

Book 7, Episode 8 | House Elves with Jessica Marie Johnson

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SPEAKERS

Jessica Marie Johnson, Marcelle Kosman, Hannah McGregor, Hannah Rehak

(Witch, Please Theme Music plays) (Dance of the Priestesses by Victor Herbert Orchestra)

Hannah McGregor 00:10

Hello and welcome to Witch, Please a fortnightly podcast about the Harry Potter world. I'm Hannah McGregor.

Marcelle Kosman 00:16

And I'm Marcelle Kosman. And Hannah, since this episode is going up on December 27, which is smack dab in the middle of the holidays, I want to talk about seasonal treats in the sorting chat.

Hannah McGregor 00:30

Marcelle, you know I love talking about seasonal treats. Marcelle, when is Hanukkah this year? When are the dates?

Marcelle Kosman 00:40

Uh, Nobody knows. ***(Hannah laughs)*** No one ever knows.

Hannah McGregor 00:41

Hanukkah arrives unbidden in the night,

Marcelle Kosman 00:43

The first night is sundown on December 18. Thank you, Coach. Coach, you're the only Jew in the world who knows when Hanukkah starts.

Hannah McGregor 00:52

Yeah, every year, one special Jew is chosen who's gifted the knowledge of when Hanukkah begins. And then it's their job to tell everyone else and this year it's Coach. Congratulations, Coach.

Marcelle Kosman 01:03

It's not the chosen people. It's the chosen person. And it's Coach. That's also Coach's joke.

Hannah McGregor 01:12

I ask because my favorite vegan donut place in Vancouver does jelly doughnuts just for Hanukkah.

Marcelle Kosman 01:23

Sufganiyot.

Hannah McGregor 01:24

Say it again.

Marcelle Kosman 01:27

Suf-I've never had one. But I believe that it's pronounced sufganiyot.

Hannah McGregor 01:32

Sufganiyot. Incredible. Well, I'll eat six for you. Because even though I am not Jewish, that is one of my favorite holiday treats. I just love that it's like, Hey, everybody. It's Hanukkah. Eat a jelly doughnut. And I'm like, Okay.

Marcelle Kosman 01:46

I mean, Jews are very good at food. Like very good at YOLO first of all, and so all of the food is very rich and delicious. So, you know, add a holiday where we celebrate the miracle of oil, and you've got-

Hannah McGregor 02:04

Oh yeah, I might have a latke party too.

Marcelle Kosman 02:07

Latkes are so good.

Hannah McGregor 02:09

So there you go. I'll be celebrating Hanukkah with treats. What are your favorite holiday treats?

Marcelle Kosman 02:15

I love latkes and applesauce. Like I said, I've never had a Jewish jelly doughnut. *(laughs)* I've probably had goyish jelly doughnuts. *(Hannah laughs)* But never a Jewish jelly doughnut. I gotta say truly my very favorite is my well, you know, we had this conversation, I think in our previous recording, we talked about Gingerbread, and how much we both love gingerbread. And so I gotta go back to-

Hannah McGregor 02:47

We've got really one track minds, huh?

Marcelle Kosman 02:51

Well, listen, it's the time of year. I'm sorry, does somebody have something else they want us to talk about in the sorting chat? Something other than delicious treats? Fascist!

Hannah McGregor 02:59

Listen, I've got delicious treats and updates on how my renovation is going. I'm promising you one of those topics is more interesting than the other.

Marcelle Kosman 03:11

(laughs) So yeah, yeah, Gingerbread, but specifically my grandma's Gingerbread.

Hannah McGregor 03:15

Are you going to receive that gingerbread directly from your grandma this year?

Marcelle Kosman 03:19

I am going to see my grandma, if that's what you were asking. And, she does usually make one batch of gluten free gingerbread cookies just for me. And I am a real bitch about it. And I don't share with anybody. So I got my fingers crossed.

Hannah McGregor 03:38

My longing for this year is to have an oven by Christmas. Because I would really-

Marcelle Kosman 03:44

You don't have an oven?

Hannah McGregor 03:46

I don't have a kitchen, Marcelle! I camp in my apartment. So if I'm very good, if I'm very good, maybe Santa will bring me an oven. And in the oven, I will bake cookies.

Marcelle Kosman 03:57

Hannah, you've been very good. And if Santa doesn't bring you an oven, Santa is a fascist douchebag.

(Witch, Please Theme Music plays)

Speaking of holiday treats, we have a very special treat today, a guest! But you know, before we can unwrap our presents, we need to do a little housekeeping, which is what we're gonna do in revision.

Hannah McGregor 04:32

Now we are talking today about house elves, which is a topic we have been touching on for, like the whole podcast. Like as soon as house elves were introduced, because they're such a complicated, problematic, rich topic of discussion. Fraught, one might say. So we, you know, we've been circling the topic for a while wow. Most notably, we talked about house elves in our episode on critical race theory with our special guest K.

Alexandra, who read the house elves as racialized and enslaved figures.

In that episode, we argued that a key intervention offered by critical race studies is it's focused on how racism is systemic and institutionalized. What that means is that racism is more likely to be embedded in cultural norms, laws, housing policies, budget decisions, zoning, etc, than necessarily to be articulated overtly as a belief or principle. So in that context, we can see how the embedding of house elves literally in institutions like Hogwarts naturalizes their role there to the point that most wizards seem to genuinely believe that freedom would make the elves unhappy.

Marcelle Kosman 05:49

We also talked about the house elves in our episode on Hauntology with Lydia Nicole. In that discussion, Lydia named the house elves as an absent presence that haunts the halls of Hogwarts, comparing them to the absent presences of enslaved people in historical photography. And of course, we've taken a special interest in Kreacher not only via our extremely important segment, Kreacher Report, but also in our discussion of motherhood with Erin Wunker. We noted the way Kreacher participates in what Erin called domestic world making, alongside the impossibility of fully understanding the cultural role of motherhood without considering it in relation to race, with house elves, of course, being a central example in the books.

Hannah McGregor 06:40

Plus in our very last episode about sentimentality we talked about the sentimental tropes at work in Harry Potter and the Deathly Hallows, and how they resonate with Harriet Beecher Stowe's *Uncle Tom's Cabin*. So Stowe in that novel uses sympathetic identification with enslaved characters to quote unquote, humanize them by depicting them as feeling deeply in a literary move that is strikingly similar to how this book humanized this Kreacher by emphasizing his love for Regulus Black, specifically.

