Sorting Hat song “yet in wise old Ravenclaw, / If you’ve a ready mind, / Where those of wit and learning, / Will always find their kind” (Philosopher’s Stone 88). Those who are chosen for the Ravenclaw house are known for their intelligence.
The name Luna is Latin for “moon” (Wallace 151). With this name, Rowling is punning on both the physical and the mental aspects of the character. As Luna has large “protuberant eyes” (Phoenix 168), her name highlights this physical attribute; her eyes are as big as the moon. Similarly, Rowling could be playing with the idea that Luna is perceived as having no light of her own, like the moon, and a lunatic. Also, Luna and Hermione are opposites. While Hermione relies on book knowledge and prides herself on her intelligence, and her understanding of concrete facts, Luna believes in ethereal things that no one believes in. Luna’s opposition to Hermione is heightened when both of their names are examined, as Hermione’s name is linked to the Earth and Luna’s name is connected to the Moon; these are astronomical objects that are quite similar, but have different associated meanings.

The final most prominent Main Adolescent in the series is Draco Malfoy. Unlike the other four Main Adolescents, Draco is not a friend of Harry, Hermione, Neville or Luna. Draco is a Slytherin and seems to be content to be with classmates from that house. The son of Lucius and Narcissa, Draco boasts that he prefers the darker side of magic; he says that he has contempt for Hogwarts and despises anyone who is not a pure-blood or who does not come from a wealthy background. This side of Draco is constantly evident in the first five books of the series, but, in the sixth novel, Draco becomes more ambiguous.\(^\text{36}\)

\(^{36}\) Although it has yet to be confirmed, Draco may be a Death Eater in *Half-Blood*. He is instructed by Lord Voldemort to find a way to allow Death Eaters into Hogwarts and to kill Dumbledore. If he fails, Lord Voldemort says that he will kill Draco and his family. While Draco completes the first task with great difficulty, when it comes to the moment of having to kill Dumbledore, he hesitates and “Harry thought he saw [Draco’s wand] drop by a fraction” (Half-Blood 553). Even though he has boasted for years that he would be willing to work under Lord Voldemort, he is unable to complete his task. By having Draco fail in this way, Rowling complicates the character and adds ambiguity to him. Here, although the reader has been conditioned by Harry to distrust and dislike Draco, Draco’s ambiguity cannot be denied. Rowling is, therefore, working against stereotype with Draco, just as she does with other characters. Whether or not Draco will become a follower of Lord Voldemort will be revealed in the last book of the series, but, in the meantime, the nature of his character is still up for debate.
Harry and Draco have disliked each other from the moment they met in Madam Malkin’s Robes for All Occasions in the first book of the series. Draco is, in fact, Harry’s nemesis, as they appear to be polar opposites. While both characters strive to succeed, they do so in different ways. Draco tries to impress others by discussing his pure-blood background, his family’s wealth and the political ties his family has because of the wealth. While Draco is talented, he would rather dismiss his talents and succeed at Hogwarts solely because of the prestige and reputation of his family. For instance, he tells some of his fellow Slytherins that he is not worried about the O.W.L.s, the examinations the fifth year students have to take at the end of year, because it’s not what you know... it’s who you know. Now, Father’s been friendly with the head of the Wizarding Examinations Authority for years—old Griselda Marchbanks—we’ve had her round for dinner and everything. (Phoenix 623)

With this attitude, Draco is trying to impress on others that he does not need to study, much less do well on his examinations because his family’s reputation will automatically get him through. Unbeknownst to Draco, however, Neville tells Harry, Ron and Hermione that Draco is lying. Neville knows this “because Griselda Marchbanks is a friend of my gran’s, and she’s never mentioned the Malfoys” (Phoenix 623). Not only does this demonstrate that Draco lies to his friends, but that he is just as insecure and worried about the O.W.L.s as everyone else. Draco is unsure of his capabilities as a

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37 Unlike Harry, whose parents are dead, Draco has grown up with both his parents. The Malfoys come from a long line of dark, pure-blood Witches and Wizards, and Draco is proud of this. While Harry’s parents left him a significant amount of money, the Malfoys’ wealth is more substantial. Also, Draco boasts that he will be able to get ahead in life because of his family name and wealth, while Harry believes that one’s success should be earned. And, while Draco is well known because of his family name, Harry is famous because of his legendary ties to Lord Voldemort, and this bothers Draco.
Wizard, but covers up his feelings of insecurity by suggesting that his family and wealth will always see him through anything. With this, Rowling is working against the view that Draco is always confident and does not show any weak emotions. In fact, it is Draco’s overconfidence and passion that make Draco a captivating character. He wears a mask, just as many adolescents do.

In keeping with the schemas that Rowling builds, Draco’s name is that of the well-known constellation of a dragon (McDonald 70). According to the online version of the Encyclopedia of Astronomy and Astrophysics, Draco is “a planetary nebula in the constellation Draco, position RA 17 h 58.6 m, dec. +66° 38.0’, named for its oval shape and greenish color” (n.pag.). By naming Draco after a dragon-shaped constellation, Rowling is aligning her character with its characteristics of a dragon: strength, pride and ferocity. Also, by using the constellation’s name, Rowling is connecting Draco to the other characters who have the names of stars. As previously stated, these characters are all connected to the darker side of magic or the Black family. By aligning Draco to these characters, his allegiance to the darker side of magic is reinforced. However, within this grouping, Draco’s name is unique because he is the only character who is a constellation; the others are stars within a constellation. By doing this, Rowling is setting him apart. However, the significance of this distinction will not be fully realized until the final novel of the series is released.

The Main Adolescent characters of Phoenix are all individualized and unique, even though they share the insecurities and emotions of adolescence. An examination of the meaning and symbolic use of the characters shows that insights and connections vital
to the characters’ personas are only evident through a full understanding of Rowling’s use of names.

5.3 – The Most Prominent Wizarding Family – The Weasleys

Rowling juxtaposes the images of the most prominent Muggle family, the Dursleys, with the images of the most prominent Wizarding family, the Weasleys. Like the Dursleys, the Weasleys are a proud family, and, much like the Dursleys are proud to be Muggles, the Weasleys are proud to be magical. The Weasleys are a rather large redheaded family comprised of two parents, six boys and one daughter. Although they are pure-bloods, the Weasleys have low status in the Wizarding community because they are not wealthy. Even though they do not have much money, the Weasleys are all driven, and, for the most part, kind and genuinely happy. Interestingly enough, all the members of the Weasley family have names that have ties to royalty, rulers or noblemen derived from history or literature. By making this connection, Rowling is elevating the members of the family to the nobility of history and literature. Each member of the Weasley family plays an important role in the series, supplies information about the Wizarding world and acts as faithful friends with a good sense of humour.

The most prominent member of the Weasley family is Ron Bilius Weasley. He is the sixth child, the youngest boy and, more importantly, Harry and Hermione’s best friend. Ron is quite brave and proud, and he can usually be depended upon. Throughout the series, Ron is struggling to find his identity. He is the youngest boy in his family, has one best friend who is famous, and another who is extremely intelligent; Ron appears to
be trying to find his own identity from behind the shadows of his older brothers, Harry and Hermione. Also, while some scholars believe that Harry is the everyman character, Ron is more suited to this appellation. Like Harry, Ron is an average student, an underdog of sorts because of his family and his position within it and his accomplishments are usually overshadowed by Harry’s and Hermione’s accomplishments. This is the case until Phoenix when Ron becomes the keeper of the Gryffindor Quidditch team. At first, his insecurities get the better of him, but once Harry and Ron’s brothers Fred and George have been banned from the game, Ron is able to shine on his own and be successful. For the first time, he is not in anyone’s shadow and is able to show everyone some of his talents. His success is his deepest desire. Interestingly, in the first book of the series, Ron sees his talents and success in the Mirror of Erised, which reflects people’s deepest desires.

The name Ron, or Ronald, is an Old English name that means “counsel power” (Wallace 427); it originates from the same source as the names Reginald and Reynold, which both mean “advice ruler” (Hanks and Hodges 280). The name is appropriate for this character as Ron is always there to advise Harry, even if his advice is not always correct. Throughout the series, Ron and Hermione are always at Harry’s side ready to give him advice on school, the opposite sex, magic and theories on how to defeat Lord Voldemort. Rowling names Harry’s best friend Ron to reinforce his use as a faithful advisor or counsel. Various kings throughout history have been named Ronald. By naming her character thus, Rowling is aligning Ron with these royal men and giving her character the attributes of someone who has respect, power and prestige. Also, by doing this, Rowling is working against the negative stereotype that the Weasleys are a lower
class family despite the fact that they are a pure-blood family. Rowling also plays with the idea that Ron is worthy of being a king by creating the song “Weasley is our King” (Phoenix 360), a song that is created by the Slytherins, who are trying to undermine Ron’s confidence. With the song entitled “Weasley is our King,” the Slytherins are ironically mocking Ron’s Quidditch abilities, for they think Ron is a bad keeper:

‘Weasley cannot save a thing,
He cannot block a single ring,
That’s why Slytherins all sing:
Weasley is our King.

‘Weasley was born in a bin
He always lets the Quaffle in
Weasley will make sure we win
Weasley is our King.’ (Phoenix 360)

Once Harry, Fred and George have been banned from Quidditch, Ron is able to perform to his full abilities, and the Gryffindors change the song, giving it positive lyrics:

‘Weasley is our King,
Weasley is our King
He didn’t let the Quaffle in,
Weasley is our King

‘Weasley can save anything,
He never leaves a single ring,
That’s why Gryffindors all sing:

Weasley is our King.’ (Phoenix 618)

With this incident, Ron’s self-worth and confidence are bolstered.

Ron’s two older twin brothers, Fred and George, are also vital to the series, if only to add hilarity to the novels. The Weasley twins are a year older than Ron and are known both within their family and at Hogwarts as mischief-makers. Throughout the first four books of the series, Fred and George make humorous remarks, know all of the secret passages in Hogwarts, and cause trouble for those they deem unworthy, such as Dolores Umbridge. However, after Harry gives them his winnings from the Triwizard tournament at the end of the forth novel, Fred and George are able to do what they have always dreamed of doing: creating and owing their own joke shop. In Phoenix, the twins create and test various joke products on their fellow students, such as “Skiving Snackboxes” which are a

range of sweets to make you ill. . . . Not seriously ill, mind, just ill enough to get you out of class when you feel like it. . . . enabling you to pursue the leisure activity of your own choice during an hour that would otherwise have been devoted to unprofitable boredom. (97-98)

Throughout the fifth novel, Fred and George use their products and humour to ease the tension caused in the school by the new Defence of the Dark Arts Professor, Dolores Umbridge. Because she attempts to create a more disciplined and strict environment for the school, the students rebel against her, and with the help of the Wheezing Weasleys’ products, they are able to cause almost as much trouble for Umbridge as Fred and George do.
Even though Fred and George are placed in the series for their humorous comments and their hilarious pranks, the twins also have the same qualities as the rest of the Weasley family: courage, dependability and drive. In the third novel, the twins become intent on owning and operating their own joke shop. Fred and George are also very courageous adolescents, and, like the rest of their family, they are not afraid to stand up and fight for what they believe in. For instance, when it is clear that Umbridge is abusing her power in the Ministry of Magic to gain control of Hogwarts in *Phoenix*, the twins begin to torment her by selling a variety package of their products, “Skiving Snackboxes” (*Phoenix* 97), to other students, letting off a series of fireworks in the castle called “Weasleys’ Wildfire Whiz-bangs” (*Phoenix* 558) and releasing a large “Portable Swamp” (*Phoenix* 595) in the centre of the school. Not only are these scenes funny, but they also demonstrate how the twins courageously use their humour to defeat who or what they perceive as being abusive.

Following the pattern for the names of the Weasley family, Fred and George fit into the schema of names linked to royalty, rulers or noblemen. The name Fred is short for Frederick, which is an old German name “composed of the elements *fred, frid* peace + *ric* power, ruler. . . . it continued to be popular as a royal name elsewhere in Europe” (Hanks and Hodges 125). The name George is Greek for “farmer” (Wallace 331), but it also has ties to royalty as, “the real impulse for [the name George’s] popularity was the accession of the first king of England of this name, who came from Germany in 1714 . . .” (Hanks and Hodges 131). By aligning Fred and George to royalty through the symbolic use of their names, Rowling works against stereotype and reinforces the fact that even
thought they are mischief-makers from a family that is considered by some to be lower
class, they are of value.

Rowling uses a similar technique with Ginny, the youngest child of the family and
the only girl. Like Hermione, Ginny is an intelligent girl who is courageous and true, but
she is also known to be friendly, beautiful and popular; she has as well a little of the
sassiness that the twins have. Ginny is an important character throughout the series, but
especially in books two, five and six. In Chamber, Ginny is possessed by an aspect of
Lord Voldemort and is forced to open the Chamber of Secrets. This possession almost
leads to her death, but it also creates a connection between her and Lord Voldemort,
which is understood by Harry, the only other character thus far who has a deep
connection to Lord Voldemort. Also, Rowling conveys, right from Ginny’s first
appearance in book one, that Ginny has a crush on Harry. Their romance, however, does
not develop until book six. Ginny is also one of the six students who travel to the
Ministry of Magic at the end of Phoenix to help Harry fight Lord Voldemort and his
Death Eaters.

Rowling has said on her website that “Ginny (full name Ginevra, not Virginia), is
the first girl to be born into the Weasley clan for several generations” (n.pag.). The name
Ginevra has many interesting connections. It is an old French name that means “juniper
tree” (Wallace 98), a meaning that connects Rowling’s character to the other female
characters who have plant or flower names. Thus, through her name, Rowling connects
Ginny to femininity and nature. Also, the name Ginevra shares its origins with the names
Geneva, Geneviève and Guinevere. In keeping with the schema of the Weasley names
that have links to royalty, rulers or noblemen, Rowling connects Ginny to the character
Guinevere who becomes King Arthur’s queen in the Arthurian legend. By associating Ginny with the schema of plant and flower names, and the schema of the Weasley family, Ginny’s importance in the series and symbolism are enhanced. Indeed, as is obvious from the above analysis, she is one of the empowering female characters of the series.

The Weasley parents, Arthur and Molly, are also strong and humorous characters. Because Harry’s parents were killed and his aunt Petunia and uncle Vernon have never been caring guardians to Harry, Arthur and Molly Weasley act as positive parental role models for Harry. Arthur works at the Ministry of Magic in the Misuse of Muggle Artefacts Office; he has a great fondness for Muggles and Muggle items, such as plugs and batteries, and an old Ford Anglia that he enchants to make it fly. Like the rest of his family, he is kind, intelligent and funny, even if he does not always mean to be humorous. Although he is seen by some to be eccentric about Muggles and their way of life, Arthur is quite enthralled, so much so that his dearest ambition is “to find out how aeroplanes stay up” (Half-Blood 85). Arthur is quite intelligent and proud of his job at the Ministry and his family. Rowling shows Arthur to be a good father and a loving husband, which is unique, as Arthur and Molly are the only married couple who are openly affectionate.

The name Arthur is a Celtic name and possibly means “‘bear’ or ‘rock’” (Wallace 258). Arthur is also the name of the legendary King Arthur. According to Nathan Currin of the website King Arthur and the Knights of the Round Table,

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38 The Arthurian legend is an important key to the Weasley family, as the characters Arthur, Percy and Ginny are all connected to this famous legend, as is Arthur Weasley’s nemesis, Lucius Malfoy. This connection will be discussed further in the analysis of Arthur Weasley.
39 In book six, Arthur is promoted to be the Head of the Office for the Detection and Confiscation of Counterfeit Defensive Spells and Protective Objects in the Ministry of Magic.
One of the questions that has occupied those interested in King Arthur is whether or not [Arthur] is a historical figure. The debate has raged since the Renaissance when Arthur's historicity was vigorously defended, partly because the Tudor monarchs traced their lineage to Arthur and used that connection as a justification for their reign. (n.pag.)

