

# **Fantastic Beasts and Where to Find Them: The Original Screenplay Study Guide**

**Fantastic Beasts and Where to Find Them: The Original Screenplay by J.K. Rowling**

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# Plot Summary

The following version of this screenplay was used to create this study guide: Rowling, J.K. *Fantastic Beasts and Where to Find Them*. Arthur A. Levine Books, an imprint of Scholastic Inc., 2016.

The text consists of the original screenplay for the film of the same name, which means that its content is primarily dialogue, with occasional insertions of stage directions. There is no prose per se. There are also several illustrations of, among other things, the various beasts referred to in the story.

A brief visual prologue portrays the menace of Dark wizard Gellert Grindelwald, who is waging a campaign against those humans who are not capable of using magic. The story proper begins with the arrival of wizard Newt Scamander in 1926 New York. After getting through customs and immigration, he travels through New York City, at one point coming upon a street meeting led by Mary Lou Barebone, the leader of an anti-magic movement called The Second Salemers. As Newt watches, Mary Lou (in the company of her three children, Credence, Chastity, and Modesty) exhorts the crowd to be vigilant for the use of magic. As Newt moves on, he is unaware that he is being watched by disgraced witch Tina, and that he is about to accidentally collide with aspiring baker Jacob.

A series of accidents and confrontations involving Newt, Tina, and Jacob results in the escape of several of the beasts that Newt magically conceals in his suitcase, and in Tina taking Newt before the governing body (MACUSA) of the American wizarding community. There, Tina is dismissed: Madam Picquery, leader of MACUSA, is more concerned with the growing threat posed by Grindelwald, and with the possibility of wizards and witches being exposed to the fearful violence, or violent fear, of non-magical humans.

Still in disgrace, Tina takes Newt and Jacob to her home, where they meet Tina's telepathic sister Queenie. As attraction begins to grow between Jacob and Queenie, Tina and Newt discuss how Newt is going to retrieve his beasts. Later that night, Newt takes Jacob down into the magical suitcase, transporting him to a place where beasts from all over the magical world are kept in a zoo-like collection of individualized habitats. Newt and Jacob discover a shared love for animal life, and Jacob resolves to help Newt in his quest.

Interspersed with all the above are scenes that reveal Percival Graves, one of Madam Picquery's top agents, is in league with Credence Barebone to find a mysteriously powerful female child. There are also scenes that reveal the invisible, dangerous, murderous presence of a monster in the city.

As Jacob and Newt go in search of more escaped creatures, eventually helped by Tina and Queenie, Graves continues to pressure Credence to help him find the mysterious child. Eventually, this pressure combines with pressure from Mary Lou for Credence to



be “normal” to push Credence to a breaking point, which leads him to manifest an Obscurus which, as conversation between Newt and Tina reveals, is a powerful force of Dark Magic designed to protect vulnerable wizards and witches from harm.

Credence’s Obscurus escapes, and causes massive destruction throughout the city. Graves pursues it, determined to control it but pretending to want to destroy it; Newt and Tina also pursue it, determined to save Credence from its power. Eventually, a confrontation between Newt, Graves, and the agents of MACUSA results in the destruction of the Obscurus, the apparent (but not certain) death of Credence, and the revelation that Graves is, in fact, Gellert Grindelwald.

The story ends with Grindelwald being taken away; with Newt getting on a boat, but promising to return to give Tina a copy of his book on beasts in person; and with Jacob, his memory of his encounters with magic magically wiped out, making a success of his bakery, and visited one day by Queenie.



# Part 1, pages 1-34

## Summary

In a prologue, visual narration reveals the growing menace of dark wizard Gellert Grindelwald. The final image of the Prologue includes the Statue of Liberty ...

... which is the first image as the screenplay begins, the Statue in the background as a passenger ship arrives in New York in the mid-1920's. On the boat is wizard Newt Scamander, who carries a battered brown suitcase. As he passes through Customs, Scamander magically transforms the case into something that will appear as fully "normal" to those who cannot use magic. Narration reveals that among the items the Customs Inspector sees when he looks into the suitcase: a scarf that indicates Scamander was in Hufflepuff House when he was at Hogwarts School of Witchcraft and Wizardry. The Customs Agent lets him through.

The confident and powerful Percival Graves appears at the site of a mysterious event in New York. As policemen investigate this and a second event, a "mysterious force" (8) appears, and then flies away. Graves watches closely, listening as a howl comes from the ground beneath him.

As he makes his way through the crowded streets of New York, Newt's attention is drawn to a street protestor (Mary Lou Barebone) who, with her three children (teens Credence and Chastity and a young child, named Modesty) are speaking out against the presence of witches, inspiring the crowd to join the Second Salemers Church. Also in the crowd: Tina Goldstein, watching closely, and Jacob Kowalski, bustling through the crowd with a suitcase similar to Newt's. A small animal in Newt's suitcase (a niffler) escapes and steals a beggar's money. Newt hurries through the crowd in pursuit. Tina watches him. Newt pursues the niffler into a bank, trying desperately to keep it from stealing more shiny trinkets. He has a brief conversation with the loan-seeking Jacob, then heads off again after the niffler, accidentally leaving behind a silver egg that Jacob keeps, and which starts to hatch as he asks for a loan from an uptight bank manager.

As Jacob attempts to persuade the bank manager (Bingley) to give him the money to start a new bakery, he offers samples of pastries from his briefcase. Meanwhile, Newt pursues the niffler through the bank, himself pursued and watched by Tina. After Jacob and his request are rejected, he accidentally finds Newt and warns him about the hatching egg. Newt, having just seen the niffler accidentally taken into the bank, magically disappears, along with Jacob and the egg. They reappear in a corridor, where the egg hatches into a snake-like bird. Newt carries the bird away, leaving behind a very confused Jacob, who follows in an attempt to escape the arriving Bingley. He follows Newt, who is going after the niffler and eventually retrieves it using magic. Bingley, meanwhile, thinks Jacob is trying to rob the bank. As an armed and angry group of security guards arrives, Newt sees the danger and disappears with Jacob and the niffler. They appear in a side street, and are watched by Tina as Newt puts the niffler in



his case and prepares to do some kind of magic on Jacob. Jacob fights back and runs away. Before Newt can leave, Tina approaches and takes his arm. Together they disappear ...

... reappearing in an alley, where Tina reveals that she is a member of MACUSA (the Magical Congress of the United States of America); that she is an investigator, or “Auror”; and that because Newt did not wipe Jacob’s memory (Tina describing Jacob as a “No-Maj”, or non-wizard), Newt is to be charged with a wizarding crime. Again she takes his arm, and again they disappear.

## Analysis

The first point to note about the book is that it is written in the form of a screenplay. This means that the story is told mostly through dialogue and stage direction, and through relatively brief sections of prose that describe the action and the visual narrative. In general, information about character and story, background and relationship, is revealed through the dialogue as the characters converse. Information about intention, about meaning, about deep feeling, is likewise revealed by – or inferred from – dialogue.

The second point to note about the book as a whole, but in particular relation to Part 1, is that its premises, situations, and characters are all very closely tied to the “Harry Potter” series of novels. In fact, the central character, or protagonist, of this book (Newt Scamander) is a character referred to in the Potter series – specifically, as the author of a book about magical creatures used by students in the School for Witchcraft and Wizardry (Hogwarts) attended by Harry Potter and his friends. That said, there are two important things to note: that Newt never appeared in person in the Potter books; and while there are a significant number of references and tie-ins to those books in THIS book, the story told here is very much self-contained.

The beginnings of the narrative lines that make up that story make their initial appearances here. The primary narrative line is that of Englishman Newt’s search through the unfamiliar, dangerous world of New York City for several magical beasts that escape from his magical suitcase (the true, full contents of which are revealed later in the story). As part of that narrative line, Newt develops an unexpected friendship with the No-Maj Jacob, a relationship that has its beginnings here; develops an unexpected, multifaceted relationship with outcast witch Tina, which also has its beginnings here; and encounters a powerful antagonist in the form of Percival Graves.

Graves is the central character in a pair of additional narrative lines, both of which begin here in the same way as those associated with, and defined by, Newt Scamander. The first Graves narrative involves the search, by the witches and wizards of New York led by Graves (on the orders of the president of MACUSA, who appears in the following section), for a powerful destructive force that puts them all at risk of being exposed. As part of THIS narrative line, Graves develops a relationship with another character introduced in Part 1, that relationship playing a key role in the development of both the



Graves storyline and the Newt storyline. Meanwhile, the Graves storyline and the Newt storyline weave in and out of each other as the story unfolds.

Meanwhile, there are several key points of foreshadowing in Part 1. Several beast appearances here foreshadowing points later in the story where these same beasts make similar appearances that become even more plot-central. These reappearing beasts include the niffler, the snake-like bird and its egg (which itself plays a key role in a moment at the very end of the story), and the destructive invisible creature, who plays a defining role in the climax. Other important foreshadowings include the reference to Jacob's dream of owning a bakery (which similarly plays a key role in shaping events at the story's conclusion), and the reference to Gellert Grindelwald in the Prologue. That reference functions on two levels: as foreshadowing of a key revelation at the story's climax, and as one of several references, here and throughout the book, that draw clear connections between this story and the Potter stories.

Because there are so many references, direct and indirect, to the Potter stories, there will be references throughout this analysis to those stories. Out of necessity, because important plot elements of this story relate to important plot elements in the other books, and because understanding the meaning of those parallel elements is essential to full understanding of this book, there will be spoilers. Some elements are less important: Newt Scamander himself, for example, plays quite a minor role in the Potter books, as does the niffler. The character of Gellert Grindelwald, on the other hand, despite the fact that he never actually appears in the Potter books except in flashbacks, played a profoundly significant role in the events that shaped the world and circumstances of those books, and the lives of several of its characters. A few of those characters, in fact, are referred to in this book.

Other Potter references in this introductory section of the story include the reference to the colors of Scamander's scarf (Hufflepuff being one of the student houses at Hogwarts School of Witchcraft and Wizardry, also mentioned here and the setting for almost all of the action in the Potter books), and references to different kinds of magical spells, many of which (including the memory wiping spell, "obliviate," and the practice of disappearing, or "disapparating") appear in both books.

Finally, two significant historical notes, both relating to Mary Lou Barebone. The first has to do with the names given her children (Credence, Modesty, and Chastity). These names are very much in keeping with a practice in early American Christianity to give children names associated with so-called Christian virtues: Faith, Hope, Charity, Patience, Prudence, etc. The choice of similar names (Credence is a synonym for believability, or trustworthiness) for Mary Lou's children draws clear parallels between Mary Lou's spiritual values and those of conservative, old-school, puritanical Christians. This relates to the second important historical note, relating to the name of Mary Lou's church. The Second Sailemers can be seen as a reference to the famous Salem Witch Trials in Massachusetts in the early 1690's. A detailed exploration of the scope, causes, and consequences of those trials is beyond the scope of this analysis, but suffice it to say that the Trials were of people (particularly women) suspected of practicing witchcraft, with or without evidence; that several people were convicted of the crime and



executed; and that the trials eventually became a means for those with, or who wanted, political power to get it. This aspect of the story, here and elsewhere in the book, can be seen as a manifestation of one of its key themes: relationships with “the other,” or those whose existence, values, or actions seem to be a threat.

## **Discussion Question 1**

In what ways does the action of this section explore one of the book’s secondary themes, its warning of the dangers of fanaticism?

## **Discussion Question 2**

In the original series of books, Harry Potter was something of an outsider, having been born a wizard but raised outside the wizarding world where he belonged. In what ways might Newt Scamander’s situation parallel that of Harry Potter?

## **Discussion Question 3**

The word “credence” is a synonym for believability, or trustworthiness. What are the metaphoric values associated with giving the name Credence to the child of a leader of the Second Salemers movement?

## **Vocabulary**

derelict, chateau, tentative, demeanor, emanate, philanthropic, charismatic, earnest, emblazon, atrium, surreptitious, expedition, collateral, dismissive, incredulous, defiant, altercation, pilfer, incredulous, incorrigible





## Part 2, pages 34 - 66

### Summary

As Tina takes Newt to MACUSA headquarters, visual narrative reveals that there is a monitor there showing the Magical Exposure Threat Level: the monitor reads “Severe.”