And of course, lucky for our heroes, once humanized, Kreecher actually wants to serve them more than he did before.

Marcelle Kosman 07:19

That seems kind of fucked up. Doesn't it?

Hannah McGregor 07:21

It really does. And I think it's worth discussing why. And in order to understand why, I think we might need some expert help. Lucky for us, we have an expert here with us today. Would you like to meet her?

Marcelle Kosman 07:35

On behalf of me and everybody listening, I really would.

(Witch, Please Theme Music plays)

Hannah McGregor 07:48

You know, there's something magical about this time of year when we somehow transform the longest nights into bright gatherings. And speaking of magical transformations, it's time for transfiguration class.

Marcelle Kosman 08:03

That was a beautiful intro, Hannah.

Hannah McGregor 08:04

Oh my god, thank you. It was just actually genuine, which is never the case with my intros. Our guest today is Dr Jessica Marie Johnson, pronouns she/her. Jessica is an Associate Professor in the Department of History at Johns Hopkins University and a Fellow at the Hutchins Center for African and African American Studies at Harvard University. She is also the Director of LifexCode: Digital Humanities Against Enclosure. Jessica is a historian of Atlantic slavery and the Atlantic African diaspora. She is the author of *Wicked Flesh: Black Women, Intimacy, and Freedom in the Atlantic World* (published with University of

Pennsylvania Press in 2020), which won so many prizes that I can't even list them here. And of course, she used to babysit Coach. Welcome, Jessica!

Marcelle Kosman 08:53

Welcome, Jessica. Thank you so much for joining us.

Jessica Marie Johnson 08:57

Thank you so much for having me.

Hannah McGregor 09:01

A really important addition to the bio, I think we can all agree.

Marcelle Kosman 09:03

Oh, yeah, absolutely. I assume that that's just part of your bio, Jessica. Is that true?

Jessica Marie Johnson 09:09

Yeah, no, no, it's how I've made my way.

Hannah McGregor 09:11

Amazing. Can we begin by hearing a little bit about your relationship to the Harry Potter series? Like these are, one presumes books you have read? Were you a fan as a kid?

Jessica Marie Johnson 09:24

So I was very much a fan. I was a huge fan and remain a huge fan of the books even if I have not so fan-like feelings about the author now, but yes, I read them all, actually was late to reading the books, was maniacally addicted to the movies. My younger sister, Kristin Iris Johnson, who Coach also knows and who is now gone on to do genre fiction as well. She right now has a show on All Black Network called Wicked City. She was the one who really convinced me like, no, you really have to read the books, there's something in the books that is richer and deeper and a little darker, when you actually start reading the actual texts,

than the movies, which I think are, you know, a really, you know, really fun ride and have all kinds of really interesting elements.

But yeah, there are many things that are in the books that I'm like, Oh, this is this is a little different. And that relates to thinking about race, thinking about even slavery, the house elves, definitely. That was one of the obvious ones. Questions of blood and also just the rise of fascism. There are some really blatant things in the books that are not as clear in movies. But once you read the books and watch the movies, like okay, I see exactly where the shadow of this is.

Marcelle Kosman 10:45

Do you identify with a particular house?

Jessica Marie Johnson 10:48

I have taken those Harry Potter tests that you circulate on facebook and on the socials. And I, sadly, would usually end up in some combination of Ravenclaw and Slytherin. *(laughs)* I was like, why is this here?

Hannah McGregor 11:06

I love that Slytherin is an option on the quizzes. It's always like, Oh, cool. I'm sorted into the fascist house. Sure.

Jessica Marie Johnson 11:18

Yeah, like, you know, when I get, you know, some aspects, I'm like, rampant ambition there, you know, some aggressive like, antisocial behavior. You know, maybe like a practical joke that's fatal. Like, you know, okay. *(Marcelle laughs)* Sure, you know, I can see how some of that is there.

Hannah McGregor 11:34

You know, who hasn't killed a man or two in their lives? Oops, so sorry. It was funny. In my defense, it was funny. I do have a theory that a lot of academics, I think, lie at the Ravenclaw-Slytherin intersection. I think that is a very common intersection in

academia, because you gotta be bookish. But you also need to be a little cutthroat.

Jessica Marie Johnson 11:56

You have to be a little cutthroat.

Marcelle Kosman 11:59

So Jessica, your research focuses on Black diasporic freedom struggles. So why don't we start by talking about the concept of the diaspora and why it's so central to the histories you study.

Jessica Marie Johnson 12:11

So I am very, very much interested in the time period that includes the period of slavery. And in coming to that history I was very interested and remain deeply invested in Black life. So how are people of African descent, African people of African descent, really grappling with this world that is being created around them, that they're a part of, but also part of macro processes that are well beyond the home that they live in, the town they live in, the nation, all of that. And for me, that work really required a deep investment in histories of the African continent, polities on the continent, and thinking about the ways that African history has to be part of the Diaspora history. African history has to be part of the history of black peoples across the Americas.

And this is why I think without a deep grounding, or considerate grounding and understanding of African experiences across the continent, of the different polities and their different nations, and their politics, their structure, the economics, the reasons and rationales by which they engage or do not engage each other, as well as Europeans that come to trade, for all kinds of things, for gold for **[unintelligible]**, for Africans, as well. Then we ended up with the kind of history of Black people in the Americas as like, Okay, you arrived as enslaved. And then there's no kind of sense of Oh, actually, people were people before they were embarked on slave ships.

They were people with rich and complex histories with cosmologies that predated their time in the whole of the ship, with politics and a different understanding of the world at times, not always, but at times, that predates, you know, the enlightenment, that predates European ways of thinking, Western modes of thinking. So having that as a center really reshapes how you understand the histories of the Americas, and that can be really transformative for folks and can be a gateway drug to other kinds of political consciousness and potential political organizing, I hope. I'm always happy if people just learn the history, but I also have an ulterior motive, like where might you go with this? What kind of organizing would you like to do? Let's, you know, get you connected and get you exposed to, you know, changing the entire world.

Hannah McGregor 14:38

You're like oh, history, (*whispering*) I hope this radicalizes you.

Jessica Marie Johnson 14:46

(*laughs*) Exactly. And maybe that's the Slytherin in me, it's just like, Yeah, you know, it's just a class. It's just history. It's just a spell, but actually... (*Hannah laughs*)

Marcelle Kosman 14:56

Slytherins are absolutely interested in revolution. It's just unfortunate that the revolution that they were particularly invested in was fascist.