Whether or not the legend is true, Rowling connects Arthur Weasley to a legendary King. This connection allows Rowling to link him to the schema she has created for the members of the Weasley family. Once again, Rowling is working against the stereotype of her character as simply a lower class wizard who has more children then he can afford.

Arthur's wife, Molly, is also central to the series. Molly is the first wholly positive mother figure that Harry meets after his own mother is killed. Like Arthur, she is outwardly affectionate towards those she cares for and, at times, overprotective. Molly considers Harry to be "as good as" her own sons (Phoenix 85) and feels as though she must protect him as Lily Potter would have done. In making Molly protect Harry, Rowling creates an affinity between Molly and Lily because of the role that Molly is trying to play for Harry. Her protectiveness is highlighted in Phoenix when she is unable to get rid of a Boggart in Grimmauld Place and she sees what she fears the most: Arthur, her children and Harry dead (Phoenix 159-161). By revealing that this is her worst fear, Rowling is demonstrating just how protective Molly is and how much she cherishes and feels responsible for Harry.

Although Molly is a pure-blood Witch, like the rest of her family, she is seen by some, like Lucius Malfoy, as being uncouth. She is also used in the series as comic relief, especially in scenes with Arthur. For instance, in the fifth novel, after Lord
Voldemort’s giant snake, Nagini, bites Arthur, he is taken to St. Mungo’s Hospital. His wounds do not heal easily and he tells Molly that he and his Healer decided to try some of these old Muggle remedies... well, they’re called stitches, Molly, and they work very well on—on Muggle wounds—’... ‘Well... well, I don’t know whether you know what—what stitches are?’ ‘It sounds as though you’ve been trying to sew your skin back together,’ said Mrs. Weasley with a snort of mirthless laughter, ‘but even you, Arthur, wouldn’t be that stupid—’... . As [the door] swung closed behind [Harry, Ron, Hermione and Ginny], they heard Mrs Weasley shriek.

‘WHAT DO YOU MEAN, THAT’S THE GENERAL IDEA?’ (Phoenix 448-449)

Although Molly’s reaction in this scene is quite humorous, it also demonstrates just how protective she is of the people she cares for.

To emphasize the fact that Molly feels responsible for Harry, Rowling strengthens Molly’s mothering attributes by connecting her name to that of Harry’s mother, Lily. To reinforce the maternal link between Molly, Lily and Harry, Rowling is careful in her choice of names. Molly is a diminutive version of Mary, and, by choosing this name, Rowling connects her character to Mary, the mother of Christ, and her virtues. Similarly, Lily is also connected to Mary, the mother of Christ: traditionally, the most significant reference to lilies is the Christian use of the white lily as an allusion to Mary. In Western cultures, the colour white is significant as it most often represents aspects such as purity, and, in art, Mary is typically represented by a stock of white lilies. In fact, James Smith Pierce notes, “The lily is a symbol of purity and is therefore frequently used

40 The other female characters whose names mean Lily are Susan Bones and Padma Patil.
as an emblem of the Virgin Mary (165). Interestingly enough, one of definitions of “lily” in the Oxford English Dictionary suggest “lily” can be “applied to persons or things of exceptional whiteness, fairness, or purity” (n.pag.), suggesting that the Christian construct has become tied closely to the meaning of Lily and Mary, and, by extension, Molly, so much so that their associated meanings have coalesced. Because the names Molly and Lily are connected through the symbolic use, Molly’s mothering attributes are heightened. Also, Rowling could have chosen Molly’s name as a pun on the verb “mollycoddle” which is defined in the online version of the OED as “to coddle, pamper; to treat in an over-indulgent or excessively protective way” (n.pag.). This further strengthens Molly’s mothering aspects and her protective nature.

The three older Weasley sons, Bill, Charlie and Percy, are not as prominent in the series, but they are important to the Weasley family. Bill, the oldest child, is a Gringotts Wizarding Banker and, because he is old enough, he is a member of the Order of the Phoenix. When Harry first meets Bill, he is surprised because “Bill was—there was no other word for it—cool. He was tall, with long hair that he had tied back in a ponytail. He was wearing an earring with what looked like a fang dangling from it” (Goblet 50). Bill also fits into the schema that Rowling has created for the Weasleys, as his name, short for William, is an old Germanic name and “is composed of the elements wil will, desire + helm helmet, protection” (Hanks and Hodges 339). It is also the name of many noble figures in history and literature, with the most significant being William the Conqueror.

Charlie, the second oldest child, also has a name linked to noble figures. He works with dragons in Romania, and he too is a member of the Order of the Phoenix.
The narrator describes him as having “a broad, good-natured face, which was weather-beaten and so freckly that he looked almost tanned; his arms were muscly and one of them had a large, shiny burn on it” (Goblet 49-50). Charlie, as a short form of Charles, is defined as “‘man.’ The English term ‘churl,’ meaning ‘serf,’ comes from the same root” (Wallace 285) and is a name used by many kings throughout history, most notably the Emperor Charlemagne and both King Charles I and II. By connecting both Bill and Charlie to noblemen, Rowling suggests that the oldest Weasley brothers are just as noble as kings, despite the fact that they come from a family that some see as of a lower class.

The third oldest son is Percy. He plays a larger role at the beginning of the series because he is still at Hogwarts when Harry, Ron and Hermione begin their education. Like all the members of the Weasley family, Percy is driven to succeed. However, his ambition blinds him when the Ministry of Magic employs him, and he begins to believe that his parents are wrong for following Dumbledore. Percy believes that the Ministry of Magic is the only valid authority for the Wizarding community and, in Phoenix he severs ties with his family because of their allegiance to Dumbledore. He tells Ron in a letter

*It pains me to criticise our parents, but I am afraid I can no longer live under their roof while they remain mixed up with the dangerous crowd around Dumbledore... I count myself very lucky to have escaped the stigma of association with such people—the Minister really could not be more gracious to me—and I do hope, Ron, that you will not allow family ties to blind you to the misguided nature of our parents’ beliefs and actions, either. I sincerely hope that, in time, they will realise how*
mistaken they were and I shall, of course, be ready to accept a full
apology when that day comes. (Phoenix 267-268)

Although the rest of the Weasley family sees Percy as being disloyal and his beliefs
wrong, Percy’s perseverance cannot be denied.

Percy’s determination is reflected in the meaning of his name. Percy, the short
form of Percival, is defined as “pierce the vale” (Wallace 410) and is one of the names of
the Knights of the Round Table. In the Arthurian legend, the Knight Percivale was one
of the knights who searched for the Holy Grail. According to Nathan Currin of King
Arthur and the Knights of the Round Table, Percivale

is initially naive and foolish, having been sheltered from the dangers of the
chivalric world by his mother. . . . he witnesses the Grail procession and
fails to ask—because he has been advised of the impoliteness of asking too
many questions—the significance of what he sees. (n.pag.)

The story of Percivale the Knight is echoed in Rowling’s work. Although Percy is
presented with all the evidence that Lord Voldemort has returned and, ironically, Percy is
the first person who tells Harry in Philosopher’s Stone that Dumbledore “is a genius!
Best wizard in the world!” (92), Percy refuses to joins sides with Dumbledore and the
Order of the Phoenix. Instead, he chooses to follow the political power of the Ministry of
Magic. As the Knight Percivale was the person to see the grail, but was unable to see its
significance, it may be that Rowling is echoing the Knight’s inability to understand what
is in front of him in her Percy because he too is unable to understand what is going on,
even though he has the evidence of Lord Voldemort’s return right in front of him. Also,
while the name Percy connects him to nobility like the rest of the Weasleys, he is the only
male character in the Weasley family whose name is not that of a king in history or in literature. The fact that Percy does not join the Order of the Phoenix does not mean that he does not have different, but just as strong, ambitions as the rest of his family.

5.4 – The Members of the Order of the Phoenix

The Order of the Phoenix is a group Dumbledore gathered together when Lord Voldemort and his Death Eaters first became a threat to both the Muggle society and the Wizarding community. The members of the Order of the Phoenix include a wide variety of Witches, Wizards and Squibs, who are trying to get the aid of various genera, such as the giants, the centaurs and the werewolves in their quest to defeat Lord Voldemort.

Although Dumbledore is Headmaster of Hogwarts, his role within the Order of the Phoenix is more important and prominent in Phoenix, as he is founder of the group. One of the most influential and endearing characters in the series, he is tolerant of almost every genus and is trusting of those he deems deserving of his support. He is described by practically everyone as being the most intelligent wizard of his time, and he is known for his quirkiness. Interestingly, Rowling stated on July 16, 2005 in an interview with

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41 A Squib is someone who is born to Wizarding parents, but is not magical.
42 Dumbledore always tries to give people the benefit of the doubt and believes that people who are inherently good should be trusted. But, his trust in some has come into question. For instance, Dumbledore has always been questioned as to why he trusts Snape so implicitly. To some, his trust in Snape seems reckless and unfounded. The reasons for this unequivocal faith have always been up for debate, but have never been questioned more than at the end of book six when Snape kills Dumbledore. It appears as though he has never revealed to anyone why he trusts Snape and, as McGonagall states, “He always hinted that he had an iron-clad reason for trusting Snape. . . . I mean... with Snape’s history... of course people were bound to wonder... but Dumbledore told me explicitly that Snape’s repentance was absolutely genuine... wouldn’t hear a word against him!”(Half-Blood 574). It is hoped that the reasons why Dumbledore trusts Snape will be revealed in the final novel of the series.
Mellisa Anelli and Emerson Spartz her belief that Dumbledore’s great intelligence has isolated him from others:

I would say that I think it has been demonstrated, particularly in books five and six[,] that immense brainpower does not protect you from emotional mistakes and I think Dumbledore really exemplifies that. In fact, I would tend to think that being very, very intelligent might create some problems and it has done for Dumbledore, because his wisdom has isolated him, and I think you can see that in the books, because where is his equal, where is his confidante, where is his partner? He has none of those things. He’s always the one who gives, he’s always the one who has the insight and has the knowledge. (n.pag.)

Here, Rowling suggests that even the most intelligent and highly respected character of her work is flawed, and, in doing so, she makes this character more complex, adding to his enigmatic personality. His intelligence gives him great power as he is able to do and know more than anyone else and, because of his intellect, he is the only person whom Lord Voldemort is truly afraid of. The narrator describes the power that Dumbledore exudes as making him appear imposing. For instance, when Umbridge attempts to throw Sybill Trelawney out of Hogwarts, Dumbledore appears at the entrance of Hogwarts and Harry notes “there was something impressive about the sight of him framed in the doorway against an idly misty night” (Phoenix 525). Yet, it is this power and intelligence that is Dumbledore’s burden because it seems as though he knows everything, including the fate of Harry and the rest of the Wizarding community, and this must certainly be daunting. He deals with the burden by being quirky, whimsical and humorous, all of
which add to this multi-layered character. His humour, while very funny, is, at times, out of place, and it emphasizes his burden even more. For instance, in *Goblet* when Dumbledore has announced during the start-of-term banquet that the Triwizard Tournament will take place at Hogwarts, Fred Weasley shouts out “You’re JOKING!” (165). Dumbledore responds by saying

‘I am *not* joking, Mr. Weasley,’ . . . ‘though, now you mention it, I did hear an excellent one over the summer about a troll, a hag and a leprechaun who all go into a bar—’

Professor McGonagall cleared her throat loudly.

‘Er—but maybe this is not the time... no...’ said Dumbledore.

‘Where was I? Ah yes, the Triwizard Tournament. (*Goblet* 165)

While this scene exhibits Dumbledore’s whimsical humour, it also demonstrates that, under the burden of planning for the Triwizard Tournament, protecting his staff and students, and the vast knowledge that he has about the Wizarding community’s future, Dumbledore is distracted.

The names that Rowling has chosen for Dumbledore are intriguing. His full name, revealed in the fifth novel of the series, is Albus Percival Wulfric Brian Dumbledore. Albus is rooted in Latin and means white. Also, Rowling revealed in an interview with Stephen Fry that “Alb” “also means wisdom in Latin” (n.pag.). This reaffirms Dumbledore’s wisdom and goodness and the fact that he is on the lighter side of magic, as opposed to Lord Voldemort, who follows the dark side. The name Percival has already been analyzed in my discussion of the character Percy Weasley, but it does not have all the same associations for Percy Weasley as it does for Dumbledore. Percival
could be included in Dumbledore's many names to align him with nobility, as Percivale is one of the Knights of the Arthurian legend. Also, because Dumbledore is burdened by his vast knowledge, like Percivale of the Arthurian legend, he is sometimes overwhelmed by the complexity of the worlds around him and by his place in the scheme of things.

Dumbledore's second middle name, Wulfric, is intriguing. "Wulf," is an allusion to the animal wolf, and "ric," is, as in the name Frederick, related to the old German word *ric* and means power and ruler (Hanks and Hodges 125). This analysis is applicable: it alludes to Dumbledore's power and nobility. Rowling may also have been aware of Saint Wulfric, a 12th century priest at Haselbury, England.

The third middle name, Brian, although it seems ordinary in comparison to his other names, also works well with the schema of names Rowling is creating for this character. Wallace defines the name Brian as an "ancient name of obscure meaning, though many sources translate it as 'strength'" (275), while Hanks and Hodges note that Brian is "perhaps from an Old Celtic word meaning 'high' or 'noble'" (48). Both of these definitions are descriptive of Dumbledore's personality. He has tremendous magical power, and is regarded as noble within the Wizarding community because of his intellect.

Finally, in regards to the name Dumbledore, Rowling said in an 1999 interview with Christopher Lydon that "Dumbledore is an old English word meaning bumblebee. Because Albus Dumbledore is very fond of music, I always imagined him as sort of humming to himself a lot [as a bumblebee would buzz]" (n.pag.). This adds to Dumbledore's whimsical nature. It is also worth pointing out that in the first dynasty of ancient Egypt, the king at the time associated his nobility with bees (*The Oxford*
Encyclopedia of Ancient Egypt n.pag.). Although Rowling may not intend for the connection to ancient Egypt's symbolism of the bee, the symbolism of his name does reinforce Dumbledore's nobility. It is also important to point out that because of Dumbledore's many names, Rowling is showing through naming that Dumbledore has multiple layers and is a multifaceted character.

The most ambiguous character of the series is Severus Snape. In all six books of the series, Snape's loyalties are questioned. He was a Death Eater in the past and Dumbledore is the only person who knows the whole truth as to why he left the Death Eaters and joined the Order of the Phoenix. As a member of the Order of the Phoenix, Snape spies on Lord Voldemort and the Death Eaters because he is very good at Occlumency, "the magical defence of the mind against external penetration" (Phoenix 458); he is, therefore, able to hide his thoughts and emotions from others who are trying to access them. However, this talent means that he could also be acting as a double agent—that is, as a spy for Lord Voldemort against the Order of the Phoenix. This is one of the many mysteries and ambiguities Rowling adds to Snape's character.

Snape is the Head of Slytherin house. He is the Potions professor in the first five books of Harry Potter, and teaches Defence Against the Dark Arts in Harry's sixth year at Hogwarts. Like his predecessors in that particular teaching position, Snape teaches the class for only one year before he is chased out of Hogwarts. Whether or not he will return to teach at Hogwarts will be revealed in the final book of the series.

What is interesting about Snape is that, of all the adults in the series, Rowling reveals the most about him. For instance, in Phoenix, when Snape is teaching Harry
Occlumency, there is a brief moment when Harry is able to access Snape’s thoughts and he sees

- a hook-nosed man... shouting at a cowering woman, while a small dark-haired boy cried in a corner... a greasy-haired teenager sat alone in a dark bedroom, pointing his wand at the ceiling, shooting down flies... a girl was laughing as a scrawny boy tried to mount a bucking broomstick—.