In another part of headquarters, conversation between Graves and Madam (Seraphina) Picquery, the president of MACUSA, reveals that the International Confederation of Wizards is concerned that the encounter Graves had the night before “is related to Grindelwald’s attacks in Europe” (41). Graves assures Madam Picquery that what happened was the action of a beast. Madam Picquery worries that No-Maj’s have been exposed to danger, which in turn could lead to their reacting in fear, which in its own turn could lead to exposure and war. When Tina arrives, she is immediately dismissed, partly because she is no longer an Auror and partly because Madam Picquery is preoccupied with more significant concerns, the implication being that she is primarily focused on the Grindelwald threat.

Tina takes Newt down into her deep-basement office, where she has been assigned to the menial task of approving wand possessions (magic wands being the primary tools used by the wizarding community to perform magic). As she checks Newt’s credentials (Newt lying about having been approved for bringing in his wand), conversation reveals that Newt has been traveling, compiling a book on magical beasts. Meanwhile, Tina is confronted first by her officious boss and then by Graves, who seems to believe her story about what happened between Newt and Jacob. When he asks to see the contents of Newt’s suitcase, however, everyone is surprised to see that it contains only pastries. Graves leaves, disappointed that Tina has once again made a major mistake.

In his small and dingy apartment, Jacob opens the briefcase that he thinks is his, and allows several of Newt’s beasts to escape. His apartment is destroyed in the process.

As his sister Modesty chants an anti-witch sing-song verse while playing hopscotch, Credence Barebone makes his way to the Second Salem Church, where he helps his mother (Mary Lou) feed the poor. She watches as Mary Lou assures a boy with a birthmark that the mark is not that of a witch.

As Newt and Tina walk through the streets of New York on their search for Newt’s suitcase, they encounter a crowd gathered around the site of an explosion in a tenement. A glimpse of a magical creature flying overhead reveals to Newt that his beasts have escaped, and he realizes that he has found his suitcase. He races into the tenement, discovers Jacob, quickly closes the suitcase and repairs the apartment before Tina arrives. Before Newt can wipe out Jacob’s memory, however, Tina stops him, saying they need him as a witness for what happened to the beasts.



Conversation reveals some of the restrictions the American wizarding community has placed on interactions with non-wizards, partly because of the anti-magic Second Saulems. Conversation also reveals that Newt believes that the bite on Jacob's neck from one of the escaped creatures is harmless. Newt, Tina, and Jacob all go out to search for Newt's beasts, leaving behind the niffler, now making its home in a hole behind a portrait of Jacob's grandmother.

## Analysis

In Part 2, the screenplay's primary focus is to develop its central narrative line, Newt's journey through New York. Among the more significant elements in this development are the events in Jacob's apartment, both Jacob's accidental release of the beasts in Newt's suitcase and, in the later scene, the decision to not wipe his memory. Both set in motion several important events throughout the remainder of the narrative). Also in terms of developing the main narrative line, the initial encounter between Newt and MACUSA sets in motion the particular circumstances of suspicion and pressure within the aforementioned events take place.

Secondary points to note about the plot developments of the main narrative line include the conversation about Grindelwald (which keeps the threats and danger associated with him active in the audience's / reader's mind) and Graves' deflection of that conversation onto another subject which, in hindsight later in the narrative, can be seen as having an important connection to key revelations about both Grindelwald and Graves.

Meanwhile, brief glimpses of the Barebone family foreshadow their increasing importance to the plot later in the story, and echo the references earlier in Part 2 to tensions between the wizarding community and No-Maj's. As with many, or even most, appearances of the Barebone family in this narrative, references to Credence and his mother have thematic significance: in the case of the former, the theme of being simultaneously different and lonely; in the case of the latter, the theme related to the dangers of fanaticism.

A related point has to do with the insertion of the brief glimpse of the Barebones into the sequence of narrative in Part 2. This relates to the piece's overall structure. More specifically, the way in which the story switches point of focus, or narrative point of view – from the encounters at MACUSA headquarters, to the events in Jacob's apartment, to events with the Barebone family. This technique continues throughout the book, and is a reflection of the format in which it is written – specifically, screenwriting format, which moves (the technical term is "cuts") between events, characters, and scenes with a particular sharpness and immediacy, as well as an emphasis on incident.

References to the Harry Potter stories in Part 2 include the references to tensions between those in the magical and non-magical communities (an underlying thread of tension throughout the Potter narratives); the references to Aurors (the lawkeepers that play important roles both here and in the Potter stories); and the references to Newt's



book. In the Potter stories, there are fleeting references to that book, itself titled “Fantastic Beasts and Where to Find Them,” used as a textbook for a class in Care of Magical Creatures at Hogwarts School. There is also a small book of the same title written by the author of both the Potter series and this book, also of the same title, that is perhaps close to what Newt’s book becomes – specifically, a listing of various magical beasts and their characteristics. Finally, there is the reference to Jacob’s memory being wiped, a practice both in the Potter stories and throughout the rest of the novel: in both narratives, any Muggle or No-Maj who encounters the use of magic has his or her memory of the incident wiped using the “Obliviate” spell. This is to prevent, among other things, exactly the kind of potential conflict and tension that Madam Picquery worries about in her conversation with Graves.

## Discussion Question 1

How does the action in this sequence reflect or manifest the story’s overall thematic interest in relationships with “the other”?

## Discussion Question 2

Why is the monitor of Magical Threat Level at “Severe”?

## Discussion Question 3

It seems that for Tina, it is particularly important that she be recognized for accomplishing something important by bringing Newt to MACUSA and also capturing his beasts. Given what the narrative reveals about Tina in Part 2, what do you think is the relationship between that need for recognition and her current situation?

## Vocabulary

ornate, vast, emblazon, circulate, contraption, entity, exposure, bemused, origami, pompous, tenement, aggressive, emit, paraphernalia, jostle, prim, dubious, evacuate, disgruntled, tipsy, guttural, protective



## Part 3, pages 68 - 120

### Summary

As an invisible beast makes its troublesome way through the streets of New York, there is another explosion, as a small creature suddenly expands to the point where it shakes the walls of the room in which it is hiding.

The eager Langdon Shaw leads Mary Lou and her three children through an expensive, expansive building up to meet his father, the influential and wealthy newspaper publisher Harry Shaw Sr. Langdon tries to convince his suspicious father (and patronizing brother, Senator Shaw) that the Barebones' story of fighting witchcraft as Second Salemers is worth publishing. He and the Barebones are dismissed, Credence reacting negatively (and Modesty protectively) when jeered at by the older Shaws.

Tina hurries Newt and Jacob (whose reaction to the bite is getting worse) through the streets of New York, eventually arriving at the apartment she shares with her beautiful sister Queenie. As Queenie (who can perceive people's thoughts) and Tina prepare a meal using magic, Jacob can hardly believe his eyes, becoming particularly entranced when Queenie magically prepares a beautiful, perfect strudel. Meanwhile, Newt looks out a window and sees one of his escaped creatures. He tries to leave, but is stopped by Tina, and the arrival of a delicious-looking dinner.

As Credence Barebone walks through the streets passing out Second Salemer pamphlets, he has a back-alley encounter with Percival Graves. Their conversation reveals that Graves has had a vision of a powerful child close to Mary Lou Barebone; that he enlisted Credence's aid in finding and protecting that child; and that Graves knows that Credence wants to join the wizarding world. Graves urges Credence to keep doing what he's been doing, and keep an eye open for the child.

In the afterglow of a good dinner, the mind-reading Queenie and Jacob are clearly very much attracted to each other, a situation Tina tries to quash by revealing that Jacob's memory is going to have to be wiped. Before conversation can continue, and in response to Jacob's discomfort with his bite, Newt suggests that it's time for bed. Later, after Tina brings cocoa (and Jacob catches a tantalizing glimpse of Queenie in her nightgown), Newt climbs into his suitcase, beckoning Jacob to follow him Jacob is unsure, but does as he's told.

Jacob is shocked to discover that inside the suitcase, there is a laboratory and workspace. Newt prepares medication for the bite and administers it to Jacob. He then collects the venom from a cocooned animal (the "Swooping Evil") into a vial, telling Jacob of the experiments he plans to conduct with it, and then takes Jacob outside the workspace. Jacob is even more shocked to discover that outside the laboratory is what amounts to an animal sanctuary, where "each of Newt's creatures has its own perfect, magically realized habitat" (100). Newt takes him on a tour, first showing him a



Thunderbird (a large American bird “like a large Albatross” (102) which Newt says is the real reason for his trip to America: he plans to release the kidnapped Thunderbird back into its home in Arizona. He also introduces Jacob to a family of Bowtruckles (small stick-like beasts), including one named Pickett who has developed a special attachment to Newt and who travels about with him in a pocket of his coat. Finally, there are the Occamys, part bird and part snake, beasts that hatch from eggs made entirely of silver (such as the egg discovered by Jacob in the bank).

As he takes Jacob further into the habitats, Newt says he is trying to educate his fellow wizards about the value of the creatures, and watches happily as Jacob bonds with a few beasts, Newt sensing that he and Jacob have something in common. The happy mood changes, however, as Jacob and Newt encounter a seemingly angry beast called an Obscurus, with Newt angrily hurrying Jacob away and saying he needs to get back to finding his missing and frightened beasts, surrounded as they are by “millions of the most vicious creatures on the planet” (113) – human beings. He asks for Jacob’s advice about finding a particular type of animal (which he does not name) which prefers a wide open space, and Jacob suggests looking in Central Park, adding that he thinks it is not fair to disappear on Queenie and Tina. Newt tells him firmly that Tina is planning on wiping out Jacob’s memory, which first upsets him and then leads him to agree to help Newt.

Credence arrives home late, much to the disapproval of his stern mother. He takes off his belt and leads his mother upstairs: punishment is coming.

A glowing beast beneath the ice startles skaters on the rink in Central Park.

## Analysis

As Part 3 begins, it sketches in portraits of a variety of different beasts, both literal and metaphorical. In terms of the former, there is the appearance of the invisible beast (its identity and relationship to the plot and several of its characters being revealed as part of the piece’s eventual build to its climax) and, for lack of a better term, the expanding beast. The true nature of its identity and relationship to the plot is also revealed later: here, however, it functions as a red herring, a term used in mystery or suspense writing to describe a clue or incident that may have bearing on the main story, but which in fact has a different meaning altogether. Here it is important to note that as it develops its narrative, this story (like the Potter stories) employs several techniques of the mystery / suspense genre.

Meanwhile, metaphorical beasts introduced in this section include characters who might be described as human beasts, people who behave in a selfish, manipulative, uncompassionate way that could be described as being beast-like (there is a clear reference to this idea of human beings as beasts in Newt’s reference, later in Part 3, to exactly this concept). These are the members of the Shaw family, whose beastliness (for lack of a better term) provides narratively significant throughout the story. There is significant irony in their appearance here, in that Langdon Shaw is correct – or rather,



will be revealed as correct: as the narrative will eventually reveal, there are several parallels between the beastliness of the Shaw family and of Mary Lou Barebone, characters who all manifest the book's thematic interest in the dangers of fanaticism in one way or another. This latter theme is also developed in the introduction / revelation of the relationship between Graves and Credence, a key development in the story's second main narrative line and one that plays a defining role in the action later in the narrative, when the action of this narrative line intersects with the main narrative line involving Newt.

In terms of Newt's narrative line, there are two key developments. The first is the introduction of Queenie, a character whose energy and playfulness is a vivid contrast to the more serious character of her sister. Queenie's relationship with Jacob is a more active and emotionally open contrast, or counterpoint, to the more restrained relationship that develops, or is developing, between Tina and Newt. The more significant development in Newt's narrative line in Part 3, and arguably one of the major developments in the screenplay, is the revelation of exactly what is in Newt's suitcase.

There are several points to note about that particular revelation. The first is how it intensifies development of another of the story's central themes, one that had been only lightly sketched in to this point. This is the theme of conservation, or the preservation of beasts. Some may see the contents of Newt's suitcase as being like a zoo, and there are definite similarities. However, there is the clear sense that a more accurate term would be sanctuary, given that the beasts there are not intended for public display (as they would be in a zoo), but instead are there to be kept safe. Meanwhile, a second theme is also developed here, the idea of following one's calling. As the narrative describes both the contents of Newt's sanctuary and Newt's actions therein, it creates the very clear sense that Newt is more at home with beasts than he is with people; that he has a very close, very vulnerable and intimate relationship with them; and that he feels meant to be in this kind of relationship. It is very interesting that the narrative clearly portrays Newt and Jacob as bonding within this context, not only because it means they share a love for creatures but also because it foreshadows later events in which Newt takes specific action to help Jacob pursue his own calling. These particular events are also foreshadowed by the revelation of the valuable nature of Occamy eggs.