Hannah McGregor 15:07

(*laughs*) Eeee, can we take a step back? And just in case there's anybody listening right now who's like, I don't know the word diaspora. What is that?

Marcelle Kosman 15:15

It's a great idea, Hannah.

Jessica Marie Johnson 15:16

So diaspora is a term that at its heart really means dispersal, right? And is usually used in regards to the forced dispersal of people. So it is used in relation to, often relations into Jewish diasporas, as being forcibly dispersed in a whole host of directions, has very much been taken up by folks who are thinking about the forced migration, and the forced kidnapping and trafficking of Africans from across the continent into the Americas. But it's also used in other capacities to describe forced movement, broadly.

And that forced piece, I think, is really important, because I think sometimes it can be used to just sort of describe, yes, we're just moving around, that's more of migration, right, that doesn't capture the part of the movement where you are moving, because you have no choices because of austerity, because of land enclosure, because of climate catastrophe that, you know, at this point, we realize is, you know, so much manmade and so much industry made by petrochemical companies and other things, or you're moving because you're literally being kidnapped, and trafficked, you know, to other parts of the world.

And, and so that forced piece, I think, is really important when we're thinking about diasporas. So it is a word that applies across many different peoples that have found themselves in new homelands, and have found some time to make new homelands in new host lands. But in this instance, when I'm talking about diaspora, I am specifically thinking about the African diaspora, and which is global, which spans so much time and space. I'm thinking about the African diaspora as it was being created between the 1440s and the 1880s, which is that period of enslavement. So 1441 is the first ship that is of Africans, I think it's like 235 African women, children and men who are trafficked from West Africa, arguably Mauritania, or Senegal, I think the kind of debate is still debating, but our traffic to Lisbon. So that's that very first ship of this era. And 1888 is the general emancipation in Brazil.

Hannah McGregor 17:27

Yeah. And so that, that thinking of, if we're talking about diaspora, we actually need to think seriously about where people have come from, not just where they ended up, which is, I think such a vital intervention into the way a lot of stories about minoritized subjects are told, which do tend to sort of fixate on the experience of what it is like to be in the place that you are now in and less of that sort of historicizing, of what have you brought with you.

Jessica Marie Johnson 18:01

Totally, I mean, I usually go by scholar, Kim Butler, who is a Brazilian and African diaspora scholar, her definition of diaspora when I'm thinking about it in practice. So her definition is that the diasporas have five parts. One is the condition, like what is creating the conditions of dispersal, there's the homeland, which is two, three is the host land, four is our relations with that community in where they land. But then five are relations with that community to themselves and other host lands. And so one of the reasons I find that such an interesting set of frameworks, like 12345, is that sometimes we forget that there is the sort of origin point and then there's where folks land.

But then there's also like, because it's diaspora, it does require more than one place. So I guess that's also part of the definition I should clarify, which is that a diaspora is different from migration in that you're not just one group going from point A to B, you're one group going from point A to B, C, D, E, F, G. And so that relationship between, you know, the folks who end up in point B, and folks who end up in Point C or point F, those actually become really interesting relationships. And that's what you have. And when you're talking about African diaspora, you're talking to folks who have an origin point in the continent, but who ended up in Cuba, in the DR, In what becomes the United States, in Brazil, and have, you know, sometimes very different relationships not just to each other, but to where they landed the empires that have

enslaved them and the communities that they have to build and rebuild in those places. So it's very complicated.

(Soundbite of Coach singing:

“Historicize, historicize, it's always time to historicize”)

Hannah McGregor 19:45

So we've talked in previous episodes about this concept of absent presence. And in our episode about critical archival studies, the way that archives like strategically and intentionally erase some voices, so I'm really curious to hear more about how you work with archives in order to understand the experiences of people, like enslaved people and Black women in particular, whose own voices have rarely been archived in these histories.

Jessica Marie Johnson 20:13

Yeah, absolutely. It is a very careful kind of work trying to even just spot Black women in the archives in this time period. This is a time period where the texts that are available are themselves limited, because this is still, you know, we'll just call it the Early Modern Era to kind of bracket that, you know, the centuries that I just mentioned. In the early modern era, most people are not actually reading and writing. Like thinking the masses, masses are not reading and writing and then saying, Hey, let me save my diary in some library in Benjamin Franklin's library, that will be really great, you know. The traditions are oral, the conversations are very oral, music, dance, all of these things. And these are things that now we're thinking about how to archive, but at that time, not.

So we think about who has the privilege and the economic ability to, you know, pay for pen and paper, to think about writing it down, to imagine that they have something that has a place that somebody will save for posterity. You're talking about a particular group of folks, initially very much talking about the nobility, you're talking about a kind of upper middle class gentry, you're talking

about, when you talk about numbers and figures are talking about folks who are you know, business people, traders, investors, that kind of thing.

And these are not people who are often of African descent, there are some, but they're in the grand scheme of this moment, most of them are European. They're in this world of what we describe as the Atlantic world. So North America, South America, Europe, African continent, they're in this world, in part because they are part of a colonizing project. They are, you know, the sons of nobles, who own plantations, who end up, you know, somewhere in Jamaica having to run the plantation. They are overseeing other plantations, they're shipbuilders, they're ship captains, surgeons who are, you know, also navigating this world of, you know, strange health care and all of that.

So, these are not folks who are African, again, in this particular world, they actually have a very strong literate culture, in particular, within West Africa. Because Islam, you know, requires and demands particular kinds of literacy, and writing ability in order to move forward in the faith. So that's not to say that the content itself doesn't have a writing culture, it actually very much does. But in this early modern space, that's not necessarily the case. And those who are enslaved, even those who are able to read and write, Job and Solomon is actually a really good example, who ends up finding his way back. They are not given access to those materials. And so you have what is brought down to us because of who is able to create textual material, but also then, you know, finding archives to put it in is biased. It just is biased, like we can play objectivity games, but what we have available to us, is from the perspective of mostly white men, often also white women, and some folks who are invested in some way in the colonizing project, in the Imperial project, and who have at best complicated relationships to things like slavery, things like Indigenous genocide.

And so if that's the perspective we have, already reading into that for what are the experiences of African women and women of African descent is difficult. And reading deeper into what is available to find where the voices of Black women might be speaking for themselves, or writing their own experiences is also really hard. And so we have, you know, some sets of documentation that, you know, have been cleaved to and mined, and need to continue to be mined. So we have, you know, 19th century slave narratives like Harriet Jacobs, Sojourner Truth dictated hers. Harriet Tubman also told her story often both on the lecture circuit, but also, you know, had it written down.

