

Intersectionality and the hidden patriarchy in Rowling's *Harry Potter and the Deathly Hallows*

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Abstract

*This study explores intersectional identities in female characters to investigate hidden patriarchy in Rowling's *Harry Potter and the Deathly Hallows*. This study aims to explore the intersectional identities of female characters and how they expose the hidden patriarchal structures within the narrative. Using a qualitative descriptive approach with textual analysis applied to selected female characters as primary data, this study used Crenshaw's intersectional feminist lens to explore how overlapping identities affect equality in society. The findings of this study uncover the female characters only function as supporters, enforcers, or extensions of male authority. It highlights that the female characters experience overlapping oppression and are positioned in a male-dominated hierarchy. The conclusion of this study proves that the existence of hidden patriarchy in the narrative is revealed through the lens of intersectionality which clarifies gender-based boundaries. It is recommended that further discussions and critical analyses be conducted to challenge patriarchal narratives in popular literature, as literary representations continue to reflect and reinforce societal norms.*

Keywords: *Harry Potter; intersectionality; patriarchy; popular literature*

INTRODUCTION

In patriarchy, men are at the top of the social hierarchy while women are relegated to secondary positions. The idea of male superiority has been used to justify and maintain men's monopoly on economic, political, and social power (Tyson, 2023). Even institutions such as the family, workplace, and legal system reinforce the idea that men are in power (Batool et al., 2022; Hankivsky, 2014). As the literature develops, patriarchy becomes increasingly difficult to identify due to the development of normalized gender expectations. Subtle forms of patriarchy can be seen in how women are placed in supporting roles (Jawed, 2024). Their value is determined by how well they serve the male protagonist. In addition, the depiction of women as brave, intelligent, or strong figures, but their significance is still measured by the male protagonist. Although women hold a position of authority, Naufina (2021) pointed out that their influence is still insufficient and sometimes undervalued. This portrayal, which appears to be uplifting on the surface but actually shows inequality, is known as hidden patriarchy. The invisibility of this oppression seems natural and therefore it is

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hard to acknowledge (Khan, 2020). As a result, the structural domination of male authority is often unnoticeable.

The existence of hidden patriarchy in popular literature needs critical attention because it can shape society's perception of authority and gender roles. For example, in Rowling's *Harry Potter and the Deathly Hallows* (HPDH) which has subtle patterns that are not questioned by readers. This happens because inequality is very inherent and increasingly difficult to generalize. Therefore, there is intersectionality to reveal how systems of oppression such as gender, race, and class intersect to shape individual experiences (Crenshaw, 1991). It means that intersectionality views that each individual or group has more than one identity factor which connect and intersect. These factors such as gender, race, class, sexuality, and ability, will shape one's experience of oppression or privilege in society. Ignoring intersectionality contributes to marginalized experiences in texts and media (Collins et al., 2021). In addition, uncritical consumption of popular media will reinforce gender inequality in various fields such as politics, education, and work. Like the *Harry Potter* series has significantly shaped global cultural attitudes (Stening & Stening, 2020). Therefore, this study is very important not only for feminist literary discourse but also for fostering critical awareness. Moreover, providing awareness to reflect on how normalized narratives can subtly reproduce social inequality. Therefore, acknowledging inequality is the first step to changing it.

A closer analysis of intersectionality reveals more about the individual and collective experiences of oppression. These women are also still shaped by hidden patriarchal expectations. The portrayal of women empowerment in female characters often gives the impression of transitions but actually reinforces traditional gender roles in new ways. The illusion of independence in female characters who initially show their strength in breaking old patterns turns out to be only performative and ends in dependence on the men characters (Perkasa et al., 2024; Rogers, 2019). It proves that patriarchy still exists even though female characters appear to have broken limitations. A similar pattern is observed in the *Harry Potter* series where strong female characters are subtly positioned in traditional gender roles. Fransisca & Mochtar (2017) state that Hermione, Ginny, and Luna act as mothers to Harry which means that the role of female characters is very limited to traditional gender roles. This is further reinforced in the film adaptation where Hermione is masculinized with many changes especially in the dialogue to appear as "girl power" but the power formed is still in patriarchal cultural values (Wara & de Bruin, 2023). Sheheryar (2024) expressed a similar view that the emergence of women's liberation can still reflect deep-rooted patriarchal oppression. Overall, this is in line with this study that what looks like female empowerment is often traditional gender rules presented in a new way.

