

Trauma, Harry Potter, and the Demented World of Academia

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ABSTRACT: The following text presents my personal experience of psychological trauma as part of regular and ongoing processes of institutional (re)socialization into academe as a pre-tenure faculty member of color. In giving voice to this experience of trauma, the paper adopts a *testimonio narrative function* to highlight the shared nature of this experience even while foregrounding the uniqueness of my situation as a member of a marginalized and gendered body living in a specific geographical context and socio-political time. Though *testimonio* provides structure to my narrative, J. K. Rowling's *Harry Potter* novels—a series about individual and collective trauma at the mortifying hands of resocializing institutions—provide an incidental, but integral, narrative lens through which I make meaning and offer advice on surviving traumatic experiences in institutional spaces.

Keywords: Trauma, Academic Socialization, Harry Potter, Testimonio Narrative Function

RESUMÉ: En cours de titularisation professorale de la faculté et en tant que personne de couleur, c'est de mon expérience personnelle dont je parle et du choc émotionnel qui fait partie du processus normal et permanent des relations sociales dans les établissements du milieu universitaire. A travers cette expérience traumatique, *le testimonio se présente sous forme de narration* afin de mettre en lumière le vécu courant de cette situation même si mon cas spécial, puisque je fais partie d'un groupe marginalisé qui tient compte du sexe vivant dans un contexte géographique et une période sociopolitique particuliers, est mis en premier plan. Bien que le *testimonio* charpente mon récit, *Harry Potter* de J. K. Rowling, série sur le traumatisme personnel et de groupe causé par l'humiliation des relations sociales dans les institutions, apporte une perspective secondaire mais complète, à laquelle je donne un

sens et offre des conseils pour survivre des circonstances traumatisantes dans des lieux institutionnels.

Mots clés traumatisme, relations sociales dans les milieux universitaires, Harry Potter, la fonction narrative de *Testimonio*

Psychological trauma is the “unspeakable” discourse of our time (Stroińska, Cecchetto, & Szymanski, 2014). It is an intense personal or collective suffering resulting from a single or repeated event which represents a real or metaphorical threat to life or livelihood. Trauma can “[engender] feelings of intense fear, helplessness, and horror” (Stroińska et al, 2014, p. 13), the emotional pain of which can silence the verbal expression of the traumatic experience. The consequence of this silence is that individuals who suffer traumatic events may need to draw upon symbolic language and material representations—such as metaphor and euphemism, graphic novel texts, symbols, paintings and sculptures—to give voice to their experience (e.g. Lightman, 2014; Martin, 2014; Spaas, 2014; Tekleab, 2014). Yet voice they must as trauma demands a retelling so that those individuals who experience trauma can bear witness to and break the “secrecy and silence” (Gill, 2009, p. 228) that surrounds their experience and allow “the processes of meaning making and recovery [to] begin” (Stroińska et al, 2014, p. 13).

Narratives of trauma increasingly have found their way into education literature. Horsman (2004), Perry (2006), and Sitler (2009) write of the physical and psychological trauma experienced by learners in K-12 settings due to poverty and school violence. Within my field of TESOL—Teaching English to Speakers of Other Languages—scholars have explored the traumatic events encountered by refugees and the impact of trauma on their English language acquisition. These experiences are a result of the ongoing movement, displacement, and resettlement caused by entrenched poverty, environmental disasters, genocide and war (Finn, 2010, Gordon, 2011, McDonald, 2000). Scholarship in higher education explores the trauma endured by students, staff, and faculty as a result of internal and external institutional forces and their enactors. This work masquerades in the literature

through metaphorical and euphemized phrases such as “faculty animosity” and “workplace bullying” (Armstrong, 2012), “workplace envy” (Patient, Lawrence, & Maitlis, 2003), microaggressions (Franklin, Boyd-Franklin, & Kelly, 2006; Truong, 2012), and “micro-invalidations” (Carroll, 2017).