So we have those kinds of things. We also have court documents where enslaved people are taking their owners to court in order to secure freedom, demanding their rights according to the code noir which is one of the, as an example which is one of the Black Codes issued by the French empire where they could be litigious. Africans were incredibly litigious in the Americas, worked very very hard to place themselves before and in front of people in authority in order to be able to make their claims for, you know, all kinds of things. If they killed their owner they're making their claims, where like no it was actually justified. If they stole food, you know, like the same thing, you know, like dancing, like all kinds of stuff and not just their own defense, but saying like, no, no, I have a right to do this. I have a right to freedom. I have a right to certain operations because of the code noir, or because of whatever police codes or Black codes are operating.

And so those are the kinds of documents where we're able to glean from some of the experiences, but they're not complete, which means being true to and thinking about, okay, what might be missing is a very deliberate practice and methodology. In the book, one of things I talk about is the null value, which is a way of sort of thinking about and holding space for what is missing in the register and the census, in the archive, and imagining what the possibilities might be there, both violent and destructive, but also

possibilities of resistance and marronage on the part of enslaved people. Where are enslaved people potentially trying to avoid being written down? Because, you know, the act of being clocked and attended, their appearance in the archive and in documents. So you also have those kinds of aspects of material research to be thinking through as well.

Marcelle Kosman 26:03

Jessica, for me, and also listeners who might not know. Could you also define what marronage is?

Jessica Marie Johnson 26:09

I'd be happy to. Yes, so marronage is a word that was used at the time and that scholars now use to describe running away. And so that might be running away for a time, which is also the word for that is also truancy, particularly in the English speaking colonies. But marronage, petit marronage is the word that is used to say, oh, this person is running away, maybe for time and may come back. And then there's a word **[unintelligable]**, which is basically you have run away for weeks, maybe months at a time, maybe you are never going to be found. Marronage is also a word that describes the communities where they were able to build, like, hold palisaded, you know, enforce communities of runaways, maroon communities, that word also describes those communities as a whole. So Suriname, Jamaica, you know, like communities in a dismal swamp of the United States, in the separate swamps of Louisiana, like being able to kind of come together as a band of runaways was also a practice where it was possible. Yes.

Hannah McGregor 27:19

Okay. This does actually tie in really well to our next question. So in our last episode, on sentimentality, we talked about this like, popular narrative that Harriet Beecher Stowe ended slavery by writing a sad book about it, and how that erases the actual organizing of actual enslaved people. So can you tell us a little bit

about some of the forms that freedom struggles took in the Black diaspora?

Jessica Marie Johnson 27:45

I absolutely can. This actually does segue really well, because the maroon colony that I didn't mention was actually the northern United States, especially after the Fugitive Slave Act of 1850. We could actually think of, I think scholar Steven Hahn actually makes this claim. We can actually think of the northern US, like, above the Mason Dixon Line, as a protected space for runaways. And that's to say that, yeah, like, I mean, before, the places that still had slavery long after Harriet Beecher Stowe wrote *Uncle Tom's Cabin*, you absolutely had enslaved people, they were the ones who really pushed the lever as far as securing freedom.

So some of the ways absolutely look like running away, right, you know, running away, even if for time is something that pushed the boundaries of slave owner power, or pushed the boundaries of even the geography of the plantation, like transgressing that was very much a radical act. Scholar Stephanie Camp talks about the rapid geography that you know, like that that was actually really important and a huge affront. That's why there were laws made about it, that's why you can be hamstrung and be branded as a result of that, like, and that's the thing, like when we think about the punishments that are being offered, like we actually can't be light about, you know, like things that might seem small, like, oh, like for dancing, that wasn't really resistance, no, they could be killed for that.

And there are people in the archive who were killed for gathering to dance. And so, you know, like you have things like that you have folks who reclaim their time and their labor as a result of gathering as a result of creating gardening spaces and selling their own goods and creating some kind of economic space for themselves, which becomes a gateway drug to saving up money for your own self purchase, right? Like you have these, you know,

step by step by step. You had folks who raised arms, you know, full arms like full attacks on slavery, the Stono Rebellion. You have Nat Turner's revolts, you have the 1811 slave revolt in Louisiana, and these are just like, you know, what becomes the United States.

You have so many instances of those and many that were marked as, you know, just quote unquote just conspiracies, which is how slave owners and colonial officials would try and back away from the very real threat of enslaved Africans in their midst rising up. So in every way possible, in 1000 ways that we have yet to even kind of really kind of conceptualize and theorize enslaved people and people of African descent fought against slavery. And, and so, you know, I think it's important to think about *Uncle Tom's Cabin* and Harriet Beecher Stowe and the print culture that's generated around this moment of organizing in the latter part of the antebellum era.

It's absolutely important. Frederick Douglass knew the power of the pen. He wrote multiple autobiographies, Sojourner Truth knew the power of the of the lecture circuit, she would sell photographs of herself that said, I show the shadow to show the substance, right, like she, very much was clear that we need to talk about this, we need to let people know what is happening, we can't let up, right? But it's also the case that that had to coincide with armed revolt, it had to coincide with the remapping of time and space that, you know, truancy allowed, that, like, Oh, if I go this far, this is where the dogs gonna catch me, if I go this far, this is where the river is like, that all of these were part of an education of resistance, and education of radicalism, that helped lead to the Civil War.

Period, so enslaved people freed themselves. That's sort of the long version of this, through their own act of resistance, and, you know, it's great to have texts, like *Uncle Tom's Cabin* that

generated a kind of sentiment. And that's important, but the actual act of doing that freedom lands in the hands of Black people

Hannah McGregor 31:51

In *Wicked Flesh*, you refer to Black women practicing freedom, even when they could not call themselves free. And that has really sort of struck me, this idea of like, yeah, okay, there are these really important acts of like, literally freeing yourself in a legal sense. And then there are, as you say, these practices of gathering, dancing, you know, these other things that fall outside of a simple binary of free versus enslaved, and that complicate that binary as being you know, like an OFF ON switch. Either you're enslaved, or you're free. And there's nothing in between.

Jessica Marie Johnson 32:29

Yeah, yeah, absolutely. I mean, I think one of the things that was always interesting to me, in how academics, in some ways, have written about slavery is that there is the enslaved person. And then they get a document that says they're free. And now they're the free person, and Hurray, and, you know, yes, absolutely. There's so much that leads up to securing that document, which most people even after their safe position, even after they've taken their owner to court or appeared before whoever official or appeared in the will, there's still no guarantee and not always even documentation that they secure the document that says they're free.