Harry Potter and the Deathly Hallows is often praised for its strong and independent female characters. Kindangen et al. (2022) argues that Luna's character is depicted as having courage, beauty, and kindness. Unfortunately, the social forces that shape women's roles are not explained. Similarly, Sukmayanti & Nurhadi (2019) study emphasizes Harry's behavior in HPDH but ignores how ideals such as "respect" or "nurture" reflect normalized gender expectations. Nonglait (2017) explorations of Harry's identity and relationship

to the “other” emphasizes the male experience while bypassing the gendered frameworks that limit female characters in the same universe. Intersecting categories such as race, gender, and class shape collective identities and struggles (Silva, 2017) but focus more on poetic resistance to imperialist structures than on how such intersections can also maintain patriarchal boundaries under the guise of empowerment. Lastly, Utami (2020) uses intersectionality to focus on racial and species hierarchies rather than exposing the invisible patriarchal control over women’s roles. These perspectives have not fully addressed the deeper social systems that shape and limit women’s roles. This study fills the gap by focusing on the power structures in which female characters are often constrained by patriarchal expectations even when they appear empowered.

The purpose of this study is to examine how intersectionality is depicted in Rowling’s *Harry Potter and the Deathly Hallows* and how these representations reveal the hidden patriarchy within the story. The study specifically seeks to answer two main questions: (a) How is intersectionality depicted? and (b) How do overlapping identities interact to create hidden patriarchy? The study investigates how multiple factors of identification, including gender, class, and blood status, influence the marginalization of female characters by focusing on those who are positioned at the intersection of identities. Using the intersectionality framework developed by Kimberlé Crenshaw, the study aims to identify the ways in which the text embodies structural inequalities. Its primary aim is to advance feminist literary criticism by demonstrating how real-world gender oppression and power structures can be reflected in fiction.

METHOD

This study used a qualitative descriptive approach to analyze how hidden patriarchal structures are revealed through the lens of intersectionality in literature. A qualitative research design was suitable for this study because it explored meaning, perspective, and social context rather than relying on numerical data or rigid variables (Maxwell, 2013). Maxwell (2013) also explained that qualitative descriptive methods allow interpretation based on the researcher's insight because the researcher is actively involved in constructing meaning.

Data were taken from J.K. Rowling's *Harry Potter and the Deathly Hallows* (2007), published by Arthur A. Levine Books, USA. The data collection began by reading the novel carefully and systematically to extract parts of the text relevant to the study's focus. Then, these elements were broken down according to the representation of intersectional identities and patriarchal themes. The analysis used Crenshaw's intersectionality framework to examine how overlapping identities shape characters' experiences in a patriarchal society. Intersectionality reveals how race, gender, and class interact to create multiple oppressions that cannot be understood through a single-axis lens (Crenshaw, 1991). Once these identities were mapped, characters were categorized into patriarchal themes that reflected systemic patterns. In doing so, this classification, in line with Crenshaw, highlights how female characters have

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identities at the intersection of their roles and place them in patriarchal structures. In addition, the researchers also used other sources, such as scholarly articles on intersectionality and patriarchal structures, books on feminist literary criticism, and a relevant website to strengthen the analysis. This study follows an interpretive approach, making hypotheses proven by analyzing the complexities of power dynamics, oppression, and identity in the narrative.

RESULTS AND DISCUSSION

The Intersection of Gender, Blood Status, Social Class, and Power

This study reveals characters who belong to privileged or marginalized groups, which shape their experiences of roles, actions, and positions in society. However, this categorization is not intended to frame them in a rigid privileged-marginalized binary but to emphasize that whatever their social position, they will remain oppressed.

