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## "Visibility is a Trap": Analyzing the Levels of the Foucauldian Panoptic Gaze in J.K. Rowling's Harry Potter Series

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“VISIBILITY IS A TRAP”:  
ANALYZING THE LEVELS OF THE FOUCAULDIAN PANOPTIC GAZE  
IN J.K. ROWLING’S *HARRY POTTER* SERIES

A thesis submitted in partial fulfillment of the  
requirements for the degree of  
Master of Arts

By

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2013  
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I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY SUPERVISION BY Sarah Marie Bullwinkel ENTITLED “Visibility is a Trap”: Analyzing the Levels of the Foucauldian Panoptic Gaze in J.K. Rowling’s *Harry Potter* Series” BE ACCEPTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF Master of Arts.

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## ABSTRACT

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“Visibility is a Trap”: Analyzing the Levels of the Foucauldian Panoptic Gaze in  
J.K. Rowling’s *Harry Potter* Series.

The structures of power in the *Potter* universe are both evident and insidious. Whether one considers the disciplinary influences enforced by Headmaster and mentor Albus Dumbledore; The Ministry of Magic’s Fudge, Umbridge, and Scrimgeour; or, the power watching over them all: Voldemort, J.K. Rowling presents a world marked by surveillance and self-policing in her *Harry Potter* novels. These three levels of the Panoptic Gaze discipline Harry in various ways that ultimately result in producing him as a self-sacrificing hero at the series’ close. Rowling depicts an individual completely shaped by the authoritative gazes that inhabit his world; even the freedom he finds from those gazes is possible only because the gazes have created such spaces for him. In a series that seems to promote choice and agency for the day’s youth, one finds that in fact the hero has been trapped in his role since the night he received his lightning-bolt shaped scar.

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*This thesis is dedicated to Michael and River, for all of the time it took away from them and all of the love and encouragement they gave me*

## I. INTRODUCTION: THEORY AND PURPOSE

“The panoptic mechanism arranges spatial unities  
that make it possible to see constantly  
and to recognize immediately.... Visibility is a trap”

(Michel Foucault, *Discipline* 200).

From Harry’s earliest conversations with Professor Dumbledore, the idea of free will—of the power to choose one’s destiny—has been the cornerstone of the philosophy the headmaster wanted to hand down to his pupil. In *Chamber of Secrets*, when Harry questions Dumbledore, for the second time, about the connection that exists between himself and Lord Voldemort, Dumbledore assures Harry that, ““It is our choices, Harry, that show what we truly are, far more than our abilities”” (333). Dumbledore claims that because Harry chose Gryffindor—because he chose courage and bravery, the trademarks of Gryffindor House, over the Slytherin trademark of ambition, Harry has chosen a different path than the Dark Lord. But after reading the conclusion of *Deathly Hallows*, which reveals the lengths to which Dumbledore has gone to shape him into the one capable of defeating Voldemort, one wonders how much choice Harry actually possesses?

Many critics discuss the idea of free will and choice as presented in the *Harry Potter* series. Some assert that the novels are written in a way that gives children—their main audience—a sense of power in a chaotic world; that is, that change is possible if children are willing to take the world’s problems into their own hands, engage those

problems, and seek to overcome them. One of the critics who reads the *Potter* books optimistically, Drew Chappell, explains:

Rowling's postmodern construction of the heroic child suggests that adults cannot address certain issues because they have been subsumed by the ideologies and institutions that are the source of danger and injustice. Her child characters stand at least slightly apart from these institutions and are thus able to see through the rhetoric of safety and control and envision solutions from the outside—to resist the practice of power upon their bodies and minds. (282)

In Chappell's argument, then, the adults of the world—or the wizarding world—have internalized the influence of the governing authority, and thus are unable to subvert it and make changes to the world. They have become part of the problem themselves, endorsing the ideologies of those that influence them and pushing those ideologies into the next generation through teaching and example. Children, on the other hand, in Chappell's view, are specially positioned to escape these authorities and draft solutions to the world's problems because they have not yet been completely disciplined by authority. Chappell asserts that Rowling's child characters, in their position as “at least slightly apart” from these authoritative influences, see the wizarding world from the outside looking in, and thereby see solutions that the adults in their lives are disciplined to overlook. However, my exploration of authority within the *Harry Potter* novels reveals

that not all—if, indeed, any—of Rowling’s child characters are actually able to exist outside of the influence of the authority in the wizarding world. Harry, in particular, has been trapped by the influence of both Voldemort and Dumbledore since before he was born, thanks to the prophecy readers finally hear in *Order of the Phoenix*, and by the Ministry of Magic since his official arrival in the wizarding world in *Sorcerer’s Stone*. Harry and his friends do not, in fact, exist outside the realm of the influences disciplining their world, and immediately upon entry into the magical community begin to internalize the authorities observing them.

Chappell continues:

Rowling departs from the traditional construction of the modernist child hero. A modern child can be seen as an extension of the state, a resource in need of preservation and training, “calculated intervention and investment.” Historically, these children and child characters were subject to control; their bodies and minds were trained to ensure maximum productivity and servitude. Choices were limited, obedience rewarded. To “fit in” and value society—whether middle class London or rural Kansas—was a child’s expectation and goal. In direct contrast, Harry Potter can be seen as a postmodern hero who engages with the complexities and ambiguities of the contemporary (adult) world. (283)

Chappell clearly describes Harry as departing from what he calls “the modernist child hero” by virtue of his ability to “[engage] with the complexities and ambiguities of the contemporary (adult) world”—that is, Harry does not fit into the literary tradition of the modernist child hero because he is not seeking to “fit in” to wizarding society. Rather, seeing the shortcomings of the society, Chappell argues, Harry purposefully engages them in order to make change—rather than wanting to fit into the world as it is, Harry wants to create a new world.

However, in this argument Chappell overlooks the influences that have given Harry these ideals. Harry certainly does not walk into Hogwarts in *Sorcerer’s Stone* with the confidence or intention to restructure wizarding society—in fact, he is so insecure as to believe he will be the worst in his class (100). That is not to say that Harry does not eventually competently engage with his world’s complexities and seek to create change in the adult wizarding world; but it is only after his exposure to the authorities that discipline him that Harry has these intentions. Indeed, from the perspective of power, influence, and the Panoptic Gaze as I will apply it, Harry actually fits the model of the “modernist child hero” quite well: in order to someday defeat the Dark Lord, Harry is literally “a resource in need of preservation and training,” “subject to control; [his body and mind] trained to ensure maximum productivity and servitude” by the Panoptic Gazes disciplining him. It is only through the combined effects of their influences that the Gazes can be sure that Harry will do what he needs to do in the final, crucial moments of the battle in *Deathly Hallows*. The Gazes are rewarded, of course, when the reader realizes

the extension of the manipulation that has been worked on Harry's body and mind when it is revealed that "Dumbledore knew, as Voldemort knew, that Harry would not let anyone else die for him now that he had discovered it was in his power to stop it" (*Hallows* 693). Harry is disciplined to value friendship, to valorize those willing to die for those they love—his parents, Sirius, Dumbledore, Snape, to name a few—and he is, in the end, willing to sacrifice himself and join them in death. There is, then, very little choice involved for Harry. Voldemort and Dumbledore made the choice long before Harry reached the moment he is meant to "decide," and there is no other option. Both Voldemort and Dumbledore know that they have succeeded in disciplining him completely when he does exactly what they both want him to do: face Voldemort without raising a wand to defend himself.

Like Chappell, Mary Pharr, in "A Paradox: The Harry Potter Series as Both Epic and Postmodern," optimistically contends that the *Potter* series exhibits characters that *are* able to purposefully face the chaos of their world and create change. She explains, "Rather than transcend the central contradiction of postmodern culture, the Potter books reflect this culture as a fractured entity. In so doing, Rowling offers her readers the opportunity to ponder their own ideas for healing those fractures" (Pharr 15). The wizarding world Rowling presents is not without its flaws; racism, corruption, and evil are all realities of the world Harry and his friends inhabit. The magical world, then, is not unlike the real world of readers—it is complicated, messy, dangerous, and chaotic. To Pharr, Harry and his friends display the characteristics necessary to combat that

negativity, “Harry’s empathy, Hermione’s intellect, Lupin’s forbearance, Luna’s independence all serve as models for a more tolerant culture not just within the wizarding world but also within the postmodern construct in which readers live” (10). However, Pharr’s analysis does not take into account the way wizarding culture, and the authorities shaping that culture, discipline into these characters those sorts of traits. That is not to say that Harry would not be heroic or brave, Hermione intelligent, Lupin patient, and Luna Lovegood progressive without the influencing effects of Dumbledore, Voldemort, or the Ministry of Magic; but to discount the way the authorities shape these characters is overlooking a very important factor. Harry’s bravery comes hand-in-hand with his efforts to meet Dumbledore’s expectations, to be unlike Voldemort, and to resist the corrupted methods of the Ministry of Magic. Hermione’s natural intellect is amplified due to her impulse to prove herself as a worthy member of wizarding society despite being Muggle-born; she works exponentially harder in her schoolwork and to help Harry not simply because she’s smart, but because she must combat the Muggle-born stereotype and fight for her place in the magical community. These are just some of the ways the disciplining authorities come to shape the behavior of the beloved *Potter* characters, a factor which Pharr overlooks.

On the other hand, in her essay “A Story of the Exceptional: Fate and Free Will in the Harry Potter Series,” Julia Pond explores the contrasting concepts of destiny and choice as presented in the *Potter* novels. Pond somewhat more cynically contends, like I do, that Harry has very little choice in his ultimate destiny, when she states that he

“seems fated to a heroic life regardless of his own wishes” (191). In Pond’s view, Harry’s destiny as a hero is designated before Harry is even born, and bound in the prophecy revealed in the fifth novel; where our arguments diverge, however, is in the role Dumbledore (and, I contend, Voldemort and the Ministry of Magic) plays in Harry’s ultimate destiny. Pond asserts:

More than anyone else...it is Professor Dumbledore through whom fate works its way with Harry.... Dumbledore’s strength and wit at times translate into control. While providing the compass for Harry’s life and the answers to his riddles, acting as his “greatest protector,” this direction also guides Harry along a fated path from the Sorcerer’s Stone to the Deathly Hallows. (192)

Pond explains that Dumbledore’s control of Harry’s life is in fact an extension of destiny—that it is Fate who is truly at work, using Dumbledore, and not Dumbledore himself manipulating Harry’s destiny as a hero. And though fate and prophecy do play a role within the scope of the series, to minimize Dumbledore’s culpability as simply an enactor of fate seems dismissive. Dumbledore does not feel bound to steer Harry *because* the prophecy claims Harry as the one able to defeat Voldemort—in fact, Dumbledore is the one to point out that Voldemort himself decided which boy born at the end of July held the most potential to bring about his downfall (*Order* 842). Rather, Dumbledore *uses* the prophecy as an excuse to discipline Harry into becoming a self-sacrificing hero

against Voldemort's darkness. Dumbledore, in possessing knowledge concerning Harry and Voldemort beyond that even of those individuals about themselves, recognizes that the key to protecting the wizarding world from Voldemort lies in young Harry, and is willing to manipulate and sacrifice the boy to meet those ends.

In understanding the breadth of criticism that already exists around the *Potter* novels, one must finally question why they emphasize agency and independence verbally, but implicitly show how their hero is shaped by authority—that he actually possesses very little agency, and his actions have all been disciplined into him by an authoritative Gaze or Gazes? What do the novels imply, or fear, about our culture, and the authorities that shape it?

In her essay “Dumbledore in the Watchtower: Harry Potter as a Neo-Victorian Narrative,” Susan Reynolds begins to answer these questions. She argues:

...the *Harry Potter* series is an experiment in postmodernism. Rowling does not directly reject Victorian values and scenes of a 19<sup>th</sup>-century past that modernism tried so valiantly to dispose of in 20<sup>th</sup>-century texts. Instead, she merges two worlds and reveals herself as the ultimate new-Victorian writer. She composes a postmodern version of a Victorian bildungsroman that evolves into a contemporary commentary about the education and supervision (indeed, surveillance) of orphans. (Reynolds 273)

To Reynolds, the crux of the issue of power and authority in the *Potter* novels is based, specifically, in Dumbledore's influence over Harry *as an orphan*. Adopting Foucault's theory of the Panopticon, as I do, Reynolds points to the Victorian influences in Rowling's wizarding world; however, she limits her exploration of surveillance and power to the relationship of Dumbledore as guardian of the orphan, Harry, and how that relationship allows Dumbledore to discipline Harry's behavior. Reynolds explains, "one can see that [Harry's] moments of gaining self-knowledge are carefully monitored and prepared in such a way that the child actually learns nothing about himself as an individual but, instead, learns about Dumbledore's own vision for him as an object in the magical world" (282). According to Reynolds, Dumbledore's efforts are carefully plotted to ensure that Harry develops according to Dumbledore's own plan—that Harry comes to know himself only as the version Dumbledore wishes to instill. Harry is an object of Dumbledore's Gaze, never a subject in action, and it is Harry's orphan status that provides Dumbledore with the opportunity to assert this authority. Reynolds continues, "To the very end, Harry has no idea about reality outside of the psychological, panoptical control of Dumbledore's influence" (287). And while I most certainly agree that Dumbledore plays a significant role in shaping Harry into becoming a self-sacrificial hero, I find that limiting the examination of influential and disciplinary power within the wizarding world to Dumbledore alone, or to the orphan-guardian relationship exclusively, does not accurately depict the scope of authority as it is presented in the novel. It is not one individual—or a singular Panoptic Gaze—that disciplines Harry's behavior and the

behavior of the witches and wizards in the British magical community, but the intersecting Gazes of Dumbledore, Voldemort, and the Ministry of Magic. Foucauldian themes of surveillance, power, and authority pervade the pages of the entire series; a network of Towers is at work within it, not Dumbledore alone, as Reynolds asserts.