Meanwhile, the tour through Newt's sanctuary introduces several key beasts and stories that play important roles later in the story. The most significant of these is the story of the Obscurus, which forms the basis of later revelations about the nature of the invisible monster causing so much destruction throughout the city, and which also foreshadows important revelations about the character of Credence Barebone. Other significant beasts include the Thunderbird, a representation of a legendary magical beast associated with Native American spirituality which plays a key role in resolving several issues in the aftermath of the piece's climax, and the Swooping Evil, which becomes an active ally of Newt's later in the story. The Evil's venom, like the Thunderbird, also plays an important role in the aftermath of the climax, meaning that the references to all three (Thunderbird, Evil, and venom) are also important pieces of foreshadowing. Finally, there are references to the Occamy (which can be seen as the animal referred to at the beginning of this section that expands to fill a space) and to Bowtruckles, an animal



familiar to readers of the Potter stories. The reference to Pickett is particularly important, in that he plays an important role as an ally to Newt later in the story.

## Discussion Question 1

In what way do the actions and revelations of this section develop the story's thematic interest in relationships with "the other"?

## Discussion Question 2

In what ways do Part 3's developments in the Graves / Credence narrative line parallel, or ironically contrast, or both, developments in the Newt narrative line – more specifically, developments in his relationship with Jacob?

## Discussion Question 3

Do you agree or disagree with Newt's perspectives on human beings? Why or why not?

## Vocabulary

barrow, levitate, camouflage, dubious, perceptible, vicinity, retch, dutiful, impoverished, infraction, strudel, concoction, derision, conspiratorial, captivate, proximity, beguiling, feign, demure, imperious, bestiary, syringe, vial, susceptible, poultice, luminous, recoil, perimeter, enclosure, steadfast, proffer, ransack, luminescent, oleaginous, crockery, trepidation





## Part 4, pages 120 – 149

### Summary

As Newt and Jacob travel through New York on their way to Central Park, conversation reveals that Newt did not actively serve in the recent world war: he was too busy working with Ukrainian dragons. Conversation also reveals that Jacob, on the other hand, did serve in the war, and for what he believes was too long a time: he has not saved enough money to serve as collateral for the loan he wants to build his bakery. He adds that he is working in a canning factory, where both the work and the idea of eating preserved food is killing him. That, he says, is why he wants to open a bakery: to make food that will make people happy. Meanwhile, he and Newt discover the niffler, which has found its way into a jewelry shop. Newt impulsively bursts into the shop and, as a horrified Jacob watches, destructively pursues the niffler. As police sirens approach, Newt finally uses a magic spell to call the niffler to him. When the police arrive, Jacob tries to mis-direct them, but he is unsuccessful. He then sees a lion approach, and tells the police. As they look, and in fact do see a lion, Newt takes Jacob's arm, and they disappear ...

... reappearing in Central Park where they encounter the reason for the encounter with the lion: the earthly animals (as opposed to Newt's beasts) have escaped from the Central Park Zoo. As Newt and Jacob explore the zoo, visual narration reveals that Tina and Queenie have discovered that they have escaped. Tina rushes off in pursuit. Meanwhile, Newt and Jacob discover that parts of the zoo have been destroyed, and that one of Newt's escaped creatures is trying to mate with a hippopotamus. Between them, and after a series of mishaps, Newt and Jacob manage to get the creature back into Newt's case. Tina watches as Newt and Jacob disappear into the case. She then runs to the case and closes it tightly.

Somewhere else in the city, Senator Shaw (accompanied by his brother and father) is introduced as the speaker at a banquet for wealthy citizens ... and, almost at the same moment, "something is streaking through the streets, too large and fast for a human. Strange, labored breathing and snarling – it is inhuman, beast-like" (138). Tina also hurries through the streets, carrying the case. She feels something pass her in the dark and stops, worried. Finally, in the middle of Senator Shaw's speech, something large, invisible, and monstrous rushes into the hall, up to the speaker's platform, and attacks him, leaving a particular pattern of scars on his face. He dies, his father grieves, and his brother Langdon, "determined, perhaps triumphant" cries out "WITCHES!" (140).

Tina races through the lobby of MACUSA headquarters as The Magical Exposure Threat Level "moves from SEVERE to EMERGENCY" (142). She then interrupts an emergency international conference, chaired by Madam Picquery, on the Grindelwald situation. She reveals what she knows about Newt and the escaped beasts, pulling Newt and Jacob out of the case. Amidst the chaos that accompanies, among other things, the arrival of a No-Maj (Jacob) in headquarters, Newt sees a magical image of





the dead Senator, and after noting the scars on his face, reveals his belief that his wounds were caused by an Obscurus. Madam Picquery protests that there are no Obscurials in America, and demands that Newt be arrested and his case confiscated. Newt, Jacob, and Tina are all hit with a collision of spells, and Graves takes both the case and Newt's wand. Newt protests that the beasts in there are harmless, even as he, Jacob and Tina are being taken away.

## Analysis

The first point to note about Part 4 is how it begins with further references to real-world historical events and circumstances, following a model established in Part 1 and repeated in subsequent sections. The references here are the comments made in conversation between Newt and Jacob about participating in a war. The narrative is not specific or explicit in this reference, but given the story's setting in time (the mid-1920's), the reference is clearly to World War I, a war not between humans and the wizarding community, but between humans and humans – specifically, humans on the side of the German empire and humans on the side of the rest of Europe. Jacob fought on the latter side, while there is the clear sense that Newt stayed out of the war in the name, and with the intent, of protecting beasts from its effects. Here, there is a sense of echoing of the book's thematic interest in conservation.

In terms of the narrative itself, there are developments in both of its main narrative lines. In terms of the Newt line of action, there are both positive and negative developments: he manages to recapture at least a couple of the wayward beasts, but he is himself captured by MACUSA and, arguably, treated in the same way as the beasts he strives so hard to protect. Here it is important to note the role played by Tina who, in her determination to pursue her own goal of reinstatement as an Auror with MACUSA, becomes blinded to the possible repercussions of her actions. There is a sense here of a subtle development in the story's thematic interest in the dangers of fanaticism, in that Tina seems to have become something of a fanatic about her own status. Later in the narrative, and as early as the next section, she experiences a change in perspective. Finally, and again in relation to the Newt narrative line, there are references to the Obscurus, which foreshadow important revelations later in the story.

Meanwhile, Part 4 also contains one of the moments where the Newt narrative line and the Graves narrative line intersect – specifically, the moment where Graves impounds, or takes possession of, Newt's wand and suitcase, rendering him both powerless and deeply fearful (i.e. for the well-being of the beasts in the case). The significance of Graves' actions is revealed in the following section.

There are two more important, and interrelated, elements to note in this section. The first has to do with the reappearance of the Shaw family, and most specifically the killing of Senator Shaw. The manner of his killing is particularly important, in that it foreshadows the similar death of another important character later in the narrative, that death proving particularly important in the eventual revelation of what the murderous beast actually is. A related point has to do with the way in which the narrative builds to



the attack – specifically, the way it cuts back and forth between different settings (the streets of New York, the street down which Tina is running) through which an event takes place. This is a particularly filmic technique: the reader, if s/he has not already seen the film constructed around this screenplay, is asked to imagine this sequence of events from / with a visual perspective, imagining what might be seen if watching this sequence on a movie screen.

## Discussion Question 1

How do events and conversations in Part 4 develop the book's thematic interest in following one's calling?

## Discussion Question 2

In the Harry Potter stories, characters with a particular agenda related to the protection of the wizarding world deny evidence that clearly suggests a deeply dangerous threat to that world has returned. As a result, the danger in question increases. In what way do the events and situations of Part 4 echo this situation? Which of the book's themes are developed as a result of this echoing?

## Discussion Question 3

How do you respond to Tina's actions, and her reasons for taking those actions, in Part 4? Is she justified? Is she blinded by personal need? Is what she does forgivable?

## Vocabulary

stealthy, trajectory, susceptible, reverberate, rotund, pungent; seductive, undulate, precarious, career (v.), patriotic, glamorous, indulgent, tumultuous, odious, bestial



## Part 5, pages 149 – 179

### Summary

In their jail cell, conversation between Tina, Jacob, and Newt reveals the story of the Obscurus – that it is “an unstable, uncontrollable Dark force that bursts out and – and attacks – and then vanishes” (150-1). As further conversation reveals that an Obscurus emerged in the experiences of young wizards and witches several years ago as a result of their suppression of their magical abilities, Tina realizes that the invisible beast terrorizing the city is probably an Obscurus – a young one since, as Newt reveals, they do not live much longer than ten years.

At the Second Salem Church, Modesty Barebone again chants her macabre skipping song about dead witches as Credence closely watches the children who have just been given their free meal.

Newt and Tina are taken to be interrogated by Graves: Jacob is left behind. During the interrogation, Graves reveals that Newt was expelled from his school (Hogwarts School of Witchcraft and Wizardry) for endangering human life, an incident Newt says was an accident. Graves also comments that one teacher at the school, Albus Dumbledore, supported him, and wonders why. Newt offers no answer. Meanwhile, Graves contends that Newt came to New York with the intention of releasing the Obscurus and provoking war between humans and No-Maj's. Newt protests his innocence, saying that the Obscurus is useless without the host he took it from. Graves refuses to accept his argument, convicts him of treason, and sentences both him and Tina to death. Graves leaves to inform Madam Picquetry of his decision, and a pair of executioners takes Newt and Tina away.

Meanwhile, the telepathic Queenie suddenly gets an image of something horrible about to happen. Scenes of her rescuing Jacob and retrieving Newt's case are paralleled with scenes of preparation for the executions of Newt and Tina, which involves sitting them on a levitated stool and lowering them into a pool of water, which has been infused with their good memories. The procedure begins with Tina, whose memories include her rescuing Credence from a beating by his mother. Meanwhile, Newt realizes that Pickett is climbing out of his pocket and is getting ready to free him. As Tina comes closer to execution, Newt takes advantage of a distraction provided by Pickett. He releases the Swooping Evil, which attacks one of the executioners and rescues Tina even while Newt and Pickett are subduing the other executioner. Newt, Tina, Pickett and the Evil then flee the execution chamber.

Queenie and Jacob make their way through a nervous crowd of witches and wizards, heading for the basement. There, after Newt and Tina are saved from arrest by the intervention of the Swooping Evil, they collide with Jacob and Queenie, who tells them all to get in the suitcase. A few moments later Queenie, the suitcase in her hand, hurries



through the lobby of MACUSA headquarters, trying to be unnoticed. She manages to get out of being stopped by her boss, and makes her way out of the building.

Graves suddenly appears in an alley where Credence is putting up posters for the Second Salem Church. He asks Credence whether he has found the child, and Credence says he has not, adding that he cannot look any more and showing Graves the wounds on his hands he received as a result of his mother's beating. Graves magically heals the wounds, and quietly, affectionately, convinces Credence to keep looking. As a promise of his continued support, Graves gives Credence "a chain bearing the symbol of the Deathly Hallows" (182), saying that when Credence finds the missing child, all he has to do is touch the pendant and Graves will know. He adds that if Credence succeeds, he will be "honored among wizards. Forever" (183). Credence, responding to what he sees as the affection coming from Graves, agrees. Graves then disappears, telling Credence the child is dying.

## Analysis

A great deal happens in Part 5: there are several important events in both narrative lines, several important pieces of information are revealed, and there are several significant references to the Harry Potter stories. In the case of all three types of happenings, there is the sense that their impact and / or meaning is intended to reach not only backwards and forwards into what has gone before and what is to come in this narrative, but also into future narratives (sequels) associated with Newt and this particular chain of events in the wizarding world.

In terms of events, there is the escape of Newt and his allies from MACUSA headquarters, which frees Newt to pursue his ultimate goal of collecting his creatures but which also frees him to pursue what he now believes to be the troubled animal at the heart of the attacks on the city: the Obscurus. There are also developments in the story's other narrative line, that which focuses on the intentions and actions of Percival Graves and his relationship with Credence Barebone, both line and relationship taking on additional weight as the result of the appearance of the Deathly Hallows pendant (see below) and also as a result of the information that Graves imparts to Credence.

This information (about the powerful girl child) is the last in a series of narratively essential revelations that emerge in Part 5. The first is the information about the Obscurus, and the realizations that it triggers in Newt and Tina. The information also foreshadows later revelations in the story about the source of the Obscurus rampaging through the city. Meanwhile, the second piece of key information revealed here has to do with the history between Tina and Credence, the revelation of which foreshadows the important role that Tina plays in the attempted resolution of the story's conflict at the climax.