Marginalized Witches

Wizards and witches acknowledge that every individual has a blood status that includes pureblood, half-blood, and mudblood. The word mudblood is an insult to those born from Muggles (non-magical individuals). Therefore, some people believe that pureblood is the highest status in society. This stigma often causes conflict in society, ranging from mudblood discrimination to ideological wars where some people believe that mudbloods are not entitled to magic. In addition, the ideology of blood purity also frames certain groups not only based on blood status but also gender, social class, and societal expectations. Characters who experience overlapping oppression include Hermione Granger, Mary Cattermole, Molly Weasley, Ginny Weasley, and Andromeda Tonks.

Hermione Granger is the clearest example of intersectionality, facing multiple layers of discrimination. As a Muggle-born witch, she is not only limited by blood status but also experiences oppression based on gender. Hermione experiences an overlap of oppression because she is at the intersection of sexism and blood purity discrimination. It can be seen from the following quote:

"Wait," said Bellatrix sharply. "All except . . . except for the Mudblood." Greyback gave a grunt of pleasure. . . . "Reckon she'll let me have a bit of the girl when she's finished with her?" Greyback crooned as he forced them along the corridor. "I'd say I'll get a bite or two, wouldn't you, ginger?" (Rowling, 2007, p. 463)

Bellatrix's decision to torture Hermione illustrates how the ideology of blood purity determines self-worth, while Greyback reveals how women are the most vulnerable victims. Systems of oppression are not separate but interconnected to create integrated structures of discrimination that amplify harm (Khan, 2020). This representation of Hermione continues to evolve, where violence and gender discrimination shape her depiction (Wara & de Bruin, 2023). Rogers (2019) also highlights that characters positioned outside dominant hierarchies are often othered and objectified. Hermione's suffering demonstrates overlapping systems of discrimination where her status as a woman and a Muggle-born places her at the bottom of the social hierarchy.

Another character also experiences the intersectionality of gender and blood status. Mary Cattermole portrayed a similar intersection to Hermione with the added layer of being a housewife and mother, which makes her more vulnerable. She does not have the privilege of wealth to negotiate her survival. As a mother, her primary concern is her children's safety, making her defenseless against authority. It can be seen:

"You are Mary Elizabeth Cattermole?" asked Umbridge. Mrs. Cattermole gave a single, shaky nod. "Married to Reginald Cattermole of the Magical Maintenance Department?" Mrs. Cattermole burst into tears. "I don't know where he is, he was supposed to meet me here!" Umbridge ignored her. "Mother to Maisie, Ellie, and Alfred Cattermole?" Mrs. Cattermole sobbed harder than ever. "They're frightened, they think I might not come home —" "Spare us," spat Yaxley. "The brats of Mudbloods do not stir our sympathies." (Rowling, 2007, p. 259)

Mary's trial shows how she is stripped of agency over her identity and role. Her status as a mother is used to humiliate her further. Motherhood is treated as a national resource by reinforcing control over their roles rather than giving them autonomy (Kołodziejuk, 2020). She is not portrayed as a fighter or a rebel but simply a mother who wants to protect her children. Systems of oppression use metonymy to dehumanize individuals, reducing them to fixed symbols that normalize inferiority and sustain structural inequalities (Riad & Jones, 2022). Mary, as a woman and a Muggle-born mother, is not treated as an individual but as a representation of an undesirable class.

Molly Weasley emphasizes the exact roles that represent traditional gender roles. Although she is a pure-blood, her identity does not put her in a position of privilege. That is because the Weasley family is on the poverty line. It left Molly with little choice in her life as she had to prioritize her expenses to take care of the household. Chairunnisa & Al Hafizh (2024) explain that in patriarchal relationships, power dynamics often favor men as the ones who make decisions, while women are expected to take on supportive and submissive roles. As evidence: *"There's no need to, er, mention it to Molly," Mr. Weasley told Harry, blocking his access to the coop,..."* (Rowling, 2007, p. 93). Subtly, this moment highlights Molly's lack of authority in her own family. Even in the domestic sphere, where her role is the most defined, her husband ultimately has the final say. Societal norms often associate men with public, skill-based work while confining women to domestic responsibilities (Perkasa et al., 2024). It reflects patriarchal patterns where women's roles are restricted to nurturing while men maintain decision-making power.