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These scenes Harry witnesses are images of neglect, abuse, ridicule, loneliness and isolation. Both Harry and the reader are unable to suppress the idea that Snape is a wounded person who has experienced terrible traumas in his life, much as Harry has. Later on in the fifth book, Harry enters another of Snape’s memories in the chapter entitled “Snape’s Worst Memory.” Here, Harry witnesses a teenaged Snape being tormented, ridiculed and physically harmed by a teenaged James Potter, Harry’s father, and an adolescent Sirius Black. After observing this scene, Harry feels horrified because “he knew how it felt to be humiliated in the middle of a circle of onlookers” (Phoenix 573). Not only do these insights into Snape’s past demonstrate that he has had a childhood similar to Harry’s in terms of neglect and ridicule, but they also add psychological complexity to Snape because, for the first time in the series, both the reader and Harry are asked to empathize with him.

Rowling also reveals elements about Snape throughout the series. She reveals that he is a half-blood, like Harry and that he lives in a town called Spinner’s End when he is not living at Hogwarts. As well, he is talented in concocting potions and in creating and executing some dark curses. That said, Rowling also leaves out enough information
about Snape’s past and loyalties so that his allegiances are questionable. For instance, the reader learns right from the first novel that Snape has wanted to teach the Defence Against the Dark Arts class for many years, but Dumbledore has never assigned the class to him. Rowling also reveals that he “knows an awful lot about the Dark Arts” (Philosopher’s Stone 94), and, later in the series, Sirius describes Snape as being “this little oddball who was up to his eyes in the Dark Arts” (Phoenix 590). The narrator also describes him as having greasy black curtain-like hair and eyes “black like Hagrid’s, but they had none of Hagrid’s warmth. They were cold and empty and made you think of dark tunnels” (Philosopher’s Stone 102). The physical description of Snape is important to his character: it makes him appear more iniquitous, which also adds to his ambiguity because, at times, he also appears out of character when he acts compassionately towards Harry and others. He has had many chances to harm Harry, but he never hurts him physically. And even though he acts in a surly way toward Harry, he helps him in many ways and even saves his life. This behaviour heightens the mystery surrounding Snape, a mystery that will not be resolved until the final novel of the series.

The meaning of Snape’s name adds to his ambiguity. Severus can be read as a pun on the word “severe,” which means harsh, cruel or strict. This works well with Rowling’s construction of his character as he is very strict with some of his students and can be quite cruel and harsh with those he believes need reprimanding. Also, Lucius Septimius Severus was a Roman Emperor from 193A.D. to 211A.D. who, according to Bartleby.com, “ruled with vigor and, when he found it useful, a calculated cruelty” (n.pag.). Because of Rowling’s educational background, she would likely have been aware of this historical figure.
The last name Snape is also quite interesting. Rowling said in an eToys.com interview “‘Snape’ is the name of a place in England” (n.pag.). In fact, there are two towns in England named Snape. One is in North Yorkshire; the other is in Suffolk: both are old Roman towns. In naming Snape after a place in England, Rowling is connecting him to the other male characters who also have place names. All of these characters are either Muggles, of mixed genera or half-bloods, with the exception of Neville who is a pure-blood. Rowling reveals in Half-Blood that Snape is a half-blood; his mother was a witch and his father was a Muggle. And by connecting Snape to this group of male characters, not only does Rowling reinforce Snape’s bloodline, but she also strengthens his connection to other characters. Because of his behaviour, Snape appears to be isolated. He is never shown as being friendly with follow professors and is isolated in both the Order of the Phoenix and, presumably, the Death Eaters because not everyone trusts him. This connection to this group of male characters thus works against Snape’s isolation; in doing so, Rowling is working against some of the stereotyping of her most ambiguous character.

Another character who is a member of the Order of the Phoenix, but, more importantly, a father figure for Harry, is Sirius Black. Although he is a member of the Black family, which tends to follow the darker side of magic, when Sirius was at Hogwarts, he was a Gryffindor, not a Slytherin—the house that is closely aligned with the darker side of magic. As an adult, he joined the fight against the darker side of magic. He even renounced his relationship to the Black family and tells Harry he left because “I hated the whole lot of them: my parents, with their pure-blood mania,

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43 The others who have place names are Dudley Dursley, Vernon Dudley, Filius Flitwick, Lee Jordan, Neville Longbottom, and Dean Thomas.
convinced that to be a Black made you practically royal” (Phoenix 104). By choosing to oppose his family, he demonstrates that he is a courageous and proud man who will fight for what he believes in. Rowling reinforces these characteristics with the name she has chosen for him. The name Sirius is a pun on the word “serious” and strengthens his characteristics. That said, Rowling has also chosen the name because it fits into the schema of the wizards and witches who have the names of stars and constellations, and who are, supposedly, on the darker side of the Wizarding community. Sirius is a “dog star” in the constellation Canis Major. According to the Encyclopedia of Astronomy and Astrophysics, Canis Major is a southern constellation which lies between Lepus and Puppis, and culminates at midnight in early January. It represents one of the two dogs [stars] of Orion (the Hunter), which dominates the sky to the north-west (the other dog [star] being represented by Canis Minor). Its brightest star, Canis Majoris (Sirius), is known as the “dog star.” (n.pag.)

As Sirius does not follow the same path as the others in this group, Rowling is not only working against the expectations for Sirius, but also against the expectations surrounding the whole group. If Sirius is a member of this group because of his name, but does not follow dark magic, perhaps Draco will be able to leave the dark side too and join the fight against Lord Voldemort and the Death Eaters. In doing this, perhaps Rowling is signalling that characters can change sides, as Sirius did. Also, Rowling seems to have chosen Sirius’s name because he is an Animagus. An Animagus is someone who can change into an animal; Sirius can change into “an enormous, pale-eyed, jet-black dog”

44 The others named after stars or constellations are Regulus Black, Bellatrix Lestrange, Rabastan Lestrange and Draco Malfoy.
(Harry Potter and the Prisoner of Azkaban 245), the physical shape that echoes his star name. Sirius is often described as laughing in “a short, bark-like” (Phoenix 107) way and is quite proud to be an Animagus. The fact that he is an Animagus shows that he has mastered the complex form of magic.

Interestingly, Sirius’ brother Regulus is also named after a star. Regulus is a star in the Leo constellation,

a blue-white main sequence star of spectral type B7V. Its name, meaning ‘Little King’, was given by Nicolaus Copernicus (1473–1543), marking the fact that it had been regarded as one of the leading stars in the sky for some 2000 years. (Encyclopedia of Astronomy and Astrophysics n.pag.)

Both Black brothers are named after stars, and it becomes evident their parents wanted their sons to have names with similar meanings. Regulus’ name also connects him to others with names of stars and constellations. He did, at least in the beginning, follow the darker side of the Wizarding community and did become a Death Eater. According to Sirius, however, “he was murdered by Voldemort. Or on Voldemort’s orders. . . . From what I found out after he died, he got in so far, then panicked about what he was being asked to do and tried to back out” (Phoenix 104). Because of Regulus’ change in attitude, he demonstrates that he and Sirius are alike, and reinforces the schema that Rowling has chosen for their names. Interestingly, Regulus is suspected by many fans to be the “R.A.B”. who destroyed one of Lord Voldemort’s Horcruxes at the end of the sixth book of the series (Half-Blood 569).

Another character who is central to both the fifth novel and the Order of the Phoenix is Rubeus Hagrid. Keeper of the Keys and Grounds, he becomes the Care of
Magical Creatures Professor in the third novel of the series. Dumbledore also sends Hagrid to recruit giants to help the Order of the Phoenix. Because his mother was a Giant and his father a Muggle, Hagrid is a half-giant. He is described as having “a long, shaggy mane of hair and a wild, tangled beard, but you could make out his eyes, glinting like black beetles under all the hair” (Philosopher’s Stone 39). Hagrid is very kind; he loves every kind of animal and creature, and, as the narrator notes, “[he] simply loved monstrous creatures—the more lethal, the better” (Goblet 175).

As this half-giant is always referred to by his last name, Hagrid, this name is more important to his personality. In her 1999 interview with Christopher Lydon, Rowling said that she chose the name because it “is another old English word, meaning - if you were hagrid - it's a dialect word - you'd had a bad night. Hagrid is a big drinker; he has a lot of bad nights” (n.pag.). On several occasions, Hagrid drinks to celebrate. Drinking is also a way for him to deal with bad things that happen, such as when the Ministry of Magic sentences the Hippogriff Buckbeak to death in Azkaban. Hagrid also sounds like and looks like the word “haggard,” which the OED defines as “of a person: wild-looking; in early use applied esp. to the ‘wild’ expression of the eyes, afterwards to the injurious effect upon the countenance of privation, want of rest, fatigue, anxiety, terror, or worry” (n.pag.). As Judith Saltman points out

Hagrid may be a kind of giant cross between a Celtic smith figure and green fertility god of the hunt and animals. Perhaps he is a relative of the British Herne the Hunter accompanied by his hounds (Hagrid’s boar hound is named Fang). Finally, he shares some aspects of the Celtic and
classical wizard smiths, with his awkwardness, giant stature and strength.

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Saltman suggests that Hagrid’s characteristics are important to his identity and are related to his name.

Similarly, Remus Lupin also has a name well suited to his character. Lupin was the Defence Against the Dark Arts professor in the third book of the series, but had to leave the position when it became public knowledge that he was a werewolf. Ever since, Lupin has been working for the Order of the Phoenix, spying on and living among the werewolves. Lupin tells Harry “nearly all of them are on Voldemort’s side” (Half-Blood 313). Although he never openly complains about being a werewolf, much less about having to live among them, as the series goes on, Lupin becomes more and more weary: “Lupin looked tired and rather ill; he had more grey hairs than when Harry had last said goodbye to him and his robes were more patched and shabbier than ever” (Phoenix 47). This aspect is important to Lupin’s persona: it shows that he works hard and does not care about appearances, and that being a werewolf is both physically and mentally arduous.

The name Remus Lupin is aptly chosen. It comes from the mythological story of the twin brothers Romulus and Remus, “the legendary founders of Rome” (Pierce 123). As James Smith Pierce comments,

soon after they were born, the twin brothers . . . were set adrift on the Tiber [river] by Amulius. . . . The babies were washed ashore and found by a she-wolf who suckled them in her den. Raised by a shepherd, the twins grew up and killed Amulius, restoring Numitor to the throne. They then
set out to found a new city, but fell to quarrelling over where it should be build and after who it should be named. Romulus settled the dispute by killing his brother and naming the town after himself. (123)

Remus is the perfect name for a few reasons. Firstly, as the mythological Remus was raised by a she-wolf, it makes sense that Rowling’s character would be a werewolf and have connections to wolves. Secondly, since Remus and Romulus were twins, Rowling is playing with the idea that Lupin has two identities, that he is a twin. Although he is a powerful wizard, when he becomes a werewolf, he is unable to access his human and magical abilities. Rowling reinforces Lupin’s duality by giving him the last name Lupin. “Lupus” is Latin for wolf and the word “lupine” is defined in the OED as “having the nature or qualities of a wolf” (n.pag.). Lupin’s two identities are also heightened by the fact that wolves are usually demonized in children’s literature, specifically fairytales, and, therefore, Rowling creates an complex character with a kind man who is also a fearful werewolf. By emphasizing Lupin’s two identities, Rowling demonstrates the complexities of this character through the names she has chosen for him.

The other three prominent members of the Order of the Phoenix are Alastor “Mad Eye” Moody, Nymphadora Tonks, and Kingsley Shacklebolt. They are all Aurors, an elite group of witches and wizards who battle the dark arts for the Ministry of Magic, and so it is not surprising that Rowling has spent time choosing these characters’ names. Alastor is Greek for “man’s defender” (Wallace 249); he is the character who is known for being extremely protective. Tonks, who is always tries to make the people around her laugh, is similar to the noun “tonk,” which the OED defines as “a fool” (n.pag.). Shacklebolt is a play on the word “shackle,” a restraint for prisoners, which is perfect for
this character as his job is to catch wizards and witches who follow the darker side of magic. A shacklebolt is "the bolt which passes through the eyes of a shackle" (OED n.pag.). These three names thus reveal that Rowling has chosen the names for these characters not only with occupation and place within the Order of the Phoenix in mind, but also with a thought to their individuality.

5.5 – Professors, Members of the Ministry of Magic and Other Adults

The other adults who are Main characters in Phoenix are important to the story for various reasons. This is the novel where Rowling spends much time focussing on the growing corruption in the bureaucracy and its power structure.

Minerva McGonagall is the Transfiguration professor, the Deputy Headmistress and the Head of the Gryffindor house. Although she is a member of the Order of the Phoenix, her position within Hogwarts is more prominent in the fifth novel. She is described in Philosopher's Stone, as "a tall, black-haired witch in emerald-green robes... She had a very stern face and Harry’s first thought was that this was not someone to cross" (84). She is very intelligent, strict, and does not have much patience with students who break the rules unless they have a very good reason. She also has a softer side and shows it when someone she cares for has been hurt. For instance, in the second book, when Harry and Ron tell McGonagall that they are going to visit Hermione in the hospital wing after she has been petrified, McGonagall speaks in a "strangely croaky voice" (Chamber 214) and has "a tear glistening in her beady eye" (Chamber 214).
Despite the fact that McGonagall usually shows herself to be stern, she can be a compassionate, sensitive woman.

McGonagall’s given name, Minerva, is “the name of the Roman goddess of wisdom” (Wallace 167). Pierce writes that Minerva “goddess of Wisdom and patroness of arts and crafts, was, with Jupiter and Juno, one of the three deities most highly honoured by the Romans. She absorbed the mythology and attributes of her Greek counterpart Athena” (119). This is key to McGonagall’s persona because intelligence and pride are two of her greatest attributes. Rowling explains in her interview with Christopher Lydon that she chose the name McGonagall because it is the name of an “old ern—very, very, very bad Scottish poet, McGonagall is—I just loved the name” (n.pag.). Rowling is referring to William Topaz McGonagall, commonly thought of as the worst Scottish poet of the Victorian era. While this adds humour to her character, Rowling once again reveals that she sometimes chooses names whimsically—largely because she simply likes them. Ironically, while some claim McGonagall was a bad poet, the Roman goddess Minerva is the goddess of the arts. In juxtaposing the two names, Rowling is playing with the attributes of her character and adding humour to the Transfiguration professor’s persona.

Another Adult important to the fifth book of the series is the Minister of Magic, Cornelius Oswald Fudge. Although Hagrid tells Harry in the first novel that Fudge “pelts Dumbledore with owls every morning, askin’ fer advice”(Philosopher’s Stone 51), Fudge soon after demonstrates that he has become accustomed to the power attached to being the Minister of Magic; he begins to believe that he knows what is best for the Wizarding community. As such, even though Dumbledore tells Fudge at the end of the
fourth book that Lord Voldemort has returned, Fudge refuses to believe it and tries to discredit both Harry and Dumbledore in the subsequent novel. Although Fudge would appear to be a character who is essentially good-natured, because of his desire for power, he is blind to the truth.  

Hanks and Hodges define the name Cornelius as being “from an old Roman family name, Cornēlius, which is of uncertain origin, possibly a derivative of Latin cornu horn” (72). Although the name adds distinction to the character’s persona, his last name, Fudge, is well suited to Rowling’s character. One of the definitions of the verb “fudge” in the OED is “to talk nonsense” and “to reach a makeshift solution by glossing over differences or blurring distinction to prevaricate or temporize” (n.pag.), while the definition for “fudge” used as an interjection is “stuff of nonsense! An act of fudging; an unsatisfactory or makeshift solution. . . . chiefly in political contexts” (n.pag.). Fudge is known for his pompous attitude and, in the fifth novel, he ignores evidence of Lord Voldemort’s return, tries to gloss over the evidence, and attempts to discredit Harry and Dumbledore. By using the name Fudge, Rowling reinforces the character’s “stuff of nonsense” attitude.