Finally, Part 5 contains several significant references to the Potter stories. The first is the reference to Albus Dumbledore, a mentor to Harry Potter and his friends throughout much of the series and, on another level, a key motivator of several events associated



with its overall plot and themes. Dumbledore's contributions and connections to the Potter stories are too numerous to go into detail here, but two are particularly important. The first has to do with his support of another Hogwarts student who was on the receiving end of similar treatment to Newt – that is, being banished for what was probably, given Newt's interests, an animal-related incident. The second, and arguably more important, is that Dumbledore had an intense friendship with Gellert Grindelwald, one that turned into a similarly intense rivalry. The reference to Dumbledore here suggests that a wizarding world conflict that, according to the Potter books, resulted from the Grindelwald / Dumbledore relationship has not yet happened and might, in fact, be in its early stages. A final point about this particular Potter-related note: the reference to Dumbledore by Graves has particular significance when viewed from the hindsight-defined perspective of the eventual relationship between Graves and Grindelwald later in this narrative.

A second important reference to the Potter stories is connected to the first. This is the reference to the Deathly Hallows in the pendant given to Credence Barebone. In the last of the Potter stories (Harry Potter and the Deathly Hallows), the Hallows is the name given to a trio of magical devices that, according to legend, give the possessor of all three the power to overcome death. The three devices – a powerful wand, a cloak of invisibility, and a stone that can return the dead to life – each play important roles throughout the Potter narrative, and were also key components in the above described relationship and conflict between Albus Dumbledore and Gellert Grindelwald. The reference to the Hallows here suggests that Graves has important knowledge of, or a relationship with, the Hallows and the beliefs around them. This suggestion is reinforced by later revelations of the Graves / Grindelwald relationship.

The third and final reference to the Potter series is a somewhat subtler one. This is the reference to the pool of water that Tina comes close to being drowned in – or, more specifically, to the fact that it is portrayed as, essentially, becoming a pool of memories (the image of one being drowned in memory is a very intriguing one). The connection with the Potter books has to do with the pool's resemblance in quality and function (but not in size) to a device called the Pensieve, which rested in Albus Dumbledore's office in Hogwarts and was used by Dumbledore and other characters (including Harry Potter) as a way of exploring memory. The Pensieve was a large bowl, while the pool here is – well, a pool – but their function is the same – to bring the memories of the person who comes in contact with them to life.

The idea of a witch (Tina) being executed by being drowned in a body of water is itself a very interesting one, in that it is yet another example of a historical circumstance being integrated into a fictitious narrative. When witches were persecuted in both America and in England, it was believed that the only way to effectively end their lives was by drowning, specifically by the use of what became known as a "ducking stool." This was a stool placed on the end of a long pole extended out over a body of water. The accused or convicted witch (or male practitioner of magic) was tied into the stool and then ducked in the water. If they survived, they were innocent of the charges of witchcraft: if they died, they were guilty. There is significant irony, therefore, in members of the wizarding community using this particular method of executing their own. It is also



very significant to note that nowhere in the Potter books is a member of the British wizarding community executed for any crime: wrongdoing is punished by imprisonment or banishment, never execution. There is quite possibly a point being made here about real-world America having one of the highest, if not the highest, rates of capital punishment in the western world, and generally as a culture, having a belief in the value of such punishments.

One last point to note about Part 5 has to do with the reference to the wounds on Credence's hands. It could be argued that any time there is a reference to wounded hands in a story where there is any kind of conflict between good and evil, between lark and light, there are echoes (deliberate or otherwise) of the wounds suffered by Christ at his Crucifixion. Given that the language Graves uses when he talks to Credence here and throughout the story is infused with imagery of Credence being a kind of savior, as Christ was, there is a strong likelihood of intended echo between Credence and Christ (note the parallel in initial sounds of the names). This possibility is reinforced later in the narrative when the story of Credence Barebone ends with an experience of a kind of sacrifice, similar to the kind of sacrifice that climaxes the story of Christ.

## Discussion Question 1

In what ways do the events and situations of Section 5 explore the book's thematic interest in the dangers of fanaticism?

## Discussion Question 2

Given what the narrative reveals at this point about the nature and origins of an Obscurus, what do you suspect are the connections between the creature attacking new York and any / one of the characters in the story?

## Discussion Question 3

In the Potter stories, Albus Dumbledore develops a relationship with Harry partly out of a sense of responsibility to protect him but also because he has a particular agenda, or goal, that only Harry can fulfill. Which relationship and set of circumstances, developed through the narrative and manifesting in Part 5, parallels that situation? What, if any, can you see as the similarities and/or differences between the two relationships?

## Vocabulary

forlorn, patronizing, proximity, parasitical, trepidation, intrusive, expulsion, clamber, skeletal, viscous, enrapture, engulf, proboscis, conspicuous, acute, feign, seductive, pendant





## Part 6, pages 184 - 221

### Summary

On the rooftop of Jacob's tenement, Jacob and Queenie bond over the fact that he raises pigeons while her father raised owls. Meanwhile, Newt and Tina bond a bit on their own, as they compare notes on the current situation. Newt says there is only one beast of his still missing – an invisible Demiguise named Dougal, which Tina says has to be captured so that Graves cannot continue using Newt's beasts as a scapegoat for his plans. She then realizes she has an informant from her days when she worked at MACUSA, and takes Newt and the others to find him.

Tina leads the small group (Newt, Queenie, and Jacob) into a bar frequented by the criminal element of the magical community in America. As Queenie and Jacob sample the drinks (near a wanted poster for Gellert Grindelwald), Tina and Newt wait for Tina's informant, their conversation revealing what Newt saw in the drowning pool during Tina's imminent execution – her connection with Credence. Tina reveals that Mary Lou's children are adopted, and that she (Tina) went after Mary Lou at a public meeting, putting the magical community at risk and leading her to her demotion within MACUSA. Eventually, Tina's contact arrives - the goblin Gnarlak, who insists upon being bribed for information about Dougal's whereabouts. He insists on being given Pickett, and eventually Newt agrees, handing over the reluctant Pickett. Gnarlak then tells him to look for his creature in a downtown department store. Newt then asks Gnarlak about the background of Percival Graves, but Gnarlak tells him that asking too many of the wrong kinds of questions could get him killed. At that moment, Aurors appear and start raiding the bar. As patrons (including Gnarlak) disappear, Newt retrieves Pickett. Together they and the rest of the group manage to disappear.

In the living quarters of the Second Salem Church, Credence finds a toy wand under the bed of his sister Modesty. When Modesty discovers him, she becomes frightened, and they both become even more frightened when Mary Lou appears and confronts them, saying that their mother was "a wicked, unnatural woman" (204). She orders Credence to take off his belt so she can whip him with it, but seemingly of its own accord it slithers away from both Credence and Mary Lou. Mary Lou reacts with fear, but before she can regain control of the situation, she is attacked and killed in the same way as Senator Shaw – by an invisible creature that leaves the same sort of scars on her face.

Newt, Tina, Jacob, and Queenie make their way to the department store mentioned to them by Gnarlak. Working together, and causing a great deal of destruction, they capture both the Demiguise and an Occamy, which Newt had not realized had escaped. They then return both creatures to the sanctuary in Newt's case, where Newt tries to calm Pickett, angry at Newt for trying to hand him over to Gnarlak. Meanwhile, Queenie notices a photograph of a beautiful young woman on one of the walls of Newt's shed. When he tries to avoid explaining who she is, Queenie cannot help but read his mind, learn the young woman's name – Leta Lestrange – learn the history of the Lestrange



family, and also learn the story of their relationship. She refers to how close Newt and Leta were in school, and how Leta “was a taker. [Newt] need [s] a giver” (219). Tina interrupts their conversation, and to cover up what they have been talking about, Newt and Queenie say they were discussing school. A conversation / argument begins between Newt and the Americans about which school is best – Hogwarts in England, or Ilvermory in America) when they are interrupted by a scream from the Thunderbird who, Newt says, senses danger.

## Analysis

Part 6 contains developments in both of the script’s major plot-lines, but they seem relatively minor when placed next with some of those that have gone before. Yes, Newt manages to retrieve more of his escaped creatures, but in spite of the intriguing characteristics of both the Demiguise (which can catch glimpses of the future) and Occamy (the creature that can both expand and shrink to fill a space), there is an initial sense that their retrieval, in spite of the entertaining action sequence in which it takes place, does little to actually move the story forward. Another development emerges more by omission than by inclusion: this is the hint from Gnarlak about Percival Graves, a suggestion that there is much more to him, his actions, and intentions than meets the eye. This hint foreshadows eventual truths about Graves’ identity that emerge in the aftermath of the climax later in the narrative. Ultimately, the death of Mary Lou Barebone is the most significant plot development in Part 6, in that it paves the way for key developments in the Graves / Credence relationship in following sections, developments that, in turn, lay the groundwork for the events of the story’s climax. Also in relation to this point: it is important to note the almost in-passing reference to the wand and to the birth mother of the Barebone children, both of which offer hints about their true identities.

Also in Part 6, there are several more references to the Potter books – again, some more significant than others. The first is the passing reference to owls which, in the Potter books, are an important means of communication between members of the wizarding community. They are also pets and allies, with one such owl (Hedwig, belonging to Harry Potter himself) also proving a valuable friend and ally. Another reference is the character of the goblin Gnarlak, several goblins having played significant background and foreground roles at various times throughout the Potter series. Yet another reference is the passing reference to Hogwarts School (of Witchcraft and Wizardry) which, as previously noted in this analysis, is the setting for much of the action of each of the narratives in the Potter series of books and films. Hogwarts, it is important to note, is also the school that Newt attended. Finally, and perhaps most intriguingly to readers of the Potter stories, is the reference to Leta Lestrange – most particularly, her last name. Lestrange is the last name of one of the Potter series’ most powerful villains (Bellatrix Lestrange), and is also the last name of a family of influential Dark wizards. The presence of someone with this last name suggests to those familiar with the story that there is potentially a level of Dark vs. Light magic in the mysterious relationship between Newt and Leta. At the very least, there is a strong indication, in this





reference, of there being much more to the story than Newt is revealing, more that is perhaps going to be revealed in a future book / screenplay / film.

## Discussion Question 1

How do the events and situations of Part 6 explore or develop the book's thematic interest in conservationism?

## Discussion Question 2

Given what the narrative has revealed about Mary Lou's prejudices and beliefs, what is the implication of her comments about Credence's mother? What, in turn, does this suggest about Credence and his sisters?

## Discussion Question 3

One of the ways in which Harry Potter, the central character in the Potter series of books and films, manifests his magic is by being able to communicate with snakes. What incident in Part 6 carries a kind of visual or verbal echo of this kind of relationship? What does this incident suggest about the characters involved?

## Vocabulary

informant, salubrious, simper, debutante, speakeasy, nonchalant, raucous, seductive, artifact, glamorous, uproarious, formulaic, deify, defiant, wizened, premonition, encumber, colander, vigorous



## Part 7, pages 221 - 246

### Summary

Graves appears in the rubble left behind by the attack on Mary Lou and the Second Salem Church. He examines the body of Mary Lou, notices the body of Chastity (also killed in the attack), and makes his way to Credence, more interested than upset. He discovers the traumatized Credence clutching the pendant given to him by Graves, and unable to explain either where the invisible creature went, or where Modesty is. Graves, desperate to know where Modesty has gone, slaps Credence in the hopes of getting him to make some sense. Credence reacts with shock, and then Graves disappears with him. Some time later, they investigate the run-down tenement where Mary Lou found and adopted Modesty. Graves tries to bully Credence into telling him more, but Credence is unable to. Graves reacts with disgust, calling Credence a “Squib ... [someone with] magical ancestry but no power” (226). Graves then abandons him, continuing to search for Modesty. Credence becomes upset, “as though he’s trying to contain something” (227). Graves eventually tracks down Modesty in another room in the tenement, but before he can gain control over the terrified girl, he is confronted by Credence who, in his anger, unleashes the Obscurus growing in him. Graves watches as the Obscurus takes off and starts on a rampage through the city.

From a nearby rooftop, Newt and the others watch the destructive progress of the Obscurus. Newt hands a book of notes to Tina, telling her to take care of his beasts. As Newt disappears, Tina hands the book and the case to Queenie, and also disappears. Queenie then hands both objects to Jacob and tries to disappear, but Jacob holds her back, and tells her he wants to help. At first she thinks it is not a good idea, but then reads his mind (narration says she sees his memories of what he went through in the war) and sees that he is likely to be a good ally.