It happened to Ginny Weasley as she faced both gender-based limitations and economic struggles. Some intersectional categories emerge from individual accomplishments and attributes, while others are imposed by societal norms and expectations (Palo & Manderstedt, 2019). As the only daughter of a large, low-income family, she is strong-willed and determined to carve her path. However, female characters in *Harry Potter* often take on traditional nurturing roles, even when they demonstrate strength (Fransisca & Mochtar, 2017). However, she actively challenges her limitations by choosing to be herself. She still experiences structural limitations like her mother, where her gender

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determines opportunities and perceptions of her abilities, regardless of her actual skills: "He chanced a glance at her. She was not tearful; that was one of the many wonderful things about Ginny, she was rarely weepy. He had sometimes thought that having six brothers must have toughened her up." (Rowling, 2007, p. 116). The narrative reveals that Ginny's strength does not come from herself but rather from her male-dominated upbringing. Khan et al. (2025) explain that women are only accepted in power as long as they do not challenge male dominance, showing how patriarchy limits their strength and freedom. The norms of this society clearly constrain female characters, where courage in women is treated not as an expected trait but as an anomaly.

It happened to Andromeda Tonks. The life choices she made by breaking her family's tradition made her go through overlapping oppression. She is a descendant of the Black family. She was expected to marry someone who also came from pure-blood descent so the lineage would continue. However, she chose to follow her own choice by marrying Ted Tonks, "We — Narcissa and I — have never set eyes on our sister since she married the Mudblood." (Rowling, 2007, p. 10). This part proves that Andromeda's life choices cost her privileges. Patriarchal culture limits women by viewing their value primarily in relation to male authority, leading to limited freedom and personal development (Ummah et al., 2024). Systems of race, gender, and class often overlap and reinforce each other, which results in double discrimination (Azizah, 2024). Andromeda's resistance to traditional systems robs her of her status and places her at the intersection of gender-based and blood-based discrimination.

All of the above characters can be described in an intersectionality diagram, which makes it easier to see overlapping identities, as follows:

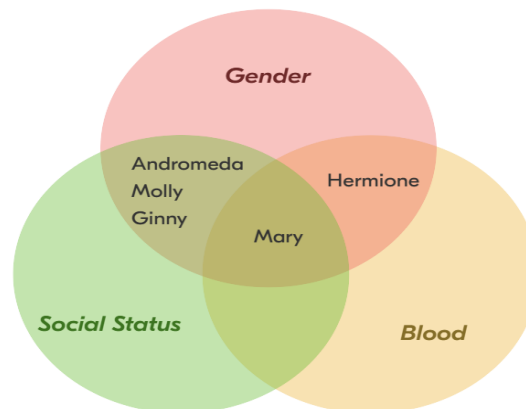


Figure 1. Intersectionality on marginalized witches

Privileged Witches Paradox

Some female characters are privileged through blood, class, appearance, or power, making them appear to have achieved gender equality. However, these advantages create a paradox where oppression still occurs in other ways. Rorintulus et al. (2022) explained that modern feminist theory understands intersectionality in which gender makes women vulnerable to oppression, but the experience of oppression is shaped by the intersecting influences of multiple

inequalities that act as vectors of oppression and privilege. Privilege does not provide total freedom from existing structural constraints. It creates a complex dynamic of individuals benefiting from certain advantages while still facing limitations. These identities must be examined beyond surface-level assumptions to uncover the actual dynamics of power.