So there's also that aspect, but yes, like, you know, the things you have to go through in order to just get the kind of legal writs of emancipation and Manumission. Huge, right? But also, like, you are still living in a world in which slavery exists, in which the structures of the law do not allow for Black people to have any equal status with white people in this world. And that's no access to suffrage, like the citizenship laws, the suffrage laws, like the 13th 14th 15th Amendment, those exist because of the Civil War.

Citizenship was not just granted, period, carte blanche, until then, until that moment.

Suffrage was a thing that was propertied, white and male, and remained male until the 1920s. But like, was still very much a particular elite status available option, it was available to those of elite status. And so, you know, like living in this world in which the forces of institutions, the law, elected institutions, economic institutions, investors, credit, all of that is arrayed against you. That world was created over this long time period. And that world was not going to be dismantled by a single act of emancipation. That said, every single act of emancipation was one brick out of that edifice. Right? And that's really, really important to remember. And it has to be both, right?

It can't be like, Yes, I know, this group of folks, this family was able to secure freedom and therefore, you know, like that is the success that we want to have. Well, what does that success mean when Phyllis Wheatley is able to secure her freedom but then is forced to be employed essentially, among other things as a domestic when she's just like an amazingly lettered, literate woman at this point and ends up, you know, dying in poverty, ill. In part because of access to housing, access to medical care and things that sound really familiar today that are at play then. Right? And so it's important to see, Okay, what kind of world is slavery created, and to see all of the different kinds of institutions that are created to buttress bondage, and then to remember that free people are entering into that world.

They're not entering into the world and the freedoms of white citizenship. And that's part of the reason why even if you ran away, across the Mason Dixon Line, or ran away all the way up to Canada, you are still understanding your lot, as the same lot as enslaved people, especially at least in the US context. And it's a kind of kinship, and also a political understanding, political consciousness of here are the stakes, right? And the stakes don't

change now that I've had access to Manumission. They may be ameliorated a little bit, maybe ameliorated a lot, but I am still being seen in this kind of second class positioning, third, fourth class positioning. And that means there's more work to be done to truly have an abolitionist world, to truly abolish the institutions and structures that were created out of slavery.

Marcelle Kosman 36:33

I feel like that is such a beautiful place to segue into our next segment.

Hannah McGregor 36:39

Let's do it!

(Witch, Please Theme Music plays)

Marcelle Kosman 36:48

Well the unwrapping is done, which means that we finally get to play with our presents. And guess what we've got? OWL's! *(Soundbite of an owl hooting) (Hannah laughs)* I wondered why all of the boxes had those holes carved into them and feathers coming coming out, and hooting.

Hannah McGregor 37:09

Okay, so Jessica, my brain has been a flame the whole time you have been teaching us so many exciting things. And I wrote a note during our conversation. I wrote down, Wait a minute, where do house elves come from? Like, is there a before before their attachment to institutions, like Dobby is the only example we have of an after.

Jessica Marie Johnson 37:33

I'm realizing I actually never applied that logic *(laughs)* to the Potterverse.

Marcelle Kosman 37:40

This is a hard hitting podcast where we ask the tough questions.

Hannah McGregor 37:46

I mean, welcome to Witch, Please. (*Soundbite of thunder crack*) What we do is take really serious theory and then we're like, but what if we apply it to Harry Potter?

Jessica Marie Johnson 38:00

No, but it's really interesting because it's one of those sort of backstories that is kind of not whispered about, but probably at least hinted at, I feel like from the books, because there's the house elves, there's the goblins.

Hannah McGregor 38:17

Goblins have this long history. Harry encounters this idea that goblins didn't make treasures for humans, they made them for themselves. And they've got their own culture and logics of ownership and all of the stuff that Harry's like wait, you don't exist just to run the bank?

Jessica Marie Johnson 38:34

No, actually, we have this whole, you know, grief with you guys because you guys took all of our things and have sequestered them into the bank. And we would like our sword back. But yeah, house elves sort of kind of drop out of the bottom of that, if I remember correctly, that there's not really a clear origin story. And that's one of the kind of weird things about them as a feature of world building, right? You know, like that they sort of like Harriet Beecher Stowe and Tom and Eliza, they have, you know, they perform a function, narratively, discursively in the political consciousness, even of the main characters, but it's like three quarters full of humanity. And that, like last piece, is sort of missing. And then that last piece includes like, what is the origin story? Like, how did you get here? How does this dynamic happen?

Marcelle Kosman 39:32

So if we want to think about the Harry Potter novels as doing a similar kind of work to like to like a Harriet Beecher Stowe, where it's like a quote unquote, sympathetic white author who wants to make these othered and enslaved and marginalized people sympathetic to the audience. What are the things that we should be reading for that would signal to us that this is a limited and problematic approach to characterization?

Jessica Marie Johnson 40:12

Okay, so I'm gonna answer this, I think, so for example, there's Kreacher, right? And the scene where we finally actually hear this is what happened with Regulus, this is what happened with the locket and, you know, there's the subtext of Regulus, you know, like really having sensitive feelings for Kreacher, like actually caring about an elf, which was like, Oh my gosh, like, how could that be? And all of that is interesting. But there's just this moment where, after they hear this story, and they realize, oh, Kreacher is devastated, because he can't destroy the locket, like that, Harry, I forget what he offers him. But he basically makes a gesture of, he gives him something from Black.

Hannah McGregor 40:55

He gives him the fake locket.

Jessica Marie Johnson 40:57

He gives a fake locket, and Kreacher just has this like, oh my gosh, thank you so much. Like, it's just like a whole kind of meltdown of gratitude, right? Every time I encounter that part of the narrative, I always go to, in my head, the stories from the antebellum period of white people traveling throughout the south and saying, Oh, my gosh, and the enslaved people are so effusive and they're so thankful. And they, you know, like, they were so grateful that I gave them food or water or that I gave them a compliment.

And they just, you know, tears came to their eyes, it was so meaningful to them. And I'm like, you know, like, what part of this is house elves being hardwired is, you know, like, I think the book tries to say, especially through Hermione, that they're hardwired for this kind of effusive gratitude, and loyalty and all of that, and what part of that is them playing a game, you know, like, what part of that is them masking and some of this, you know, especially, you know, knowing who Rowling is, like, at the time, I was probably giving her too much credit. But at the time, I was also like thinking about, you know, there is if we are informed by the practices of freedom, by practices of resistance, by the ways that Black people throughout time and space, have had to have one face in public and code-switch to have another face in their communities, like, how is that happening, potentially, among house elves, and within the dynamics they're having with each other?