In this essay I analyze the representations of the Foucauldian Panoptic Gaze, as it is based on Jeremy Bentham's original thoughts on the architectural structure of the Panopticon itself, within J.K. Rowling's *Harry Potter* series. Michel Foucault explains the simplistic nature of the architectural structure in *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*:

[The] cells have two windows, one opening on to the inside, facing the windows of the central tower, the other, outer one allowing daylight to pass through the whole cell. All that is then needed is to put an overseer in the tower and place in each of the cells a lunatic, a patient, a convict, a worker or a schoolboy....there was a central observation-point which served as the focus of the exercise of power and, simultaneously, for the registration of knowledge. (147-8)

The concept of a Panoptic structure is based on the relationship of two separate buildings: a "central observation-point," or tower, in the center, and a ring of cells around the tower. The cells' double-window system allows the inhabitants of the cells to be visible at all times to the observer in the tower. "Each individual" explains Foucault, "...is securely confined to a cell from which he is seen from the front by the supervisor; but the side

walls prevent him from coming into contact with his companions. He is seen, but he does not see; he is the object of information, never a subject in communication.... And this invisibility is a guarantee of order” (*Discipline* 200). By keeping the prisoner within the cell always in view of the tower, but unable to communicate with those in the cells around him, the Gaze of the supervisor is constantly at work upon him. The prisoner, then, knowing he is being watched, is unlikely to try to break any rules or work against the influence of the supervisor. The tower observer, however, thanks to the clever structure of the walls within the tower, is not visible to the inhabitants of the cells. This constant observation of the tower over the cells’ inhabitants is referred to as surveillance. Bentham explains this further in his musings on the design of the architecture when he writes, “The essence of [the Panopticon] consists, then, in the centrality of the inspector’s situation, combined with the well-known and most effectual contrivances for *seeing* without *being seen*” (27). The inhabitants of the cells, then, are under constant surveillance—their every move can be easily monitored from the central tower, so the opportunity for subversion of the monitoring gaze is removed.

The value of the Panoptic structure lies in the fact that one single observer can discipline countless prisoners, schoolchildren, etc. under its surveillance because the inhabitants of the cells can never discern if the observer is looking at them—so they assume the observer must *always* be looking at them. Foucault explains in *Discipline and Punish: The Birth of the Prison* that:

The perfect disciplinary apparatus would make it possible for a single gaze to see everything constantly. A central point would be both the source of light illuminating everything, and a locus of convergence for everything that must be known: a perfect eye that nothing would escape and a centre towards which all gazes would be turned.... Surveillance thus becomes a decisive economic operator both as an internal part of the production machinery and as a specific mechanism of the disciplinary power. (173-5)

The inhabitants of the cells, feeling the constant weight of surveillance from the observer, begin to internalize the Gaze: because they do not know when the observer is looking, they believe he or she is constantly monitoring, and as a result do not make any attempts at subversion because they would doubtlessly be viewed. This even works when no one is in the tower; because the inside of the tower is invisible to the inhabitants of the cells, it does not necessarily matter how many observers—if any—are there. The simple fact of believing themselves to be under constant surveillance forces the inhabitants of the cells to “self-police,” or discipline their own actions and the actions of the inhabitants in the surrounding cells according to the influence of the supervisor in the tower. Foucault explains, “This enables the disciplinary power to be both absolutely indiscreet, since it is everywhere and always alert, since by its very principle it leaves no zone of shade and constantly supervises the very individuals who are entrusted with the task of supervising; and absolutely ‘discreet’, for it functions permanently and largely in silence” (*Discipline* 177). Every member of a Panoptic structure becomes victim to its effects; the

prison/school/hospital workers themselves are subject to the observer's Panoptic Gaze, so they must always be working; they can never tell when their supervisor is or isn't watching them.

In feeling the constant weight of a Panoptic Gaze, the subjects of the Gaze internalize it and become bearers of the Gaze themselves. It is because of this idea that Foucault questions, "isn't Bentham's Panopticon at the same time something of an illusion of power?" (*Power* 161). The effects of the Panopticon are in fact an illusion because the subject of the Gaze begins to operate the Gaze upon himself. There does not need to be a physical enactor of power or authority for the subject to respond as if there *were* a physical enactor present, "Hence the major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the *automatic functioning* of power" (*Discipline* 201, emphasis mine). Power continues to function even without someone there to enforce it. The inhabitants police themselves and discipline their own actions—that is, they purposefully conform their behavior to meet the expectations of the authoritative gaze. The Panopticon becomes an authoritatively and economically effective enforcer of influence and discipline due solely to its architectural structure.

The Panoptic Towers in the *Harry Potter* series are not literal architectural structures like Bentham and Foucault discuss, but the powers of surveillance, discipline, and influence at work within the Panoptic frame do take shape within the series. The three "Towers" I discuss in the novels are the forces of authority in the *Potter* universe:

The Ministry of Magic, the government in charge of organizing and hiding the wizarding world; Lord Voldemort, the frightening Dark Wizard intending to take over the magical community through coercive domination; and Albus Dumbledore, Headmaster of Hogwarts School and the main strategist of the Light side. These three Towers have the wizarding world under constant surveillance, and through the influence of their Gazes discipline individuals to behave in certain ways. They discipline Harry, particularly, and ultimately produce him as a self-sacrificing hero at the series' close. The discipline of Harry into sacrificing himself to save the wizarding world is reflective of the effects of the Panoptic Gaze on the individual, which are:

...to arrange things that the surveillance is permanent in its effects, even if it is discontinuous in its action; that the perfection of power should tend to render its actual exercise unnecessary; that this architectural apparatus should be a machine for creating and sustaining a power relation independent of the person who exercises it; in short, that the inmates should be caught up in a power situation of which they are themselves the bearers. (*Discipline* 201)

The intersecting Gazes of Dumbledore, Voldemort, and the Ministry of Magic produce within Harry the behavior necessary to be willing to offer his own life for the safety of those he cares for. The Ministry's corrupt influence and denial of Voldemort's return force Harry's alliance toward Dumbledore, while Voldemort's frightening disciplinary lessons inspire Harry to reject the darker aspects of his own character. Dumbledore, in

manipulating all of these aspects while encouraging within Harry the capacity to face evil head-on and meet Dumbledore's expectations, is the greatest influence on Harry's final sacrifice. Both he and Voldemort are certain that their influences have disciplined within the young wizard the inability to let others die in his place, and when the final moment comes, Harry does not defend himself—behaving the way they disciplined him to behave. In a story that appears to promote agency and action as accessible options for the culture's youth, the series' protagonist is bound on a path not of his own choosing by the disciplining authorities that shape his universe.

## II. MAINTAINING ORDER: THE MINISTRY OF MAGIC'S PANOPTIC GAZE

As Harry enters into wizarding culture, its authority disciplines him. It is established in the first chapters of *Sorcerer's Stone* that the wizarding world requires a government to oversee its citizens, to establish policies and guidelines, and to protect and serve in times of chaos. One might expect that wizards, in being powerful possessors of magic individually, would not have to answer to policies, guidelines, or laws: that they could manage to govern themselves. However, it is during Harry's first true venture into the magical world that he learns there is a government overseeing it:

"There's a Ministry of Magic?" Harry asked, before he could stop himself.

"Course," said Hagrid. "They wanted Dumbledore for Minister, o' course, but he'd never leave Hogwarts, so old Cornelius Fudge got the job. Bungler if ever there was one. So he pelts Dumbledore with owls every morning, askin' fer advice."

"But what does a Ministry of Magic *do*?"

"Well, their main job is to keep it from the Muggles that there's still witches an' wizards up an' down the country." (*Stone* 64-5)

Harry is shocked at the idea that the magical world would need its own government—indeed, that it could be so established as to *have* its own government and yet he had never heard of it before. In *Sorcerer's Stone* the Ministry is left at that idea: that it exists, and its primary purpose is to discipline its citizens in maintaining their world's hidden status. As Harry's epic story unravels, the Ministry's role becomes more and more prominent,

coming to shape British wizarding culture and eventually assisting in disciplining Harry into the hero he must become in order to defeat the Dark side.

In being responsible for masking the existence of wizarding culture from the Muggles, the Ministry of Magic disciplines its citizens' behavior through surveillance. Harry becomes subject to this Gaze when he becomes a citizen of the wizarding world, but does not feel its full effect until *Prisoner of Azkaban*. When Harry runs away from home, Minister of Magic Cornelius Fudge takes it upon himself to set some rules for the boy while he remains among wizards at the Leaky Cauldron. Fudge makes "Harry promise to stay in Diagon Alley where there were plenty of wizards to keep an eye on him" (*Prisoner* 67). The implication is that the wizards of Diagon Alley have properly internalized the Ministry's Panoptic Gaze, because they begin to abide by its laws and regulations when they enter the wizarding world (either at birth or as Hogwarts students). Fudge uses that internalization of the Ministry to his advantage by making the citizens extensions of his own Gaze in order to monitor Harry's movements and protect him should Sirius Black surface in the area. The wizards police their own actions and are prepared to enforce the Ministry's authority and discipline Harry should the occasion arise.

As the novels progress, the Ministry's authority extends past the magical community at large and into Dumbledore's Tower, Hogwarts. As Fudge becomes aware of his influence as Minister of Magic, he asserts that authority in opposition not to Voldemort, but to Dumbledore. This realization of Fudge's is reflective of Foucault's

ideas on the Panopticon: the purpose of power is its enforcement, and it is the position of power that matters, not the person occupying the position. That is, the Panopticon functions no matter who is seated in the tower, as Foucault explains, “Any individual, taken almost at random, can operate the machine: in the absence of the director, his family, his friends, his visitors, even his servants” can monitor the inmates and be the force behind the Gaze (*Discipline* 202). In realizing his powerful position as director of the Ministry’s Tower—as the bearer of influence and the disciplinarian of an entire culture—Fudge denies the truth of Voldemort’s return, thus denying his alliance with Dumbledore, and asserts his own authority when he says, “Now, see here, Dumbledore...I’ve given you free rein, always. I’ve had a lot of respect for you. I might not have agreed with some of your decisions, but I’ve kept quiet.... But if you’re going to work against me—’ ‘The only one against whom I intend to work,’ said Dumbledore, ‘is Lord Voldemort’” (*Goblet* 709). Finally pushed into action by Dumbledore’s attempt to discipline him, Fudge reacts and asserts his power instead. Fudge claims that it is only through his own special allowances that Dumbledore has gained the power he now possesses, a claim that is questionable at best for the reader, but will certainly come to prove its weight in the coming novels. Through this action the full weight of the Ministry’s Gaze falls on Harry and Dumbledore, who now must self-police because the Ministry is watching them.

*The Order of the Phoenix* highlights the Ministry of Magic’s influence as a Panoptic Tower more clearly than any of the earlier novels, and finally establishes the

Ministry as an influential disciplining force through the remainder of the series. This is because Cornelius Fudge has finally rejected his supporting role in both Dumbledore and Voldemort's Panoptic Towers and gathered all of the authority his position as Minister of Magic affords him, using it, initially, to destabilize Dumbledore's hold on the wizarding world. Critic Donna Woodford explains that Harry's "first disillusionment comes when he begins to realize how corrupt and flawed the magical government and the magical media are" (65). The beginning of *Phoenix* shows Harry caught in the middle of a bureaucratic minefield, tied as he is to Dumbledore in their version of events surrounding Voldemort's return. An attack upon Harry and his cousin, Dudley, puts Harry in a position where he is forced to defend himself magically—and in a world where the Minister of Magic is no longer one of his supporters, he finds that even in self-defense the performance of magic will not be tolerated in front of Muggles. As Sarah K. Cantrell explains, this action "subjects him to the panoptic eye of the Ministry of Magic" (196). The Ministry's disciplinary power is enforced immediately through a letter informing Harry that he has been expelled from Hogwarts. Though said expulsion is quickly retracted in favor of a disciplinary hearing, the Ministry's impulse to contain Harry's freedom through their form of magical surveillance—later revealed as "the Trace," an enchantment that monitors magical activity in wizards who have yet to come of age (*Hallows* 47)—is evident. These are Harry's first indicators that circumstances have changed within the Ministry of Magic: not only is the Ministry watching, it is prepared to assert its authority and discipline him.