Another Adult character who is prominent in the fifth book is Dolores Umbridge. She works for the Ministry of Magic as the Senior Undersecretary of the Minister and becomes the Defence Against the Dark Arts professor. She is a character who desires power, and while she says that she wants everything done by the rules set out by the

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45 By the sixth book of the series, Cornelius Fudge is no longer the Minister of Magic. Because it becomes public knowledge that he has ignored evidence about Lord Voldemort’s return and that he has attempted to disgrace Dumbledore and Harry, the Wizarding community no longer wants him to be in charge of the Ministry. Fudge tells the British Prime Minister, “the whole wizarding community has been screaming for my resignation for a fortnight. I’ve never known them so united in my whole term of office!” (Half-Blood 20).
Ministry of Magic, she breaks several of them while at Hogwarts. She thrives on holding a high position within the Ministry and has no problem reminding people of her power and position. In fact, once she becomes a professor, she uses her position within the Ministry to gain power at Hogwarts and become the High Inquisitor and, later, the Headmistress. Umbridge abuses her position. She is psychologically abusive to both students and professors alike and so both groups rebel against her in different ways.

While the Weasley twins cause all sorts of trouble—the “Skiving Snackboxes” (Phoenix 97), the “Weasleys’ Wildfire Whiz-bangs” (Phoenix 558) and the “Portable Swamp” (Phoenix 595)—for Umbridge, the professors refuse to help her take care of the problems the students cause by saying that they are not sure if they have the authority to help fix the problems (Phoenix 558). Even though she is able to see the trouble she is causing, like her Minister of Magic, she stubbornly tries to gain control over Hogwarts without changing her methods. This causes further disruption and chaos at Hogwarts, and leads to her being tricked by Hermione and Harry into going into the Forbidden Forest, insulting the centaurs and being carried away by the centaur Bane.

Dolores is a Spanish name meaning “sorrows. An allusion to the Virgin Mary” (Wallace 74). Although Rowling may not mean to connect Umbridge to the Sorrows of the Virgin Mary, the definition is applicable to Rowling’s character to the extent that she is unable to understand the sorrows that she causes. Interestingly, the name is similar and has the same roots as the word “dolorous” which the OED defines as “causing, attended by, or affected with physical pain; painful; severe; acute” (n.pag.); the words “dolorific” and “doloriferous” both mean “to cause pain” (n.pag.). These three words, which echo

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46 At the end of Phoenix, Umbridge reveals that she was the one who ordered the Dementors to attack Harry at the beginning of the novel.
the name Dolores, point to the trouble that Umbridge causes and the pain that she inflicts on the students and staff of Hogwarts.

This trouble and pain resonate in the name Umbridge. Although Umbridge is a creation of Rowling’s, it sounds like the verb “umbrage”—defined as “to offend, displease” (*OED* n.pag.). Offending and displeasing others is all that Umbridge seems capable of in *Phoenix* because she abuses her power to garner more power.

The professor that Umbridge affects the most is Sybill Trelawney. Trelawney is a Seer, someone who can predict and see future events, and she teaches Divinations at Hogwarts. Although some of the students and staff believe that Trelawney is “an old fraud” (*Phoenix*, 282), she makes two very important prophecies about Lord Voldemort and Harry, even though she does not know that she has done so. Umbridge thinks that Trelawney is not a true Seer; she attempts to fire Trelawney from her post and throw her out of Hogwarts. Even though Dumbledore steps in to prevent this outcome, the psychological harm that Umbridge causes Trelawney is palpable; the Divinations Professor then spends the rest of the book and the majority of book six drunk on cooking sherry.

The name Sybill is tied to “Sibyl” of Greek and Roman mythology, who was “the prophetess. . . . In time, as many as twelve ‘sibyls’ came to be recognized. . . because they were thought to have foretold the coming of Christ” (Pierce 124). Trelawney’s divinations, though misunderstood and unappreciated, are echoed in the given name that Rowling chooses for her. As Judith Saltman accurately notes, “the divinations teacher,

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47 When Trelawney makes the two important prophecies about Lord Voldemort and Harry, she goes into a trance and does not remember foretelling anything. As Dumbledore tells Harry “she has no idea of the danger she would be in outside the castle. She does not know—and I think it would be unwise to enlighten her—that she made the prophec[ies] about you and Voldemort” (*Half-Blood* 400).
Sybill Trelawney, is a reference to the oracular Greek sibyls, the female prophets whose gift of prophecy was, like that of the Hogwarts sibyl, often disbelieved and suspect" (27). Rowling also plays with the character’s persona by choosing the last name Trelawney. Trelawney is an old Cornish name and, funnily enough, there is even an old Cornish song called “And Shall Trelawney Die.” With this, perhaps Rowling is poking fun at the fact that “Sybill Trelawney has predicted the death of one student a year since she arrived at this school . . . Seeing death omens is her favourite way of greeting a new class” (Azkaban 84). Ironically, though Trelawney predicts a student’s death each year, the Cornish song, instead, predicts the death of Trelawney.

5.6 – The Dark Lord

Lord Voldemort is just as legendary as Harry Potter. He is known for his desire for total power, he is willing to do anything to get absolute control. He believes that anyone who is not a pure-blood witch or wizard is inferior, notwithstanding that he himself is a half-blood. To achieve his goal, he is willing to kill anyone who stands in his way. Rowling explains and defends his malevolence in the 2001 BBC Christmas Special, “Harry Potter and Me”: “If you are writing about evil, which I am, and if you are writing about someone who is essentially a psychopath, you have a duty to show the real evil of taking human life” (n.pag.). He is the villain of the series; he commits and orders others to commit various atrocities. And like any legendary wicked person, his infamous behaviour and reputation precede him; this is perhaps one of the reasons why he is called by many different names and titles.
What is fascinating about Rowling’s darkest character are the multiple names and titles he has, the most prominent being Lord Voldemort. Throughout the series, the members of the Wizarding community call him “You-Know-Who” (Philosopher’s Stone 10) and “He Who Must Not Be Named” (Philosopher’s Stone 65). The Wizarding community has created these titles because even the slightest thought or mention of Lord Voldemort incites terror. Some even believe that the mere mention of his name will summon him to them or cause something bad to happen. Both “You-Know-Who” and “He Who Must Not Be Named” demonstrate just how frightened the Wizarding community is of Lord Voldemort. The irrational refusal to call him by name is something that only amplifies his fearful prestige and creates a more infamous and legendary villain.

That said, a few, namely Dumbledore and Harry, refuse to call Lord Voldemort by these two titles. Dumbledore tells McGonagall in Philosopher’s Stone:

All this “You-Know-Who” nonsense—for eleven years I have been trying to persuade people to call him by his proper name: Voldemort.’ Professor McGonagall flinched, but Dumbledore, who was unsticking two sherbet lemons, seemed not to notice. ‘It all gets so confusing if we keep saying “You-Know-Who”. I have never seen any reason to be frightened of saying Voldemort’s name.’ (14)

Dumbledore reinforces this sentiment with Harry at the end of this novel when he tells him: “Always use the proper name for things. Fear of a name increases fear of the thing itself” (Philosopher’s Stone 216). In their refusal to call Lord Voldemort by the emphatic titles the Wizarding community has created for him, Dumbledore and Harry are
attempting to negate fear that Lord Voldemort's name causes and to deflate his legend. Rowling emphasizes this in her July 2005 interview on with Mellisa Anelli and Emerson Spartz, when she tells them why she decided to create fear in a name:

> On a more prosaic note, in the 1950s in London there were a pair of gangsters called the Kray Twins. The story goes that people didn’t speak the name Kray. You just didn’t mention it. You didn’t talk about them, because retribution was so brutal and bloody. I think this is an impressive demonstration of strength, that you can convince someone not to use your name. Impressive in the sense that demonstrates how deep the level of fear is that you can inspire. It’s not something to be admired. (n.pag.)

It is also important to note that when the battle at the Ministry of Magic occurs at the end of *Phoenix*, Dumbledore does not address Lord Voldemort by any name other than Tom, his given name. In essence, by refusing to call the villain of the series by any of his titles, Dumbledore takes power and fear away from Lord Voldemort.

Lord Voldemort also creates two names, which instil fear, for himself. His followers, the Death Eaters, call him "The Dark Lord" (*Chamber* 43). This gives Lord Voldemort a sense of grandeur and shows that he is in charge of the Death Eaters. The name makes it sound as though he is the first and best dark wizard there ever has been, which is probably why he likes this title. The second title, Lord Voldemort, is also a name he creates for himself. Dumbledore explains to Harry in *Half-Blood* that the Adolescent Tom Marvolo Riddle created and "assume[d] the identity Lord Voldemort" (339) while he was still a student at Hogwarts and discovered, much to his disappointment, that even though he believed that his father must have been a great
wizard, he was in fact a Muggle. Like the other title he creates for himself, this name has Lord in it, which implies grandeur and nobility. Although Rowling stated in her 2003 interview with Stephen Fry that “Voldemort is an invented name” (n.pag.), if the name is broken up, certain meanings appear. In French, “vol” has two meanings: the first is “flight” and the second is “stealing” (Larousse Dictionnaire Moderne 761). Both of these definitions are appropriate and work well with the second part of the name “mort,” which is defined as “death” (Larousse Dictionnaire Moderne 468). The name Voldemort could mean “the flight of death” or “stealing death” or “to steal from death.” This said, the definition “steal from death” for the name Voldemort is the best definition for his self-acclaimed title. Both the reader and Harry learn in Half-Blood that Lord Voldemort has taken every measure possible to become immortal. Dumbledore and Harry believe that Lord Voldemort has used the Horcrux spell, which Rowling defines on her website as “the receptacle in which a Dark wizard has hidden a fragment of his soul for the purposes of attaining immortality” (n.pag). He is said to have split his soul into seven fragments and hidden six of them in special magical objects. With this information in mind, it makes sense that the best translation of Voldemort is “steal from death” as Lord Voldemort’s greatest fear is to die, and he has done everything he can to avert death.

Lord Voldemort’s real name is Tom Marvolo Riddle, and this name also has symbolic meanings. Harry learns in the sixth novel that Lord Voldemort’s mother, Merope Gaunt, wanted to name him Tom Riddle, because that was the name of his Muggle father. She wanted his middle name to be Marvolo, because that was the name of her father. Rowling also reveals in Chamber that Tom Marvolo Riddle is an anagram for “I am Lord Voldemort” (231). Tom, which is short for Thomas, is a
New Testament name, borne by one of Christ’s twelve apostles, referred to as ‘Thomas, called Didymus’ (John II: 16; 20: 24). Didymos is the Greek word for ‘twin’, and the name is the Greek form of an Aramaic byname meaning ‘twin’. (Hanks and Hodges 318)

The meaning and symbolic use of the name Tom is heightened because of the activities that Rowling has chosen for her villain. Since he divides his soul into many fragments, he is, in essence, twinning himself. Because the name Tom is common, and Lord Voldemort says himself “there are a lot of Toms” (Half-Blood 257), this arch villain does not like the name. Instead of making him unique, which is what he desires, the name “Tom” makes him into an everyday man. In contrast, Harry and Ron’s names align them with royalty, even though they have the personas of everyday men. Lord Voldemort’s name, Tom, is thus a way for Rowling to twin her villain; Tom the everyday man and Lord Voldemort the villain of the series. Therefore, Rowling demonstrates the complexities of Lord Voldemort and the stereotype of the everyday man that he is trying to work against.

Although the name Marvolo is one of Rowling’s creations, its purpose is to align Lord Voldemort to the Slytherin family because it is his grandfather’s name. This family is one of the oldest pure-blood families in the Magical community who followed the darker side of magic. Its members were parselmoufhs: they could talk to snakes. In contrast, the name Riddle aligns Lord Voldemort to the Muggle family that his father came from. Riddle is also an aptly chosen name for this character because, as Amanda Cockrell notes, the name Riddle signals that “clearly he is the heart of the riddle Harry
must solve on both his journey to adulthood and his journey as hero, which, mythologically speaking, may be one and the same” (23).

Because Rowling’s villain is tied so closely with the importance of names, it is necessary to examine all of his names and titles and demonstrate what they reveal about the villain of her series. Like Dumbledore, Lord Voldemort’s many names represent the multifaceted layers of the character, the many divisions of his soul and the twinning of the everyday man and the villain.

5.7 – Conclusion

The meaning and symbolic use of the names that Rowling chooses for her Main characters demonstrate that Rowling has spent considerable time researching and selecting each name. By echoing the character’s personality in the names, Rowling is able to play not only with language and the characteristics of her characters, but also to work against the stereotypes of the characters. In doing so, she reveals that many of her Main characters are complex and multifaceted.
CONCLUSION

In the *Harry Potter* series, Rowling creates a cast of hundreds, with names appropriate to each character’s attributes and persona. Analysing the names that Rowling has chosen for her characters, be they Minor or Main, brings the complexities of her work to light. Revealingly Rowling comments on her website how important names are and where she obtains them:

I’ve always “collected”—that’s to say, remembered - unusual names and finally found a use for them! I love names; sad to say, I really enjoy reading lists of them, for me it’s like casting an eye over a pile of unwrapped presents, each of the names representing a whole person. War memorials, telephone directories, shop fronts, saints, villains, baby-naming books—you name it, I’ve got names from it! I also make up names, the most popular one being “Quidditch”, of course. (n.pag)

It is evident from this comment that Rowling has spent considerable time choosing the names for her characters because each name has implications; each name adds to a character’s meaning. She is also aware that throughout the world, people take the naming of children seriously. Rowling’s study of lists of names shows how far her fascination with the process goes. By stating that she “loves names” and that “each of the names represent[s] a whole person” ([JKRowling.com](http://JKRowling.com) n.pag), she acknowledges the importance of a name in building a persona.

Because of the vast popularity of the series, which, in turn, has produced *Harry Potter* merchandise and blockbuster movies, some scholars believe that Rowling’s work
does not merit a place in the canon of great or classical children’s book. However, these scholars may have underestimated and overlooked the meticulous planning and careful detail that she has incorporated into her fiction. The schemas Rowling has created for the names of her characters indicate that she has created two complex worlds, the Wizarding world and the Muggle world, both with a full cast of individualized characters. That is one of her strengths. One of her other strengths is her weaving of the complex schemas of characters into an intricate set of adventures taking Harry and his friends from childhood through to the end of adolescence. Although her work is not as lyrical as that of other children’s authors, the intricacies of Rowling’s series cannot be denied. Scholars John Pennington and Jack Zipes believe that Rowling is merely imitating the stories of other authors and reworking them to suit her work.

This critical position is simplistic. It is inevitable that stories will have similar events, characters and outcomes. As Margaret Atwood writes in her short story “Happy Endings” about plot endings, “You’ll have to face it, the endings are the same however you slice it” (476). Atwood suggests the strengths and originality of plots are not in the details that plots use, but in what she points out is the “How and Why” (476): it is this matter of “How and Why” (476) that distinguishes Rowling’s plots from those of other writers. It is not the basic outline of a plot that is important; rather, it is what the author does with that plot: what she adds, who her characters are, how they act and why they do what they do. By arguing that Rowling’s work is not unique, critics dismiss and diminish her novels without examining the complexities she has created and the extensive and meticulous work that she has done to create these complexities.
Rowling has incorporated characters with intriguing names into her series, such as Tom Marvolo Riddle, Harry Potter, Hermione Granger and Albus Dumbledore. She has also created titles for some of her prominent characters. Tom Riddle becomes Lord Voldemort. Even Ron Weasley becomes “king” in the chanted refrain “Weasley is our King” (Phoenix 360). The titles for Harry Potter and Lord Voldemort are notable: for Harry, “The Boy Who Lived” (Harry Potter and the Philosopher’s Stone 7, 18) and “The Chosen One” (Harry Potter Half-Blood Prince 42); for Lord Voldemort, “The Dark Lord” (Harry Potter and the Chamber of Secrets 43). By calling Lord Voldemort “You-Know-Who,” (Philosopher’s Stone 10) and “He Who Must Not Be Named” (Philosopher’s Stone 65) to avoid saying his name, Rowling confers real power in naming him. By employing these naming strategies, she creates new dimensions for them, which adds prestige, fear and even likeability to the characters.