Like, what does Kreacher go back and do once he's able to kind of like, have some quiet time by himself? Is he talking shit about the Black's? I don't know. You know, but I like to imagine that, you know, like, there might be something there that is beyond sort of that, that one note.

Hannah McGregor 42:45

Yeah, that sort of incredibly valuable question always of like, these characters who we only ever see through Harry's perspective, what are they like off screen? What are they doing when Harry's not watching them? And also, how unreliably is Harry actually recounting to us the details of these interactions, because we know he's an unreliable narrator. And we know that he's not a particularly thoughtful observer of the complex politics of the wizarding world. So generally, we only get attention to those politics via Harry reporting other characters talking to him about them. So you know, most of our sense of like, there is something wrong with the way that house elves are treated comes through Hermione's voice, for example, but we've got this

one example of an elf who desperately wants to be free, and that is Dobby, and yet we get a very strong sense that nobody else is on board?

So this is a big question for me is like, why do we have, and let me put a star beside the word why? Why do we have one elf who desperately loves freedom? And who uses that language over and over again? Right? He says, Dobby is a free elf. It is on his tombstone, right? He is a free elf. That is the key thing about him.

(Soundbite from a Harry Potter movie of Dobby saying: "Dobby has no master. Dobby is a free elf. And Dobby has come to save Harry Potter and his friends.")

Hannah McGregor 44:25

And yet he is surrounded by other elves who seem to have no desire for it and the star beside why is sort of you know I'm interested in why within the logic of the series, but I'm also interested in the sort of like narrative why, like, what are the narrative implications of creating this one character who represents freedom and then killing him?

Jessica Marie Johnson 44:51

That is always so wild to me. That is always so wild to me. Like Dobby is a free elf but he couldn't live as free. Ron, Hermione, and Harry in particular, like their sort of reactions to the house elves throughout the series, like Hermione's whole campaign to free the house elves. It all gives in some ways and I don't know if this is intentional, but it gives this kind of interesting window into some particularly like white liberal framings of you know, liberal imaginings of Black freedom and the role white liberals might play in that in that imagining, right?

Like, you have, you know, like, they don't want it, they don't deserve it, like Ron is just kind of like over it, right? Completely. You have Harry, who is like, I'm actually just confused. And I'm

new to this, and I kind of want to help, but also, like, I have my own plans of what I want to do. It just like the like, you know, the white Marx's version, like all that Black freedom thing seems really, really important. But also like class?

Hannah McGregor 45:52

But later. I've got this-

Jessica Marie Johnson 45:55

Later, I'm busy. Like, there's this whole other thing, you know, in your time-

Marcelle Kosman 45:58

Oh, but also class is. *Chefs kiss*

Jessica Marie Johnson 46:01

And then there's Hermione, who is, you know, like, in a lot of ways, a bleeding heart, is like, I have just discovered that I am the maligned of the wizarding world. And also, so are you, house elves, let us band together. And so there's something really, you know, I think this is meant to be very sympathetic about that, for sure. But also, like, she also is, is very much Oh, no, they're hardwired to be faithful, they're hardware to not be whole selves. At all points she's very much like, No, you don't understand or I don't think this is in the seventh book, I think this is earlier, like four or five, where she's leaving clothing around to free them, you know, like a very kind of passive intervention in a slavery regime.

And also like, like, you could potentially get them in a lot of trouble by just, you know, by them encountering those things, do you think they don't know that they could be in trouble for that, that they could be punished for that? All of this to say like that Dobby could not exist as a free elf in the world that is after revolution, or after the end of fascism, or after, you know, like that moment, right, of escaping,

Hannah McGregor 47:10

I was thinking about exactly that when you were talking about, you know, the sort of enslaved free binary and what it means to be sort of freed into a world in which the conditions of slavery continue to exist. And that is the context in which Dobby is free. Like Dobby is free in a world in which house elves are defined by their lack of desire, their desire for non freedom, like not even a lack of desire for freedom, but a desire for indentured servitude. And so in that context, like how is he supposed to exist in that world?

Marcelle Kosman 47:50

Even if we think about, like, what Dobby does once he has been freed, is he goes to work at Hogwarts. So he has a kinder employer, but he's doing the same work. And when Hermione talks to him about how much money he's making, or how many days off he has, he's still like, whoa, one day off a month is sufficient.

Hannah McGregor 48:17

I still obviously love labor.

Jessica Marie Johnson 48:20

And labor here, in particular, like for these wizards, like, these are my wizards, right? Yeah, and this is a refrain, you also see in white travelers representations, or it's like, when they're talking to slave owners, plantation owners, they're like, my negroes. No, no, they're okay. Like, it's those over there that have a problem. You see this written into law during the Haitian revolution, where you have officials in the British colonies in the US, and officials in what is still Spanish, like Louisiana, Florida, they're like, no, no, like, we'll keep our Africans here, our enslaved people, but those French negros, they can't come over here. Right, like, so you also have those kinds of interesting distinctions and to read that through Dobby being like, no, no, like, these, this is great. Like, I love this.

I don't know, I also think about, like, the ways that like, this is, you know, in some ways, very British world, very British imperial world. And the British Empire, you had the end of slavery, but you also had a long apprenticeship period. And so it wasn't, you know, even that freedom was not free. And to have like the free elf, you know, being you know, so enthusiastic about essentially continued apprenticeship, and continued second class citizenship, and then not be able to exist as free like, had to be killed off because there's not a narrative arc of a free elf in the world beyond that.

Those are those are actually very alive, right, like so the crisis of what to do with Black people after freedom, was the thing that held up emancipation, and then was resolved by saying, well, we'll just keep them in some kind of form of servitude until, you know, they seem to have proven themselves correct and proven themselves as adequate for equal citizenship and that adequate for is a thing that just continues to be pushed further and further into the future in various kinds of ways. So, there's some aspects there that feel very like, Okay, this comes out of a particular context of understanding who is worthy of freedom and what that freedom is meant to entail.

Marcelle Kosman 50:24

While we're talking about these narratives, and these ways of understanding the various representations of our house elves, what should we do with Hermione because canonically she is white, but the fandom has really identified with and claimed her as Black and, and so how does how does reading her as white or Black shift the meaning of her activism in the series?