The reader soon learns that the Ministry is not interested in disciplining Harry alone, but the wider magical community as well. Through careful monitoring of its citizens' movements and alliances, as well as a stringent control of the flow of information its citizens are exposed to, the Ministry enforces its Panoptic Gaze to shape the thinking of the British wizarding world. This impulse to contain and control entire communities is reflective of Foucault's ideas of power, as he states, "above all there was established... what one might call a new 'economy' of power, that is to say procedures which allowed the effects of power to circulate in a manner at once continuous, uninterrupted, adapted, and 'individualised' throughout the entire social body" (*Power* 119). Within Foucault's theoretical framework, power becomes economical when it disseminates and enforces itself, when each member of a social body is aware of it, has internalized it, and polices him- or herself. The Ministry implements an "'economy' of power" in its efforts to silence Dumbledore and Harry by disciplining the culture's opinions about them. Hermione explains that "'[The *Prophet's*] writing about you as though you're this deluded, attention-seeking person who thinks he's a great tragic hero or something.... But you see what they're doing? They want to turn you into someone nobody will believe. Fudge is behind it, I'll bet anything'" (*Order* 74). In order to establish itself as the ultimate authority in the wizarding world, the Ministry of Magic must discredit its biggest competition in the eyes of the citizens: Dumbledore, and, by extension, Harry. Using the *Prophet* ensures that the Ministry's views are circulated, and that the majority of the wizarding world is exposed to them from a source that is, ideally,

reliable and reports facts—the newspaper. Fudge seems to believe that Dumbledore and Harry, in spreading rumors about the return of Voldemort, engage Foucault’s concept that “There are aspects of evil that have such a power of contagion, such a force of scandal that any publicity multiplies them infinitely. Only oblivion can suppress them” (*Madness* 67). Were he to believe that Voldemort has returned as Harry and Dumbledore do, Fudge would be participating in resurrecting the Dark Lord; speaking of evil creates that evil. Any acknowledgement of Voldemort’s existence or the truth of Dumbledore’s claims would give Voldemort the power to actually return—the more people who endorse or believe in an idea, the more influential that idea becomes. However, instead of quashing the possibility of Voldemort’s return by relegating him to “oblivion,” the Ministry’s denial allows the spread of Voldemort’s Dark influence to occur due to the citizens’ ignorance. Only knowledge of the truth—that Voldemort has returned to plague the wizarding world once more—would give the citizens the power to fight him. They cannot resist something they do not realize is there. The disciplined ignorance imposed by the Ministry of Magic allows Voldemort’s authority to infect both the Ministry’s and Dumbledore’s Panoptic Towers through subversion, a concept which I explore at length in the following chapter.

To suppress the contagion of the idea of Voldemort, the Ministry of Magic installs Dolores Umbridge within Dumbledore’s Tower. Placing an arm of the Ministry within Hogwarts, particularly one who has internalized Fudge’s Gaze so completely, ensures the

containment of the truth by keeping Harry and Dumbledore silent under the Ministry's Gaze. Cantrell explains, "Dolores Umbridge transforms Hogwarts from a heterotopia into a thinly disguised arm of the Ministry, stamping out students' civil liberties, prohibiting freedom of speech and assembly, and forcing resistant students like Harry to 'do lines' in their own blood" (203). Present in Hogwarts specifically to subvert Dumbledore's influence by representing the Ministry's Gaze, Umbridge takes punishment, control, and authority to frightening places. She is "a new sort of enemy.... Umbridge seeks a total purge of unsuitable information, and the Ministry gives her nearly unlimited power in order to achieve it" (Flaherty 95). In his efforts to control the information his citizens receive Fudge utilizes Umbridge as an extension of himself within Dumbledore's Tower. Umbridge's tenure as a disciplinary Gaze in Hogwarts reflects a capillary effect of power—an aspect of power that "enter[s] into play at the most basic levels" of society (*Discipline* 99). Capillary effects of the Ministry's discipline include those aspects that shape the everyday lives of individuals, most importantly, in this case, Harry and Dumbledore's lives. Umbridge's Gaze is constantly present within Hogwarts, and this presence enforces the Ministry's influence upon the students' and faculty's behavior at every level.

The most effective tool Fudge and Umbridge have against Dumbledore is not a weapon or a spell, but the laws and regulations they are able to force through in an attempt to strip the inhabitants of Hogwarts of any sort of free thought or movement.

Umbridge and Fudge seem to be firm believers in Foucault's theory that "Power is essentially that which represses. Power is that which represses nature, instincts, a class, or individuals" ("*Society*" 15). It is the Ministry's desire for each individual resident of the castle to be properly disciplined away from Harry and Dumbledore—and for even Harry and Dumbledore to internalize the Ministry's Gaze and alter their behavior. Umbridge represses Hogwarts through a number of "Educational Decrees":

“ ‘In a surprise move last night the Ministry of Magic passed new legislation giving itself an unprecedented level of control at Hogwarts School of Witchcraft and Wizardry.... As recently as August 30<sup>th</sup> Educational Decree Twenty-two was passed, to ensure that, in the event of the current headmaster being unable to provide a candidate for a teaching post, the Ministry should select an appropriate person.’” (*Order 307*)

As the school year progresses more and more Decrees are passed, giving the Ministry, and Umbridge specifically, dictator-like power over Hogwarts. Eventually she is able to pass judgment upon the performance of her fellow teachers and even dismiss them (*Order 308*), disband all "Student Organizations, Societies, Teams, Groups, and Clubs" and not allow them to reunite without her express permission (*Order 351*), to override the punishments doled out by other teachers (*Order 416*), and even forbid the other professors from speaking to students about any topic outside of their specific teaching subjects (*Order 551*). Under Umbridge's authority Hogwarts becomes a police state: every movement is monitored, and anything she disapproves of is forbidden. And

because the Ministry is backing her, there is no way for Dumbledore to stop what she is doing; the Ministry, after all, is well within its rights to pass legislation. Like the hospital directors of Paris that Foucault researched in order to write *Madness and Civilization: A History of Insanity in the Age of Reason*, who possessed “ ‘all power of authority, of direction, of administration, of commerce, of police jurisdiction, of correction and punishment over all the poor of Paris, both within and without the Hôpital General’ ” (40), Umbridge wants the exact same things, except instead of the poor citizens and the hospital, it is the students of Hogwarts that Umbridge wishes to control. The Ministry’s greatest weapon is bureaucracy and administration, and through Umbridge’s surveillance, the Ministry of Magic is able to discipline the inhabitants of Hogwarts in an inescapable tangle of red tape. Umbridge cannot restrain herself from wanting to monitor every aspect of the lives of the residents of the castle, giving her complete control over the individuals within it. Nothing is outside of her interest or jurisdiction. Discipline and control of information are the goals of the Ministry’s repression of the school, and a reflection of its ability to successfully invade the Tower of a competing authority.

Umbridge is able to enforce the Ministry’s authority not only through surveillance, but through extreme punishments of the children as well. Her punishment of choice appears, at first, innocuous, as Hermione explains, “ ‘At least it’s only lines.... It’s not as if it’s a dreadful punishment, really’ ” (*Order* 269). However, the punishment is not so simple as writing the same sentence over and over again to embed it in the student’s

mind; rather, Umbridge uses a special quill that carves the message into the student's skin and transfers the message onto parchment in the student's blood (*Order 267*). Foucault explains "that a few decades saw the disappearance of the tortured, dismembered, amputated body, symbolically branded on face or shoulder, exposed alive or dead to public view. The body as the major target of penal repression disappeared" (*Discipline* 8); and yet here is Umbridge, in contemporary times, utilizing torture and branding of her students in order drive her lessons home. Considering when *Order of the Phoenix* was published, in 2003, it is no mystery as to why torture would suddenly become a part of Harry's life, particularly torture in order to discipline, punish, shape behavior, or glean information. The controversial topic of the treatment of inmates at Guantanamo Bay in the media, and the secrecy that surrounded that treatment, seems to be coloring Harry's experiences with discipline in the fictional world as well. The secrecy that surrounds this atrocious act upon an individual's body protects the torturer, in this case Umbridge. Because Harry and the other punished students refuse to reveal Umbridge's treatment of them, the torture continues. Her Gaze is not something that they, or any of the faculty members, are able to escape—there is no higher authority to appeal to. Their silence has been properly disciplined into them by Umbridge's relentless surveillance. She does not need to tell them that resisting her discipline is futile; they police themselves and remain docile in her presence.

Further capillary effects of the Ministry's Gaze are revealed in the opening pages of *Half-Blood Prince* through the introduction of the new Minister of Magic, Rufus

Scrimgeour. When Voldemort's return is confirmed, the combined influence of the fear he engenders and the failure of the Ministry to properly inform its citizens forces the Ministry of Magic to reveal to the Muggle Prime Minister the truth of the dangers lurking in the Muggles' backyards. The capillary effects of the Ministry's choices have reached past the wizarding citizens and shape the daily lives of Muggles: British citizens are being mysteriously murdered, giants are destroying communities, and dark creatures are inspiring depression across the country. When Cornelius Fudge arrives through the Prime Minister's fire, it is to inform the Prime Minister that there are wizards responsible for all of the tragedies currently plaguing Britain. Indeed, "It was infuriating to discover the reason for all these terrible disasters and not to be able to tell the public, almost worse than it being the government's fault after all" (*Prince* 13). As a true politician and bureaucrat, it is the Prime Minister's first impulse to want to place the blame where the blame is due—it is not *his* government's fault that these disasters have happened; it is, however, still *the* government's fault. The Prime Minister learns that his authority over Muggle citizens is at risk due to the ineptitude of the magical government, and that his own safety as well as that of his voters is in the hands of the Ministry of Magic, which watches over them.

Even with a fiercer, battle-scarred Minister in control of its Gaze, the Ministry of Magic has collapsed under Voldemort's authority by *Deathly Hallows*. In its opening pages, the reader learns that the Ministry has been infiltrated by Voldemort's influence. One Death Eater explains, "As Head of the Department of Magical Law Enforcement,

Thicknesse has regular contact not only with the Minister himself, but also with the Heads of all the other important Ministry departments. It will...be easy now...to subjugate the others, and then they can all work together to bring Scrimgeour down” (*Hallows* 6). Just as, two years previously, Fudge made it his personal mission to have Dumbledore’s Panoptic Tower under his personal control through Dolores Umbridge, Voldemort has since aimed to possess both Hogwarts and the Ministry of Magic. Voldemort’s Death Eaters have an important Ministry official disciplined through the Imperius Curse, which allows complete mind and body control of one individual over another; through this official, they have access to all of the other important Ministry administrators, and can place them, or even the Minister himself, under their control. It is not long after this power play that Harry and his friends learn, “ ‘*The Ministry has fallen. Scrimgeour is dead. They are coming*’” (*Hallows* 159). The tenuous hold on authority that the Ministry maintained finally breaks away, and its Panoptic Gaze is completely consumed by darkness.

The Ministry of Magic represents one version of Foucauldian Panoptic power offered within the *Harry Potter* series: it is the governmental power, with its authority resting not in physical strength or psychological terror, but rather in politics and bureaucracy. It is its disciplining Gaze that shapes its citizens, and engenders compliance to laws and guidelines. Its efforts to control and contain its citizens are relegated to policy and, to an extent, punishment. It is effective because its methods of control are masked in community organization and protection, and have already been greatly internalized by the

citizens it disciplines. Foucault explains of this kind of power, “if [it] is arranged as a machine working by a complex system of cogs and gears, where it’s the place of a person which is determining, not his nature, no reliance can be placed on a single individual” (*Power* 158), and clearly, too much reliance was placed on the shoulders of Fudge and Umbridge. They participate in the shaping of Harry Potter into a self-sacrificing hero by allowing Voldemort enough influence to take over the wizarding world. The power that Voldemort gains through Fudge’s denial is compounded in the moment of Dumbledore’s death, resulting in Voldemort eventually gaining complete control over all three Panoptic Towers and leading the wizarding world into a time of darkness it had not known since before Harry became The Boy Who Lived.

### III. THE EVIL EYE WATCHING THEM ALL: VOLDEMORT'S PANOPTIC GAZE

In order to understand how Lord Voldemort gained enough power to overtly terrorize the wizarding world by *Deathly Hallows*, one must first understand Voldemort's authoritative influence on the wizarding world and its greatest hope: Harry Potter. Harry is most certainly not the only wizard who is aware of Voldemort's Dark influence, nor is he the only one to feel the pressure of Voldemort's Panoptic Gaze; indeed, once resurrected, the entire wizarding world reacts to his gaze even before they are aware it is *his* gaze they are feeling. Voldemort's power is reflective of Foucault's ideas on surveillance in the Panopticon, when he explains, "this power had to be given the instrument of permanent, exhaustive, omnipresent surveillance, capable of making all visible, as long as it could itself remain invisible. It had to be like a faceless gaze that transformed the whole social body into a field of perception: thousands of eyes posted everywhere, mobile attentions ever on the alert" (*Discipline* 214). Voldemort is the bearer of a Gaze that shapes the social body as a whole because he inspires a culture of suspicion: as he is always watching, the wizards of Britain must police themselves either in service to Voldemort or to protect themselves from him. His influence inspires within society a sense of relentless paranoia. Voldemort's authority is insidious, and inspires a response even when the citizens do not believe, or do not want to believe, he is there. Like the empty Panoptic Tower, which still enforces its authority over the inmates in the director's absence, even when Voldemort is supposed to be dead he is still able to discipline wizarding citizens' behavior. When his return has been confirmed, that

authority is only magnified. Because he is watching, fear and terror run rampant, just as they did when he last reigned:

“Imagine that Voldemort’s powerful now. You don’t know who his supporters are, you don’t know who’s working for him and who isn’t; you know he can control people so that they do terrible things without being able to stop themselves. You’re scared for yourself, and your family, and your friends. Every week, news comes of more deaths, more disappearances, more torturing...the Ministry of Magic’s in disarray, they don’t know what to do, they’re trying to keep everything hidden from the Muggles, but meanwhile, Muggles are dying too. Terror everywhere...panic...confusion...that’s how it used to be.” (*Goblet* 526-7)

When darkness reigns, as it does when Voldemort possesses a corporeal body and is therefore able to physically enact his plans, all is suspicious chaos. If you do not support the Dark Lord, you could be his next victim. The invasive and pervasive power Voldemort possesses is reflective of Foucault’s assertion that “power reaches into the very grain of individuals, touches their bodies and inserts itself into their actions and attitudes, their discourses, learning processes and everyday lives. The eighteenth century invented, so to speak, a synaptic regime of power, a regime of its exercise *within* the social body, rather than *from above it*” (*Power* 39). Like the regimes of power in the eighteenth century, Voldemort’s influence breeds anxiety that works between people rather than upon them. The fear of Voldemort “reaches into the very grain of

individuals,” it is not something they can escape because it is a part of who they are. Due to that fear and anxiety every member of the wizarding world internalizes Voldemort’s Gaze in one of two ways: they are either for him or against him, Death Eaters and supporters or those who fight him and the ideals he represents. No matter which side you choose, however, there is a constant, paranoid feeling that he is watching. By establishing an authority based on terror, Lord Voldemort is a powerful bearer of a Dark Panoptic Gaze, one which effectively shapes British wizarding culture and disciplines Harry Potter into becoming—to Voldemort’s ultimate displeasure—the only “*one with the power to vanquish the Dark Lord*” (Order 841).