With this paper I seek to add to the literature on trauma in academe, specifically individual trauma, due to processes of professional socialization. I do so by sharing my experience as an African American woman in my initial years as a tenure track Assistant Professor. To narrate my tale of trauma, I adopt a *testimonio narrative function* (Caminero-Santangelo, 2009; Craft, 1997)—an approach to narrative storytelling that draws upon the biographic Latin American genre of “testimonio”. In this narrative genre the one writes (speaks) for the many in a way that holds “moral and political urgency” (Beverley, 2004, p. 40), and “truth” is metaphorized, euphemized, and allegorized in order to bear witness to problematic actions faced as a consequence of an individual belonging to a collective “otherness”. In utilizing this *testimonio narrative function*, I foreground the shared nature of my individual experience with other junior faculty even while highlighting the situated-nature of my experience as a marginalized and gendered body living in a specific geographical context and socio-political time.

I begin by building a case for the presence of trauma among junior faculty as a process of professional (re-) socialization into the academy. My attempt to categorize this process is both metaphorized and euphemized by drawing upon Erving Goffman’s depiction of the total institution (1961). Resocialization in total institutions is a process of “identity transformation” that occurs when an individual is confronted with the “need to learn new roles” upon entering a new institutional space in order to survive (Morrison, 2007, p. 3891). The process of acquiring these new roles is marked by isolation, mortification, and secondary adjustments. Drawing upon insights provided by scholarship in curriculum studies, and in particular critical pedagogy, on the role of popular culture in empowering and giving voice to the marginalized, I evoke the magical world of J. K. Rowling’s *Harry Potter* series (1997-2007) and its tales of personal and institutional trauma set in a fictional wizarding universe. In doing this, I capitalize upon the “otherness” of a popular culture text—with its textual characters and its resocializing foes—to serve

the mediating and allegorical function of exploring trauma and traumatic experience in institutional settings. Incorporating the allegorical aspects of Rowling's novels allows her texts to serve an *incidental* testimonio narrative function (Caminero-Santangelo, 2009)—one that textually depicts the reality of resocializing and mortifying processes in academe and provides guidance in the area of resilience, self-care, and the power to reclaim voice for those who suffer at the metonymical hands of total institutions.

Trauma and the Academy

The interpretive lens for this *testimonio* is drawn from higher education scholarship on academic socialization. Writing from this perspective, Wheeler posits that “people spend much of their lives in organizations whose explicit mandate is to change them” (1966, p. 53). As such, institutions are sites for the production and reproduction of trauma and traumatic experience—and the academy is no exception. Beginning in graduate school, academic socialization imparts “an initial world view” around the academy and one's place and position in relationship to others in this space (Reynolds, 1992, p. 637-638). Further socialization occurs upon joining an academic department as a junior member where socialization involves “an anticipatory learning period during which prospective members begin to assume the values and attitudes of the group they wish to join” (Austin, 2002, p. 96 referencing Van Maanen, 1976). This period includes coming to terms with the long hours, pace of faculty work, and competing interests and varied roles that mark academic life. Moreover, it involves reconciling the multiple and sometimes conflicting professional and personal responsibilities that accompany an academic career, managing the potentially anxiety-producing effects of publishing and teaching demands, and confronting the indeterminate requirements for tenure and promotion (Austin & Pilat, 1990; Sorcinelli, 1992; Tierney, 1997). Ultimately, anticipatory socialization leads to the development of a professional identity that encompasses characteristics of the group, their beliefs, knowledges, values, and expectations for behavior and participation in the institution (Anderson & Anderson, 2012).