Jessica Marie Johnson 50:55

I don't know, I'm sort of, I get stuck, because I also have so little faith that Rowling could do that justice, Hermione, to me, I put her so much in the box of like, the abolitionist track, right, like the 19th century abolitionist track, like, you know, oh, my gosh, the poor negros and they need our help, like what will we white people do?

Like the fervence of her activism, her faith in something else being possible is so total, and her infantilization of the house elves is also so immense, that the two very much go together in a kind of 19th century abolitionist schema.

So her gender actually, I think, is really important there in her ability to embody that because of her feminist or femininity, I think is really key. But I also think it's important that she is neutrally consistent, she's neutrally raced as white, I would love to see a Hermione, that was like, Black, Caribbean, African descent, is also thinking about, you know, mudblood, and the conversation also about race and phenotype and one drop rules that could bring that into the conversation whenever the mudblood like conversation. I know we're talking about house elves and it's mudblood, but that's the thing like so that's the thing that comes up, right?

Like it's, and we're talking about house elves but at the same time, like a Hermione, who is of African descent, can't then look at being a mudblood and the conversation about mudblood and being a mudblood in the wizarding world in the same way. Like it's, for me, it's just impossible to aggregate those, and I think that for a character, that's true to that story, true to that background, it would have to bring those together. And that then makes me imagine well, then what are there other solidarities that could have been possible between a mudblood Hermione activist and house elves?

Like, are you then looking at their actions differently? Are you seeing that kind of like, effusive embodied gratitude with the same sort of skepticism that I am, like, Are you wondering where they go to hang out, you know, when they're not here serving, and where the real action is like, those are the kinds of things and I think that Hermione gets smarter, and not smarter, like book smarter, but like smarter about like, where the secrets in the silences might be. And you know, that may or may not change the

fundamental things she does with Harry and Ron, but it adds a kind of interesting texture to where and how she understands social relations lie in this world. So I think it changes a lot, but I think it also means that it's a rewriting of her that I think could be provocative and exciting.

Hannah McGregor 53:25

I remember K. Alex, in our episode with her, pointing out that Hermione doesn't refer to the house elves as enslaved until after she's had that very frightening confrontation at the Quidditch World Cup, where she sees this violence being done to muggles and Draco basically threatens her and says, like, you better watch out mudblood, like we're coming for you. And she has this very frightening encounter with the kind of violence that she is going to be subjected to as a muggle born wizard. And it's after that, that she starts using the language of enslavement for the house elves.

I have no desire to attribute any intentionality to Rowling in doing that. But it is an interesting moment that does sort of offer this potential reading of Hermione as somebody who is starting to make those links, who's making those latent links between the way in which she's being categorized within the wizarding world, and the way that the house elves are being treated, and what that means about the sort of larger structure of the wizarding world and you know, she's 17 when the books and so, one can dream that maybe she goes to college, that she returns to the muggle world to be like, it's actually wild that wizards don't have any post secondary education. I'm just gonna go and just learn more.

Jessica Marie Johnson 55:03

Black wizard Hermione going to Howard University and just, you know, pledging with cheap lunch. I'll give her, is she a Delta? I mean, she does save the world. So we can make her, I'm also a delta so we can make her you can make her my soror. So Black wizard Merione, my future soror at Howard University. Yes, like,

absolutely. I can see the vision there. It also, you know, I was just sort of talking about the class bros and Marxist bros, but it also does bring in the concept of class in interesting ways. So there's a world in which a Black wizard Hermione, you know, does have to have that revelation. And then is effusive about this activism with changing things, but also doesn't get that like there may also be interracial dynamics that might need to get worked out.

So that kind of infantilization of the house elves, you know, if that's transformed into a class analysis, is there a class difference there that needs to be interrogated even as a kind of racialized similarity or history of bondage is a shared experience, there are other experiences under there that offer deeper layers. So there is a way that, you know, everything could stay the same. And that would illuminate some of the, you know, even tensions and layers within Black organizing, Black communities, Black diasporic communities, and how all that operates.

Hannah McGregor 56:29

Hermione also offers us one of the few textual examples, because I've been going back through my head to look for where we get glimpses of house elves' practices of freedom? What are the moments and I think you know, that there's something in Kreacher's profound belligerence towards our heroes that is intriguing in that sense. But I also, in light of this idea, was thinking back to the way the house elves are straight up all totally aware of what Hermione is doing with trying to leave clothes around for them and are like, a little embarrassed for her and are like, Oh, honey, no, we'll remove those.

We won't mention it to you, because you are making yourself look very silly right now. And that is interesting, isn't it? That yeah, in one version of that it's just a reinforcement of house elves hate freedom. But another version of it is like, they've kind of got their own thing going on here. And they don't need you to come along and infantilize them like this.

Marcelle Kosman 57:35

Introduce them to freedom as though it's something they've never heard of before. So we're coming to a close. But what I'm wondering is, can we get a sense, based on the way that these relationships are playing out in the books? Can we get a sense of where Rowling is getting her material? Where is she getting her information about the appreciativeness of Kreacher on receiving the fake locket? Or where is she getting her information about the reluctance of the Hogwarts house elves to be free?

Hannah McGregor 58:14

What are the inter texts there? What is she drawing on?

Marcelle Kosman 58:19

Yeah, because it doesn't sound like she's drawing on revolutionary Black literature.

Hannah McGregor 58:25

(guffaws) Can you imagine?

Marcelle Kosman 58:26

it doesn't seem like that's the archive she visited to build this world.

Hannah McGregor 58:31

I actually, just a few minutes ago, when we were talking about where the house elves come from, I was like, Oh, shit, is this gonna be one of those things that Rowling wrote a whole silly Pottermore article that was like, naturally, here's the history of the house elves. Wizards used to just poop on the floor and then disappearate it, like is this going to be another one of those? And I looked and it does not appear that she has attempted to give them any history. But the Harry Potter fan wiki talks about the possible inspirations for them, and routes them in relation to like the history of brownies and like the particularly Irish English Scottish History of fairy stories.

So like these fairies that like you know will come to your home and do things for you if you leave gifts out for them, so there is this history of stories of the fairies and how you leave stuff out for them so that they'll do you favors and stuff. So the length that they're making is like, no, maybe leave them a baby, but usually like a bowl of milk. Yeah. So if you're mean to them, they'll take your baby away and replace it with a changeling.