Though a Voldemort at full power is the most frightening and unpredictable bearer of disciplinary influence over the culture in the *Potter* series, a Voldemort at partial power (in a weaker body or existing as a spirit of sorts) is able to enforce his authority over individuals and shape their behavior to meet his own ends. The end of *Sorcerer’s Stone* shows Voldemort in one of his weakest forms: since the night he first attacked Harry, he has existed as little more than a spirit, and has gained access to Hogwarts by possessing the body of Professor Quirrell. Quirrell becomes a *literal* bearer of Voldemort’s Panoptic Gaze, so that Voldemort’s face actually looks out of the back of Quirrell’s head. Quirrell in this case becomes an all-too-realistic docile body under Voldemort’s control, as Foucault articulates a body being docile when “one may have a hold over others’ bodies, not only so that they may do what one wishes, but so that they may operate as one wishes, with the techniques, the speed and the efficiency that one

determines. Thus discipline produces subjected and practised bodies, ‘docile’ bodies” (*Discipline* 138). With Voldemort possessing Quirrell’s body, he is able to directly influence Quirrell’s behavior; and Quirrell, with his Dark Lord literally a part of him, can never escape Voldemort’s Gaze. His every action is influenced by Voldemort, his docility is assured, and subversion of Voldemort is impossible.

Similarly, in *Chamber of Secrets* Voldemort uses a diary that he wrote as a student to manipulate Ginny Weasley into organizing monstrous attacks on Muggle-borns. Over time, the longer Ginny exposes her thoughts to the Voldemort in the diary pages, the more susceptible to his influence she becomes. Tom Riddle, the sixteen-year-old version of Voldemort, explains, “I grew stronger and stronger on a diet of her deepest fears, her darkest secrets. I grew powerful.... Powerful enough to start feeding Miss Weasley a few of *my* secrets, to start pouring a little of *my* soul back into *her*.... Ginny Weasley opened the Chamber of Secrets.... she didn’t *know* what she was doing at first” (*Chamber* 310). She, like Quirrell, becomes a literal bearer of Voldemort’s Gaze: Riddle possesses her consciousness multiple times throughout the novel, eventually draining her body’s energy in order to resurrect himself. Ginny is, in a way, even more of a docile body under Voldemort’s influence, because she is unconscious while she is being possessed; Voldemort has complete control over her body. The diary acts as a way for Voldemort to assert his influence over the young girl: when Voldemort is not possessing her, she carries him around in her pocket, interacts with him, and shapes her behavior to meet his expectations. In some ways, Voldemort is at his most dangerous to individual

bodies when incorporeal; certainly, when he possesses his own body he is a very serious threat to the wizarding world at large, but when he exists as a spirit, he can inhabit the bodies of other people, manipulating their docility by forcing them to internalize his gaze and discipline their behavior based on his influence.

Voldemort's disciplinary Gaze does not shape the behavior of good wizards like Harry and Ginny Weasley alone—indeed, like Voldemort supporter Professor Quirrell, the Death Eaters who serve Voldemort are subjected to the authoritative force as well. No one is more afraid of Voldemort's return than the Death Eaters who served him willingly in the last war only to deny culpability when he was defeated—Death Eaters who lied and said they had been operating under the Imperius Curse all along in order to avoid being put in prison (*Goblet* 143). The Death Eaters' reaction to Voldemort's Gaze reflects Foucault's articulation that “[The Panopticon]'s a machine in which everyone is caught, those who exercise power just as much as those over whom it is exercised” (*Power* 155-6). Even though they are meant to enforce Voldemort's influence, the Death Eaters are victims to it: they, like the rest of the wizarding world, come to internalize its authority and adjust their behavior accordingly. For example, when the Dark Mark is sent into the sky during the Quidditch World Cup, *everyone* is horrified, including the Death Eaters who were torturing Muggles for fun: “It was a colossal skull, comprised of what looked like emerald stars, with a serpent protruding from its mouth like a tongue.... the wood all around them erupted with screams....” (*Goblet* 128-9). The very idea of Voldemort rising once more causes the group of wizards and witches to disperse in fear. Critic Courtney B.

Strimel explains that “Although the scene depicts the terrorist wizards manufacturing their own terrified victims, those same terrorist wizards became victimized” (39). The fear the Death Eaters feel at the very idea of Voldemort’s return—for that’s what the Dark Mark is, a suggestion of Voldemort, not even Voldemort himself—is evident. They feel the same anxiety and paranoia at their master’s presence that the average witch or wizard does. Everyone is trapped within Voldemort’s Panoptic Gaze, and its disciplinary force shapes all of British wizarding culture.

The individual that Voldemort is most interested in disciplining is, of course, Harry Potter; indeed, Voldemort’s influence shapes Harry’s behavior even when Voldemort’s Panoptic Tower is figuratively empty, or when Voldemort is not consciously disciplining him. It is in *Goblet of Fire* that the depths of the link between Harry and Voldemort are first explored. Voldemort has acquired a very weak, dependent body of his own, and because he does not need to possess someone else, the disciplinary connection Voldemort shares with Harry is heightened:

[Harry] had awoken from a vivid dream with his hands pressed over his face. The old scar on his forehead...was burning beneath his fingers as though someone had just pressed a white-hot wire to his skin.... All Harry knew was that at the moment [in the dream] when Voldemort’s chair had swung around, and he, Harry, had seen what was sitting in it, he had felt a spasm of horror, which had awoken him...or had that been the pain in his scar?.... The thing that was bothering Harry was that the last time his scar

had hurt him, it had been because Voldemort had been close by.... (*Goblet*  
16-9)

The bond between the curse caster and the cursed has forged a link between Harry's mind and Voldemort's, so that, at certain times, when Harry's resistances are at their lowest, Voldemort's mind can inhabit Harry's. Over time this ability to see each other's thoughts strengthens, and Voldemort seems so omnipresent that there develops a pervasive sense that he can overtake Harry at any given moment. Voldemort possesses "a gaze which has each individual under its weight... [and] end[s] by interiorising to the point that he is his own overseer, each individual thus exercising this surveillance over, and against, himself" (*Power* 155). Voldemort does not need to be present for Harry to behave as if he is. The link Harry shares with Voldemort's mind makes his Dark Gaze feel immediate, ever-present, inescapable, disciplining Harry to the point where he comes to behave as if Voldemort is perpetually in the room with him—or soon could be. It forces Harry to focus on the ways he can resist Voldemort's influence, or at the very least not give into the discipline when Voldemort is present. The Gaze shapes Harry as an individual because it affects both his mind and body, even if it comes to shape the parts of Harry that he dislikes most about himself.

One example of the way Harry allows Voldemort's influence to discipline his behavior comes in *Order of the Phoenix*. Tuned as he is into Voldemort's emotions, thoughts, and eventually, his mind itself, Harry seemingly gains a special perspective on Voldemort's plans. When Harry's scar hurts him in a detention, Harry realizes:

“[Voldemort]’s probably miles away. It hurt because...he’s...angry.... He wants something done and it’s not happening fast enough.” Again, he felt surprised to hear the words coming out of his mouth, and yet quite certain that they were true.... He had been looking into Umbridge’s face.... His scar had hurt...and he had had that odd feeling in his stomach...a strange, leaping feeling...a happy feeling.... But, of course, he had not recognized it for what it was, as he had been feeling so miserable himself.... “Last time, it was because he was pleased.... And the night before we came back to Hogwarts.... He was furious”....

“Harry, *you’re reading You-Know-Who’s mind...*” (*Order* 380-2)

This is reflective of the level to which Harry’s internalization of Voldemort’s Gaze has forced Harry to police his own actions: Harry feels he must allow the connection with Voldemort to strengthen so that he can use the connection against the Dark Lord some day—he encourages the connection despite the pain and fear it inspires within him. And the aspects of Voldemort that Harry has inadvertently internalized *do* truly frighten him: “He felt dirty, contaminated, as though he were carrying some deadly germ, unworthy to sit...with innocent, clean people whose minds and bodies were free of the taint of Voldemort....” (*Order* 492). Because Harry’s reaction to the aspects of Voldemort that he has internalized is repulsion rather than intrigue or curiosity, it proves that though Voldemort’s surveillance of and influence upon Harry have grown to successfully shape Harry’s behavior and viewpoint, ultimately they have come to shape the parts of himself

he hates. Voldemort has become a part of Harry through internalization (even more than Harry realizes at this point, because of Harry's status as a Horcrux), and disciplines Harry's actions, but only insofar as shaping the parts of Harry that he wants to reject and resist.

Voldemort's return, however, causes a surge of fear not just for Harry, but also for the greater wizarding world in *Half-Blood Prince*. The kind of authority Voldemort possesses highlights Foucault's point on the power of surveillance: "You have an apparatus of total and circulating mistrust, because there is no absolute point. The perfected form of surveillance consists in a summation of *malveillance*" (*Power* 158). Surveillance is at its most effective when the Tower's Gaze has been internalized by every individual, and every individual is therefore interested in enforcing that Gaze within him- or herself as well as making sure those around him or her are also abiding by the Gaze's disciplinary rules. Surveillance, then, is at its most effective when it does not need to be enforced by the Tower, but rather when the subjected individuals create for themselves an atmosphere of suspicion and enforce it on their own. When everyone and anyone could be the enemy purposefully or because they have been blackmailed or are being controlled, mistrust controls the population—the capillary effect of Voldemort's Gaze, the way it reaches into the everyday lives of wizarding citizens, is through a culture of fear. For instance, the Weasleys' clock "had nine hands, each inscribed with the name of a family member. . . . [I]ts current position suggested that Mrs. Weasley had taken to carrying it around the house with her. Every single one of its nine hands was now

pointing to ‘mortal peril.’ ‘It’s been like that for a while now...ever since You-Know-Who came back into the open’” (*Prince* 85). Every individual is now aware that Voldemort is watching, and this awareness creates an atmosphere marked by locked doors and secret passwords so that loved ones can verify the truth of their identities to one another. As Strimel explains, “Voldemort appears as the quintessential terrorist figure because he is...completely unambiguous. At every moment, he poses a threat to society, and his sinister actions consistently cause pain, terror, and confusion to both the magical and Muggle communities” (43). Voldemort’s influence is one of chaos and terror; it removes certitude from the everyday, and this unknown future is his most powerful weapon, shaping the behavior of every witch and wizard in Britain.

These capillary effects of Voldemort’s influence on the wizarding world are illustrated in the opening of *The Deathly Hallows*, which is set at a Death Eater meeting. The meeting is fraught with nerves and anxiety, completely silent until all members arrive, and ominously and repulsively, there is a woman suspended in the air above the table like a grotesque chandelier (*Hallows* 2-3). The Death Eaters reveal the tension they feel at being in such close proximity to Voldemort’s Gaze—he is dangerous and unpredictable enough to assert his authority by killing any who displease him, and though he does not do this, their knowledge of the potential of his behavior disciplines them into simpering docility and obedience. With Voldemort at the peak of power, Dumbledore recently murdered, and the Ministry primed for a takeover by Dark Wizards, the future of the wizarding world is bleak. *This* is the result of Voldemort’s rise to power—*this* is what

has become of that magical world Harry and the reader first stepped into all those years before.

But it is not only the Death Eaters and the Ministry that are feeling the influence of a stronger Voldemort; Harry's friends and family are taking certain measures in reaction to his Gaze as well. For instance, Hermione has modified her parents' memories, making them think they are different people who do not even have a daughter and would love nothing more than to move their dental practice to Australia (*Hallows* 96-7). These measures are capillary effects of Voldemort's Gaze, the parts that seep into and influence the everyday lives of individuals. Hermione's parents ought to be removed from danger as Muggles, but because of Hermione's friendship with Harry, they are prime targets for the Death Eaters. Knowing this, Hermione makes a controversial decision in order to save them from Voldemort and those who serve him. Her solution is invasive at best, and too manipulative to be disregarded; she makes a choice for her parents, and disciplines their behavior, in a way very similar to the Panoptic Towers. Though it is suggested that there is no other solution that can assure her parents' safety, Hermione seems to have internalized some of the more manipulative facets of the Towers. Even Hermione's "good" decision, to protect her family, reflects the Gazes' discipline. Certainly, in a time ruled by Lord Voldemort, when murders and disappearances are common occurrences, these kinds of behavioral adjustments reveal the strength of Voldemort's influence and the pressure the members of the wizarding world feel to accommodate it.