In Times Square, Graves confronts the Obscurus, which still contains the remnants of Credence’s body and personality. As Graves tries to calm it down, both Newt and Tina appear, Newt explaining what he has learned about the Obscurus’ identity. Tina tells Newt to save Credence: as he disappears, she goes after Graves, who easily parries her attacks. The Obscurus disappears, and Graves’ soon follows.

There follows a sequence of quick scenes as Newt and Graves both pursue Credence / the Obscurus; as Madam Picquery sends a group of Aurors to stop the magical conflict; and as those Aurors attempt to capture both Newt and the Obscurus. Eventually, the Obscurus goes down into a subway station. Newt goes after it as Graves joins the group of Aurors in casting a protective spell around the location of the Obscurus. Moments before the spell is complete, Tina appears and sneaks under its boundary. Newt chases down the Obscurus and manages to calm it down by calming Credence. He almost has Credence persuaded, with the result that the influence of the Obscurus is fading. But then Graves appears and attacks Newt. As Newt defends himself, Credence



runs away, almost into the path of an oncoming train, from which Graves magically rescues him.

Above ground, a magically concealed Madam Picquery watches from within an assembling crowd as Henry Shaw arrives, vowing vengeance on the creature that killed his son (the Senator), and also vowing to expose users of magic.

Below ground, Graves attacks Newt with powerful magic. Above ground, Shaw continues to rant. Below ground, Credence unleashes the Obscurus at Graves, who disappears just in time, as does Newt. The Obscurus expands as it becomes increasingly angry. Above ground, the Obscurus explodes onto the surface, destroying a skyscraper before it returns below. As it resumes its attack on Graves and Newt, Tina appears, calming it down and speaking to Credence, telling him that she and Newt will take care of him. Just as Credence is regaining control, Madam Picquery's Aurors appear. Tina tries to get them to calm down, and to get Credence to realize he cannot trust Graves. Graves, meanwhile, tries to control the Aurors, who do not listen and start to cast spells at the Obscurus, who again becomes angry. Eventually the Obscurus seems to be destroyed.

## Analysis

Part 7 contains the story's climax, the point at which the two main narrative lines converge into the story's highest point of emotional, narrative, and thematic tension. The moment in question is the confrontation between Credence / Obscurus and those who would get the Obscurus under control. Here it is important to note the contrasting motivations of the opposing sides. On the one hand, there are Tina and Newt, striving to get the Obscurus under control by helping and reassuring Credence. On the other hand, there are Graves and Madam Picquery who are both motivated by feelings other than compassion – Graves by a desire for power and control, Madam Picquery by fear. The point must be made that Madam Picquery's fear is arguably justified, in the sense that she is fearful for the well-being of the entire wizarding community. Nevertheless, it is interesting to consider the difference in action between her and those who are motivated by compassion, Newt and Tina.

Before the narrative reaches its climax, however, there are other important elements to note. First is the sequence of events involving the pursuit and disappearance of Modesty Barebone. There can be little doubt, at this point, that Modesty is the female child referred to earlier by Graves when he was manipulating Credence into helping him find a missing, powerful young girl. The disappearance of Modesty is yet another aspect of this narrative that seems to be laying the groundwork, or planting the seeds, for the story lines of future sequels. Meanwhile, there is a related point here: the fact that Graves once again lies to, and manipulates, Credence. The term "squib," is one known to those familiar with the Harry Potter narratives, in that several characters are referred to by the derogatory term. But because earlier commentary by Newt suggests that Obscurus only exist as the result of an expression of power by strongly magical children, the fact is that Credence, in his manifestation of an Obscurus, in fact reveals himself as



a powerful wizard. This follows up on several clues, laid throughout the narrative, that confirm the essential natures of Credence and Modesty, again aspects of the story that suggest future narrative lines.

One final point to note has to do with Part 7's narrative structure – specifically, its shifting back and forth between action above ground and action below ground. Here again, the narrative employs classic screenwriting technique as it quickly shifts back and forth between physical locations or settings as a series of narrative, and/or visual, lines comes together.

## **Discussion Question 1**

Madam Picquery on the one hand, and Newt and Tina on the other, have very different motivations when it comes to their actions and attitudes towards Credence / The Obscurus. How do these differences relate to, or develop, the book's thematic interest in relationships with “the other”?

## **Discussion Question 2**

What clues throughout the narrative to this point have accumulated to suggest the truth about who and what Credence and Modesty Barebone actually are?

## **Discussion Question 3**

What are the metaphoric values associated with setting the climactic confrontation with the Obscurus in an underground environment?

## **Vocabulary**

traumatize, aghast, numerous, oblivious, discernible, vigorous, futile, kinetic, epicenter, perilous, cordon



## Part 8, pages 246 - 280

### Summary

As Newt and Tina grieve over what happened to Credence, Graves berates the Aurors. Madam Picquery reveals herself, and says that the Aurors did what they did on her orders, adding that the Obscurus put the entire magical community at risk by breaking its laws. Graves ridicules those laws. Madam Picquery orders the Aurors to take his wand. Graves resists arrest. Newt subdues him with a powerful spell (there is “a sense that he’s been holding this one back”) (256) and the help of the Swooping Evil. Tina relieves Graves of his wand, and Newt magically reveals that Graves is Gellert Grindelwald. Grindelwald reacts to Madam Picquery with defiance, but she and the Aurors lead him away. He says to Newt as he goes “Will we die, just a little?”.

Queenie and Jacob then appear, giving a grateful Newt his suitcase. Meanwhile, Madam Picquery tries to figure out how to keep everything that happened secret from the No-Maj’s. Newt says there is a solution. He releases the Thunderbird from his case, shares a moment of grateful friendship with him, then gives him the vial of Swooping Evil venom that he collected earlier. The Thunderbird takes off into the sky, raises a storm, and crushes the vial, releasing the venom into the rain. Then, “as the rain falls and hits them, people move on, docile – their bad memories washed away. Each person goes about their daily business as though nothing unusual has happened” (261-262), with the Thunderbird continuing to raise the storm all over the city, eventually gliding into the sunrise.

Back in the subway, Newt explains that the venom has powerful abilities to make No-Maj’s forget things. Madam Picquery orders him to leave, and also orders him to wipe Jacob’s memories: there can be no exceptions to her ruling that all non-wizards must not remember what happened. Newt, Tina, and Queenie all follow Jacob up into the street, grieving at the loss of his friendship. Queenie vows to go with him, saying there is no-one like him. Jacob tries to comfort them, and then turns his tear-stained face upwards into the rain. Queenie embraces him, then disappears. After a few moments Jacob, his memory washed away, walks down the street, “a lonely figure” (268).

There then follows a series of short scenes, all of which function as epilogues. In the first, an exhausted Jacob leaves his job at the factory. He bumps into Newt, whom he does not recognize, and is surprised to discover a collection of silver eggshells. A note tells Jacob that they are collateral for his new bakery, and that they are from a “well-wisher” (275).

In the second epilogue, Newt and Tina say a polite but emotion-packed farewell. Conversation reveals that Tina has been reinstated as an Auror; that Newt plans to send her a copy of his book (*Fantastic Beasts and Where to Find Them*); and that he plans to give it to her in person. He boards his boat, and Tina walks away, “a playful skip to her step” (276).



In the third epilogue, Jacob's Bakery is open and doing a booming business, in fanciful pastries that resemble some of Newt's beasts. When he is asked where he gets his ideas, he says they just come to him. And then a new customer comes in. Queenie. There is a flicker of memory in his eyes as he looks at her. The End.

## Analysis

In analytical terms, Part 8 could be defined as an epilogue, as denouement, or as falling action. This is a section of the story in which characters experience the aftermath of the climax; in which loose story threads get tied into the rest of the narrative; and in which explanations of what has gone before are offered. All three of these elements are apparent in this particular denouement: the characters experience both relief and curiosity in the aftermath of the destruction of the Obscurus; the question of wiping the memories of the No-Maj's is resolved (with the help, or influence, of a pair of beasts seen earlier); and, most significantly, Graves' actions are explained by the revelation that he is, in fact, Gellert Grindelwald under a magical disguise.

Here it is important to note a particular connection to the Harry Potter stories. The last of the narratives explored the relationship between Grindelwald and the Deathly Hallows – specifically, how Grindelwald sought the power associated with the possession of all three of the Hallows. The revelation that Graves and Grindelwald are one and the same adds additional weight to the fact that Graves was in possession of the Deathly Hallows pendant, the suggestion being that he is not only in rebellion against the rules separating the wizarding community from No-Maj's, but that his perspective is even darker, and more destructive. Grindelwald in the Potter stories was out to conquer and subjugate the non-wizarding community: the sense here is that he is already on that mission. This is yet another example of a narrative element that seems to be laying the groundwork for future stories.

There are several other such elements in this final section of the story. One of the most intriguing is the comment made by Graves / Grindelwald (note the similarity of the initial sounds of the two names) as he is leaving the scene of the conflict with the Obscurus. There is the sense here that this is something of a battle cry for Grindelwald, or a slogan, that he uses to rally courage in himself and his allies as they fight for the cause they believe in (i.e. the subjugation of No-Maj's). In this sense, it can be seen as an evocation of the book's thematic interest in the dangers of fanaticism. Another element that seems to open the door to future stories is the lack of resolution in the story of Credence Barebone. The narrative does not reveal, one way or another, whether he survives the destruction of the Obscurus that emerged from inside him. There is a sense that his death is implied, but the ultimate rule in the genre of suspense narrative (of which this story contains several elements) is that unless a viewer or a reader sees a body, there is no death (and sometimes, even if there IS a body). Therefore, there is the strong possibility that somehow, Credence has survived the attack on the Obscurus, and will return in future narratives.



Two final elements that plant seeds for future narratives manifest in the final two scenes of the screenplay – the dockside encounter between Newt and Tina, and the bakery encounter between Jacob and Queenie. There is a sense that in both cases, there are closer relationships and connections in the futures of all these characters, but what forms they will take – and what obstacles they will encounter – is not clear ... intriguing, mysterious, and ultimately likely to pique interest in future narratives constructed around the stories of these characters.

## **Discussion Question 1**

In what ways do the final scenes of the epilogue explore, visually or narratively, the relationship between being different and being alone?

## **Discussion Question 2**

What are the reasons (note the plural) that Tina has a spring in her step as she says goodbye to Newt?

## **Discussion Question 3**

What do you think is in the future for Queenie and Jacob?

## **Vocabulary**

derision, torrential, gangplank





# Characters

## Newt Scamander

Newt is the central character of the story, its protagonist. He is British, visiting America (specifically, New York City) for what he says are personal reasons, but which in fact might not be the true reasons: there is a great deal about Newt, and the story through which he moves, that is secretive and mysterious. In short, his true reasons for being in New York are never explicitly revealed.

That said, there are several particular aspects to his character that are important to recognize as key contributors to the story, and the development of its themes. The first is that he seems to be somewhat awkward when it comes to interactions with other human beings, whether they be members of the wizarding community or not. A related, and perhaps even more important, point is that he also seems to be more comfortable with non-humans – specifically, the magical beasts in his care. Several times in the narrative he seems to be more able to connect with his beasts on a level of emotion, vulnerability, and respect than he is with his fellow humans. These characteristics propel both the book's central plot (i.e. Newt's increasingly worried retrieval of his escaped magical beasts) and its central themes. These include interactions with “the other” (since Newt both cares for people who might be considered “other” and is something of an “other” himself), caring for the vulnerable (since several of the “others” Newt cares for are particularly vulnerable), and perhaps even the dangers of fanaticism. At times, Newt becomes so focused on protecting his beasts that he does not see the damage he is causing. All these aspects to his character combine to make Newt something of a rule breaker, in that his perceptions and priorities set him apart from what others in both the wizarding and non-wizarding communities might consider important.

This last is one of several things about Newt that may seem familiar to readers of the Harry Potter stories, which is set in the same magic-defined world, or context, as this story: Newt and Harry, the central character of those stories, are both rule-breakers, unafraid to cross boundaries of what is considered appropriate or correct in the name of doing what is right. Other recognizable aspects of Newt's character include his name and identity: in the Potter books, which are set several decades after the events of this story, Newt is the author of an important textbook on the care of magical creatures used by Harry and the other students at Hogwarts School of Witchcraft and Wizardry (in England). There are hints throughout this story that he is in the process of writing that book at this time in his life.