Occasionally a novitiate joins a faculty and instead of a process of socialization or even a process of acculturation

(Reynolds, 1992) what is experienced by the individual is a process of “transformative socialization” (Luz Reyes & Halcorn, 1991; Tierney, 1992) or *resocialization*. Resocialization is a “process of *identity transformation* in which the new environment necessitates the learning of new roles or ways of engaging” (Morrison, 2007, p. 3891, italics not in the original). There are two primary reasons the new environment requires such a transformation: 1) the norms, values, and practices of the organization are radically different from the novitiate’s preconceived expectations—ones typically acquired in their previous organizational setting (i.e. the issue of “fit”) or 2) the individual was never appropriately socialized in the first place—i.e. “inadequate anticipatory socialization” (Tierney & Rhoads, 1994; Wheeler, 1966). Due to this mismatch or to inadequate anticipatory socialization, the novitiate undergoes mortifying (Goffman, 1961) processes that chip away at the professional identity previously possessed in order to accommodate the “dominant norms, values and beliefs” of the organization (Tierney & Rhoads, 1994, p. 30). The self as one had known it—the prestige, identity, accomplishments—comes to mean less or different in the new setting, a loss which can be incredibly traumatic for some individuals.

Mortification, meanwhile, is the hallmark of life in total institutions. As “place[s] of residence and work where a large number of like-situated individuals are cut off from the wider society for an appreciable period of time and together lead an enclosed, formally administered round of life” (Goffman, 1961, p. xiii), total institutions are marked by literal and metaphorical isolation and social disconnection—i.e. the “ivory tower”. This isolation and disconnection enables processes of mortification that manifest in compromised positions of ethical stances towards work and professional values and identity (Boyd, 1999)—such as, the foregrounding of social identity (race, for example) for the benefit of the organization and at the expense of “intellectual thought” the individual brings to the setting (Holmes, 2008, p. 110); the repeated and singular instances of “workplace mobbing” (Armstrong, 2012) that result from perceived or actual “threat[s] to self-esteem...[the effects of which] breed resentment between peers” and contribute to “an organizational context in which envy is particularly potent and prevalent” (Patient et al, 2003, p. 1023); and the shifting university priorities related to tenure and promotion that

position junior faculty at odds with senior faculty who attempt to allocate time, resources, and work according to standards that do not accommodate the new requirements (Austin, 2002).

Mortifying processes result in uncertainty and a perceived lack of control in the life of the resocialized academic, and in turn, lead faculty to experience high amounts of anxiety (Austin, 2002) and to adopt various forms of secondary adjustments and “moral loosening[s]” as a tool of survival (Goffman, 1961, p. 152). These adjustments consists of practices “variously referred to as ‘the angles,’ ‘knowing the ropes,’ ‘conniving,’ ‘gimmicks,’ ‘deals,’ or ‘ins’” (Goffman, 1961, p. 54) which allow the individual “to retain a degree of autonomy, but...also undermined the possibility of forming any authentic community” (Gambino, 2013, p. 52). These secondary adjustments likewise contribute to faculty anxiety, stress, and fear and lead to emotional responses that surface as “hostility, avoidance, and rejection”, “conscious and visible vindictiveness...[and] angry brooding”, as well as irrational, backstabbing, self-protective behavior, absenteeism, low morale, and low productivity (Armstrong, 2012, p. 86). Such anxiety-induced behavior reflects the psychological toll (trauma) on the lives of resocialized faculty.

Narrativizing (My) Trauma

My own induction into the academy has been rather traumatic. Though singular incidents have contributed to traumatic encounters, mostly it is the discursive environment of my academic life and university town that have contributed to my experience of psychological trauma. After graduating from an interdisciplinary doctoral program in second language acquisition and teaching, I accepted a tenure track faculty appointment in a school of education. I was attracted to this position because of its focus on TESOL teacher education. However, rather than teach courses in adult TESOL/SLA, I began teaching courses in K-12 TESOL teacher education—a focus within TESOL quite distinct from my research interests and previous academic experience. Though I was open to teaching these courses, I quickly discovered the discourses that underlie the field of K-12 TESOL teacher education differ from those in TESOL at the Adult and higher education levels. In this new K-12 space were discourses about the lack and absence of blackness