When Voldemort's Death Eaters successfully occupy the Ministry of Magic, Voldemort is in complete control of all three Panoptic Towers: he possesses his own Dark Gaze, the Gaze of the Ministry, and even Dumbledore's former Tower, Hogwarts. Foucault explains, "Bentham poses the question in terms of power—population as object of relations of domination" (*Power* 151), and by ruling the three authoritative Towers, Voldemort succeeds in dominating the population. Through this domination, Voldemort's influence is exponentially more inescapable—there is no safe space left for the wizarding world's citizens to hide. For example, in a frightening turn of events, Voldemort manages to force through a bill requiring all Muggle-born witches and wizards to "prove" their magic. Lupin explains, " 'Muggle-borns are being rounded up as we speak.... Unless you can prove that you have at least one close Wizarding relative, you are now deemed to have obtained your magical power illegally and must suffer the punishment'" (*Hallows* 209). The absurdity of this claim forces many wizards and witches to believe that Voldemort *must* be behind it, but because Dumbledore is dead, Harry is in hiding while searching for the Horcruxes, and anyone else who would dare speak out would be immediately arrested or even murdered, their suspicions remain suspicions. This rounding up of individuals and families is reminiscent not only of Hitler's efforts to wipe out races that he found undeserving, but of Foucault's ideas on the discourse of war, when he questions, "How can one not only wage war on one's adversaries but also expose one's own citizens to war, and let them be killed by the millions...., except by activating the theme of racism? From this point onward, war is about two things: it is not

simply a matter of destroying a political adversary, but of destroying the enemy race” (*Society* 257). By naming Muggles and Muggle-born witches and wizards as the “enemy race,” Voldemort has established a culture that can allow the imprisonment and murder of completely innocent individuals. Pureblood wizards and witches feel more comfortable self-policing Voldemort’s disciplinary lessons if it means they are protecting their own families from individuals who want to “steal” their magic—if the enemy race is a threat to their lifestyle. This is also reflective of cultures wanting to keep out or expel the Other throughout history—whether by subjugating them (like with slavery), imprisoning them (like with the Japanese in America during World War II), killing them (like the Nazis murdering millions of Jewish people in death camps), or simply blocking their entrance (like with the current borders between the United States and Mexico). The influencing power can discipline the behavior of entire cultures by “activating the theme of racism,” as Foucault explains.

Another telling instance of Voldemort’s influence over the wizarding culture is his plan for Dumbledore’s Tower, Hogwarts: “Attendance is now compulsory.... This way, Voldemort will have the whole...population under his eye from a young age. And it’s also another way of weeding-out Muggle-borns, because students must receive Blood Status—meaning that they have proven to the Ministry that they are of Wizard descent—before they are allowed to attend” (*Hallows* 210). By controlling Hogwarts, Voldemort can influence the thoughts and behavior of all wizarding children, shaping them into docile bodies that accept his view of the world as fact. As Foucault articulates, “The

Panopticon was also a laboratory; it could be used as a machine to carry out experiments, to alter behavior, to train or correct individuals.... One could bring up different children according to different systems of thought, making certain children believe that two and two do not make four or that the moon is a cheese” (*Discipline* 203-4). The kind of surveillance Voldemort inspires is a very valuable weapon, and in Voldemort’s hands more than ever before, Hogwarts becomes a disciplinary institution intending to shape its students’ behavior to suit Voldemort’s desires. Like the Hitler Youth, Voldemort, with the children of all “proven” wizards now under his direct control, can bring up an entire generation of Muggle-hating, Unforgivable-Curse-casting Death Eaters. No one can escape Voldemort’s influence.

In the final chapters of *Deathly Hallows*, because Voldemort has disciplined so much of who Harry has grown to be, he asserts that “ ‘Neither of you understands Potter as I do. He does not need finding. Potter will come to me. I know his weakness, you see, his one great flaw. He will hate watching the others struck down around him, knowing that it is for him that it happens. He will want to stop it at any cost’ ” (*Hallows* 654). Voldemort, in having a hand in disciplining Harry’s behavior through his authoritative influence over the wizarding world, is certain that Harry will come to him to die by choice. No one needs to capture him; the idea that others are dying for him is enough to inspire Harry to face his enemy voluntarily. To Voldemort’s misfortune, he is absolutely right. He *has* helped to shape Harry into the sacrificial hero he becomes in the closing chapters of *Deathly Hallows*, resulting finally in Voldemort’s destruction. Voldemort’s

invasive, pervasive authority shapes the behavior not only of the wizarding social body, but of Harry's individual body as well. His authority worms its way into each individual's consciousness, forcing him or her to police their actions and behave in a way that will not result in Voldemort's punishment bearing down upon them. Voldemort represents a different aspect of Foucault's theories of power as demonstrated through the Panoptic Gaze than the Ministry of Magic: through Voldemort, "Visibility is a trap" (*Discipline* 200), one that every witch and wizard is caught in and disciplined by.

#### IV. MENTOR, MANIPULATOR, OR BOTH? DUMBLEDORE'S DISCIPLINING GAZE

“ ‘Mad?’ said Percy airily. ‘He’s a genius! Best wizard in the world.

But he is a bit mad, yes’” (*Stone* 123).

From the earliest pages of *Sorcerer's Stone*, Headmaster of Hogwarts Albus Dumbledore is painted as a benevolent and powerful leader of the Light side, contrasted against the darkness of Lord Voldemort. As Professor McGonagall explains to him, “‘Everyone knows you’re the only one You-Know—oh, all right, *Voldemort*, was frightened of’” (*Stone* 11). Dumbledore decides that the best place for Harry to grow up would not be in the wizarding world, where he would be considered a hero, but instead in the Muggle world with his magic-hating aunt and uncle. This choice made by Dumbledore on the very day that Harry’s parents die emphasizes two ideas: firstly, that Dumbledore is the one who will take ultimate responsibility for the young orphan; and secondly, in taking this responsibility, Dumbledore feels himself able to make certain decisions about Harry’s future. Indeed, Dumbledore, in being the founder of the original Order of the Phoenix, possesses certain knowledge about Harry and his adversary, Lord Voldemort, which allows him to organize and plan a defense against the Dark Lord’s advances. This knowledge gives Dumbledore the right, he believes, to discipline Harry’s behavior through his Panoptic Gaze as Harry grows and develops magically. Susan Reynolds explains that “Harry becomes a manipulated figure incapable of achieving agency, and Dumbledore begins to resemble the omnipotent figure in a type of

Benthamite watchtower” (274). Though I unreservedly agree that Harry becomes disciplined under Dumbledore’s Gaze, the matter of Harry’s agency is slightly more complex. It is too hasty to deny Harry agency completely, as Reynolds does, because Dumbledore actually disciplines opportunities for agency *for* him. That is, as Reynolds explains, “Morality here depends on power. Dumbledore must maintain power over Harry until he is assured Harry will behave in a predictable manner” (286). Harry does achieve agency, but only insofar as that agency is contained within Dumbledore’s disciplinary goals. Though many readers argue that Dumbledore encourages Harry to become his own man through the power of choice, Dumbledore, in fact, represents a Panoptic Tower that acts upon Harry through surveillance and the control of information in order to discipline him not into his own man, but rather into the perfect weapon against Voldemort.

Dumbledore begins to discipline Harry’s behavior before Harry even arrives at Hogwarts school. When Hagrid is explaining to Harry about his parents’ murder, he echoes McGonagall’s sentiments that “ ‘Dumbledore’s the only one You-Know-Who was afraid of’ ” (*Stone* 55). In relating this information about Dumbledore in the middle of explaining such an important moment in Harry’s life—how he became an orphan—Hagrid frames Dumbledore as a hero, conditioning Harry to view the headmaster as such. Dumbledore’s efforts to discipline Harry, even before Harry has ever seen him, are further exemplified in the fact that Dumbledore assigns Hagrid to remove the Sorcerer’s Stone from its hiding place at Gringott’s Bank while Harry is there with him—that

Hagrid's "secret mission" should be carried out right before Harry's eyes is not a coincidence or an accident. Dumbledore, lauded as the "greatest wizard of modern times," would not make a mistake like that (*Stone* 102). He *wanted* Harry to see the package, and later *hoped* to incite Harry's curiosity about what is hidden on the third floor of Hogwarts. In planting these seeds in Harry's mind Dumbledore is already shaping Harry's thoughts and behavior. Through these seemingly benevolent acts—offering Harry a guide into the magical world, making a stop in a day of errands—Dumbledore's disciplinary influence is revealed. Already he is assuring that *he* is the one Harry will admire and look up to when the competing authoritative Gazes assert themselves.

When Harry does enter Dumbledore's Tower, Hogwarts, the reader can see that he has already been conditioned into seeking the Headmaster's approval. Foucault articulates that "power had to be able to gain access to the bodies of individuals, to their acts, attitudes, and modes of everyday behavior. Hence the significance of methods like school discipline, which succeeded in making children's bodies the object of highly complex systems of manipulation and conditioning" (*Power* 125). It is through access to Harry as an individual within the institution of Hogwarts that Dumbledore comes to shape and discipline him. Dumbledore, as Headmaster, has Harry under his surveillance at every moment. Because Harry is always available to him as an individual body, it is much easier for Dumbledore to shape Harry's "acts, attitudes, and modes of everyday behavior": nothing Harry does is outside of Dumbledore's range of surveillance. The

access Dumbledore possesses to Harry as an individual is the Headmaster's most powerful tool in manipulating him.

Harry voluntarily internalizes the Headmaster's Gaze and polices his own actions to make sure they meet Dumbledore's standards. In order for Harry to be able to do so, Professor Dumbledore supplies Harry with his father's Invisibility Cloak, with the encouragement to "Use it well" (Stone 202). Considering the Cloak is worn on Harry's body, and over time becomes an extension of Harry's body—one of the ways he seeks to subvert the Gazes shaping him that I discuss in the following chapter—it is clear that Dumbledore's gift is a method working directly upon Harry's body to discipline him into a specific behavior. This idea is emphasized at the close of the novel, when Harry, Ron, and Hermione use the Cloak to access the forbidden third floor. Later, during his discussion with Harry in the hospital wing, Dumbledore asserts, "'You *did* do the thing properly, didn't you?'" (Stone 296-7). Despite the fact that Harry broke a multitude of school rules as well as seriously endangering himself and his two young friends, Dumbledore obviously approves that Harry is already self-policing to meet Dumbledore's expectations. That Harry felt bound to resolve this issue himself does not seem to concern Dumbledore at all. Reynolds explains that this conversation "reveals that Dumbledore deliberately put Harry in danger, that he knows more about Harry and his past than he reveals, and that he chose to condition the child to think in a way most conducive to protecting the wizarding world" (286). Even at the tender age of eleven, Harry is viewed as a weapon with the potential to defeat the Dark Lord. Dumbledore is willing to risk the

child's safety because, in the first place, Harry is always relatively safe while under Dumbledore's watchful eye, and in the second place, because Dumbledore is disciplining Harry specifically into being the kind of hero who will face death in order to protect those he loves, and the sooner he assumes that role and gains that confidence, the better in Dumbledore's view.

It is particularly concerning that Harry seems to realize early on that Dumbledore is disciplining him to behave in certain way, and that this concept does not trouble him. Harry expresses this idea when he says:

“He's a funny man, Dumbledore. I think he sort of wanted to give me a chance. I think he knows more or less everything that goes on here, you know. I reckon he had a pretty good idea we were going to try, and instead of stopping us, he just taught us enough to help.... It's almost like he thought I had the right to face Voldemort if I could....” (*Stone* 302)

Several ideas expressed in Harry's revelation point to the power of Dumbledore's Panoptic Gaze. Firstly, that Dumbledore “wanted to give [Harry] a chance.” Why is it so important that Harry, as an eleven-year-old boy who barely knows any magic at all, feel confident in facing evil one-on-one? Why does it matter that Harry be given the opportunity to try his hand at saving himself against the very Dark wizard who murdered his parents ten years earlier? Because *this* is the ultimate lesson Dumbledore wants to discipline into Harry: that he be ready and willing, when the moment arrives, to face the Dark Lord and thus face death. Clearly, this instinct has successfully been programmed

into Harry by the end of his first year of school, but Dumbledore spends years ensuring and shaping Harry's behavior so that there can be no doubt of how he will act when the moment finally arrives. Secondly, the idea that Dumbledore "knows more or less everything that goes on here." In Hogwarts, "Inspection functions ceaselessly. The gaze is alert everywhere," specifically, *Dumbledore's* gaze is alert everywhere (*Discipline* 195). Within the halls of Hogwarts school, there is very, very little that Dumbledore is not aware of; it is truly his Panoptic tower, and whether through his own vision, his power of magic, or his web of loyal supporters who have internalized his gaze, nothing escapes his attention—certainly nothing concerning The Boy Who Lived. Thirdly, Dumbledore believes that Harry has a "right to face Voldemort," and enacts a plan in which Harry, in policing himself to meet Dumbledore's expectations, *must* face him. This reflects another way Dumbledore is manipulating Harry through benevolence: by appearing to have confidence in Harry's abilities—that is, in Dumbledore's confidence that he has successfully disciplined Harry to behave in a certain way—he is inspiring self-confidence within Harry. Harry has a "right to face Voldemort," and Dumbledore has the confidence in Harry to allow him to, even as a child. This scenario proves Dumbledore as a bearer of a disciplining Gaze, and Harry as a prisoner trapped within it.