One last reference to the Potter books appears very early in the narrative – in fact, just as Newt is being introduced. This is the suggestion, in narration / stage directions, that one of the items on the non-magical side of Newt's suitcase is his school scarf – specifically, his Hufflepuff scarf, which identifies him as a member of Hufflepuff House at the same school (Hogwarts School of Witchcraft and Wizardry) attended by Harry Potter and other characters in the stories. Detailed descriptions of the four Hogwarts houses,





their respective qualities and the relationships between them, is perhaps too extensive a subject for analysis here. But in general, Hufflepuff is often regarded, by students at Hogwarts and followers of the stories alike, as almost a loser house, with none of the outstanding individual characteristics of the other three Houses. But the students of Hufflepuff, while not necessarily showy or brilliant in its expressions or manifestations of identity, are in general solidly courageous, defined by a similarly solid sense of justice, and often display a humble strength of character and integrity. All of these aspects of the House to which he belonged play a key role in defining Newt as he moves through, and shapes, the events and themes of this screenplay.

## Percival Graves

Percival Graves is the story's central antagonist – that is, a type of character whose attitudes and actions either deliberately create opposition to those of the protagonist; trigger change in the protagonist simply by being different; or a combination of both. In the case of this particular story, Graves is a “both” sort of antagonist. For reasons that are revealed gradually throughout the narrative, Graves deliberately acts in opposition to Newt because while he has similar values (i.e. the thematically central intention to protect the vulnerable), those values are established on the darker side of the continuum: where Newt acts out of compassion, Graves (in both his presented identity and his actual identity, powerful dark wizard Gellert Grindelwald) acts out of a desire for power, control, and destruction.

Graves / Grindelwald is ambitious, devious, and manipulative. In his public Graves persona, he presents himself as a strong, determined advocate for the well-being of the wizarding community, a core value of his true (Grindelwald) identity. But when he is disguised as Graves, Grindelwald manages to conceal the viciousness and ruthlessness of his true agenda, revealing it only when his true self is revealed in the aftermath of the story's climax. Glimpses of that self, and that agenda, can be seen in Graves' brief encounters with the vulnerable Credence Barebone, encounters that again dramatize the essential difference between Graves and Newt. Once Newt becomes aware of Credence's true situation, he immediately reacts with compassion: what appears to be Graves' compassion, on the other hand, is eventually revealed to be Grindelwald's manipulative desire for power.

Meanwhile, there are three Potter-related elements of Graves/Grindelwald's character worth noting. The first is that his attitudes towards non-wizards are reminiscent of several characters appearing throughout the Potter stories, and are also reminiscent of a key source of conflict in those stories. The second Potter-related element worth noting here is that the final story of the series reveals that Grindelwald had attempted a kind of rebellion against the peace-, safety-, and harmony-seeking ways and intentions of the wizarding community, attempting to destroy as many non-wizards as possible in a way that the character here seems intent to do. This, in turn, relates to the third Potter-related element of the Graves character. This is the fact that when he was a young wizard, he developed an intense friendship with Albus Dumbledore, one that was initially defined by a shared desire for power but which later became defined by intense rivalry,



since Dumbledore came to be more sympathetic to the situation and concerns of non-Wizards. The Dumbledore / Grindelwald rivalry, in the Potter stories, ended with the conflict between the two former friends climaxing in a deadly duel which, as the Potter stories revealed, had profound consequences for the entire wizarding world, both in its immediate and longer-term aftermaths. All of that is to say that the portrait of Graves/Grindelwald here is a foreshadowing of events referred to as taking place in the past of the Harry Potter stories, and also a probable foreshadowing of later events in sequel stories to this one.

## Tina Goldstein

Tina Goldstein is the first of several characters in the story who have no particularly significant connection to the Harry Potter stories. Like several characters in those stories, Tina is an Auror, the equivalent of a combination police officer / soldier / detective in the non-wizarding world. In the screenplay's backstory, or history, Tina made a mistake that demoted her from Auror status within the wizarding community: one of her goals throughout the screenplay is to regain that status. Her determination to again become what she once was leads her to occasional insensitivity and close-mindedness, habits of thinking that she manages to break as a result of her encounters with Newt. As evidenced by her memories of her relationship with Credence Barebone, there is a sense that as she regains her status, she also regains connection with the best parts of herself. This, in turn, is perhaps why, in the latter part of the narrative and particularly as it closes, there seems to be a development of a romantic relationship with the good-hearted Newt.

## Queenie Goldstein

Queenie is Tina's sister, a telepathic witch with the ability to read minds. She is more outgoing, more playful, and more sensual than her more serious sister, perhaps because her ability to read minds leaves her open to sensation, to experience, and to pleasure. Queenie develops a relationship with No-Maj (non-wizard) Jacob Goldstein, a relationship that is frowned upon by the wizarding community to which Queenie and her sister belong. The fact that Queenie pursues the relationship in the way that she does suggests that she does have at least one thing in common with her more straight-laced sister: they both seem to have a powerfully motivating streak of determination.

## Jacob Kowalski

Jacob is a No-Maj, or human being without magical powers. A worker in a canning factory, he has dreams of opening a bakery, creating food that nourishes people's bodies and souls instead of just filling their stomachs. Jacob is good-hearted and compassionate, open-minded and ambitious. He proves to be a good friend and ally to Newt as he (Newt) searches for his escaped beasts; a sensitive potential love interest for the flighty Queenie; and, as the story concludes, a noble ally, in that he appears



willing and able to sacrifice that which means a great deal to him (i.e. Queenie) in order to sustain the greater good for others. One of the most moving moments in the story comes at the end of the screenplay, when Newt (who, in the aftermath of Jacob's memory being magically wiped, is a stranger to him) gives Jacob a gift that enables him to fulfill his dream.

## **Mary Lou Barebone**

Mary Lou is a No-Maj with a powerful streak of anti-wizarding prejudice. She is the leader of a small church, the Second Sailemers, that actively promotes the watching for, and the destruction of, magic. She bullies and terrorizes her adopted children, and eventually is killed by the violent Obscurus, a manifestation of the anger and fear suppressed by her son Credence.

## **Credence Barebone**

Credence is the adopted son of Mary Lou Barebone. Bullied into following her belief system and persecuting members of the wizarding community, Credence is deeply troubled and conflicted by the fact that he seems to have at least some experience of magical ability. That ability first apparently manifests in longing, expressed to the manipulative Percival Graves, to belong to that community. As the narrative eventually reveals, however, Credence's magical abilities have been manifesting since the beginning of the screenplay - specifically, in the invisible destructive force creating havoc throughout New York. That force, identified by Newt as an Obscurus and projected / inhabited by Credence, is eventually destroyed, but the narrative is not clear as to whether Credence himself is likewise destroyed.

## **Modesty and Chastity Barebone**

Modesty and Chastity are Credence's two younger sisters. Chastity is the elder, in her mid-teens; Modesty is pre-teen. Both seem to have accepted, with little or no question, the teachings of their adoptive mother Mary Lou about magic and the wizarding community, but at one point, Modesty is revealed to have a secret interest that parallels that of her brother Credence. This, in turn, suggests that Modesty is the potentially powerful young woman sought by the devious Percival Graves. Eventually, in an attack from what is ultimately revealed to be a magically vicious manifestation of Credence's fear and anger (the Obscurus), Chastity is killed. This leads Graves to become even more convinced that Modesty is the child he seeks, but she disappears before he (and the narrative) can confirm this is the case. Modesty's fate, like Credence's, is left undefined at the end of the story.



## Langdon Shaw

Langdon is the younger son of newspaper publisher Henry Shaw Senior. Langdon brings Mary Lou Barebone and her crusade to the attention of his father, seemingly eager to win his attention and approval by offering him a seemingly sensational story that will sell newspapers and make the family money. Shaw Sr. dismisses his son and his ideas, but Langdon is vindicated (proved correct) when he witnesses the magical confrontation between the deadly Obscurus and the wizards trying to keep it under control.

## Senator Shaw

The Senator is the older son of publisher Henry Shaw Senior. A politician making a name for himself by campaigning against magic and the wizarding community, the Senator ridicules Credence and his family as they are leaving their embarrassing encounter with the Shaw family. This is arguably the reason why Credence's angry, vengeful Obscurus attacks and kills the Senator.

## Henry Shaw Sr.

Henry Shaw Sr. is a powerful newspaper publisher and political activist. He is the father of the successful Senator Shaw, murdered by Credence Barebone's Obscurus, and the hapless Langdon Shaw. Several times throughout the narrative, Shaw acts in pursuit of his goal of eliminating the influence of magic and the wizarding community.

## Seraphina Picquery

Madam Picquery is the president of MACUSA, the governing body of the American wizarding community. Powerful and strong willed, disciplined and focused, her primary intention is to protect the members of the wizarding community from non-wizards or No-Maj's. She takes her responsibilities seriously - so seriously, in fact, that she sometimes loses sight of other, potentially important aspects of her job. She is something of an antagonist for Newt, at failing to recognize his mission, his insights, and his knowledge and, in fact, acting to restrain him. Ultimately, she realizes she has been doing so under the undue influence of Graves/Grindelwald, and allows Newt to go free.

## Gnarlak

Gnarlak is a goblin, and a shady figure of the wizarding world's underground. Knowledgeable and powerful, corrupt and devious, he gives people what they come to him for, but always for a price. He does draw a line around information he might have about Graves / Grindelwald, though.

## **Newt's Beasts**

Several of the beasts in Newt's care play important roles in the narrative, from the mischievous and trouble-making niffler to the mis-named Swooping Evil to the mightily powerful Thunderbird, the beasts for whom Newt passionately cares themselves form passionate attachments to him, frequently taking action to help and support him, sometimes upon request and sometimes on their own initiative.



# Symbols and Symbolism

## Newt's Suitcase

Throughout the narrative, Newt's suitcase represents and manifests important aspects of his character and his purpose - or rather, the magically defined contents of his suitcase manifest those things. Specifically, the beast sanctuary that Newt and other characters access by magically entering the suitcase embodies Newt's thematically central devotion to protecting the vulnerable, and similarly central determination to live according to his own sense of identity and purpose.

## The Beasts

The various beasts that appear throughout the narrative can be seen as embodiments of two of the book's key thematic centerpieces. They are, in many ways a combination, of "the other" (which is set up by the narrative as something to be feared and defended against) and the vulnerable (set up by the narrative to be something to be protected). A character's attitude towards any of the beasts (including the violent Obscurus) can be seen as revealing a core component of his / her values and identity.

## MACUSA

MACUSA is the anagram form of the phrase "Magical Congress of the United States of America." The term "congress" echoes the term used by the primary governing body of the real-world USA, while the organization itself echoes, in function and purpose, the Ministry of Magic in the Harry Potter narratives. In terms of story and theme, MACUSA can be seen as representing, or embodying, tensions between a community and an "other," a different community that is in many ways seen as an opposing or threatening force. In this story, MACUSA represents the intention and the practice of defending the magical community against the perceived dangers posed by the non-magical community, or "No-Maj's."

## No-Maj

"No-Maj" is the term used by the wizarding community, in this story, to describe people who are not part of that community - that is, people who have no magic ability (shortened to "no-maj"). The term is similar in intention to the term "Muggle" in the Harry Potter stories, although there is a certain sense of another, more derogatory term from those narratives. That second term is "Mudblood," a highly pejorative term for those with wizarding power who come from a non-wizarding family background. In other words, there is the strong sense that to the American wizarding community, to be a "No-Maj" comes close to being a "Mudblood" in the perceptions of the more intolerant wizards on the British side of the wizarding world.



## Wands

Wands are used by all the wizarding characters in this story in the same way as they are used in the Harry Potter narratives - as the primary means by which characters use their magical abilities. They are a symbol of power and in many ways of status. When they are taken away, their absence represents powerlessness.

## The Deathly Hallows Medallion

About midway through the story, the manipulative Percival Graves gives the troubled Credence Barebone a pendant that is described, in narration, as bearing the symbol of the Deathly Hallows (it is never referred to as such in the actual action of the story). The symbol (a circle, through which passes a vertical line, around which is a triangle) appears in the Harry Potter narratives as emblematic of three powerful magical artifacts that, according to legend, give the owner the power to conquer death. Also in the Harry Potter narratives, the Deathly Hallows are the targets of desperate, at times murderous, attempts by various wizards to gain control over them. Echoes of that aspect of the story resound, for followers of the Potter narratives, through the moment at which the symbol appears in this story.