But if you're nice to them, they might make your shoes for you like the shoemaker's elves. So there is kind of this like this British fairy tale history, which is definitely an intertext for sure. But It absolutely does not explain the abolitionist ferocity of Dobby or the emphasis on freedom, which is not, I guess, maybe is there kind of a little bit in stories of leprechauns, like, if you catch them, they have to give you stuff. But like, that's not, the house elves are like, they're not random feral elves that have been caught. And so have to grant a wish.

Jessica Marie Johnson 1:00:25

Yeah, I would not have taken it there. *(laughs)* Brownies and fairies was not where I would have imagined that would go, although I can see that. But to me, that also was like, like, slavery is right there, though. You know, like, so that's like, and I get that, and I think that's the thing that fandoms do. And genre fans in particular, white genre fandoms in particular, like, no, no, it's not that it's obviously this other thing. It's like, the dragons not, you know, the concentration camps. And its like... actually.

Hannah McGregor 1:00:56

The goblins aren't Jews. Don't be silly. The goblins are just goblins.

Jessica Marie Johnson 1:01:02

Yeah. Or we could talk about the British Empire. And its history of, you know, the sun never sets on the British Empire, we don't even have to go to the Caribbean. Or, you know, the Americas, like, the

continent is right there as far as thinking about subjugation and servitude and forced labor in homes and forced labor period. Like, because that's the theme. It's not just domestics, they're not just like, hey, this is not an exchange, you know, they are very much like they're bound to families, they're bound into bondage, they are bound. And that is a particular genre of like the spell that keeps you in a certain position or a certain place, but it's also, you know, the history is right there.

And so, what is interesting about thinking about it as a British text is that you have this really, really deep and proud and loud history of well, we freed the slaves, like guys, we freed them, we are the reason why you have the Somerset case, that was, you know, that was that stopped slavery from being in Great Britain in the European soil context. It's why you have, you know, like, abolition act like it's why like, we ended the slave trade, and we police the waters, so that the slave ships could not come across, which only worked mostly for the North Atlantic and not for Brazil and Spanish speaking places. But, you know, it's why you have that that narrative is very, very, very dense.

And so I think that is one like the inner text that is happening here. Which is to say, Hermione embodies like in her activism sort of embodies that narrative of like, no, no, like, we must do this for the colonized peoples of the world that we have colonized. And we'll continue to keep in some subjugated status for our own financial and economic benefit. Financial and political benefit, like Hermione kind of embodies that and house elves themselves, I think the structure of their lives, embodies the other side of that, which is that yes, we have freed you, what do we do with you? We can't make you equal, like that's the impossibility of equality or imagining full humanity, I think is the piece that is also some of that inner text, like that, well, yes, you're free, but like, you know, like these, here's all the criteria for citizenship. And Oh, funny. You don't meet it. And funny, you probably never will. And funny, like, Oh, you want your nation to be, you know, freed of the British

Empire? Well, I don't know, maybe another 50 years. Right? You know, so I think those are like-

Hannah McGregor 1:03:37

Your economy has, for some reason, been devastated. So we don't think that you're ready for that. Yeah, we don't know what happened there. But it's really not good.

Jessica Marie Johnson 1:03:45

So I think that that's actually the inner texts, one of them that Rowling is reaching for, and while I, you know, like most of the kinds of interventions I've made have been a kind of a US context the British Empire is right there. We don't really have to reach for brownies, although I thought you're gonna go somewhere really interesting like Ireland and the UK, and British relations between Northern Ireland. I was like, Oh, this is gonna get spicy. But..

(laughs)

Hannah McGregor 1:04:10

There is within the UK a history of violent colonization. And I think there's some implication that the house elves are like indigenous to the UK, but that doesn't mean that they weren't, like, violently taken over. I mean, they're attached to old wizarding families and old wizarding institutions. So there was a point, you're right, there's plenty of history right there in the UK to turn to. Yeah, it is very close.

Jessica Marie Johnson 1:04:45

When you hear galloping. Just think horses instead of zebras, like the horses are right there.

Hannah McGregor 1:05:00

And thank you witches, for joining us for another episode of Witch, Please. If you want more of us, which you obviously do, we're on Twitter and Instagram @ohwitchplease. And of course on patreon @patreon.com/ohwitchplease, where you can get all kinds of sweet perks like movie watch-a-longs and bloopers and

comics made from those bloopers and an absolutely unhinged q&a series that Marcelle and I make. There's just so much bonus content. And also importantly, that money goes to making the podcast and paying our producer. So, join the Patreon. Also, I would like you to read my book. It's called *A Sentimental Education*. I produced an audiobook for it, which will provide you with multiple hours of my mellifluous voice. So find that wherever fine books are sold. Jessica, if people want more of you, where can they go?

Jessica Marie Johnson 1:06:00

Well, you can purchase *Wicked Flesh* wherever books are sold. I'm also on the socials. I am still on Elon Musk Twitter, unfortunately @j&jAFRX, JAFRX But I'm also on IG same name. And also check out the different labs we run. I didn't talk a lot about digital things, but I do in another world do digital humanities and that's at Lifexcode.org. And you can get clued into all the kinds of things there.

Marcelle Kosman 1:06:29

You can find the rest of our episodes at ohwitchplease.ca along with transcripts. Yay. Plus, our incredible new team member, Gaby, has been creating exciting new website content for us. So if you haven't visited the site in a while, you should go check it out. We have merch! Can you believe? Special thanks, as always to our team player of a producer Hannah Rehak aka coach **(Soundbite of a sports whistle blowing)** to our Witch, Please apprentice, Zoe Mix. **(Soundbite of a record reversing)** And to our sound engineer, Eric Magnus. **(Soundbite of chimes)**

Hannah McGregor 1:07:12

Thank you. At the end of every episode, we shout out everyone who left us a five star review on Apple podcasts. So you've got to review us if you want to hear Marcelle taking a look at the five and 10 glistening once again, with candy canes and silver lines- take a look at the five and 10 glistening once again.

Marcelle Kosman 1:07:31

Thanks this week to downtonjimmy, everyname wastakensothisisit, LauLiuYoo, Samuellazoa, Nick M-J, and Lolli loves his lodcasts for your reviews. Oh, and in response to your request, LauLiuYoo, we are in fact working on a Witch, Please works cited page, coming in 2023!

Hannah McGregor 1:08:04

We'll be back next episode to conclude our discussion of Harry Potter and the Deathly Hallows. But until then...

Jessica Marie Johnson 1:08:13

Later Witches!

(Witch, Please Theme Music plays)