In the fifth book of the series, Harry Potter and the Order of the Phoenix, Rowling establishes new characters and new connections between and among characters through the names she has chosen for them. Also, by establishing new characters and continuing to develop those returning from previous books in the series, Rowling is able to develop further the schemas that group together characters who would otherwise have nothing in common with one another. At the same time, she is able to add to the intricacy of each of her existing characters and to add further complexity through the introduction of new characters. Also, in this particular book, the Adolescent characters begin to demonstrate greater independence from the Adults, and, in doing so, demonstrate new individual personas that explain more fully who they are becoming. This new independence also demonstrates that this novel is the central coming-of-age-story of the series.
What is most intriguing about the names Rowling chooses for her characters is that she is, at times, working with the stereotypes and at other times working against the stereotypes of the characters. If, for instance, the character is labelled as poor, as each member of the Weasley family is by the Malfoys, Rowling works against the stereotypes associated with poverty by choosing names of royalty and nobility for each of the family members. Rowling also chooses names, such as Cornelius Fudge and Dolores Umbridge, that work with the stereotype of the character. For instance, the names she chooses for the giants, some of the Minor Adolescents and the members of the Black family all fit into a schema that she has created and those names echo the set of values she is trying to convey for that particular group. By working with the set of values or against the stereotypes of her own characters, Rowling is not only developing dynamic and multifaceted features for her characters, but she is also demonstrating the complexity of her work. Rowling, in fact, is working against the stereotypes that some critics accuse her of relying on when they assert that she is a simplistic writer who is not worthy of serious consideration.

Rowling establishes right from the first book of the series that names are important. She has the most admired and intelligent character of her work, Albus Dumbledore, tell her main character “always use the proper name for things” (Philosopher’s Stone 216). By having a character assert this sentiment early on, Rowling demonstrates why she is so meticulous about her characters, and the planning and choosing of their names. By “always [using] the proper names for things” (Philosopher’s Stone 216) and people, Rowling reveals through Dumbledore that a name has to be apt in order to evoke the appropriate associations for the person or thing. It is evident that she
has researched and chosen each name specifically for the types of characteristics that she wants the name to elicit. In doing so, she creates depth in her characters and demonstrates that she has considered the importance of names with meanings and symbolic use in mind. It is her use of language and the complexities that Rowling creates that make her work unique.
Bibliography


Appendix I  The Main Characters in Each of the First Six Books

**Harry Potter and the Philosopher's Stone**

1. Harry Potter
2. Hermione Granger
3. Ron Weasley
4. Albus Dumbledore
5. Neville Longbottom
6. Fred Weasley
7. George Weasley
8. Draco Malfoy
9. Minerva McGonagall
10. Severus Snape
11. Professor Quirrell
12. Rubeus Hagrid
13. Vernon Dursley
14. Petunia Dursley
15. Dudley Dursley
16. Lord Voldemort

**Harry Potter and the Chamber of Secrets**

1. Harry Potter
2. Hermione Granger
3. Ron Weasley
4. Albus Dumbledore
5. Ginny Weasley
6. Fred Weasley
7. George Weasley
8. Neville Longbottom
9. Draco Malfoy
10. Minerva McGonagall
11. Severus Snape
12. Gilderoy Lockhart
13. Rubeus Hagrid
14. Lord Voldemort/ Tom Marvolo Riddle

**Harry Potter and the Prisoner of Azkaban**

1. Harry Potter
2. Hermione Granger
3. Ron Weasley
4. Albus Dumbledore
5. Fred Weasley
6. George Weasley
7. Ginny Weasley
8. Neville Longbottom
9. Draco Malfoy
10. Minerva McGonagall
11. Severus Snape
12. Remus Lupin
13. Rubeus Hagrid
14. Sirius Black
15. Peter “Wormtail” Pettigrew/ Scabbers
16. Lord Voldemort/ Tom Marvolo Riddle
Harry Potter and the Goblet of Fire

1. Harry Potter
2. Hermione Granger
3. Ron Weasley
4. Albus Dumbledore
5. Fred Weasley
6. George Weasley
7. Neville Longbottom
8. Draco Malfoy
9. Cedric Diggory
10. Victor Krum
11. Fleur Delacour
12. Minerva McGonagall
13. Severus Snape
    Barty Crouch Junior
15. Rubeus Hagrid
16. Sirius Black
17. Peter "Wormtail" Pettigrew
18. Lord Voldemort/ Tom Marvolo
    Riddle

Harry Potter and the Order of the Phoenix

1. Harry Potter
2. Hermione Granger
3. Ron Weasley
4. Albus Dumbledore
5. Fred Weasley
6. George Weasley
7. Ginny Weasley
8. Neville Longbottom
9. Luna Lovegood
10. Draco Malfoy
11. Minerva McGonagall
12. Severus Snape
13. Dolores Umbridge
14. Sirius Black
15. Rubeus Hagrid
16. Molly Weasley
17. Arthur Weasley
18. Bellatrix Lestrange
19. Lord Voldemort/ Tom Marvolo
    Riddle

Harry Potter and the Half-Blood Prince

1. Harry Potter
2. Hermione Granger
3. Ron Weasley
4. Albus Dumbledore
5. Fred Weasley
6. George Weasley
7. Ginny Weasley
8. Neville Longbottom
9. Draco Malfoy
10. Minerva McGonagall
11. Severus Snape
12. Horace Slughorn
13. Rubeus Hagrid
14. Lord Voldemort/ Tom Marvolo
    Riddle
Appendix II  The Categories of the Characters’ Names in *Harry Potter and the Order of the Phoenix*

♦ **ANIMAGUS:**
  - Sirius Black (Dog)
  - Minerva McGonagall (Tabby Cat)
  - Peter “Wormtail” Pettigrew (Rat)
  - Rita Skeeter (Beetle)

♦ **BLOODLINES:**
  - **Half-Bloods:**
    - Rubeus Hagrid
    - Seamus Finnigan
    - Olympe Maxime
    - Harry Potter
    - Severus Snape
    - Nymphadora Tonks
    - Lord Voldemort/ Tom Marvolo Riddle
  - **Muggle-Born:**
    - Colin Creevey
    - Denis Creevey
    - Justin Finch-Fletchley
    - Hermione Granger
    - Lily Potter
    - Dean Thomas
    - Ted Tonks
  - **Pure-Blood Families:**
    - Black Family:
      - Sirius Black
    - Lestrange Family:
      - Bellatrix Lestrange
      - Rabastan Lestrange
      - Rodolphus Lestrange
    - Longbottom Family:
      - Alice Longbottom
      - Augusta Longbottom
      - Frank Longbottom
      - Neville Longbottom
    - Malfoy Family:
      - Draco Malfoy
      - Lucius Malfoy
      - Narcissa Malfoy
- **Weasley Family:**
  - Arthur Weasley
  - Bill Weasley
  - Charlie Weasley
  - Fred Weasley
  - George Weasley
  - Ginerva “Ginny” Weasley
  - Molly Weasley
  - Ronald Bilius Weasley

- **CENTAURS:**
  - Bane
  - Firenze
  - Magorian
  - Ronan

- **DEAD:**
  - Alphard Black
  - Elladora Black
  - Regulus Black (Death Eater)
  - Edgar Bones (Order of the Phoenix Member)
  - Barty Crouch Junior (Death Eater)
  - Bartemius Crouch Senior (Ministry of Magic Employee)
  - Caradoc Dearborn (Order of the Phoenix Member)
  - Cedric Diggory (Hogwarts Student: Hufflepuff)
  - Benjy Fenwick (Order of the Phoenix Member)
  - Marlene McKinnon (Order of the Phoenix Member)
  - Dorcas Meadows (Order of the Phoenix Member)
  - James Potter (Order of the Phoenix Member)
  - Lily Potter (Order of the Phoenix Member)
  - Fabian Prewett (Order of the Phoenix Member)
  - Gideon Prewett (Order of the Phoenix Member)
  - Quirrell (Hogwarts Professor: Defence Against the Dark Arts)

- **DEATH EATERS:**
  - Avery
  - Crabbe Senior
  - Antonin Dolohov
  - Jugson
  - Bellatrix Lestrange
  - Rabastan Lestrange
  - Rodolphus Lestrange
  - Macnair
  - Lucius Malfoy
• Mulciber
• Nott Senior
• Peter "Wormtail" Pettigrew
• Augustus Rookwood
• Severus Snape (?)
• Lord Voldemort/ Tom Marvolo Riddle

✦ DUMBLEDORE'S ARMY MEMBERS:
• Hannah Abbott
• Katie Bell
• Susan Bones
• Terry Boot
• Lavender Brown
• Cho Chang
• Michael Corner
• Colin Creevey
• Denis Creevey
• Marietta Edgecombe
• Justin Finch-Fletchley
• Seamus Finnigan
• Anthony Goldstein
• Hermione Granger
• Angelina Johnson
• Lee Jordan
• Neville Longbottom
• Luna Lovegood
• Ernie Macmillan
• Padma Patil
• Parvati Patil
• Harry James Potter
• Zacharias Smith
• Alicia Spinnet
• Dean Thomas
• Fred Weasley
• George Weasley
• Ginerva "Ginny" Weasley
• Ronald Bilius Weasley

✦ FIGURES IN PAINTINGS:
• Mrs. Black
• Sir Cadogan
• Elfrida Cragg
• Dilys Derwent [Old Headmaster Portrait]
• Armando Dippet [Old Headmaster Portrait]
• Everald [Old Headmaster Portrait]
• Fortescue
• Fat Lady
• Phineas Nigellus [Old Headmaster Portrait]

◆ GHOSTS & POLTERGEIST:
• Bloody Baron (Slytherin’s Ghost)
• Binns [Hogwarts: History of Magic Professor]
• Fat Friar (Hufflepuff’s Ghost)
• Sir Nicholas de Mimsy Porpinton “Nearly Headless Nick” (Gryffindor’s Ghost)
• Moaning Myrtle (Ghost)
• Peeves (Poltergeist)

◆ GIANTS:
• Golgomath
• Grawp
• Rubeus Hagrid
• Karkus
• Olympe Maxime [Beauxbatons: Head Mistress]

◆ HOGWARTS FACULTY & EXAMINERS
• Binns [History of Magic Professor]
• Albus Percival Wulfric Brian Dumbledore [Headmaster]
• Argus Filch [Caretaker]
• Filius Flitwick [Charms Professor / Head of Ravenclaw]
• Wilhemina Grubbly-Plank [Substitute for Care of Magical Creatures]
• Rubeus Hagrid [Care of Magical Creatures Professor / Keeper of the Keys & Grounds]
• Madame Hooch [Flying Professor / Quidditch Referee]
• Griselda Marchbanks [Head of the Wizarding Examinations Authority]
• Minerva McGonagall [Transfiguration Professor / Head of Gryffindor]
• Tiberius Ogden [Wizarding Examiner]
• Irma Pince [Librarian]
• Polly Pomfrey [Matron]
• Sinistra [Astronomy Professor]
• Severus Snape [Potions Professor / Head of Slytherin]
• Pomona Sprout [Herbology Professor / Head of Hufflepuff]
• Tofty [Member of the Wizarding Examinations Authority]
• Sybill Trelawney (Seer) [Divination Professor]
• Dolores Jane Umbridge [Defence Against the Dark Arts Professor / High Inquisitor / Headmistress]
• Vector [Arithmancy Professor]
• HOGWARTS STUDENTS
  • House Unidentified:
    • Daphne Greengrass
    • Patricia Stimpson
    • Kenneth Towler
  • Gryffindors:
    • Ewan Abercrombie
    • Katie Bell
    • Lavender Brown
    • Colin Creevey
    • Denis Creevey
    • Seamus Finnigan
    • Vicky Frobisher
    • Hermione Granger (Prefect)
    • Geoffrey Hooper
    • Angelina Johnson
    • Lee Jordan
    • Andrew Kirk
    • Neville Longbottom
    • Parvati Patil
    • Harry James Potter
    • Jack Sloper
    • Alicia Spinnet
    • Dean Thomas
    • Fred Weasley
    • George Weasley
    • Ginerva “Ginny” Weasley
    • Ronald Bilius Weasley (Prefect)
  o Quidditch Team:
    • Katie Bell - Chaser
    • Angelina Johnson – Captain/ Chaser
    • Andrew Kirk – Replacement Beater
    • Harry James Potter – Seeker
    • Jack Sloper – Replacement Beater
    • Alicia Spinnet – Chaser
    • Fred Weasley – Beater
    • George Weasley – Beater
    • Ginerva “Ginny” Weasley – Replacement Seeker
    • Ronald Bilius Weasley – Keeper
  • Hufflepuffs:
    • Hannah Abbott (Prefect)
    • Susan Bones
    • Harold Dingle
    • Justin Finch-Fletchley
    • Ernie Macmillan (Prefect)
- Eloise Midgeon
- Zacharias Smith
- Summerby
- Rose Zeller
  - **Quidditch Team:**
    - Zacharias Smith
    - Summerby

- **Ravenclaws:**
  - Terry Boot
  - Bradley
  - Eddie Carmichael
  - Cho Chang
  - Michael Corner
  - Roger Davies
  - Marietta Edgecombe
  - Anthony Goldstein (Prefect)
  - Luna Lovegood
  - Padma Patil (Prefect)
  - **Quidditch Team:**
    - Bradley
    - Cho Chang – Seeker
    - Roger Davies – Captain

- **Slytherins:**
  - Miles Bletchley
  - Millicent Bullstrode
  - Vincent Crabbe
  - Gregory Goyle
  - Draco Malfoy (Prefect)
  - Montague
  - Theodore Nott
  - Pansy Parkinson (Prefect)
  - Adrian Pucey
  - Warrington
  - **Quidditch Team:**
    - Miles Bletchley – Keeper
    - Vincent Crabbe – Beater
    - Gregory Goyle – Beater
    - Draco Malfoy – Seeker
    - Montague – Captain/ Chaser
    - Adrian Pucey – Chaser
    - Warrington – Chaser
♦ HOUSE-ELVES & GOBLINS:
  • Dobby (House-elf)
  • Kreacher (House-elf)
  • Ragnok (Goblin)
  • Winky (House-elf)

♦ INQUISITORIAL SQUAD:
  • Millicent Bullstrode
  • Vincent Crabbe
  • Gregory Goyle
  • Draco Malfoy
  • Montague
  • Pansy Parkinson

♦ MINISTRY OF MAGIC EMPLOYEES:
  • Bob [Department for the Regulation and Control of Magical Creatures]
  • Broderick Bode [Department of Mysteries]
  • Amelia Susan Bones [Head of the Department of Magical Law Enforcement]
  • Dawlish [Auror]
  • Cornelius Oswald Fudge [Minister of Magic]
  • Mafalda Hopkins [Improper Use of Magic Office]
  • Eric Munch [Watchwizard]
  • Perkins [Misuse of Muggle Artefacts Office]
  • Augustus Rookwood [Department of Mysteries]
  • Rufus Scrimgeour [Auror]
  • Kingsley Shacklebolt [Auror]
  • Nymphadora Tonks (Metamorphagus) [Auror]
  • Dolores Jane Umbridge [Senior Undersecretary of the Minister]
  • Arthur Weasley [Misuse of Muggle Artefacts Office]
  • Percy Ignatius Weasley [Department of International Magic Cooperation]
  • Williamson [Employee]

♦ MUGGLES:
  • Mary Dorkin
  • Dudley Dursley
  • Marge Dursley
  • Petunia Dursley
  • Vernon Dursley
  • Mark Evans
  • Gordon
  • Malcolm
  • Piers Polkiss
ORDER OF THE PHOENIX MEMBERS:
- Sirius Black
- Dedalus Diggle
- Elphias Doge
- Aberthforth Dumbledore
- Albus Percival Wulfric Brian Dumbledore
- Arabella Doreen Figg (Squib)
- Mundungus Fletcher
- Rubeus Hagrid
- Hestia Jones
- Remus J. Lupin (Werewolf)
- Olympe Maxime
- Minerva McGonagall
- Alastor "Mad Eye" Moody
- Sturgis Podmore
- Kingsley Shacklebolt
- Severus Snape (?)
- Nymphadora Tonks (Metamorphagus)
- Emmeline Vance
- Arthur Weasley
- Bill Weasley
- Charlie Weasley
- Molly Weasley