## The Second Salem Church

The Second Salem Church is the name of the anti-magic church of which the darkly passionate, and judgmental, Mary Lou Barebone is a leading member. As such, the Church is a symbol of the deep and powerful fear and intolerance that a facet of the No-Maj community feels towards the wizarding community. The narrative never explicitly makes the connection, but the church's name has clear echoes of the Salem Witch Trials, a dark part of real-world American history in which several women, children, and a few men were accused, tried, and convicted of witchcraft, often on false charges, and were often executed.

## Jacob's Pastries

Early in the narrative, No-Maj Jacob reveals his desire to quit his job at a canning factory and open a bakery, so that he can make food that feeds people's souls as well as their bodies. As such, the pastries that Jacob offers to the banker whom he is asking for a loan, as well as the beast-shaped pastries Jacob sells in his new bakery at the end of the film, suggest hope, possibility, and the nourishing / nurturing value of dreams, or the thematically central idea of living according to one's individual truth.



## Invisibility and Disguise

Several characters and situations in this narrative revolve around experiences of invisibility and disguise. In many or most of these cases, both experiences are defined by, or come into being as a result of, fear - generally, of a potentially painful or damaging truth being revealed. Two of the most significant manifestations of invisibility and disguise in the story are the Obscurus (a manifestation of the deeply held fear associated with the similarly buried identity of a scared wizard) and the identity of Percival Graves. This last is a disguise adopted by Dark wizard Gellert Grindelwald out of fear that if his true identity were discovered, he would be unable to continue his mission of eliminating No-Maj's from the world.

### The Obscurus

Throughout the narrative, from its first mysterious appearance through the revelations of its true nature to the final confrontation in which it is seemingly destroyed, the Obscurus is a symbol of the dangerous power of fear and repression. The narrative (i.e. Newt) defines an Obscurus as a force of Dark magic that results when a young wizard suppresses his or her magical abilities, generally out of fear. This particular Obscurus, the narrative eventually reveals, is clearly a product of the suppressed fear and power in Credence Barebone, a fear that, in turn, can be seen as echoing the fear on either side of the wizarding - No-Maj continuum. In that sense, the Obscurus can also be seen as representing the potential destructive power of that fear (i.e. between communities) - if, that is, it is allowed to build, intensify, and deepen in the same way as Credence's fear.





# Settings

## America

America, with its centuries-old history of tension between different communities (colonists/rulers, whites / non-whites, Democrats / Republicans, and so on), is the broad-strokes setting for this story, itself a narrative anchored in tensions between different communities and perspectives. In this particular case, those communities are on either side of the wizarding / non-wizarding continuum. Those who have the ability to use magic and those who do not fear each other, attack each other, and are desperate to avoid being controlled by the other, arguably a chain of circumstances that has defined America's many other-oriented tensions since its beginnings in the mid-1700's, and seems to continue defining tensions in contemporary society.

## New York City

The bustling, crowded New York City, one of the cultural and economic centers of the world, is the primary setting for almost all of the story's action. Its large population, its energy, and its somewhat legendary reputation as the ultimate land of opportunity inform the narrative with an intriguing variety of contexts, from values to visuals.

## The Interior of Newt's Suitcase

Newt Scamander's suitcase is something of a magical portal, taking anyone who knows how to get in in a certain way into the animal sanctuary Newt maintains for the beasts in his care. It is the setting for revelations of identity of several of those beasts, as well as for moments of connection between Newt and those whom he befriends on his journey into New York.

## MACUSA Headquarters

Several key scenes in the screenplay take place in various sections of the headquarters for MACUSA, the governing body of the wizarding community in the United States. It has several visual and functional parallels to the Ministry of Magic in the Harry Potter stories (i.e. the fact that major political and community-defined decisions take place there), but there is one significant difference. In MACUSA headquarters, there is both a prison and an execution chamber, neither of which exist in the Ministry of Magic.

## 1926

The screenplay is set in the year 1926, in the middle of an era in American history known as "The Roaring Twenties." It was a time of celebration (in the aftermath of the



end of World War I), of loosening of inhibitions, and of experimenting with new ways of thinking, feeling, and behaving. There was a feeling of danger and risk about many of the things that went on in that period, a feeling that lends intriguing context to the action and events of "Fantastic Beasts."



# Themes and Motifs

## Relationships with “The Other”

To one degree or another, in one way or another, the context, relationships, and narrative lines of *Fantastic Beasts And Where To Find Them* are all defined by explorations of relationships between individuals or groups that define themselves by their relationships with an “other.” This particular term is used to define, in essence, those whose perspectives on the world, and experiences of the world, are fundamentally different. In *Fantastic Beasts* the “other” is defined by differences in species (human / animal), in type of humanity (magical / non-magical), in perspective on magic and its use (protective / destructive). Meanwhile, reactions to the “other” are defined by a range of feelings and attitudes. These too appear to exist in opposition – fear vs. compassion, respect vs. derision or disgust, curiosity vs. judgmental-ness.

The permutations and combinations of experiences of other-ness and experiences of feeling in the story are complex and multifaceted. For example: the human / animal relationship of other-ness in the story is defined by several characters, relationships, and situations. Newt Scamander sees the beasts in his care affectionately and compassionately, as an “other” that needs protection: Jacob sees those same beasts with wonder and curiosity, as an “other” worthy of respect and awe. Interestingly, there are occasions when Newt also sees this particular “other,” or rather individuals within this particular “other,” as an occasional pest (i.e. the niffler), as a weapon (i.e. the Swooping Evil), or as a savior (i.e. the Thunderbird). Ultimately, though, there is a consistent vein of positive regard in Newt’s relationships with an “other,” one that ultimately carries over into his relationship with the sometimes-hapless Jacob (an “other,” in that he is a No-Maj) and the troubled Credence Barebone (an “other” in the sense that he presents as both anti-magic and, ultimately, a killing monster).

A vivid contrast to this type of other-defined experience can be seen in the perspectives of MACUSA and other members of the magical community. These include their perspectives on Newt (whom they see as a dangerous “other” in terms of his compassion-defined perspectives on interactions with humans and with animals), but primarily in their perspectives on those who live outside the magical world. To those within that world, No-Maj’s, as those outside that world are called, are an “other” associated with danger, one that must be confronted and protected against – and even, in the perspectives of Dark Wizards like Gellert Grindelwald, an “other” that must be destroyed.

Two final points to note in relation to the book’s explorations of this main theme. The first is that it is a similar core theme to a theme of “other-ness” that threads its way through the Harry Potter series of narratives, upon which this book is based. In those stories, there is a similarly complex interweaving of experiences of “other-ness,” some of which (particularly the relationships between wizards and non-wizards) parallel those in this narrative. The second additional point to note about development of this theme in



this story is that it gives rise to parallel explorations of a pair of sub-themes, variations on the theme of “other-ness” that are both central and noteworthy in their own rights.

## Protection of the Vulnerable

In both the screenplay’s main narrative lines (the one driven and defined by the actions of protagonist Newt Scamander, the other driven and defined by the actions of antagonist Percival Graves), the action is motivated by the desires of powerful individuals to protect those whom they see as vulnerable. For Newt, the concepts of vulnerable and “the other,” as discussed above, intertwine – those whom he protects (his beasts, Credence Barebone, and to some degree Jacob Kowalski) are all, in various ways, vulnerable because they are “other,” or are “other” because they are vulnerable. To look at this another way, Newt and his actions, in many ways, are primarily defined by compassion: Graves and his actions in relation to those HE sees as vulnerable are, on the other hand, primarily defined by attitudes and values that are DISGUISED as compassion.

In colloquial terms, Graves talks a good game. In his work as an Auror (an agent / officer of MACUSA), he presents himself as a defender of the American magical community against the fearful other-ness of No-Maj’s, or the non-magical community. In other words, he presents himself as being compassionate and protective towards those who, like him, practice magic in secret as a result of vulnerability to being discovered, challenged, or even destroyed. This mask is similar to the compassionate, protective mask that he wears in his initial dealings with Credence Barebone. In what the narrative reveals of their early encounters, Graves presents himself as understanding and sympathetic towards Credence’s intense vulnerability, which is, in turn, associated with his struggles, needs, and confusion about identity. In both cases, the compassionate mask that Graves wears prevents those to whom he shows it from seeing that his desire to protect the vulnerable (i.e. those who practice magic in a non-magical world) has darkened, and become a desire to destroy those from whom an attack may come. As such Graves, his attitudes and actions, are a clear, thematically-defining contrast to those of Newt, whose much more compassionate actions manifest this theme on both a large scale (i.e. his perspectives on relationships between wizards and non-wizards) and a small scale (i.e. his perspectives on the Jacob/Queenie relationship, and on Credence Barebone’s situation).

## The Relationship between Being Different and Being Lonely

Vulnerability and other-ness, for many characters in this story, are defined by experiences of being different, and as a result of that difference, being lonely. The relationship between these two experiences is another of the book’s important sub-themes, and as such plays a defining and motivating role in several important elements of its plot.



For example, Newt is different from other members of the magical community in several ways. He seems to care for animals more than he cares for people; he sees vulnerability and worth in non-magical humans, which is different from the attitudes of large numbers of witches and wizards (most notably, Percival Graves and Madam Picquery); and he is a more inwardly-directed personality, an introvert in a city (New York) that was built, and is in many ways defined by, extroversion. As a result of all these aspects of his identity, he experiences life in a type of isolation that seems, for the most part, to be more lonely than not. This is perhaps why he bonds so quickly with Jacob, who similarly experiences difference and loneliness at least in part because of what he dreams for himself and his life. This is also perhaps why he empathizes so strongly with both the animals in his care (who are themselves different and “other”), and the different and therefore lonely Credence Barebone.

Credence, meanwhile, is perhaps the most vivid example in the story of the relationship between difference and loneliness. He knows and understands himself to be different – in particular, he knows and understands that that difference makes him an object of his mother’s hate and fear, even though she does not know that while preaching about the dangers of magic she is preaching about the dangers of her son. The difference-defined loneliness that Credence experiences, in turn, leaves him vulnerable to the manipulative persuasions of Percival Graves, who uses Credence’s loneliness against him in order to achieve his (Graves’) own ends.

Here it is important to note the contrasts between Newt and Credence. While the loneliness and difference in Credence both turns in on itself and manifests in the destructiveness of his Obscurus, Newt accepts and honors both his being different and being lonely, seeing both as fundamentally unchangeable aspects of his identity – until, that is, friendship makes him less lonely in exactly the same way as friendship, and acceptance of difference, made Harry Potter (in the series of narratives that bears his name) less lonely.

## Living One’s True Identity

Several times, through the actions and interactions of its characters, the narrative suggests that tensions with an “other,” experiences of vulnerability, and experiences of loneliness and difference are defined, one way or another, by experiences of living one’s true identity. In terms of the big picture experiences of other-ness that define much of the story’s context (that is, the tensions between the wizarding and non-wizarding worlds), there is a clear sense that the members of the wizarding world are simply trying to be who they are, but experience feared, persecuted, or attacked for that. In that context, living one’s identity is a danger, as it is for Credence Barebone, who is fearful of just that kind of persecution from his mother and others.

A variation on this darker experience of living one’s identity can be found in the character of Graves / Grindelwald, whose identity is defined by a deep and assertive belief in the superiority of the magical community over No-Maj’s. His determination to live according to those beliefs about individual and community identity becomes



manipulative, violent, and destructive, making the narrative point that too much suppression, or perceived / threatened suppression, of individual identity can lead to violent reaction. This idea is also developed, and far more vividly, in the characters of Credence and his Obscurus, a very Dark Magic expression of what can happen when a determination to live one's identity becomes corrupted.

On the other hand, and in vivid contrast, there are the experiences of characters who celebrate their identity. Newt celebrates his identity as a lover of animals; Jacob strives to celebrate his identity as a lover of food that feeds the soul, as well as the body; and Queenie celebrates her identity as a lover of food and other sensation-oriented experiences. Even Tina, whose identity as an Auror is taken away from her before the story begins (an identity defined, the narrative implies, by a deeply engrained sense of justice), manages to reclaim herself and live her identity even without the identifying label (i.e. Auror), actions that eventually lead her to full reclamation of herself AND the label. Then there are the experiences of Newt's beasts, who do nothing BUT live their individual identity simply because that's what beasts DO, and while some of them (like the niffler) cause trouble by doing so, the vast majority seem both empowered and content as a result of doing so. Ultimately, the fact that the influences and actions of Newt and these other characters suggest an overall authorial / creative intent to celebrate the positive values of living one's identity, even when to do so runs very dangerous risks.