(African Americanness), discourses that were not foregrounded in my doctoral program (where the immediate concern was with linguistic privilege rather than racial/ethnic privilege), nor that corresponded with what I had experienced growing up and later teaching in Metropolitan Atlanta—a majority-minority U.S. city with a large African American population and historically significant black schools at the K-12 and college and university levels. In my new K-12 teacher education community, I was a “[newcomer] to a world defined and controlled by discourses that [did] not address [my] realities,...affirm [my] intellectual contributions,...[or] seriously examine [my] worlds” (Padilla & Chavez, 1995, p. 74-75).

In addition to the presence of these discourses, my University’s need to diversify the academic space occasionally resulted in my racial identity being foregrounded over my actual academic skills, scholarly interests, and professional well-being as a junior scholar. This political aspect of academic life meant that I was invited by colleagues and students alike to sit on service committees and student dissertations, not principally because of the intellectual and professional contributions I could offer, but because of the assumption of expertise (or anticipated interest) engendered by my race. I was completely unprepared for the ways in which the professional narrative of myself and my contribution to my institution were misrecognized (Bourdieu, 1977; 1991) through the lens of my race (and undoubtedly in intersection with my gender), the result of which was symbolic violence manifested in my voicelessness in the face of disconcerting discourses and interactions (Thomas, 2018) and material violence in terms of the impact of my scholarship and professional productivity.

The symbolic and material violence caused by the conflation of my racial identity with my work made adjusting to the geographic location in which I found myself a challenge. My new faculty position brought me to a small college town (which arguably is an extension of the institution itself and thus part of the institutional socialization) in a politically and socially conservative part of the U.S. and during a racially polarizing time in the country (Fall 2014). Though the town prided itself on being a liberal blue haven in a conservative red state, the levels of micro-aggressions and micro-invalidations I experienced on a given day made it difficult for me to even want to leave the house.

By whites and non-black people of color, my personhood was often invisible to those around me. This manifested in my being overlooked in service encounters at restaurants, ignored at real estate open houses, and treated with a high level of overfamiliarity in public spaces. My professional status and contributions as a resident academic were rendered invisible in this new space. As such, the depth of isolation, loss of self, absence of community, and self-doubt raised by my move to this new town—normal issues of socialization that faculty face—were made more traumatic by the processes of academic resocialization I faced at work. The combination of these experiences silenced and threatened to rob me of my professional (and personal) identity and voice.

Yet, it is in being silenced that such experiences most need to be voiced. When these experiences are the result of resocialization, they must be voiced in order to make faculty and institutional enactors aware of the processes of resocialization and the affects these processes have on faculty. Yet, the effects of trauma—not to mention the risk of professional censure—mean that the courageous voicing of personal experience may need to be mediated through alternative means. This is one role popular culture texts can play in narrating *testimonios*. These texts can serve an “incidental” testimonial narrative function (Caminero-Santangelo, 2009, p. 22) that mediates traumatic experience in ways that illuminate the emotional depths of events while also engaging with them from a relatively safe textual distance. Surprisingly, J. K. Rowling’s *Harry Potter* series served this function for me. Through the tales of psychological trauma depicted in her fictional wizarding community, I found a discursive space that reflected the pain, fear, and anxiety that marked my professional experience and provided the literary tools for me to make meaning of my initiation into the academy.

J. K. Rowling’s Harry Potter

Though marketed for a young adult audience, occurrences and tales of psychologically traumatic experiences appear across Rowling’s seven *Harry Potter* novels, with many of these events preceding the publication dates of the actual novels. In fact, the novels’ titular character, Harry Potter, enters Hogwarts in 1991, six years before the publication of the first book of the series (1997).

Therefore, Rowling's novels could be categorized as literature of historical trauma (Caminero-Santangelo, 2009).