PARENTS:
- Father of Adolescent Characters:
  - Crabbe Senior
  - Vernon Dursley
  - Frank Longbottom
  - Lucius Malfoy
  - Mr. Montague
  - James Potter
  - Arthur Weasley
- Mothers of Adolescent Characters:
  - Petunia Dursley
  - Mrs. Finnigan
  - Alice Longbottom
  - Narcissa Malfoy
  - Mrs. Montague
  - Lily Potter
  - Molly Weasley
◆ PETS & ANIMALS:
- Aragog (Acromantula) [Hagrid’s Acromantula/ Large Spider]
- Buckbeak (Hippogriff) [Sirius’s Hippogriff]
- Crookshanks (Kneezle) [Hermione’s Cat]
- Fang (Dog) [Hagrid’s Boarhound Dog]
- Fawkes (Phoenix) [Dumbledore’s Phoenix]
- Hedwig (Owl) [Harry’s Snowy Owl]
- Hermes (Owl) [Percy’s Screech Owl]
- Nagini (Snake) [Lord Voldemort’s Snake]
- Norbert (Dragon) [Hagrid’s Dragon]
- Mrs. Norris (Cat) [Filch’s Cat]
- Pigwidgeon (Owl) [Ron’s Scops Owl]
- Ripper (Dog) [Aunt Marge’s Bulldog]
- Tenebrus (Thestral) [Hagrid’s Favourite Thestral]
- Trevor (Owl) [Neville’s Frog]

◆ ST. MUNGO’S HOSPITAL EMPLOYEES OR PATIENTS:
- Agnes [Patient]
- Gilderoy Lockhart [Patient]
- Alice Longbottom [Patient]
- Frank Longbottom [Patient]
- Augustus Pye [Trainee Healer]
- Hippocrates Smethwyck [Healer-in-Charge]
- Miriam Strout [Healer]

◆ SQUIBS:
- Arabella Doreen Figg
- Argus Filch

◆ OTHER MISCELLANEOUS ADULTS:
- Millicent Bagnold [Previous Minister of Magic]
- Stubby Boardman [Lead singer of the Hobgoblins/ believed by Doris Purkiss to be Sirius Black]
- Bole [Former Hogwarts Student]
- Fleur Delacour [Gringott’s Bank Employee]
- Derrick [Former Hogwarts Student]
- Gladys Gudgeon [Gilderoy Lockhart’s Fan]
- Warty Harris [Friend of Mungdungus Fletcher]
- Victor Krum [Former Durmstrang Institute Student]
- Gilderoy Lockhart [Author]
- Algie Longbottom [Neville’s Great Uncle]
- Madame Marsh [Knight Bus Passenger]
- Araminta Meliflua [Cousin to Sirius Black’s mother]
- Tiberius Ogden [Wizengamot Elder]
• Ernie Prang [Knight Bus Driver]
• Madame Puddifoot [Coffee Shop Owner]
• Doris Purkiss [Interviewed by The Quibbler]
• Urquhart Rackharrow [Inventor of the Entrail-expelling Curse]
• Barry Ryan [Irish International Keeper]
• Stan Shunpike [Knight Bus Conductor]
• Andromeda Tonks [Mother of Nymphadora, married Ted Tonks]
• Cassandra Trelawney (Seer) [Great-great-grandmother of Sibyll Trelawney]
• Willy Widdershins [Heavily Bandaged man at Hog’s Head]
• Oliver Wood [Former Hogwarts Student/ Puddlemere United Reserve Quidditch Team]
• Ladislaw Zamojski [Chaser for the Poland Quidditch Team]
Appendix III  Alphabetical List of All the Characters’ Names in the First Six Books

Legend:

B = Beauxbatons Academic of Magic
D = Dead
DA = Dumbledore’s Army
DE = Death Eater
DI = Durmstrang Institute
G = Gryffindor
H = Hufflepuff
HN = Hogwarts Student, House not identified
IS = Inquisitorial Squad
M = Muggle
N = Witch or Wizard with an undetermined occupation
OP = Order of the Phoenix
Pf = Prefect
Q = Quidditch Player
Qcap = Quidditch Captain
R = Ravenclaw
S = Slytherin
SC = Slug Club
[ ] = Occupation
( ) = Type of Genus if not a Muggle, Witch or Wizard

1.  Harry Potter and the Philosopher’s Stone (September 1998)

1.  Hannah Abbott – H
2.  Bane (Centaur)
3.  Bloody Baron (Ghost) – S
4.  Katie Bell – G, Q
5.  Binns (Ghost) [Hogwarts: History of Magic Professor]
6.  Sirius Black – G
7.  Miles Bletchley – S, Q
8.  Susan Bones – H
9.  Terry Boot – R
10. Mandy Brocklehurst – R
11. Lavender Brown – G
12. Millicent Bulstrode – S
13. Vincent Crabbe – S
14. Doris Crockford – N
15. Dedalus Diggle – N
16. Dennis – M
17. Albus Percival Wulfric Brian Dumbledore [Hogwarts: Head Master]
18. Dudley Dursley – M
19. Marge Dursley – M
20. Petunia Dursley – M
21. Vernon Dursley – M
22. Fang (Hagrid’s Pet Boarhound Dog)
23. Fawkes (Dumbledore’s Pet Phoenix)
24. Arabella Doreen Figg (Squib)
25. Argus Filch (Squib) [Hogwarts: Caretaker]
26. Justin Finch-Fletchley – H
27. Seamus Finnigan – G
28. Firenze (Centaur)
29. Nicholas Flamel [Alchemist]
30. Perenelle Flamel – N
31. Marcus Flint – S, Q
32. Filius Flitwick [Hogwarts: Charms Professor / Head of Ravenclaw] – R
33. Fat Friar (Ghost) – H
34. Cornelius Oswald Fudge [Ministry of Magic: Minister of Magic]
35. Gordon – M
36. Gregory Goyle – S
37. Hermione Jane Granger – G
38. Griphook (Goblin) [Gringotts Wizarding Banker]
39. Rubeus Hagrid (Half-Giant) [Hogwarts: Keeper of the Keys & Grounds] – G
40. Hedwig (Harry’s Pet Snowy Owl)
41. Terence Higgs – S, Q
42. Madame Hooch [Hogwarts: Flying Professor/ Quidditch Referee]
43. Angelina Johnson – G, Q
44. Lee Jordan – G
45. Fat Lady (Painting in front of Gryffindor’s Common Room)
46. Augusta Longbottom – N
47. Neville Longbottom – G
48. Morag MacDougal – N
49. Malcolm – M
50. Draco Malfoy – S
51. Madame Malkin [Shop Owner of Madam Malkin's Robes for All Occasions]
52. Minerva McGonagall (Animagus – Tabby Cat) [Hogwarts: Transfiguration Professor/ Head of Gryffindor] – G
53. Moon – N
54. Mrs. Norris (Filch’s Pet Cat)
55. Theodore Nott - S
56. Mr. Ollivander [Wand Store Owner]
57. Pansy Parkinson – S
58. Padma Patil – R
59. Pavarti Patil – G
60. Peeves (Poltergeist)
61. Sally-Anne Perks – N
62. Irma Pince [Hogwarts: Librarian]
63. Piers Polkiss – M
64. Polly Pomfrey [Hogwarts: Matron]
65. Sir Nicholas de Mimsy Porpinton “Nearly Headless Nick” (Ghost) – G
66. Harry James Potter – G, Q
67. James Potter – D
68. Lily Potter – D
69. Adrian Pucey – S, Q
70. Quirrell [Hogwarts: Defence Against the Dark Arts Professor]
71. Ronan (Centaur)
72. Scabbers (Ron’s Pet Rat)
73. Severus Snape [Hogwarts: Potions Professor / Head of Slytherin] – S, DE (?)  
74. Alicia Spinnet – G, Q  
75. Pomona Sprout [Hogwarts: Herbology Professor / Head of Hufflepuff] – H  
76. Dean Thomas – G  
77. Tom [Inn Keeper of the Leaky Cauldron]  
78. Trevor (Neville’s Pet Frog)  
79. Lisa Turpin – R  
80. Lord Voldemort/ Tom Marvolo Riddle – S  
81. Fred Weasley – G, Q  
82. George Weasley – G, Q  
83. Ginerva “Ginny” Weasley - G  
84. Molly Weasley – G  
85. Percy Weasley – G  
86. Ronald Bilius Weasley– G  
87. Oliver Wood – G, Qcap  
88. Yvonne – M  
89. Blaise Zabini – S  

2. **Harry Potter and the Chamber of Secrets** (June 1999)  

1. Hannah Abbott – H  
2. Aragog (Acromantula)  
3. Hetty Bayliss – M  
4. Bloody Baron (Ghost) – S  
5. Katie Bell – G, Q  
6. Binns (Ghost) [Hogwarts: History of Magic Professor]  
7. Millicent Bullstrode – S  
8. Mr. Borgin [[Shop Owner of Borgin and Burkes]  
9. Lavender Brown – G  
10. Penelope Clearwater – R  
11. Vincent Crabbe – S  
12. Colin Creevey – G  
13. Sir Patrick Delaney-Podmore (Ghost)  
14. Armando Dippet [Hogwarts: Previous Head Master]  
15. Dobby (House Elf)  
16. Albus Percival Wulfric Brian Dumbledore [Hogwarts: Head Master]  
17. Dudley Dursley – M  
18. Petunia Dursley – M  
19. Vernon Dursley – M  
20. Errol (The Weasley Family’s Pet Owl)  
21. Fang (Hagrid’s Pet Boarhound Dog)  
22. Fawkes (Dumbledore’s Pet Phoenix)  
23. Argus Filch (Squib) [Hogwarts: Caretaker]  
24. Justin Finch-Fletchley – H
25. Seamus Finnigan – G
26. Angus Fleet – M
27. Mundungus Fletcher – N
28. Marcus Flint – S, Qcap
29. Filius Flitwick [Hogwarts: Charms Professor / Head of Ravenclaw] – R
30. Fat Friar (Ghost) – H
31. Cornelius Oswald Fudge [Ministry of Magic: Minister of Magic]
32. Gregory Goyle – S
33. Hermione Jane Granger – G
34. Mr. & Mrs. Granger – M
36. Gladys Gudgeon – N
37. Rubeus Hagrid (Half-Giant) [Hogwarts: Keeper of the Keys & Grounds] – G
38. Hedwig (Harry’s Pet Snowy Owl)
39. Hermes (Percy’s Pet Screech Owl)
40. Madame Hooch [Hogwarts: Flying Professor / Quidditch Referee]
41. Mafalda Hopkirk [Ministry of Magic: Improper Use of Magic Office]
42. Olive Hornby – D
43. Helga Hufflepuff [Hogwarts: Founder] – D
44. Angelina Johnson – G, Q
45. Lee Jordan – G
46. Fat Lady (Painting in front of Gryffindor’s Common Room)
47. Gilderoy Lockhart [Hogwarts: Defence Against the Dark Arts Professor / Author]
48. Augusta Longbottom – N
49. Neville Longbottom – G
50. Ernie MacMillan – H
51. Draco Malfoy – S, Q
52. Lucius Malfoy [Ministry of Magic: Governor of Hogwarts] – S
53. Mr. & Mrs. Mason – M
54. Minerva McGonagall (Animagus – Tabby Cat) [Hogwarts: Transfiguration
    Professor / Head of Gryffindor] – G
55. Mosag (Acromantula)
56. Moaning Myrtle (Ghost)
57. Norbert (Dragon)
58. Mrs. Norris (Filch’s Pet Cat)
59. Pavarti Patil – G
60. Peeves (Poltergeist)
61. Perkins (Ministry of Magic: Misuse of Muggle Artefacts Office]
62. Irma Pince [Hogwarts: Librarian]
63. Polly Pomfrey [Hogwarts: Matron]
64. Sir Nicholas de Mimsy Porpinton “Nearly Headless Nick” (Ghost) – G
65. Harry James Potter – G, Q
66. Adrian Pucey – S, Q
67. Rowena Ravenclaw [Hogwarts: Founder] – D
68. Scabbers (Ron’s Pet Rat)
69. Sinistra [Hogwarts: Astronomy Professor]
70. Salazar Slytherin [Hogwarts: Founder] – D
71. Veronica Smethley – N
72. Severus Snape [Hogwarts: Potions Professor / Head of Slytherin] – S, DE (?)
73. Alicia Spinnet – G, Q
74. Pomona Sprout [Hogwarts: Herbology Professor / Head of Hufflepuff] – H
75. Dean Thomas – G
76. Trevor (Neville’s Pet Frog)
77. Lord Voldemort / Tom Marvolo Riddle – S
81. Fred Weasley – G, Q
82. Ginerva “Ginny” Weasley – G
83. George Weasley – G, Q
84. Molly Weasley – G
85. Percy Weasley – G
86. Ronald Bilius Weasley – G
87. Wailing Widow (Ghost)
88. Oliver Wood – G, Qcap

3. Harry Potter and the Prisoner of Azkaban (October 1999)

1. Hannah Abbott – H
2. Katie Bell – G, Q
3. Binns (Ghost) [Hogwarts: History of Magic Professor]
4. Sirius Black (Animagus – Dog) – G
5. Bole – S, Q
6. Lavender Brown – G
7. Buckbeak (Hippogriff)
8. Sir Cadogan (Painting)
10. Penelope Clearwater – R
11. Vincent Crabbe – S
12. Colin Creevey – G
13. Crookshanks (Hermione’s Pet Cat (Kneezle))
14. Roger Davies – R
15. Derek – N
16. Derrick – S, Q
17. Cedric Diggory – H, Qcap
18. Albus Percival Wulfric Brian Dumbledore [Hogwarts: Head Master]
19. Dudley Dursley – M
20. Marge Dursley – M
21. Petunia Dursley – M
22. Vernon Dursley – M
23. Errol (The Weasley Family’s Pet Owl)
24. Fang (Hagrid’s Pet Boarhound Dog)
25. Argus Filch (Squib) [Hogwarts: Caretaker]
26. Seamus Finnigan – G
27. Marcus Flint – S, Qcap
28. Filius Flitwick [Hogwarts: Charms Professor / Head of Ravenclaw] – R
29. Florean Fortescue [Ice-Cream Parlour Owner]
30. Cornelius Oswald Fudge [Ministry of Magic: Minister of Magic]
31. Gregory Goyle – S
32. Hermione Granger – G
33. Davey Gudgeon (PAGE 139)
34. Rubeus Hagrid (Half-Giant) [Hogwarts: Keeper of the Keys & Grounds] – G
35. Hedwig (Harry’s Pet Snowy Owl)
36. Hermes (Percy’s Pet Screech Owl)
37. Madame Hooch [Hogwarts: Flying Professor/Quidditch Referee]
38. Angelina Johnson – G, Q
39. Lee Jordan – G
40. Kettleburn [Hogwarts: Care of Magical Creatures Professor]
41. Fat Lady (Painting in front of Gryffindor’s Common Room)
42. Augusta Longbottom – N
43. Neville Longbottom – G
44. Remus J. Lupin (Werewolf) [Hogwarts: Defence Against the Dark Arts Professor] – G
45. Walden Macnair [Ministry of Magic: Executioner of Dangerous Creatures]
46. Draco Malfoy – S, Q
47. Mme Marsh [Knight Bus Passenger]
48. Minerva McGonagall (Animagus – Tabby Cat) [Hogwarts: Transfiguration Professor/Head of Gryffindor] – G
49. Montague – S, Qcap
50. Mrs. Norris (Filch’s Pet Cat)
51. Pansy Parkinson – S
52. Padma Patil – R
53. Parvati Patil – G
54. Peeves (Poltergeist)
55. Peter “Wormtail” Pettigrew (Animagus - Rat) – G, DE
56. Polly Pomfrey [Hogwarts: Matron]
57. Sir Nicholas de Mimsy Porpinton “Nearly Headless Nick” (Ghost) – G
58. Harry James Potter – G, Q
59. James Potter – D
60. Lily Potter – D
61. Ernie Prang [Knight Bus Driver]
62. Ripper (Aunt Marge’s pet Bulldog)
63. Madame Rosmerta [Inn Keeper of the Three Broomsticks]
64. Scabbers (Ron’s Pet Rat) (aka Peter Pettigrew)
65. Alicia Spinnet – G, Q
66. Stan Shunpike [Knight Bus Conductor]
67. Severus Snape [Hogwarts: Potions Professor / Head of Slytherin] – S, DE (?)  
68. Pomona Sprout [Hogwarts: Herbology Professor / Head of Hufflepuff] – H  
69. Dean Thomas – G  
70. Tom [Inn Keeper of the Leaky Cauldron]  
71. Sybill Trelawney [Hogwarts: Divination Professor]  
72. Trevor (Neville’s Pet Frog)  
73. Violet (Painting)  
74. Lord Voldemort/ Tom Marvolo Riddle – S  
75. Warrington – S, Q  
77. Bill Weasley [Gringotts Bank, Egypt] – G  
78. Charlie Weasley [Working with Dragons in Romania] – G  
79. Fred Weasley – G  
80. George Weasley – G  
81. Ginerva “Ginny” Weasley - G  
82. Molly Weasley – G  
84. Ronald Billius Weasley – G  
85. Oliver Wood – G, Qcap