Narcissa Malfoy, born into a Black family, upheld her pureblood line by marrying Lucius Malfoy. The Malfoys were not only an ancient pureblood family but also a noble one, as reflected in their ownership of Malfoy Manor. Despite her privileged status, she carried a heavy burden. Her fate was determined by her husband's joining Voldemort's regime. When Lucius fell out of favor, Narcissa suffered the consequences. This loss of agency was evident during Voldemort's presence at Malfoy Manor, where he had no power to change his fate. It can be seen in: *"Of course, my Lord," said Lucius Malfoy. His hand shook as he wiped sweat from his upper lip. "We did desire it — we do." To Malfoy's left, his wife made an odd, stiff nod, her eyes averted from Voldemort and the snake.* (Rowling, 2007, p. 9). This moment illustrates her limited agency because she could not voice her concerns but was expected to follow her husband's lead. Even after colonial rule vanished, the culture to oppress women remained patriarchal (Adhikary, 2020). It proves that her identity as a pure-blood has not yet brought her equal opportunities and justice in a world dominated by men. As Jawed (2024) points out, patriarchal systems place men in positions of power and define women's roles in relation to them. Thus, it leaves women like Narcissa bound by gender expectations and without real agency.

In a patriarchal system, Narcissa was forced to submit, while her sister, Bellatrix Lestrange, responded differently. Bellatrix embraced the power structure around her. She had one other advantage: Bellatrix was a very skilled witch in Dark Magic. She was trapped in serving Voldemort because of the choices she made, *"it is an honor to have you here, in our family's house. There can be no higher pleasure."* (Rowling, 2007, p.9). Her statement highlights how she remains bound by a system that limits female agency. Sheheryar (2024) argues that societal expectations, analyzed through a feminist lens, constrain women's freedom. It leaves women with two choices: submission or unquestioning loyalty to male authority. This pattern extends beyond the Black sisters to other women in institutional power.

Dolores Umbridge also took the same way by aligning herself with the existing structure. However, unlike Bellatrix, who actually became daunted, Umbridge enjoyed it because she was in an equal position with the purebloods. Her partisanship not only gave her pure-blood supremacy privilege but also a position in the Ministry of Magic. Her authority can be proven in: *"That is that problem solved, Minister, if Mafalda can be spared for record-keeping we shall be able to start straightaway." She consulted her clipboard. "Ten people today and one of them is the wife of a Ministry employee..."* (Rowling, 2007, p. 246). However, Umbridge never truly gained her full power. Men manipulate power dynamics, reinforce traditional gender roles, and maintain patriarchal dominance within societal structures (Sanjutha & Sundari, 2024). She worked under a male-dominated system as an authoritarian leader, she was unable to act other than according to her superiors' orders. Systemic patriarchy creates

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structures that oppress and limit women's autonomy by placing men at the center of power in various institutions, even when women appear to hold authority (Ummah et al., 2024).

Alternately, Professor McGonagall demonstrates resistance to the new regime with its structural limitations. She is a highly skilled professor who has earned respect through knowledge and discipline. McGonagall also serves as Dumbledore's deputy headmistress. As a woman, she is seen as less suitable for a leadership position. Minerva is consistently overshadowed by male authority, which relegates her to a secondary role, as seen in the following: *"It's not a case of what you'll permit, Minerva McGonagall. Your time's over. It's us what's in charge here now, and you'll back me up or you'll pay the price."* And he spat in her face. (Rowling, 2007, p. 539). This moment also underscores the hostility experienced by women in power. Women in leadership are often forced to operate within patriarchal systems that both demand their resilience and impose their submission (Khan et al., 2025). Female characters experience systemic oppression under a patriarchal society that reinforces male dominance which perpetuates their subordination and maintains the cycle of abuse (Fitri & Suparti, 2016). It reflects a broader pattern of undermining women's authority, regardless of position or power.

Nymphadora Tonks is an Auror and skilled Metamorphmagus. She challenged patriarchy by excelling in a male-dominated field. In addition, she experienced oppression inherited from her mother, Andromeda, who married a Muggle-born. Nymphadora was also further alienated from her elite lineage by marrying a werewolf, as seen in the following quote: *"What happened?" Lupin sounded almost angry at Tonks. "Bellatrix," said Tonks. "She wants me quite as much as she wants Harry, Remus, she tried very hard to kill me. I just wish I'd got her, I owe Bellatrix."* (Rowling, 2007, p. 76). Her existence proves that despite being blessed with skills as a Metamorphmagus and positioned as an Auror, Tonks is ultimately vulnerable to deeply rooted ideologies against purebloods and gender expectations. Women who challenge patriarchal expectations experience higher levels of discrimination (Chairunnisa & Al Hafizh, 2024). It shows how systemic discrimination in society, especially regarding bloodlines, marriage, and social norms, is deeply rooted in the Wizarding World.