Readers encounter the trauma of *Harry Potter* in the opening pages of the series. Orphaned as an infant, Harry is raised by an uncaring aunt and uncle. At age 11, Harry learns that he is a wizard; he also learns of the traumatic circumstances surrounding his parents' deaths and the trauma overshadowing the wizarding society at-large. In addition to Harry's personal and familial history of trauma, his classmate Neville Longbottom lives with the trauma of parents tortured to insanity and living a half-existence in St. Mungo, the wizarding hospital. Hogwarts' beloved headmaster, Albus Dumbledore, is orphaned following the deaths of his parents and later estranged from his brother and best friend upon the death of his sister (which he may have inadvertently caused). Dark and brooding Severus Snape lives with the trauma of having his one true love—Harry's mother—murdered at the hands of the leader he has followed. Finally, the instigator of much of the wizarding world's trauma, Lord Voldemort, is the beneficiary of intergenerational trauma (Katz, 2003) as the child of an abused and impoverished wizarding mother.

However, it is the instances of trauma produced at the metonymical hands of the wizarding society's most powerful total institution (the Ministry of Magic) and the institution's agents of wizarding resocialization (the dementors) that are clear allegories for trauma and traumatic experience produced within non-magical total institutions. The Ministry of Magic enacts institutional control over all aspects of wizarding life and reinforces socializing wizarding codes with the help of the dementors. The dementors are a cadre of clocked, hooded magical beings who serve as the guards to Azkaban—the wizarding prison located on a small, isolated island out in the middle of the North Sea (Rowling, 2005, p. 8). Azkaban is a prison without need for bars or walls; in addition to the isolation and danger created by the sea, the dementors keep Azkaban's prisoners locked within a fortress of their own mind and madness (Rowling, 1999). Dementors are the “devils” (accusers) of the *Harry Potter* series (Sophronia Scott, 9.16.17, personal communication); they are the literal “chupacabras”—a fictional goat-sucking, shapeshifting monster from the Caribbean (Radford, 2011)—of the wizarding universe. They are recognized by their “long, slow, death rattle breath”, with “a gaping, shapeless [mouth-like] hole by which dementors can land a “kiss” on a tortured soul

designed to suck out “every good feeling, every happy memory”, leaving the individual soulless, without hope, and without the ability to draw upon soul-sustaining positive memories (Rowling, 1999, p. 83, 187).

The sole purpose of Rowling’s dementors is mortification of the wizarding being—which they carry out without personal intention, but rather as a reflection of their inherent nature and position in the wizarding world. As the resocializing agents of the wizarding universe, dementors are “entirely defined by their emotional effect on human beings” (Bealer, 2017, para. 2). The places dementors inhabit are experienced by a general sense of coldness, a growing and compounding *disease*, and an isolating, individual, tormenting malaise. The effects they produce are so traumatic that they literally stop beings in their tracks, forcing those imprisoned within their grasp to relive the moments that terrify and haunt them most. Rowling’s dementors keep one “trapped inside [one’s own head], incapable of a single cheerful thought” (Rowling, 2000, p. 331). Those who suffer the torment of the dementors are left silenced—producing only a scream of agony, their present reality and agentive force confounded and “compromised” by the demented enactors of “institutional structures” (Scott, 2010, p. 215).

It is through the personal testimonies of the series’ inmates who suffered and yet survived institutionally-sanctioned encounters with the dementors—the Animagus (shapeshifter) Sirius Black, the half-giant Rubeus Hagrid, and that son-of-a-sacrificing mother, Bartemius Crouch, Jr.—that readers learn about the secondary adjustments of those who survived these experiences by trick, wit, and luck. Through the stories they tell, the reader gains insight into the resilience and agency that persists within total institutional spaces. These tales provide a textual framework for surviving traumatic experiences of resocialization at the mortifying and isolating hands of total institutions and their enactors. In the section that follows, I offer the textual remedies Rowling’s series provides on surviving demented spaces.