1. Hannah Abbott – H  
2. Stewart Ackerley – R  
3. Avery – DE  
4. Malcolm Baddock – S  
5. Ludovic Bagman [Ministry of Magic: Head of Magical Games & Sports]  
6. Otto Bagman – N  
7. Bloody Baron (Ghost) – S  
8. Ali Bashir [Flying Carpet Merchant]  
9. Basil (Ministry of Magic/ Portkey Holder at Quidditch World Cup]  
10. Katie Bell – G, Q  
11. Binns (Ghost) [Hogwarts: History of Magic Professor]  
12. Sirius Black (Animagus - Dog) – G  
13. Stubby Boardman – N  
15. Bozo [Daily Prophet Photographer]  
16. Eleanor Branston – H  
17. Lavender Brown – G  
18. Frank Bryce [Riddle’s Gardener] – M  
19. Buckbeak (Hippogriff)  
20. Bulgarian Minister  
21. Sir Cadogan (Painting)  
22. Owen Cauldwell – H
23. Cho Chang – R, Q
24. Connolly [Player for the Irish National Quidditch Team]
25. Vincent Crabbe – S
26. Crabbe Senior – DE
27. Colin Creevey – G
28. Dennis Creevey – G
29. Croaker [Ministry of Magic: Unspeakable]
30. Crookshanks (Hermione’s Pet Cat (Kneezle))
31. Barty Crouch Junior – DE
32. Bartemius Crouch Senior [Ministry of Magic: Head of the Department of International Magic Cooperation]
33. Mrs. Crouch – N
34. Roger Davies – R, Qcap
35. Fleur Delacour – B
36. Gabrielle Delacour – B
37. Amos Diggory [Ministry of Magic: Department of Regulation & Control of Magical Creatures]
38. Cedric Diggory – H, Q
39. Dimitrov [Player for the Bulgarian National Quidditch Team]
40. Emma Dobbs
41. Dobby (House Elf)
42. Antonin Dolohov – DE
43. Dot – M
44. Abertforth Dumbledore – OP
45. Albus Percival Wulfric Brian Dumbledore [Hogwarts: Head Master]
46. Dudley Dursley – M
47. Petunia Dursley – M
48. Vernon Dursley – M
49. Errol (The Weasley Family’s Pet Owl)
50. Fang (Hagrid’s Pet Boarhound Dog)
51. Fawcett – R
52. Fawkes (Dumbledore’s Pet Phoenix)
53. Arabella Doreen Figg (Squib)
54. Argus Filch (Squib) [Hogwarts: Caretaker]
55. Justin Finch-Fletchley – H
56. Seamus Finnigan – G
57. Mrs. Finnigan – N
58. Mundungus Fletcher – N
59. Filius Flitwick [Hogwarts: Charms Professor / Head of Ravenclaw] – R
60. Fat Friar (Ghost) – H
61. Cornelius Oswald Fudge [Ministry of Magic: Minister of Magic]
62. Hermione Granger – G
63. Gregory Goyle – S
64. Goyle Senior – DE
65. Wilhemina Grubbly-Plank [Hogwarts: Substitute for Care of Magical Creatures]
66. Rubeus Hagrid (Half-Giant) [Hogwarts: Care of Magical Creatures Professor / Keeper of the Keys & Grounds] – G
67. Hedwig (Harry’s Pet Snowy Owl)
68. Hermes (Percy’s Pet Screech Owl)
69. Ivanova [Player for the Bulgarian National Quidditch Team]
70. Angelina Johnson – G, Q
71. Lee Jordan – G
73. Igor Karkaroff [Durmstrang: Head Master] – DE
74. Victor Krum – DI
75. Fat Lady (Painting in front of Gryffindor’s Common Room)
76. Bellatrix Lestrange – S, DE
77. Rodolophus Lestrange – DE
78. Levski [Player for the Bulgarian National Quidditch Team]
79. Gilderoy Lockhart [Author/ St. Mungo’s Hospital Patient]
80. Alice Longbottom – G
81. Augusta Longbottom – N
82. Frank Longbottom [St. Mungo’s Hospital Patient] – G
83. Neville Longbottom – G
84. Remus J. Lupin (Werewolf) – G
85. Aidan Lynch [Player for the Irish National Quidditch Team]
86. Ernie Macmillan – H
87. Walden Macnair – DE
88. Laura Madley – H
89. Draco Malfoy – S
90. Lucius Malfoy – S, DE
91. Narcissa Malfoy – S
92. Murcus (Merman) [Merchieftainess]
93. Olympe Maxime [Beauxbatons: Head Mistress]
94. Natalie McDonald – G
95. Minerva McGonagall (Animagus – Tabby Cat) [Hogwarts: Transfiguration Professor/ Head of Gryffindor] – G
96. The McKinnons - D
97. Eloise Midgeon – R
98. Cuthbert Mockridge [Ministry of Magic: Head of Goblin Liaison Office]
99. Alastor “Mad Eye” Moody [Hogwarts: Defence Against the Dark Arts Professor]
100. Moran [Player for the Irish National Quidditch Team]
101. Hassan Mostafa [Quidditch World Cup Referee/ Chairwizard of the International Association of Quidditch]
102. Mulciber – DE
103. Mullet [Player for the Irish National Quidditch Team]
104. Moaning Myrtle (Ghost)
105. Nagini (Lord Voldemort’s Pet Snake)
106. Norbert (Dragon)
107. Nott – DE
108. Ogg [Hogwarts: Retired Gameskeeper]
109. Mr. Ollivander [Wand Store Owner]
110. Pansy Parkinson – S
111. Padma Patil – R
112. Parvati Patil – G
113. Mr. Payne – M
115. Peeves (Poltergeist)
117. Pigwidgeon (Ron’s Pet Barn Owl)
118. Irma Pince [Hogwarts: Librarian]
119. Poliakoff – DI
120. Polly Pomfrey [Hogwarts: Matron]
121. Roddy Pontner – N
122. Sir Nicholas de Mimsy Porpinton “Nearly Headless Nick” (Ghost) – G
123. Harry James Potter – G, Q
124. James Potter (Ghost) – D
125. Lily Potter (Ghost) – D
126. Apollyon Pringle [Hogwarts: Retired Caretaker]
127. Graham Pritchard – S
128. Quiggley [Player for the Irish National Quidditch Team]
129. Orla Quirke – R
130. Resler – D, DE
131. Riddle’s Cook – M
132. Mr. Riddle – M
133. Mrs. Riddle – M
134. Tom Riddle Senior – M
135. Mr. Roberts [Camp Worker] – M
136. Mrs. Roberts – M
137. Augustus Rookwood [Ministry of Magic: Department of Mysteries] – DE
138. Evan Rosier – D, DE
139. Madame Rosmerta [Inn Keeper of the Three Broomsticks]
140. Ryan [Player for the Irish National Quidditch Team]
141. Stan Shunpike [Knight Bus Conductor]
142. Rita Skeeter (Animagus - Beetle) [Daily Prophet Journalist]
143. Sinistra [Hogwarts: Astronomy Professor]
144. Severus Snape [Hogwarts: Potions Professor / Head of Slytherin] – S, DE (?)
145. Alicia Spinnet – G, Q
146. Pomona Sprout [Hogwarts: Herbology Professor / Head of Hufflepuff] – H
147. Stebbins – R
148. Summers – H
149. Dean Thomas – G
150. Agatha Timms
151. Travers – DE
152. Sybill Trelawney (Seer) [Hogwarts: Divination Professor]
153. Troy [Player for the Irish National Quidditch Team]
154. Vector [Hogwarts: Arithmancy Professor]
155. Violet (Painting)
156. Lord Voldemort/ Tom Marvolo Riddle – S
157. Volkov [Player for the Bulgarian National Quidditch Team]
158. Vulchanov [Player for the Bulgarian National Quidditch Team]
159. Warrington – S, Q
163. Fred Weasley – G, Q
164. George Weasley – G, Q
165. Ginerva “Ginny” Weasley – G
166. Molly Weasley – G
168. Ronald Bilius Weasley – G
169. Kevin Whitby – H
170. Wilkes – D, DE
171. Gilbert Wimple [Ministry of Magic: Committee on Experimental Charms]
172. Winky (House Elf)
173. Oliver Wood – G
174. Zogaf [Player for the Bulgarian National Quidditch Team]

5. *Harry Potter and the Order of the Phoenix* (June 2003)