Fleur Delacour also experienced other discrimination because of her race and identity. She is a half-Veela with extraordinary beauty and charisma, attracting admiration, especially from men. In addition, she was also a very skilled witch, as evidenced by her participation in the 1994 Triwizard Tournament. Despite this, she remains underappreciated by the Weasley family, her parents-in-law, who consider her shallow and unworthy of Bill Weasley. Aunt Muriel belittles her on her wedding day, *"She's a good-looking girl, but still — French."* (Rowling, 2007, p.141). Fleur's experience underscores how women with conventional beauty must constantly prove their worth beyond appearance. In this context, Fleur must be able to serve Bill as a good wife, as evidenced by the dynamic story of Fleur's changing position before and after marriage. Patriarchal culture imposes strict beauty standards on women, but they are still judged and belittled if they do not fit traditional roles (Istifadah & Rohmana, 2022). Her experience exemplifies the indivisibility of identities, privilege in one aspect of life does not erase oppression in another (Lahiri-Dutt,

2024). Fleur reflects the broader reality that women must navigate life in a society that is constantly redefining their value.

Thus, it can be concluded that the characters are at a crossroads of fortune but still do not eliminate oppression on the other side, which can be described through the intersectionality diagram as follows:

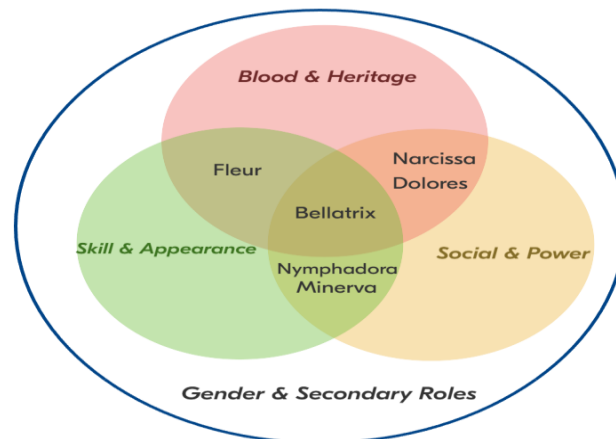


Figure 1. Intersectionality of privilege & oppression in witches

Unveiling Hidden Patriarchy: The Limits of Female Power

The female characters' identities revealed varying levels of oppression through intersectionality. The hidden patriarchal structure in HP DH exists because the narrative presents female characters as strong but subtly reinforces traditional gender roles by limiting their agency.

Women as Supporters

Single-axis lens easily indicates Hermione Granger, Ginny Weasley, and Nymphadora Tonks as powerful characters because they are portrayed as intelligent, brave, and loyal women. However, the intersectionality lens that pointed out at the overlapping identities of individuals is able to reveal their true roles despite the power they possess. Hermione is the backbone and brain of the Trio, which often saves Harry and Ron in making rescue plans and solving even the most complicated problems. However, her identity clearly cannot make her a figure who leads her agency because she is at the bottom of the hierarchy. It is what makes her a supporting character, *"No, Harry, you listen," said Hermione. "We're coming with you. That was decided months ago — years, really."* (Rowling, 2007, p. 96). Even when conflict occurs between the three of them, Ron can choose to leave, yet Hermione is unable to do so because of her blood status. Thus, leaving her no choice but to serve her male counterpart. Likewise, Ginny is placed as a supporter even though her bravery is very much depicted in the story. It can be seen in *"That silly girl acted most unwisely there--" "It belongs to Professor Snape's school," said Phineas Nigellus.* (Rowling, 2007, p. 302). Despite this, she had to be in the castle while the male characters took center stage to fight during the war. It proves that women's bravery is not enough to gain recognition from society, also depicted by Nymphadora, a skilled

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Auror. Male wizards usually fill the position with a strong level of magic. This opportunity makes her appear to break the patriarchy. In fact, she is reduced because of her marriage to Lupin, which makes her limited by patriarchal norms, "*I — I made a grave mistake in marrying Tonks. I did it against my better judgment, and I have regretted it very much ever since.*" (Rowling, 2007, p. 213). She has no choice but to stay home while her husband is about to leave her.