Surviving demented spaces

Rowling’s wizards are endowed with magical powers whereby they can protect themselves from dark forces, though not all wizards are able to do so or with equal facility. Moreover, magical artifacts alone—invisibility cloaks, wands, and incantations—do not provide wizards protection

from demented foes. Therefore, wizards have had to devise ways to protect themselves from the mortifying institutional powers of the Ministry of Magic and its dementor enactors. Those actions which contribute to the survival of magical characters at the trauma-inducing hands of demented foes are embedded within the textual events of Rowling's novels. Their implications for non-magical beings as suggested by Rowling in an interview, is that magical ability is "inside ourselves already" (Treneman, 2000). Inspired by Rowling's words and drawing upon the textual evidence within her works, I highlight the wizarding actions I have come to adopt in my professional struggle as a means to regain my voice (and scholarly productivity), make meaning of my experience, and gain narrative control of my professional identity.

"Expecto Patronum". Latin for "I expect or await a patron or guardian" (Rowling, 2017a, para. 1), the Patronus charm is the key defense against the trauma-producing power of the dementors. The incantation of this charm produces a "silvery-white guardian or protector which takes the form of an animal" and goes forth in the world to protect the wizard from demented foes, warn of danger, and deliver material support (Rowling, 2017b, para. 1). For the non-magical being, the Patronus serves as an allegory for the role and power of an advocate (Rockquemore & Laszloffy, 2008). An advocate goes forth into the academic world in support of another's professional success, providing emotional support and professional guidance along the way. Finding an advocate in academia may feel like a particular challenge for women and faculty of color (Washington & Harvey, 1989). However, like the act of producing a corporeal Patronus the power of the outcome stems from the force of one's own effort. I have persistently sought out and called upon individuals to serve as advocates, both within my school and across the university campus. They are mostly women, though not all are, nor are they all scholars of color. My advocates have provided feedback on and championed my work, and they have reminded me of the value I bring to the academy that goes beyond the racial diversity my presence affords the institutional space.

Be Mindful. Rowling's Patronus charm can be viewed as a metaphor for mindfulness (Armstrong, 2012). The effectiveness of this charm requires all mortifying thoughts cast by the dementors to be pushed out of the mind by happy

memories. This casting away is not simply an act of positive thinking, rather it is the power of focus (Hewitt & Hewitt, 2003); nor is it about intellectual prowess as Hermione Granger, for all of her magical and intellectual prowess, found producing a corporeal Patronus quite difficult. Instead it is Harry (a victim of trauma) who ultimately becomes proficient at producing a Patronus. Harry learns the charm from the wizard-turned-werewolf, Remus Lupin (a victim of severe trauma), an advocate who teaches Harry to shut out unhappy memories in order to focus his attention on pleasant ones. Rowling's texts remind us that mindfulness is about clear and rational decision making and focus and "maintaining a moment by moment awareness of our thoughts, feelings, bodily sensations, and surrounding environment" (Bearance, 2014, p. 62 referencing Gunaratana, 2011). Mindfulness allows one to focus on thoughts that lead to resilience—here defined as the act of shifting from reacting to events to responding to events (Kabat-Zinn, 1990, p. 263)—and escape from the trap of secondary adjustments that foster survival but not professional enjoyment and/or productivity.

Call Upon the Spirit of the Ancestors. In addition to the Patronus charm, Rowling introduces a second magical artifact that provides wizards protection, the Resurrection Stone (Rowling, 2007). When Harry is about to engage Lord Voldemort for the final showdown, he is surrounded by dementors and adversaries. In the midst of these foes, he pulls from his pocket the magical stone (given to him by Dumbledore), holds it tight, and states: "I am about to die". Upon these words, shadowy images of Harry's deceased family and friends appear before him in spirit form. The Resurrection Stone allows Harry to "replace isolation with belonging and despair with determination" in order to walk past the dementors and into a crowd of institutional foes (Brown & Sherry, 2010, p. 149). This scene brings to mind the African American notion of calling upon the spirit of the ancestors, a dialogic engagement with the knowledges and discourses that precede us and are left to us by our forbearers. In the absence of physically present support, I sought out and read existing narratives of traumatic experience, focusing on the experiences of African American women in academic spaces. I began with non-fiction accounts, such as *Tenure in the Sacred Grove* (Cooper & Stevens, 2002), *The Black Academic's Guide to Winning Tenure—Without Losing Your*