The continuing disciplinary force of Dumbledore's Gaze upon Harry is revealed in a telling moment of *Goblet of Fire*.

At that moment, Harry fully understood for the first time why people said that Dumbledore was the only wizard Voldemort had ever feared. The

look upon Dumbledore's face as he stared down at the unconscious form of Mad-Eye Moody was more terrible than Harry could have ever imagined. There was no benign smile upon Dumbledore's face, no twinkle in the eyes behind the spectacles. There was cold fury in every line of the ancient face; a sense of power radiated from Dumbledore as though he were giving off burning heat. (*Goblet* 679)

In this moment the magnitude of Dumbledore's power is emphasized. It is not simply the knowledge Harry possesses of Dumbledore as a skilled wizard that he recognizes, but rather a power that has existed behind the Headmaster's kind exterior all along. One does not want to be on the receiving end of Dumbledore's harsh Gaze, the glare that means he is ready to enact all of his power and authority upon you. The influence of Dumbledore's severe Gaze forces compliance within whomever it lands upon; while Dumbledore is watching, one must be constantly aware of his or her own behavior. One does not cross Albus Dumbledore, "the only wizard Voldemort ever feared." The potential for punishment while under Dumbledore's inspection is simply too great. In comparison to this severe, intimidating Dumbledore, the one that has been disciplining Harry into becoming the hero he will need to be seems friendly, caring. However, it must be emphasized that Dumbledore regards Harry in this same cold manner in order to view him not as a teenage boy, but as a weapon that must be honed, a docile body ready to be transformed by his disciplinary efforts.

The concept of Harry's disciplined status resulting in policing of the behavior of himself and others is further highlighted in an earlier scene in the second novel, *Chamber of Secrets*. Harry's behavior during Dumbledore's absence from the Tower, Hogwarts, proves Harry to be an "obedient subject, the individual subjected to habits, rules, orders, an authority that is exercised continually around him and upon him, and which he must allow to function automatically in him" (*Discipline* 128-9). Harry is the perfectly obedient subject within Dumbledore's Tower; in being subject to Dumbledore's omnipresent Gaze, Harry comes to allow the "habits, rules, orders, [and] authority...to function automatically within him." This is evident in *Chamber*, when Dumbledore is suspended from the school and states, "'you will find that I will only truly have left this school when none here are loyal to me. You will also find that help will always be given at Hogwarts to those who ask for it.' For a second, Harry was almost sure Dumbledore's eyes flickered toward the corner where he and Ron stood hidden" (*Chamber* 264). Again, two things are happening in this scene: one, Dumbledore is asserting his authority over his Tower and his own confidence in those that have already internalized his Gaze to self-police and do what he would believe is right. Secondly, though Harry and Ron are hiding in the corner of the room beneath the Invisibility Cloak, Dumbledore's Gaze seems to be aware that they are there—and is singling Harry out as one who is "loyal." By engaging Harry in this moment, Dumbledore is placing upon his shoulders the expectation that he will behave in a manner Dumbledore would approve of even in Dumbledore's absence—that is, that he will do what is necessary to protect the students and to stop evil that might

be growing within the castle. Dumbledore is confident that Harry has internalized his Gaze and will police his own actions, as well as discipline the actions of those around him. Of course, just as Dumbledore knew he would, Harry rises to the occasion, throwing into Tom Riddle's face his loyalty to the Headmaster when he asserts, " 'You're not... the greatest sorcerer in the world,' said Harry, breathing fast. 'Sorry to disappoint you and all that, but the greatest wizard in the world is Albus Dumbledore. Everyone says so...he still frightens you now, wherever you're hiding these days'" (*Chamber* 314). This expression of loyalty highlights the fact that Harry has been successfully disciplined under Dumbledore's influence. His loyalty is to the Headmaster, who at once believes in Harry's potential and exploits it in order to stop immediate evil from spreading. He manipulates Harry into achieving these moments of "agency"—or moments when he must independently face evil—in order to discipline into Harry the confidence he will need to truly stop Voldemort.

One opportunity that Dumbledore's discipline creates for Harry to achieve "agency" appears in *Order of the Phoenix*. This time in Harry's life marks the most alone he has felt since arriving at Hogwarts: with Umbridge torturing him at school, Voldemort haunting his dreams, and Dumbledore appearing to ignore him, Harry takes matters into his own hands in order to feel that he is resisting Voldemort and the Ministry. This effort results in the formation of Dumbledore's Army, or the D.A., Harry's student Defense Against the Dark Arts club, and "if it had not been for the D.A., Harry felt he might have gone to Sirius and begged him to let him leave Hogwarts and remain in Grimmauld

Place” (*Order* 517). This experience—having to make a difference on his own, stepping up to lead his fellow students in combat-like scenarios—actually works to Dumbledore’s advantage in shaping Harry as a competent, and ultimately self-sacrificing, leader. The relationships he builds with students his own age—in a way, when Harry polices himself and takes Dumbledore’s role in teaching the other students of their own potential—strengthen Harry as an individual, and give him even more confidence in his own abilities. His instinct to protect these students is what both Voldemort and Dumbledore will be counting on. In permitting the creation of the “secret” defense group to occur under his and Umbridge’s noses, Dumbledore is assuring that Harry has been properly disciplined; that is, Harry’s efforts to resist Voldemort on his own reflect a capillary effect of Dumbledore’s influence. Harry polices himself and monitors his own actions as well as the actions of others, doing what he believes Dumbledore would want him to do even while Dumbledore is keeping his distance from the young wizard. Even when Harry cannot directly see Dumbledore, the director, in the Tower, Harry still behaves as if he is watching. Harry’s experiences in the D.A. are invaluable to disciplining Harry into the self-sacrificing hero he will become two years later, because it is his desire to protect his fellow students that will inspire within him the urge to face Voldemort without a fight.

When Dumbledore’s plan for Harry has inadvertently resulted in the death of Harry’s godfather, Dumbledore secures his obedience through the power of feeding him the “truth.” Foucault explains, “Power makes men mad, and those who govern are blind; only those who keep their distance from power, who are in no way implicated by tyranny,

shut up in their Cartesian poêle, their room, their meditations, only they can discover the truth” (*Power* 51). It is Dumbledore’s distance from direct authority over the wizarding world—he rejects the Minister of Magic position multiple times—that allows him to learn the “truth” of the situation with Voldemort. In his Tower, his office, his room, he is able to meditate, ponder, and plot about Voldemort’s rise to power and draw conclusions to form a plan against him. In disciplining Harry, the most valuable tool in this plan, he absolves Harry of all guilt surrounding Sirius’s death, claiming his own mistakes as responsible, “ ‘If I had been open with you, Harry, as I should have been, you would have known a long time ago that Voldemort might try and lure you to the Department of Mysteries, and you would never have been tricked into going there tonight. And Sirius would not have had to come after you. That blame lies with me, and me alone’ ” (*Order* 826). Dumbledore blames his own instincts to keep the knowledge to himself, to maintain the power in the relationships he shares with those around him, as culpable for this tragedy. Harry was unable to make a rational decision because he did not possess the necessary knowledge. Willson-Metzger explains, and I agree, that “while Dumbledore is consistently associated with the good, it can be argued that he is also one of the most morally ambiguous characters in the series, an ambiguity most obviously exhibited in his refusal to share essential information with his followers” (293). Though “good” and “evil” are never suggested to be black and white in the *Potter* series, Dumbledore’s behavior as a bearer of a Panoptic Gaze is particularly troubling. He occupies the space of “good” simply because he is in contrast to Voldemort’s much more easily decipherable

evil, not because he is infallible or necessarily even has each person's best interests at heart. As an instrument of discipline Dumbledore seeks to secure "the greater good," and is shown as more than willing to sacrifice his loyal followers when the situation calls for it; this is seen most easily in Dumbledore's discipline and sacrifice of his two most valuable soldiers: Harry and Severus Snape.

From his lofty position in his Panoptic Tower, Dumbledore plays god over his followers in their figurative cells. This god-like power is a direct result of the knowledge Dumbledore has collected. He gets to decide because he is the one who *knows*. Dumbledore explains, "I was sure if he realized that our relationship was...closer than that of headmaster and pupil, he would seize his chance to use you as a means to spy on me.... I was trying, in distancing myself from you, to protect you. An old man's mistake'" (*Order* 828). Dumbledore claims that his efforts to exclude Harry from the necessary information to make rational decisions are rooted in his affection for the teen. But in admitting that fact, Dumbledore is also admitting two things: firstly, that he views Harry as a tool, something that does not deserve the truth if he can continue to function without it. Secondly, that it is not actually Harry Dumbledore was worried about—but rather the way Voldemort might be able to use Harry to get the knowledge Dumbledore possesses. Dumbledore has succeeded in disciplining Harry into a capable and confident young wizard who has internalized Dumbledore's Panoptic Gaze and behaves the way Dumbledore wants him to behave; in order to maintain his influence over Harry from this moment forward, Dumbledore feeds Harry just enough information at a time to lead him

to his final destination: his duel with Voldemort. As Mary Pharr explains, “Dumbledore does not tell Harry everything; the old wizard literally goes to his tomb without doing so. But he does reveal what he feels the boy can handle at any given moment” (20). And through this control of knowledge Dumbledore is able to discipline Harry and secure that his behavior is contained within the parameters Dumbledore has decided for him.

The evidence of Dumbledore’s disciplinary power over Harry is highlighted in two scenes in *Half-Blood Prince*: firstly, in Dumbledore’s disappointment in Harry to retrieve the important Horcrux memory from Professor Slughorn, and secondly when Dumbledore brings Harry along to collect a Horcrux. Foucault emphasizes that “In discipline, it is the subjects who have to be seen. Their visibility assures the hold of the power that is exercised over them. It is the fact of being constantly seen, of being able always to be seen, that maintains the disciplined individual in his subjection” (*Discipline* 187). This idea of the subject being seen, and the power working over him when he is always aware of being seen, is highlighted here. Within Hogwarts Harry is constantly subjected to Dumbledore’s Gaze, so Dumbledore always knows what he is up to. There is no way for Harry to escape Dumbledore’s surveillance while in the castle, so Harry continuously polices his own actions to meet Dumbledore’s expectations. The first time Harry deprioritizes Dumbledore’s plan, Dumbledore states:

“I thought I made it clear to you how very important that memory is...we will be wasting our time without it.” A hot, prickly feeling of shame spread from the top of Harry’s head all the way down his body.

Dumbledore had not raised his voice, he did not even sound angry, but Harry would have preferred him to yell; this cold disappointment was worse than anything.... Silence fell between them again, the most uncomfortable silence Harry had ever experienced with Dumbledore....

Harry felt strangely diminished. (*Prince* 428-9)

Dumbledore does not need to yell to reveal his terrifying power; the weight of his stare is enough for Harry to feel ashamed. The influence of Dumbledore's Gaze is emphasized: Harry feels a physical reaction to the stare, "a hot, prickly feeling of shame from the top of [his] head all the way down his body," and immediately upon being subjected to the Gaze begins policing his own actions, sizing up his shortcomings and reinforcing Dumbledore's discipline within himself. He is more determined in this moment to meet Dumbledore's expectations than ever before, because he is facing the authority of the Headmaster's Gaze directly. This moment secures Harry's internalization of Dumbledore's Gaze and assures Dumbledore that Harry will not fail again to meet Dumbledore's goals for him.

Dumbledore's discipline of Harry's behavior and confidence is again crystallized for the reader when Dumbledore invites Harry to accompany him in retrieving another Horcrux. The main stipulation of Harry's accompaniment is obedience. Dumbledore asserts, "I take you with me on one condition: that you obey any command I might give you at once, and without question" (*Prince* 550). In obeying Dumbledore's commands while they retrieve the Horcrux, Harry must force Dumbledore to continue drinking a

potion that psychologically tortures and magically weakens him. Harry obeys Dumbledore's orders despite his own disgust at his actions, " 'You...you can't stop, Professor,' said Harry. 'You've got to keep drinking, remember? You told me you had to keep drinking. Here...' Hating himself, repulsed by what he was doing, Harry forced the goblet back toward Dumbledore's mouth and tipped it, so that Dumbledore drank the remainder of the potion inside" (*Prince* 571). It is more important that Harry polices himself and obeys Dumbledore than to find his own solution to the problem. Foucault explains this concept of internalization and self-policing when he writes, "He who is subjected to a field of visibility, and who knows it, assumes a responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection" (*Discipline* 203). Though it makes him sick to participate in the torture of someone he cares about, because Harry has successfully been disciplined, he obeys Dumbledore's orders even when the Headmaster is not mentally competent enough to enforce them (that is, Harry behaves as if Dumbledore is watching even when the Tower is figuratively empty). Harry has clearly "inscribe[d] in himself the power relation" he shares with Dumbledore, and plays both roles within it: disciplinarian and disciplined. Harry has become "the principle of his own subjection."