Fransisca & Mochtar (2017) stated that female figures in *Harry Potter* are ultimately confined to roles that prioritize the male hero's success over their aspirations. Thus, hidden patriarchy exists because the story frames these female characters as empowered while still ensuring that the most important choices, leadership, and victories remain in the hands of men. Supporting character serves not to undermine women but to critique the societal structures that continuously relegate them to second-class status (Utami, 2021). It makes the gender hierarchy feel natural rather than imposed. Intersectionality reveals how power operates beneath the surface that keeps patriarchal structures intact even in a seemingly progressive world. Any framework that ignores intersectionality fails to fully capture how patriarchal structures marginalize women across specific intersectional factors (Crenshaw, 1989).

Women as Agents of Male Power

As previously stated, characters like Dolores Umbridge, Minerva McGonagall, and Bellatrix Lestrange appear to have many privileges but are still oppressed. However, patriarchy does not operate through direct exclusion but through subtle control over the terms of women's power. Patriarchy maintains control over women not through outright exclusion but by defining their identities in relation to men and limiting their autonomy under the guise of care and authority (Ummah et al., 2024). Dolores at the Ministry, Minerva at Hogwarts, and Bellatrix in the Death Eaters their authority seems significant. Nevertheless, patriarchy remains hidden behind the illusion of female agency. Dolores' authority exists because she is only used as a tool to maintain oppressive structures rather than create authority. Mainstream power structures often fail to acknowledge women whose identities do not fit neatly into existing categories, particularly those facing multiple forms of oppression (Crenshaw, 1991). It proves that women can hold power only if they strengthen rather than disrupt existing hierarchies.

Meanwhile, Minerva's competence is not recognized as a leader to the point of being absent from male figures, making her a caretaker rather than a rightful wielder of it. The persistence of patriarchal beliefs has led some women to accept their authority only within the limits of male dominance (Istifadah & Rohmana, 2022). It highlights the idea that her power is reactive, stepping in only when male authority fails, making patriarchy seem natural. Bellatrix, despite her power, remains fiercely loyal to Voldemort, proving that even the most powerful women are ultimately beholden to male power. Intersectionality reveals how women who have influence still live within structures that ensure male dominance remains unchallenged. Women can assert power and confidence, but often within the boundaries set by patriarchal structures (Batool et al., 2022). The limited exercise of authority makes patriarchy seem invisible rather than imposed.

Women as Extensions of Male Identity

Women, as extensions of male identity, lack genuine autonomy because the men in their lives largely shape their roles, status, and decisions. This pattern is illustrated by Andromeda Tonks, Narcissa Malfoy, Molly Weasley, Fleur Delacour, and Mary Cattermole, whose identities and destinies are tied to their husbands or patriarchal institutions.

Andromeda dared to defy her pure-blood family, breaking tradition, by marrying a Muggle-born. Narcissa bravely deceives Voldemort to protect her son. Similarly, Molly's maternal instinct drove her to defeat Bellatrix in battle. Moreover, Fleur was able to survive when she was the only female player in the Triwizard Tournament, and she also survived the war. In comparison, Mary's resilience was seen when she was on trial. It seemed to challenge the idea of female passivity.