1. Hannah Abbott – H, Pf, DA
2. Euan Abercrombie – G
3. Agnes – N
4. Aragog (Acromantula)
5. Avery – DE
6. Bane (Centaur)
7. Bloody Baron (Ghost) – S
8. Katie Bell – G, Q, DA
9. Binns (Ghost) [Hogwarts: History of Magic Professor]
10. Alphard Black – D
11. Elladora Black – D
12. Phineas Nigellus Black (Painting)
13. Regulus Black – D
15. Mrs. Black (Painting)
16. Miles Bletchley – S, Q
17. Bob [Ministry of Magic: Department for the Regulation and Control of Magical Creatures]
18. Broderick Bode [Ministry of Magic: Department of Mysteries]
20. Amelia Susan Bones [Ministry of Magic: Head of the Department of Magical Law Enforcement]
21. Susan Bones – H, DA
22. Edgar Bones – D, OP
23. Terry Boot – R, DA
24. Bradley – R, Q
25. Lavender Brown – G, DA
26. Buckbeak (Hippogriff)
27. Millicent Bullstrode – S, IS
28. Sir Cadogan (Painting)
29. Eddie Carmichael – R
30. Cho Chang – R, Q, DA
31. Michael Corner – R, DA
32. Vincent Crabbe – S, Q, IS
33. Crabbe Senior – S, DE
34. Elfrida Cragg (Painting)
35. Colin Creevey – G, DA
36. Denis Creevey – G, DA
37. Crookshanks (Hermione’s Pet Cat (Kneezle))
38. Barty Crouch Junior – D
39. Bartemius Crouch Senior – D
40. Roger Davies – R, Qcap
41. Dawlish [Ministry of Magic: Auror]
42. Caradoc Dearborn – D, OP
43. Fleur Delacour – B
44. Derrick – S, Q
45. Dilys Derwent (Painting)
46. Dedalus Diggle – OP
47. Cedric Diggory – D
48. Harold Dingle – H
49. Armando Dippet (Painting)
50. Dobby (House Elf)
51. Elphias Doge – OP
52. Antonin Dolohov – DE
53. Mary Dorkins – M
54. Aberthforth Dumbledore - OP
55. Albus Percival Wulfric Brian Dumbledore [Hogwarts: Head Master] - OP
56. Dudley Dursley – M
57. Marge Dursley – M
58. Petunia Dursley – M
59. Vernon Dursley – M
60. Marietta Edgecombe – R, DA
61. Mark Evans – M
62. Everald (Painting)
63. Fang (Hagrid’s Pet Boarhound Dog)
<table>
<thead>
<tr>
<th></th>
<th>Character Name</th>
<th>Initials</th>
<th>Year(s)</th>
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<tbody>
<tr>
<td>64.</td>
<td>Fawkes (Dumbledore’s Pet Phoenix)</td>
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<td>65.</td>
<td>Benjy Fenwick – D, OP</td>
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<td>66.</td>
<td>Arabella Doreen Figg (Squib) – OP</td>
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<td>67.</td>
<td>Argus Filch (Squib) [Hogwarts: Caretaker]</td>
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<td>68.</td>
<td>Justin Finch-Fletchley – H, DA</td>
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<td>69.</td>
<td>Seamus Finnigan – G, DA</td>
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<td>70.</td>
<td>Mrs. Finnigan – N</td>
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<td>71.</td>
<td>Firenze (Centaur) [Hogwarts: Divination Professor]</td>
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<td>72.</td>
<td>Mundungus Fletcher – OP</td>
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<td>73.</td>
<td>Filius Flitwick [Hogwarts: Charms Professor / Head of Ravenclaw] – R</td>
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<td>74.</td>
<td>Fortescue (Painting)</td>
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<td>75.</td>
<td>Fat Friar (Ghost) – H</td>
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<td>76.</td>
<td>Vicky Frobisher – G</td>
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<td>77.</td>
<td>Cornelius Oswald Fudge [Ministry of Magic: Minister of Magic]</td>
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<td>78.</td>
<td>Anthony Goldstein – R, Pf, DA</td>
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<td>79.</td>
<td>Golgomath (Giant)</td>
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<td>80.</td>
<td>Gordon – M</td>
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<td>81.</td>
<td>Gregory Goyle – S, Q, IS</td>
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<td>82.</td>
<td>Hermione Granger – G, Pf, DA</td>
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<td>83.</td>
<td>Grawp (Giant)</td>
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<td>84.</td>
<td>Daphne Greengrass – HN</td>
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<td>85.</td>
<td>Wilhemina Grubbly-Plank [Hogwarts: Substitute for Care of Magical Creatures]</td>
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<td>86.</td>
<td>Gladys Gudgeon</td>
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<td>87.</td>
<td>Rubeus Hagrid (Half-Giant) [Hogwarts: Care of Magical Creatures Professor / Keeper of the Keys &amp; Grounds] – G, OP</td>
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<td>88.</td>
<td>Warty Harris – N</td>
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<td>89.</td>
<td>Hedwig (Harry’s Pet Snowy Owl)</td>
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<td>90.</td>
<td>Hermes (Percy’s Pet Screech Owl)</td>
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<td>91.</td>
<td>Madame Hooch [Hogwarts: Flying Professor/ Quidditch Referee]</td>
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<td>92.</td>
<td>Geoffrey Hooper – G</td>
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<td>94.</td>
<td>Angelina Johnson – G, Qcap, DA</td>
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<td>95.</td>
<td>Hestia Jones – OP</td>
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<td>96.</td>
<td>Lee Jordan – G, DA</td>
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<td>97.</td>
<td>Jugson – DE</td>
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<td>98.</td>
<td>Karkus (Giant)</td>
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<td>99.</td>
<td>Andrew Kirk – G, Q</td>
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<td>100.</td>
<td>Kreacher (House Elf)</td>
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<td>101.</td>
<td>Victor Krum – DI</td>
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<td>102.</td>
<td>Fat Lady (Painting in front of Gryffindor’s Common Room)</td>
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<td>103.</td>
<td>Bellatrix Lestrange – S, DE</td>
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<td>104.</td>
<td>Rabastan Lestrange – DE</td>
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<td>105.</td>
<td>Rodolphus Lestrange – DE</td>
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<td>106.</td>
<td>Gilderoy Lockhart [Author/ St. Mungo’s Hospital Patient]</td>
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<td>107.</td>
<td>Algie Longbottom – N</td>
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<td>108.</td>
<td>Alice Longbottom [St. Mungo’s Hospital Patient] – G, OP</td>
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</tbody>
</table>
109. Augusta Longbottom – N
110. Frank Longbottom [St. Mungo’s Hospital Patient] – G, OP
111. Neville Longbottom – G, DA
112. Luna Lovegood – R, DA
113. Remus J. Lupin (Werewolf) – G, OP
114. Ernie Macmillan – H, Pf, DA
115. Walden Macnair - DE
116. Malcolm – M
117. Draco Malfoy – S, Q, Pf, IS
118. Lucius Malfoy – S, DE
119. Narcissa Malfoy – S
120. Magorian (Centaur)
121. Griselda Marchbanks [Head of the Wizarding Examinations Authority]
122. Madame Marsh – N
123. Olympe Maxime [Beauxbatons: Head Mistress]
124. Minerva McGonagall (Animagus – Tabby Cat) [Hogwarts: Transfiguration Professor/Head of Gryffindor] – G, OP
125. Marlene McKinnon – D, OP
126. Dorcas Meadows – D, OP
127. Araminta Meliflua – N
128. Eloise Midgeon – R
129. Montague – S, Qcap, IS
130. Mr. Montague – N
131. Mrs. Montague – N
132. Alastor “Mad Eye” Moody – OP
133. Mulciber – DE
134. Eric Munch [Ministry of Magic: Watchwizard]
135. Moaning Myrtle (Ghost)
136. Nagini (Lord Voldemort’s Pet Snake)
137. Norbert (Dragon)
138. Mrs. Norris (Filch’s Pet Cat)
139. Theodore Nott – S
140. Nott – DE
141. Tiberius Ogden [Wizarding Examinor]
142. Pansy Parkinson – S, Pf, IS
143. Padma Patil – R, Pf, DA
144. Parvati Patil – G, DA
145. Peeves (Poltergeist)
146. Perkins [Ministry of Magic: Misuse of Muggle Artefacts Office]
148. Pigwidgeon (Ron’s Pet Barn Owl)
149. Irma Pince [Hogwarts: Librarian]
150. Sturgis Podmore - OP
151. Piers Polkiss – M
152. Polly Pomfrey [Hogwarts: Matron]
153. Sir Nicholas de Mimsy Porpinton “Nearly Headless Nick” (Ghost) – G
<table>
<thead>
<tr>
<th></th>
<th>Name</th>
<th>Position/Title</th>
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<tr>
<td>154.</td>
<td>Harry James Potter</td>
<td>G, Q, DA</td>
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<tr>
<td>155.</td>
<td>James Potter</td>
<td>D</td>
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<tr>
<td>156.</td>
<td>Lily Potter</td>
<td>D</td>
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<tr>
<td>157.</td>
<td>Ernie Prang [Knight Bus Driver]</td>
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<td>158.</td>
<td>Fabian Prewett</td>
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<td>159.</td>
<td>Gideon Prewett</td>
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<tr>
<td>160.</td>
<td>Adrian Pucey</td>
<td>S, Q</td>
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<td>161.</td>
<td>Madame Puddifoot [Coffee Shop Owner]</td>
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<td>162.</td>
<td>Doris Purkiss</td>
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<td>163.</td>
<td>Augustus Pye [St. Mungo’s Hospital: Trainee Healer]</td>
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<td>164.</td>
<td>Quirrell</td>
<td>D</td>
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<td>165.</td>
<td>Urquhart Rackharrow</td>
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<td>166.</td>
<td>Ragnok (Goblin)</td>
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<td>167.</td>
<td>Ripper (Aunt Marge’s pet Bulldog)</td>
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<td>168.</td>
<td>Ronan (Centaur)</td>
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<td>169.</td>
<td>Augustus Rookwood [Ministry of Magic: Department of Mysteries] - DE</td>
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<td>170.</td>
<td>Barry Ryan [Irish International Keeper]</td>
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<td>Rufus Scrimgeour [Ministry of Magic: Auror]</td>
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<td>173.</td>
<td>Stan Shunpike [Knight Bus Conductor]</td>
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<td>Sinistra [Hogwarts: Astronomy Professor]</td>
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<td>175.</td>
<td>Rita Skeeter (Animagus - Beetle) [Daily Prophet Journalist]</td>
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<td>176.</td>
<td>Jack Sloper</td>
<td>G, Q</td>
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<td>177.</td>
<td>Hippocrates Smethwyck [St. Mungo’s Hospital: Healer-in-Charge]</td>
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<td>178.</td>
<td>Zacharias Smith</td>
<td>H, Q, DA</td>
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<td>Severus Snape [Hogwarts: Potions Professor / Head of Slytherin] - S, OP, DE (?)</td>
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<td>180.</td>
<td>Alicia Spinnet</td>
<td>G, Q</td>
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<td>Pomona Sprout [Hogwarts: Herbology Professor / Head of Hufflepuff] - H</td>
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<td>182.</td>
<td>Patricia Stimpson</td>
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<td>183.</td>
<td>Miriam Strout [St. Mungo’s Hospital: Healer]</td>
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<td>184.</td>
<td>Summerby</td>
<td>H, Q</td>
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<td>Tenebrus (Thestral)</td>
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<td>186.</td>
<td>Dean Thomas</td>
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<td>187.</td>
<td>Tofty [Member of the Wizarding Examinations Authority]</td>
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<td>Andromeda Tonks</td>
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<td>190.</td>
<td>Ted Tonks</td>
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<td>191.</td>
<td>Kenneth Towler</td>
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<td>192.</td>
<td>Cassandra Trelawney (Seer)</td>
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<td>193.</td>
<td>Sybill Trelawney (Seer) [Hogwarts: Divination Professor]</td>
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<td>194.</td>
<td>Trevor (Neville’s Pet Frog)</td>
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<td>195.</td>
<td>Dolores Jane Umbridge [Ministry of Magic: Senior Undersecretary of the Minister/ Hogworts: Defence Against the Dark Arts Professor High Inquisitor/ Head Mistress]</td>
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<td>196.</td>
<td>Emmeline Vance</td>
<td>OP</td>
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<td>197.</td>
<td>Vector [Hogwarts: Arithmancy Professor]</td>
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</table>
198. Lord Voldemort / Tom Marvolo Riddle – S
199. Warrington – S, Q
203. Fred Weasley – G, Q, DA
204. George Weasley – G, Q, DA
205. Ginerva “Ginny” Weasley – G, Q, DA
206. Molly Weasley – G, OP
208. Ronald Bilius Weasley – G, Pf, Q, DA
209. Willy Widdershins – N
210. Williamson [Ministry of Magic: Employee]
211. Winky (House Elf)
212. Oliver Wood – G
213. Ladislaw Zamojski [Chaser for the Poland Quidditch Team]
214. Rose Zeller – H


1. Alecto – DE
2. Amycus – DE
3. Aragog (Acromantula)
4. Arnold (Ginny’s Pet Pygmy Puff)
5. Bertram Aubrey
6. Avery – DE
7. Bloody Baron (Ghost) – S
8. Damocles Belby
10. Humphrey Belcher
11. Katie Bell – G, Q
12. Amt Bishop – M
13. Dennis Bishop – M
14. Phineas Nigellus Black (Painting)
15. Regulus Black – D
16. Sirius Black (Animagus - Dog) – D
17. Melinda Bobbin – SC
18. Amelia Susan Bones – D
19. Susan Bones – H
20. Terry Boot - R
21. Mr. Borgin [Shop Owner of Borgin and Burkes]
22. Rupert “Axebanger” Brookstanton
23. Lavender Brown – G
24. Buckbeak/ Witherwings (Hippogriff)
25. Rosaling Antigone Bungs – N
26. Cadwallader – H, Q
27. Caractacus Burke [Founder of the Shop Borgen and Burkes]
28. The Carrows – DE
29. Cecilia – M
30. Cho Chang – R, Q
31. Herbert Chorley [Junior Minister for the English Prime Minister] – M
33. Ritchie Coote – G, Q
34. Michael Corner – R
35. Vincent Crabbe – S, Q
36. Colin Creevey – G
37. Denis Creevey – G
38. Dirk Cresswell [Ministry of Magic: Head of Goblin Liaison]
39. Crookshanks (Hermione’s Pet Cat (Kneezle))
40. Bartemius Crouch Senior – D
41. Barnabas Cuff [Editor of the Daily Prophet]
42. Hector Dagworth-Granger – N
43. Dawlish [Ministry of Magic: Auror]
44. Fleur Delacour – B
45. Gabrielle Delacour – B
46. Armando Dippet (Painting)
47. Antonin Dolohov – DE
48. Albus Percival Wulfric Brian Dumbledore [Hogwarts: Head Master] – OP
49. Dudley Dursley – M
50. Petunia Dursley – M
51. Vernon Dursley – M
52. Marietta Edgecombe – R
53. English Prime Minister – M
54. Everal (Painting)
55. Fang (Hagrid’s Pet Boarhound Dog)
56. Fawkes (Dumbledore’s Pet Phoenix)
57. Arabella Doreen Figg (Squib)
58. Argus Filch (Squib) [Hogwarts: Caretaker]
59. Fergus Finnigan – N
60. Seamus Finnigan – G
61. Firenze (Centaur) [Hogwarts: Divination Professor]
62. Mundungus Fletcher – OP
63. Filius Flitwick [Hogwarts: Charms Professor / Head of Ravenclaw] – R
64. Ambrosius Flume [Honeydukes Owner]
65. Florean Fortescue [Ice-Cream Parlour Owne]
66. Cornelius Oswald Fudge [Resigned Minister of Magic]
67. Marvolo Gaunt – D
68. Merope Gaunt – D
69. Morfin Gaunt – D
70. Gibbon – DE
71. Gregory Goyle – S, Q
72. Hermione Granger – G, Pf, SC
73. Grawp (Giant)
74. Fernir Greyback (Werewolf) – DE
75. Rubeus Hagrid (Half-Giant) [Hogwarts: Care of Magical Creatures Professor / Keeper of the Keys & Grounds] – G, OP
76. Ciceron Harkiss – N
77. Harper – S, Q
78. Hedwig (Harry’s Pet Snowy Owl)
79. Hokey (House Elf)
80. Madame Hooch [Hogwarts: Flying Professor/ Quidditch Referee]
81. Gwenog Jones [Captain of the Holyhead Harpies]
82. Lee Jordan – G
83. Igor Karkaroff – D
84. Kreacher (House Elf)
85. Victor Krum – DI
86. Fat Lady (Painting in front of Gryffindor’s Common Room)
87. Leanne – HN
88. Bellatrix Lestrange – S, DE
89. Rabastan Lestrange – DE
90. Rodolphus Lestrange – DE
91. Augusta Longbottom – N
92. Neville Longbottom – G
93. Luna Lovegood – R
94. Remus J. Lupin (Werewolf) – G, OP
95. Ernie Macmillan – H, Pf
96. Abraxas Malfoy – N
97. Draco Malfoy – S, Q, Pf, DE (?)
98. Lucius Malfoy – S, DE
99. Narcissa Malfoy – S
100. Madame Malkin [Shop Owner of Madam Malkin’s Robes for All Occasions]
101. Martha – M
102. Olympe Maxime [Beauxbatons: Head Mistress]
103. Minerva McGonagall (Animagus – Tabby Cat) [Hogwarts: Transfiguration Professor/ Head of Gryffindor] – G, OP
104. Cormac McLaggen – G, Q, SC
105. Tiberius McLaggen – N
106. Galatea Merrythough – N
107. Eloise Midgeon – R
108. Alastor “Mad Eye” Moody – OP
109. Mulciber – DE
110. Moaning Myrtle (Ghost)
111. Mrs. Norris (Filch’s Pet Cat)
112. Theodore Nott – S
113. Nott Senior – DE
| 114. | Bob Ogden – D |
| 115. | Mr. Ollivander [Wand Store Owner] |
| 116. | Madame Puddifoot [Coffee Shop Owner] |
| 117. | Pansy Parkinson – S, Pf |
| 118. | Padma Patil – R, Pf |
| 119. | Parvati Patil – G |
| 120. | Jimmy Peakes – G, Q |
| 121. | Octavius Pepper |
| 122. | Peter “Wormtail” Pettigrew (Animagus - Rat) – G, DE |
| 123. | Peeves (Poltergeist) |
| 124. | Arkie Philpott – N |
| 125. | Pigwidgeon (Ron’s Pet Barn Owl) |
| 126. | Irma Pince [Hogwarts: Librarian] |
| 127. | Polly Pomfrey [Hogwarts: Matron] |
| 128. | Sir Nicholas de Mimsy Porpinton “Nearly Headless Nick” (Ghost) – G |
| 129. | Harry James Potter – G, Qcap, SC |
| 130. | James Potter – D |
| 131. | Lily Potter – D |
| 132. | Ernie Prang [Knight Bus Driver] |
| 133. | Eileen Prince – D |
| 134. | Proudfoot [Ministry of Magic: Auror] |
| 135. | Quirrell – D |
| 136. | Tom Riddle Sr. – M, D |
| 137. | Mr. Riddle – M, D |
| 138. | Mrs. Riddle – M, D |
| 139. | Gawain Robards [Ministry of Magic: Head Auror] |
| 140. | Demelza Robins – G, Q |
| 141. | Evan Rosier – D, DE |
| 142. | Madame Rosmerta [Inn Keeper of the Three Broomsticks] |
| 143. | Sanguini (Vampire) |
| 144. | Savage [Ministry of Magic: Auror] |
| 145. | Rufus Scrimgeour [Ministry of Magic: Minister of Magic] |
| 146. | Kingsley Shacklebolt [Ministry of Magic: Auror] [Secretary for the English Prime Minister] – OP |
| 147. | Stan Shumpike [Knight Bus Conductor] |
| 148. | Rita Skeeter (Animagus - Beetle) [Daily Prophet Journalist] |
| 149. | Jack Sloper – G |
| 150. | Horace Slughorn [Hogwarts: Potions Professor] |
| 151. | Hepzibah Smith – H |
| 152. | Zacharias Smith – H, Q |
| 153. | Severus Snape [Hogwarts: Potions Professor / Head of Slytherin] – S, OP, DE (?) |
| 154. | Tobias Snape – M, D |
| 155. | Pomona Sprout [Hogwarts: Herbology Professor / Head of Hufflepuff] – H |
| 156. | Billy Stubbs – M |
| 157. | Dean Thomas – G, Q |
| 158. | Tom [Inn Keeper of the Leaky Cauldron] |
160. Sybill Trelawney (Seer) [Hogwarts: Divination Professor]
161. Trevor (Neville’s Pet Frog)
162. Wilkie Twycross [Ministry of Magic: Apparition Instructor]
163. Dolores Jane Umbridge [Ministry of Magic: Senior Undersecretary of the Minister]
164. Urquhart – S, Q
165. Vaisey – S, Q
166. Emmeline Vance – D
167. Romilda Vane – G
168. Vector [Hogwarts: Arithmancy Professor]
169. Verity [Employee at Weasley’s Wizard Wheezes]
170. Lord Voldemort/ Tom Marvolo Riddle – S
175. George Weasley [Weasley’s Wizard Wheezes Owner] – G
176. Ginerva “Ginny” Weasley – G, Q, SC
177. Molly Weasley – G, OP
178. Muriel Wealey
180. Ronald Bilius Weasley – G, Pf, Q
181. Eric Whalley – M
182. Oliver Wood – G
183. Eldred Worple [Author]
184. Yaxley – DE
185. Blaise Zabini – S, SC