Though Dumbledore is dead before the events of *Deathly Hallows*, it turns out that his influential Gaze is very much still in effect. Dumbledore's Tower, Hogwarts, is empty, but those who have internalized his Gaze police themselves as if he were still

occupying the Tower. The functioning of power within Dumbledore's Tower is, as Foucault explained, the most effective because it operates automatically. Dumbledore does not need to be present for those subjected to him to behave as if he's watching. The two men in particular that Dumbledore has taken decades to discipline, Harry and Snape, both continue to work toward achieving Dumbledore's ultimate goal: Voldemort's downfall; additionally, the portrait of Albus Dumbledore that joined all of the other Headmasters and Headmistresses upon Dumbledore's death remains in the Headmaster's office, able to give Snape directions to covertly pass along to Harry.

It is the revelation of the strings that Dumbledore is still in control of, even beyond the grave, that exemplifies to the reader the extent to which Dumbledore has disciplined Harry. When Harry learns about the Deathly Hallows, he makes a deliberate choice to not race Voldemort to acquire the Elder Wand. In explaining this choice to Hermione and Ron, Harry asserts, “ ‘Dumbledore didn't want me to have it. He didn't want me to take it. He wanted me to get the Horcruxes.’ ...the idea of Dumbledore's corpse frightened Harry much less than the possibility that he might have misunderstood the living Dumbledore's intentions” (*Hallows* 500-3). In choosing between destroying all of the Horcruxes and thus destroying Voldemort, or possibly protecting himself by acquiring the Hallows, Harry is certain that it was Dumbledore's intention that Harry should complete his Horcrux mission. Even though Harry's decision could result in his own death, Harry feels it is more important to see through Dumbledore's plans than to

consider trying to save himself. Harry has internalized Dumbledore's Panoptic Gaze and is capable of policing himself, staying on task, even after Dumbledore is gone.

Harry learns that Dumbledore's disciplinary Gaze has also trapped Snape, after Voldemort murders him. As Snape is dying, he offers Harry several of his own memories; it is his last, self-policing effort to pass on the knowledge Dumbledore left in his hands, and thus assure that Dumbledore's complex plan to destroy Voldemort is achieved. When Harry views the memories, the revelation contained is both shocking and, somehow, expected:

“Harry must not know, not until the last moment, not until it is necessary, otherwise how could he have the strength to do what must be done?.... Part of Voldemort lives inside Harry, and it is that which gives him the power of speech with snakes, and a connection with Lord Voldemort that he has never understood. And while that fragment of soul, unmissed by Voldemort, remains attached to and protected by Harry, Lord Voldemort cannot die.”...

“You have kept him alive so that he can die at the right moment?”

*(Hallows 686-7)*

The revelation that affects Harry most deeply is that Dumbledore has known, all along, that the powers transferred to Harry on the night Voldemort killed his parents were markers of Harry being a Horcrux. Harry must die for Voldemort to be destroyed, and instead of feeling fear or anger at the knowledge, he feels a kind of relief. Having been

disciplined by Dumbledore to be able to face this moment, Harry's natural reaction is to police himself to meet Dumbledore's goals—though that means his own death. “This final sacrifice,” Julia Pond explains, “has always constituted part of his fate, and, as Dumbledore knew he would, Harry embraces even this terrifying part” (185).

Dumbledore knows he will face Voldemort because he has disciplined Harry into someone that *would*. Dumbledore has reserved this information for the moment when Harry's self-policing can only result in obedience:

Finally, the truth.... Of course there had been a bigger plan; Harry had simply been too foolish to see it, he realized that now. He had never questioned his own assumption that Dumbledore wanted him alive. Now he saw that his life span had always been determined by how long it took to eliminate all the Horcruxes. Dumbledore had passed the job of destroying them to him, and obediently he had continued to chip away at the bonds tying him not only to Voldemort, but to life! (*Hallows* 691-3)

Harry realizes in this moment what many readers still refuse to see: that Dumbledore had spent the last seven years disciplining Harry into the exact person who would fight for the right reasons, achieve the greater goal, and ultimately be willing to sacrifice himself to preserve the safety of his loved ones—just like his parents, Dumbledore, and even Snape have done before him. Dumbledore, and Hogwarts, represent a third aspect of Foucauldian power: that of the disciplinary institution, one that is able to work constantly

over an individual to shape him into believing certain things and behaving certain ways—for instance, “that two and two do not make four or that the moon is a cheese” (*Discipline* 204); or that he must die in order for the people he loves to live in a world that isn’t dominated by hatred. The purpose of this kind of local power, operating within the capillary, everyday aspects of people’s lives, is “to increase the possible utility of individuals” (*Discipline* 210)—in this case, to increase Harry’s utility as a weapon against Voldemort. Though Dumbledore spouts that it is our choices that make us who we are, Harry, it seems, had very little choice. The bearers of Panoptic Gazes make choices about the future of the wizarding world, and enforce their authority upon Harry, shaping him into a man who can face death knowingly and not raise a wand to defend himself—the kind of man who will “die at the right moment” if it means the safety of everyone he leaves behind.

V. HARRY POTTER AND THE ESCAPE FROM THE PANOPTIC GAZES:  
SEEKING SPACE TO SUBVERT

Because Harry exists in a world dominated by three Panoptic Towers: The Ministry of Magic, Voldemort, and Dumbledore, it makes sense that Harry would seek space that none of these Gazes could penetrate. Fortunately, because Harry lives in a magical world where space is something that is easily manipulated, he succeeds in locating it. In his work *Discipline and Punish*, Foucault articulates, “It is spaces that provide fixed positions and permit circulation; they carve out individual segments and establish operational links; they mark places and indicate values; they guarantee the obedience of individuals, but also a better economy of time and gesture” (148). There are three spaces in the *Potter* series that “guarantee...obedience”: the safe space provided by Harry’s Invisibility Cloak, an object that allows Harry to move freely without being able to be seen; Grimmauld Place, the secure space the Order of the Phoenix adopts as their headquarters; and finally, the Room of Requirement, a space within Hogwarts castle that not only allows the D.A. to practice their defensive spells where Umbridge cannot see them, but also supplies the former D.A. with a space to hide from Voldemort’s Death Eater “teachers.” What makes these spaces valuable is their interstitiality—their existence as “in-between” spaces; the potential for escape from the Gazes is there because Harry is able to recede to these interstices or “vice spaces” that the Gazes cannot penetrate. Because the Gazes cannot see in these specific spaces, it would seem that subversion is therefore possible. Sarah Cantrell explains, “Because these spaces exist at

the margins of safety and danger, their liminality requires Harry and his friends to be ‘up to no good’: to resist and subvert adult authority, but also to confront the limits of agency” (195). Cantrell maintains that access to these interstices is bound within subversion—Harry must be purposefully resisting authority in order to recede into these spaces. The issue is more complex, however. Despite the fact that Harry seeks these spaces to hide from the three Panoptic Towers, rather than truly subverting the Gazes the spaces are in fact contained by the Gazes’ authorities; that is, because Harry would not seek these spaces were he not subjected to the Gazes’ watchful eyes, the spaces are actually parts of the Gazes and therefore *unable* to subvert them.

The first interstitial or “vice” space in question is Harry’s Invisibility Cloak. Critic Lori M. Campbell explains, “Similar to Frodo’s One Ring, the Invisibility Cloak places its wearer in between existence and non-existence” (168). Harry uses the Cloak as a way to hide from authority—particularly Dumbledore’s authority, as he uses it most often within Hogwarts. The value of the Cloak is Harry’s ability to see but not be seen, to momentarily occupy a space similar to that of the Director in the Tower. The Cloak’s interstitiality, to be an in-between space within which Harry at once exists but does not exist, is what allows him the comfort of a hiding place. The Invisibility Cloak belonged to Harry’s father, James, and, Harry learns, has actually been passed down through the generations of Harry’s pureblood side of the family for hundreds of years. Dumbledore explains:

“You have guessed, I know, why the Cloak was in my possession on the night your parents died. James had showed it to me just a few days previously. It explained much of his undetected wrongdoing at school!... I asked to borrow it, to examine it. I had long since given up my dream of uniting the Hallows, but I could not resist, could not help taking a closer look....It was a Cloak the likes of which I had never seen, immensely old, perfect in every respect...” (*Hallows* 714-5)

Dumbledore recognized the power of the Cloak before Harry’s parents were killed, and Harry only comes to be in possession of it because Dumbledore chooses to pass it on to him. Harry uses the Cloak to sneak down to look into the Mirror of Erised, to visit the Restricted Section of the Library, to access secret passageways out of Hogwarts, and even to sneak into the Prefects’ bathroom in order to crack the riddle of the shrieking egg during the Triwizard Tournament. Dumbledore, at one point, even tells him, ““keep your Invisibility Cloak with you at all times from this moment onward. Even within Hogwarts itself. Just in case”” (*Prince* 79). It is Harry’s most valuable tool and one way he achieves “agency” and gains confidence in his own abilities—the Cloak gives him an advantage that no one else possesses and protects him from getting caught. It is because Harry uses the Cloak to enact Dumbledore’s disciplinary lessons, and because Dumbledore is in fact the source of the Cloak for Harry, that Harry cannot then subvert Dumbledore’s Gaze within the castle while wearing it. The Cloak is contained within Dumbledore’s discipline, and the value of the perspective Harry gains from within it is reflective of

Harry's self-policing. He can discipline himself and others from his hidden, safe space, just as Dumbledore polices him.

The second vice space that offers Harry the perception of freedom from the Panoptic Gazes is Grimmauld Place. The fact that Sirius's father's paranoia encouraged him to put every kind of protective enchantment on the house makes it the perfect place for the Order to establish headquarters, and thus a safe place to hide from Voldemort's Panoptic Gaze. When Harry first sees Grimmauld Place, it is only through knowledge supplied by Dumbledore:

Harry thought, and no sooner had he reached the part about number twelve, Grimmauld Place, than a battered door emerged out of nowhere between numbers eleven and thirteen, followed swiftly by dirty walls and grimy windows. It was as though an extra house had inflated, pushing those on either side out of its way. (*Order* 59)

Grimmauld Place's interstitiality is revealed in the protective enchantments that make it so it is literally nonexistent unless you already know it is there. With Voldemort's resurrection and the impending war for blood purity, there is the necessity for The Order of the Phoenix's reformation, which is possible only through the utilization of this space. Without a safe place for the Order's members to meet, hide, and strategize, there is no way for them to organize a rebellion against Voldemort. Similarly, in *Deathly Hallows*, when Harry, Ron, and Hermione must go into hiding, they turn once more to Grimmauld Place. The house's inherent enchantments make it a safe space for them to hide from the

Ministry and the Death Eaters. Throughout their time there, and due in large part to the house-elf Kreacher's altered perspective on Harry and his friends, Grimmauld Place becomes safe, comforting, almost like a home. For instance, "The kitchen was almost unrecognizable. Every surface now shone: Copper pots and pans had been burnished to a rosy glow; the wooden tabletop gleamed.... Nothing in the room, however, was more dramatically different than the house-elf who now came hurrying toward Harry, dressed in a snowy-white towel" (*Order* 225). As a secure place to hide from Voldemort, Grimmauld Place becomes the one space in the wizarding world that Harry, Ron, and Hermione can safely plot against him. It must be emphasized, however, that simply possessing a secret space in which Harry and his friends are able to organize their resistance does not mean that the vice space allows for true subversion of the Gaze. Rather, the Gaze contains its own subversion, which makes it not any kind of subversion at all. The subversive space is a part of the Gaze itself. If Voldemort had not been resurrected there would be no need for the Order of the Phoenix to reform, and therefore no need for the Order to adopt Grimmauld Place as their headquarters, or Harry and his friends to hide there.

The final interstitial, vice space that Harry retreats to in order to escape the Panoptic Gazes disciplining him is the Room of Requirement. Harry first encounters the Room during his fifth year when he organizes the D.A. The students feel the need to take on these lessons because of the invasion of Hogwarts by the Ministry of Magic and its

representative, Dolores Umbridge, who refuses to teach practical Defensive Magic. It is the house-elf, Dobby, who ultimately provides the space they are seeking:

“It is known by us as the Come and Go Room, sir, or else as the Room of Requirement!... Because it is a room that a person can only enter,” said Dobby seriously, “when they have real need of it. Sometimes it is there, sometimes it is not, but when it appears, it is always equipped for the seeker’s needs.... Mostly people stumbles across it when they needs it, sir, but often they never finds it again, for they do not know that it is always there waiting to be called into service, sir.” (*Order* 386-7)

Like Grimmauld Place, which does not exist unless the seeker already knows it is there, the Room of Requirement only materializes when the seeker has “real need of it.” Its interstitiality is based in necessity—only those who truly require the room are able to find it. When the seeker performs the necessary ritual, the room appears fully equipped to meet his or her needs. The Room of Requirement “does not judge the nature of the seeker’s motives—and therein resides its complexity and potential for abuse. For the D.A., the Room is a training-ground and release from the pressure of Umbridge’s Inquisition, but it also acts as a...repository for the Dark Arts objects that students...cannot destroy” (Cantrell 205), as when Harry and Draco both seek its depths for hidden objects in *Half-Blood Prince*. When Harry, Ron, and Hermione seek the Room, they receive exactly what they need: a space filled with Defense books, cushions upon which they can practice Stunning spells, etc. It is the perfect place to practice and

the D.A. can feel safe from Umbridge's Panoptic Gaze while they are within it. In his fifth year, which is particularly stressful because all three Panoptic Gazes are vying to be the one to discipline him, Harry "sometimes felt that he was living for the hours spent in the Room of Requirement, working hard but thoroughly enjoying himself at the same time, swelling with pride as he looked around at his fellow D.A. members and saw how far they had come" (*Order* 606). Like Grimmauld Place, the safety of which gives Harry and his friends such comfort as they hide from Voldemort, the Room of Requirement becomes not only a safe space to subvert Umbridge's influence, but also a space within which Harry and the other students can preserve their happiness.