However, intersectionality reveals a hidden patriarchal system where their power is determined by their relationship with men (Collins et al., 2019). As studies argue that modern Disney princesses are depicted as believing themselves to be independent but remaining dependent on male characters to highlight their lack of actual autonomy (Rogers, 2019; Xu et al., 2019). Thus, in line with some of the female characters in HP DH. Andromeda was stripped of her blood status when she married a Muggle-born. It shows that a woman's status is redefined by her husband, who overshadows her presence, *"It fell right beside you, I picked it up. And that's my wife you're shouting at."* (Rowling, 2007, p. 65). It emphasizes man's authority that when women rebel against tradition, their identity remains tied to a man. Similarly, Narcissa is wholly tied to her husband and son, *"Is Draco alive? Is he in the castle?" ... "Yes," she breathed back. ... "He is dead!"* (Rowling, 2007, p. 256). Her power only exists in relation to protecting Draco, which emphasizes that her significance is rooted in maternal duty. Likewise, Molly is not focused on as a powerful witch but as a housewife, *"There was a pause in which Mrs. Weasley magicked the empty plates onto the work surface and served apple tart."* (Rowling, 2007, p. 91). Even the moment when her power is revealed, when she defeats Bellatrix, is framed as a mother's rage, *"Not my daughter, you bitch!"* (Rowling, 2007, p. 736). It emphasizes that a woman's power is only justified when protecting her children; the rest is part of the second gender roles. Fleur also depicts this role after her marriage. Her authority is ignored in her household, *"No," said Fleur. "You will 'ave to wait, 'Arry. Zey are both ill, tired —"* (Rowling, 2007, p. 484) as her husband is the one who finally makes the final decision. Marriage places her in a subordinate role that strengthens male leadership in the domestic sphere. The family serves as the primary enforcer of male authority and female subordination (Meena et al., 2024). Male dominance over female subordination is not only domestically but also in the wider community depicts, *"You realize that I am on my way downstairs to interrogate your wife, Cattermole? ... Already given her up as a bad job, have you?"* (Rowling, 2007, p. 243). Mary illustrates that the most marginalized female characters have no independent standing in the system at all.

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Hidden patriarchy operates by making women's dependence on male power seem natural. The continued dominance of patriarchal beliefs has led some women to accept their authority as being dependent on men (Istifadah & Rohmana, 2022). So, their identities remain extensions of the men in their lives. Even though these characters appear empowered, their roles serve to uphold male dominance. The ongoing influence of patriarchal norms causes women to internalize these beliefs that shape how they evaluate the world (Chairunnisa & Al Hafizh, 2024). The novel's narrative disguises patriarchal control behind the illusion of female agency by framing them as influential figures who are, in fact, secondary to male characters. Throughout history, women have had lower social status and fewer legal rights than men (Bakuuro, 2017). It ensures that the men around them determine women's power.

CONCLUSION

The analysis of female characters in Rowling's *Harry Potter and the Deathly Hallows* reveals the existence of patriarchal structures in society. Through an intersectional perspective, it is clear that these female characters are marginalized and some are privileged in a paradox. Their roles are limited in a hierarchy dominated by male authority. Thus, they are only placed in positions that reinforce the patriarchal system, such as supporters, agents of male power, or extensions of male identity. Characters such as Hermione Granger depict intelligent women, Ginny Weasley is a brave woman, and Nymphadora Tonks is a strong figure relegated to supporting roles of male heroism. Likewise, women who hold high social positions such as Minerva McGonagall, Dolores Umbridge, and Bellatrix Lestrange, remain limited by male dominance. Even some female identities are a form of the men in their lives, which includes their true autonomy, as depicted by Andromeda Tonks, Narcissa Malfoy, Molly Weasley, Fleur Delacour, and Mary Cattermole. Ultimately, this study highlights that the representation of women in novels is still within the boundaries of patriarchal expectations. Female characters appear strong superficially but their experiences highlight the deeply rooted patriarchal system that is not visible. This study offers a new perspective by offering intersectionality that can highlight female characters who are oppressed or have privileged positions. The gap in this article lies in the use of intersectionality theory used to reveal hidden patriarchy in popular literature. It also contributes to a deeper understanding of how a literary work can represent and represent gender norms. Furthermore, this study has not explored the broader culture and society that can shape female characters to be better understood. This factor deserves further research to better reveal the challenges of how gender is represented in popular literature. In conclusion, despite the strong female characters, their roles remain limited and still in the shadow of men as the main actors of patriarchy which reflects ongoing gender inequality.

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Atik Qothrunnada: Conceptualization, data collection and analysis, manuscript writing, and proofreading. **Imas Istiani:** Supervision, draft revision, proofreading, editing, and manuscript refinement.

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