Soul (Rockquemore & Laszloffy, 2008), and then I moved into narrativized accounts of experience as reflected in the writings of Audre Lorde (1984[2007]), bell hooks (1993, 2003), and Roxane Gay (2014).

Shape Shift. Shapeshifters are individuals whose bodies, and thus identities, exist in human/“Other” form. It is they—the Animagus Sirius Black and metaphorically by extension the half giant-half human Rubeus Hagrid—who are the few wizards credited with surviving the mortifying experiences of Azkaban. The lesson these shapeshifters provide us non-magical beings is that socialization and the mortifying processes of resocialization are constantly present in academia. Thus, the goal is to allow the transformational processes to mold an identity that is a reflection of the agentic and authentic professional self. For me, allowing for agency and the expression of self has meant engaging in scholarship that is an authentic reflection of my professional and personal interests, such as Harry Potter Studies. It has also meant seeking out collaborators and cultivating mentors who find a ready connection with my scholarship.

Eat Chocolate. The psychological benefit of consuming chocolate under times of emotional stress is well-known. It is not surprising, therefore, that when Harry finds himself sprawled out on a train car after his first encounter with a dementor Remus Lupin gives him chocolate, allowing the “warmth [to] spread...to the tips of [your] fingers and toes” (Rowling, 1999, p. 86). Yet, in the wizarding world, as in the non-magical realm, chocolate is only a temporary remedy whose “[e]xcess...consumption cannot benefit either Muggle or wizard” (Rowling, 2017c, para. 2). Rather, its role in the novels can be viewed as an allegory for self-care, recovery and resilience. The soothing effects of chocolate on those who suffer under dementor attack is a remedy which recognizes the interconnectedness of the spirit, mind, and body (Shahjahan, 2014). This interconnectedness is a relevant message for those in the academy as bringing awareness back to the body “dismantle[s]” (Shahjahan, 2014, p. 2) the systems that mortify and subjugate the academic body and spirit to the academic mind; it allows space for the deepest needs of the body and spirit—the need for stillness and rest (both physical and mental), joy and recovery, and community.

Conclusion

Though often unspoken, psychological trauma is ever present in academia. It is present due to the socializing and resocializing nature of total institutions and the pain this can engender for its members. Psychological trauma that results from resocializing processes in institutions demands to be told—partly to help the individual reclaim their voice, partly to benefit those novitiates who will come later. To provide a *testimonio* in one's own words is sufficient; yet, the impact of such a narrative can be strengthened by mediating the tale from a literary or textual space. Textual spaces provide the allegorical language and safe distance to explore one's own and another's traumatic experiences and to derive ways to be agentive, resist, and engage in self-care even while dealing with the dementors in our midst.

In closing, I provide this *testimonio* of my encounters with the processes of academic resocialization, doing so with a sense of “moral and political urgency” (Beverley, 2004, p. 40). Academic institutions have a responsibility to care for the vulnerable among their members and a number of institutions (mine included) are taking steps to address the impact of academic resocialization, particularly as it uniquely impacts marginalized faculty. Yet, large scale institutional change take time. Thus, the urgency with which I respond is immediately directed towards individuals like myself who find themselves in the midst of resocializing processes and experiences they neither understand nor feel they can bear. By mediating my *testimonio* through Rowling's tales of a wizarding universe and its mortifying enactors, I hope this paper provides some fictional levity and guidance through the pain of very real institutional experiences.

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