The Room goes on to provide a similar level of safety and comfort to the rebelling students in *Deathly Hallows*. Led by Neville Longbottom, the students who must return to Hogwarts during Voldemort's reign require safe places to hide from the "teachers" Voldemort placed in their midst. Neville exclaims his enthusiasm for the Room's service to them, " 'Surpassed itself, hasn't it?... I knew I had just one chance for a hideout: I managed to get through the door and this is what I found!... it's expanded as more and more of the D.A. have arrived'" (*Hallows* 577). The Room of Requirement provides accommodations for dozens of students, and through Neville's clever phrasing while summoning the room, it is completely undetectable to the Death Eaters in Hogwarts. Though Harry and his friends utilize the Room of Requirement to try to subvert the authorities operating on their lives, like Grimmauld Place and Harry's Invisibility Cloak,

it is clear that the Room would not exist—that is, that Harry and his friends would not even be looking for such a space—without the influence in Hogwarts and upon their lives of first Dolores Umbridge, and later, Voldemort’s Death Eaters.

Foucault explains, “power is ‘always already there’, that one is never ‘outside’ it, that there are no ‘margins’ for those who break with the system to gambol in” (*Power* 141). In other words, where power is concerned, there is no escape possible. Though Harry and his friends, feeling the influence of the Panoptic Gazes of Dumbledore, Voldemort, and the Ministry of Magic, seek refuge from them in spaces that the Gazes cannot infiltrate, ultimately subversion cannot be achieved. Despite their interstitial existence, their placement in the “in-between,” these spaces do not offer escape from the Gazes because they are contained within their disciplinary efforts. The Gazes are actually responsible for the spaces existing. These spaces “guarantee the obedience” of the individual bodies the Gazes are working upon. Through Dumbledore being the one to supply Harry with the Invisibility Cloak, Grimmauld Place only materializing due to the Order of the Phoenix needing to organize against Voldemort’s return, and the Room of Requirement appearing to offer refuge from Umbridge and Voldemort’s Death Eaters, the spaces which Harry and his friends seek to subvert are actually contained by the Gazes themselves. The Panoptic Gaze creates the possibility of its own subversion, so the subversive space is a part of the Gaze itself.

VI. CONCLUSION: BENTHAM, FOUCAULT, AND ROWLING:  
MANIFESTATIONS OF POWER ACROSS TIME AND GENRE

Though the emphasis for the reader throughout the *Harry Potter* series is placed upon the power of choosing one's own fate, this essay illustrates the ways that Harry, in particular, is not given the opportunity to choose for himself. One moment when the narrator attempts to enforce this idea of choice comes in *The Half-Blood Prince*, when Harry "understood at last what Dumbledore had been trying to tell him. It was, he thought, the difference between being dragged into the arena to face a battle to the death and walking into the arena with your head held high.... There was all the difference in the world" (512). Power, in Harry's mind, comes hand-in-hand with choosing his own path: if he is the one *deciding* to "face a battle to the death," then he must be in control of his life. Of course, Harry is not fully aware of the multiple disciplinary influences that have come to enforce this attitude within him—he does not realize that he has been conditioned into thinking that volunteering to die is his only option. And without realizing that the source of his willingness to sacrifice himself lies in the combined influences of the Ministry of Magic, Voldemort, and Albus Dumbledore, how much choice does Harry actually possess in that moment? This essay suggests that he possessed no choice: if his only other option was to run away and leave his loved ones to die, then Harry, disciplined against the Ministry's corrupt influence, to resist Voldemort's Dark influence, and to uphold Dumbledore's influence for "the greater good" (not to mention, of course, living up to the example his parents, godfather, Snape and Lupin set before

him) had no choice but to face Voldemort and to die. In fact, the only choice Harry is really given within the series is deciding which power, ultimately, did he want to subject himself to?

What, then, is the outcome of a series that overtly emphasizes power, agency, and choice in the hands of children—the hope of youth to step up and solve culture’s darkest problems—and the textual implication that power, agency, and choice are all actually outside of a child’s grasp? Why does the series encourage its readers to believe that they have the power to decide their fates for themselves, that their destinies are not preordained, but then illustrate the very opposite: that disciplinary structures exist in culture that will decide for you who you will become? That fate, for Harry in particular, is decided before one is even born? What is the value in the contradiction?

The three Panoptic Towers present in the *Potter* series illustrate three different manifestations of Foucault’s concepts of power. Their combined effect is one of complete discipline, an “economy of power” that functions automatically over the wizarding social body. Once these Towers are set in place and the figurative prisoners are placed in the surrounding cells, the Directors (Fudge, Voldemort, and Dumbledore in particular) do not need to physically be in place in order for the subjects to behave as if they are watching. Their influences become internalized, become part of the subjects, and the subjects police their own actions as if the Directors are watching. The very construction of the wizarding world as it is presented to the reader emphasizes discipline and authority through established institutions—there are institutions already in place within the culture that

work to shape the behavior of individual citizens in order to meet specific ends. Harry and his friends arrive in this world and are very quickly absorbed into these normalizing structures, their behavior disciplined in order to meet the expectations of the directors of the Towers. The only way they achieve moments of “agency” is if those moments assure that they are being disciplined properly—like when Dumbledore allows Harry to “secretly” create the D.A. in order to teach his friends how to defend themselves; this moment of “agency,” when Harry appears to take control of his life, actually crystallizes Dumbledore’s discipline of him because Dumbledore’s ultimate goal is for Harry to lead the students in battle against the Death Eaters and to be willing to sacrifice his own life to save the lives of his friends. Escape, too, from the Gazes of the Towers is impossible because the spaces are contained within the Gazes’ influence—because Harry and his friends are seeking the spaces in reaction to the Gazes, the spaces are actually part of them and cannot then provide subversion.

The Ministry of Magic’s role within this Panoptic structure is as a manifestation of bureaucratic power—the effect of surveillance and monitoring of the social body when it is in the hands of a government. The Ministry’s insidious power comes in laws, regulations, and suspension of rights, and when corrupt, becomes especially dangerous because of the governmental institution’s capabilities for punishment: with no higher legal authority present than the government, the ability to resist that influence is taken away. Harry feels the effect of the Ministry’s power through its Panoptic Gaze when he and Dumbledore get on the wrong side of Minister Fudge. The Ministry’s influence over

its citizens through Educational Decrees, the power to withdraw rewards and take away earned positions, and to affect public opinion through the newspaper *The Daily Prophet* result in Harry and Dumbledore both being dismissed and regarded as insane. In their efforts to remove Dumbledore's influence altogether, even within his own Tower, Hogwarts, the Ministry employs Umbridge, who takes her mission to silence Harry and to discipline the behavior of Hogwarts' inhabitants to the extreme. Ultimately the bureaucratic power of the Ministry is corrupted even further in the hands of Voldemort's Death Eaters, resulting in the cementation of Voldemort's second reign over wizarding Britain. The Ministry's goal is to maintain peace and keep the wizarding world hidden from the Muggle one, and sometimes its power is utilized in misguided ways in order to achieve this goal.

Voldemort's Dark influence represents a different manifestation of Foucault's concepts of power. Instead of discipline and manipulation through bureaucracy and politics, though he does eventually utilize those as well, Voldemort's influence permeates the wizarding world because of his ability to manufacture a culture of fear. Voldemort illustrates the invasive, pervasive aspect of power within the social body—his influence very clearly works between individuals, rather than upon them, as the Ministry's does. Voldemort's power is one of contamination and suspicion—anyone could be a Death Eater or under the Imperius Curse cast by a Death Eater, so therefore no one is safe. Wizards and witches internalize this fear and discipline their behavior in response to it: traveling in groups, adopting secret passwords to clarify the identity of loved ones, and

coming to either support Voldemort's blood-purifying mission or resist him. Voldemort's goal is to become the most powerful wizard in the history of time, and his interest, then, is to dominate wizarding culture. Fear and paranoia are his most effective weapons in creating an atmosphere that will allow his domination, because they prevent citizens from attempting to rebel. If there is no escaping Voldemort's contaminating Gaze, how can one resist his influence?

Dumbledore's manifestation of power is perhaps the most traditionally Panoptic and yet the most dangerous within the series, because he masks his manipulation of Harry with benevolence and affection. Harry does not realize the extent to which he has been shaped by Dumbledore's authority because he believes that Dumbledore has his best interests at heart. Of course, when the moment finally arrives for Harry to learn the truth, that he has been protected and guided all this time in his fight against Voldemort so he "can die at the right moment," Dumbledore's betrayal is revealed. However, because Harry has been so successfully disciplined over the last six years in Dumbledore's care, the betrayal is "almost nothing" (*Hallows* 692). Harry's obedience to Dumbledore's wishes has become second nature, so even though his obedience in this case requires his own death, Harry will still obey. This is a very clear example of Harry policing his own actions in the absence of the Tower's director, Dumbledore. The Headmaster has been dead for a year at this point, and yet Harry still obeys. Six years within the disciplinary institution of Hogwarts, with Dumbledore's Gaze constantly at work upon him, and those disciplinary efforts relentlessly enforcing the idea that Harry is capable and responsible

for facing Voldemort and protecting the wizarding world, have assured Harry's docility and compliance in the moment it matters most. It is evident that, in Dumbledore's eyes, Harry "as an agent of power matters less than the society's manipulation of him as a powerful object" (Reynolds 277). Dumbledore's concern is ultimately to effectively enhance Harry's utility as an individual, as a weapon to be honed rather than as a student—a person—to be nurtured.

The combined effects of these three Panoptic Towers resonate throughout the wizarding social body. Hermione's efforts to protect her parents in *Hallows* are a clear example of the capillary effects of the three influences. For one, she cannot rely on the Ministry to protect her family because they have proven they cannot be trusted and are corrupted by Death Eaters. She is protecting her family from the Ministry, then, just as much as she is protecting it from Voldemort. This action is also a capillary effect of Dumbledore's influence, because it illustrates an attempt to do "the right thing" in a way that might be considered "wrong"—which Dumbledore is clearly very adept at. Her manipulative efforts, involving the removal of her parents' memories and the implantation of false memories and desires clearly reflect the influence of all three Panoptic Towers. She has internalized and is reacting to all three Gazes in one action; even her "good decision" reflects the powers' influence. Though Hermione and Harry are just two examples of individuals who have been shaped by the authoritative influences of the Ministry of Magic, Voldemort, and Dumbledore, they are reflective of the wider

wizarding social body. No one can escape the trap of visibility, and no one can avoid being disciplined.

But what is the effect of the presence of this kind of power within contemporary literature? That is, what is the effect of the presence of Foucault's ideas on the Panopticon, written in the 1970's and based on Bentham's Victorian Panoptic structure, in a series of popular novels published between 1997 and 2007? What is the effect of this anachronistic representation of power? The texts seem to suggest that this representation of power is *not* anachronistic, despite its reliance on Victorian ideas. Reynolds explains, "throughout Harry's life a Victorian-like universe hovers uncomfortably in the background, obsessed with conformity, surveillance, government dictation of behaviour, and the creation of the ideal, modern, imperial citizen" (276); but does a culture's resemblance to Victorian ideas imply that those ideas are not also contemporary? Certainly the contemporary cultures of Britain and the United States are just as concerned with "conformity, surveillance, government dictation of behaviour, and the creation of the ideal, modern...citizen"—perhaps imperialism is less culturally relevant now than in Victorian times, but one could just as easily insert "patriotic" into that quote and make it contemporarily accurate. The paranoid consequences of terrorist events like 9/11 have inspired cultures of fear not unlike the wizarding world must tolerate when Voldemort is in power, resulting in an increased desire for cultural conformity (excluding the Other/foreigner) and a suspension of certain rights "for our protection." Surveillance of citizens, thanks to the proliferation of technology, is at an all-time high; with everything

from background checks and fingerprinting requirements for employment, cell phone conversations being monitored for suspicious chatter, and your Google and Siri search histories being saved by corporate America, no citizen can escape the Panoptic Gazes disciplining modern citizens. So rather than the *Potter* series achieving a postmodern moment of anachronism by including Victorian constructs of power, it appears that the series actually depicts a very realistic depiction of power in modern times—despite it being masked, perhaps, by the title of “children’s literature” and “fantasy.”

So, what is the value in the contradiction between choice and discipline as represented in the series? The value must be in the realistic depiction of modern culture. For young readers—and, indeed, adult readers as well—the value must be in the realistic depiction of a complex world where power is “ ‘always already there,’ ” where structures do exist that influence and discipline citizens, and do take away choice in life, alongside a young boy who is disciplined, conditioned, and manipulated, but still manages to save the world. The value must be in acknowledging the aspects of culture that cannot be changed, cannot be controlled, and choosing the disciplining authority that most readily supports one’s own life goals. It must be in being disciplined, and yet seeking the space to subvert those disciplining forces anyway—even if true escape is impossible. The value must be in the contradiction itself: because life is full of contradictions, and one must learn to navigate one’s way through them.

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