## The Dangers of Fanaticism

The dark side of living one's identity in this narrative is, as suggested above, the development of fanaticism, or the obsessive, blinding belief that one's cause is the only correct one. Again as suggested above, the primary example of this is the character of Percival Graves. At the story's climax, Graves is revealed to be the racial-cultural purist Gellert Grindelwald, portrayed in the story's prologue as a dangerous proponent of what, in contemporary culture, might be called ethnic cleansing, or the elimination of one race by another. In this case, the race to be eliminated, in the perspective of Graves / Grindelwald, is the non-magical side of the human race, a goal that Graves / Grindelwald pursues with a fanatical determination that, according to the Harry Potter novels (to which this book is tied), eventually comes close to causing a war. As the series develops, and because the followers of G / G and his philosophies eventually equally fanatic after G/G's death, this fanaticism DOES cause a war.

Meanwhile, the narrative develops this theme on a smaller scale through the character and actions of two characters. The first is Madam Picquery, the head of MACUSA (the governing body of the magical community in America), who sees non-magic wielders with the same perspective as Graves, but without the additional layer of desire to destroy. She is, however, just as fanatic about preserving the safety of her community. A second character manifesting this theme, again on a smaller scale, is Mary Lou Barebone, a fanatic on the other side of the magic / non-magic conflict. Mary Lou and her church, the Second Salemers fearfully advocate for the repression of the magical community in exactly the same way as members of that community, led by Madam



Picquery, fearfully advocate for the separation of the two communities. Mary Lou is arguably more of a fanatic than Madam Picquery, in that she (Mary Lou) is fully prepared and fully able to attack what she perceives as the evil in her own (albeit adopted) son. Meanwhile, it is interesting to note in passing that two very powerful leaders in two powerful (but opposing) communities are women.

While there are arguably positive manifestations of fanaticism in the story (Newt Scamander can be seen as something of a fanatic when it comes to the care and keeping of his beasts), the dominant portrait of such intensity of feeling is associated with destruction, rather than preservation, and always in relationship to “the other.” Thus the book’s multiple thematic considerations come back full circle to its central theme as outlined above, a theme that on some level, and in mirror image, can be seen as a clear call for compassion, tolerance, and acceptance in the face of dark, destructive forces.





# Styles

## Point of View

The first noteworthy aspect of this book's point of view relates to its form – specifically, to the fact that it is a screenplay, a form of writing which is primarily defined by the creative intention to describe visual narrative. This means that its primary point of view is that of the viewer, or the viewer's representative, the camera: all the writing is shaped to reflect what the viewer, and/or the camera, sees and reveals. A related point is the fact that a screenplay such as this is a form of dramatic writing and, like a stage play, places an emphasis on dialogue as a key component (if not the key component) in revealing story, character, relationship, and other aspects of the narrative. Unlike stage plays, however, in which the visual is supplementary to the dialogue, screenplays focus on the reverse – dialogue as a supplement to the visual. All that said, and unlike prose (fiction or non-fiction), there is very little narration: what there is, is used to describe the action, to communicate what is happening through the deployment of various techniques of visual narrative. There is little or no description, as there often is in prose, of a character's inner life: feelings, motivations, and needs are all communicated through either visual imagery or through dialogue.

The second point to note about the book's point of view has to do with its sense of focus – in particular, its focus on the two main characters, protagonist Newt Scamander and primary antagonist Percival Graves. These two central characters in the narrative's two main plots are the visual and narrative foci of the action, making theirs the main points of view in terms of story (this is something different from the visual point of view referred to above, which is the main point of view in terms of story-TELLING). While there are occasional shifts into the points of view of other characters – Jacob, Tina, members of the Barebone family, Newt's beasts – the piece's overall point of view is defined, in general, by which of the two main characters is the most active in his respective narrative line at a given time.

The third aspect of point of view worth noting relates to the piece's themes, and here there are two important points. The first has to do with the story itself, which has several thematic perspectives, including an advocacy for sensitivity to, and preservation of, beasts and an exploration of various aspects of interacting with an "other," particularly those who might be vulnerable to attack, or at least negative attitudes. The second aspect of thematic point of view worth considering has to do with this piece's relationship to the Harry Potter novels, which are in many ways built around a character with similar qualities (i.e. something of an outcast for reasons of being different), fighting a similar fight (i.e. against the dangers of fanaticism, and in particular fanaticism arising from a desire for power), and on a similar, long term path (i.e. towards fulfilling a personal destiny or calling). For characters including Newt and Graves, Tina and Jacob, the idea of following one's calling is similar to the journey undertaken by Harry Potter over the course of all seven books in which he is the main character, one which sees him discovering, and accepting, his calling, or destiny.



## Language and Meaning

There are several points to note about the different ways language is used in this book. The first has to do with its essential nature: being a screenplay, it has certain stylistic and technical requirements that manifest primarily in a language, or specific jargon, utilized throughout. This includes references to when scenes begin and end, occasional camera angles, and the emphasis on visual storytelling. A key point to note here is that the language of the stage directions (descriptions of action) is always written in the present tense. This gives this particular aspect of the book's language an immediacy essential for storytelling in this particular genre.

The second point to note about language also relates to the piece being a screenplay. This is the fact that much of the story unfolds through the use of dialogue. Instead of a narrative voice, such as that in prose writing that explains and describes events, feelings, and experiences, characters speak and define the action in their own individual voices. Here it is important to note that the dialogue of each individual character is defined by a language and a way of speaking that is connected to his or her identity. As examples, Newt's dialogue tends to reflect his awkwardness around humans as well as his increased comfort level around his beasts; Queenie's dialogue tends to reflect her flirtatiousness; and the dialogue of Mary Lou Barebone reflects her single-mindedness and her prejudice.

A third, and perhaps most apparently significant, point about the book's use of language, in both dialogue and the prose of stage directions (that is, descriptions of action), is that it is infused with the language of the magical world inhabited by the characters. There are casual references to the names and results of spells being cast, to the tools and beasts associated with the magical experiences of the characters, and to the magic-defined situations in which the characters find themselves. A secondary point to note here is that the magical language of the book is very much tied in with the language of the Harry Potter books, so much so that a reader of this piece who is not familiar with the Potter series might very well find him / herself a bit at sea: the author clearly assumes that the primary audience for both the film and the book will come to both, or either, with extensive knowledge of the original.

## Structure

For the most part, the narrative's structure unfolds in a straightforward, linear fashion – that is, from cause to effect, from action to reaction, from moment to moment, from encounter to encounter, towards a climax. What is interesting to note about the general structure of the piece is that this foundational principle applies to both its main plotlines – the “Newt searches New York for his missing beasts” plot, and the “Graves pursues the destructive evil” plot. In part because it built around the actions and reactions of the screenplay's protagonist, the former is the dominant plot of the two main plots, the second of which is built around the actions and reactions of the screenplay's primary antagonist, or opposition.



Over the course of the narrative, the two plotlines at first interact (i.e. affect one another), then intersect (i.e. key confrontations or revelations affecting both plots), and then finally intertwine. This takes place during the screenplay's climax, as Newt and Graves duel to determine who will control what happens to Credence and the Obscurus. In that sense, the screenplay follows a similar structural pattern to most conventionally built screenplays – a chain of events, defined by the needs of central characters acting in opposition to each other, building to a main point of climax.

The main narrative, with its twin plotlines, is bookended with a pair of sequences that function, respectively, as a prologue (i.e. introduction) and an epilogue (i.e. denouement, or tying up of loose ends). The prologue, which introduces the character and threat of Dark Wizard Gellert Grindelwald, foreshadows key events at the piece's climax, in which the truth of Grindelwald's presence in the story is revealed. The epilogue, on the other hand, follows up what happens in the two central romantic relationships (Newt and Tina, Jacob and Queenie) in the aftermath of the story's conclusion. Here it is interesting to note how the screenplay begins on a note of darkness and danger, but ends on a note of light and hope. This, it could be argued, is something of a parallel to the overall structure of the Harry Potter novels: over the course of the series, they delve further and further into an impending darkness, with Harry and his allies fighting, throughout the series, for positive hopeful values that, at the series' conclusion, triumph in the end.



## Quotes

'... where there is light there is shadow, friend. Something is stalking our city, wreaking destruction and then disappearing without a trace ... we have to fight – join us, the Second Salemers, in our fight ... hear my words and heed my warning ... and laugh if you dare: WITCHES LIVE AMONG US!

-- Mary Lou Barebone (Part 1)

**Importance:** The first part of this quote references the invisible, deadly force that stalks the city and eventually plays a key role in both the story's climax and in a pair of deaths that lead to that climax. The second part of the quote develops the idea that the wizarding community in America is feared and watched for, suggesting that Madam Picquery and others (including Percival Graves) are correct: No-Maj's like Mary Lou Barebone and the church with which she is involved are a threat.

I'm more of a chaser, really.

-- Newt Scamander (Part 1)

**Importance:** This quote is something of a pun with a double meaning for followers of the Harry Potter stories. On a literal level, Newt's comment suggest a fundamental aspect of his identity: that he is a "chaser" of animals. On another level, the quote can be seen as a kind of winking comment aimed at Potter fans, who will recognize the term "Chaser" as a reference to the popular game of Quidditch, played on several important occasions throughout the stories. In Quidditch, the "Chaser" is the member of the Quidditch team who, if his or function is successfully completed, can win the game. This means that there is also a foreshadowing sort of reference to the role that Newt plays in resolving the story's conflict (i.e. "winning the game") at the piece's climax.

Newt: 'I've just completed a year in the field. I'm writing a book about magical creatures.'

Tina: 'Like – an extermination guide?' Newt: 'No. A guide to help people understand why we should be protecting these creatures instead of killing them.'

-- Newt Scamander / Tina Goldstein (Part 2)

**Importance:** This quote functions on two levels. The first is to reveal Newt's character - more specifically, his passion for, and commitment to, understanding and taking care of the beasts that co-populate the magical world with humans. On another level, this quote manifests the screenplay's overall thematic interest in compassion for the vulnerable.

Tina: '... do you know ANYTHING about the wizarding community in America?' Newt: 'I do know a few things, actually. I know you have rather backward laws about relations with non-magic people. That you're not meant to befriend them, that you can't marry them, which seems mildly absurd to me.'

-- Tina Goldstein / Newt Scamander (Part 2)

**Importance:** This quote provides information about the tense relationship between members of the wizarding community and No-Maj's (i.e. humans without the ability to



practice magic), tension that also reveals itself in several more intense, confrontational, fearful ways. It is interesting to note that Newt's response here is in part defined, in the Harry Potter stories, by what he knows and understands about relationships between members of the wizarding community and Muggles, the term used in Great Britain for non-wizarding humans - that is, that fraternization, relationships, and even marriage between wizards / witches and Muggles are all allowed.

Langdon Shaw: 'She doesn't want any money.' Harry Shaw: 'Then either her story is worthless, or she's lying about the cost. Nobody gives away anything valuable for free.'  
-- Langdon Shaw / Harry Shaw Sr. (Part 3)

**Importance:** This brief exchange, between ambitious but downtrodden Langdon Shaw and his domineering father Harry sums up what observers of American culture might see as a circumstance of that culture in general. This is the idea of commodification - the idea of everything (not just objects or work, but also ideas, feelings, or morals included) has a financial value, and perhaps only a financial value.

You're the one that gains this child's trust. You are the key – I saw this. You want to join the wizarding world. I want those things too, Credence. I want them for you. So find the child. Find the child and we'll all be free."  
-- Percival Graves (Part 3)

**Importance:** In this quote, Graves continues the process of manipulating Credence Barebone into helping him achieve Graves' goal: to find this mysteriously powerful child, and make use of her power. The quote also reveals Credence's desire to, as Graves says, be part of the wizarding community. This, in turn, raises the question of whether Credence actually has magical abilities himself, a question that the narrative answers as it unfolds.

My philosophy is that worrying means you suffer twice.  
-- Newt Scamander (Part 4)

**Importance:** On one level, this quote offers a significant insight to the philosophies and perspectives of the story's central character, Newt Scamander. On another level, it raises questions about the relative values of courage and callousness. Specifically, is this remark a manifestation of the former, or of the latter? Is it a sign of a belief in the value of overcoming fear, or is it a sign of a lack of caring?

People are easiest to read when they're hurting.  
-- Queenie Goldstein (Part 6)

**Importance:** This quote, from the telepathically and emotionally sensitive Queenie, refers to how her ability to "read" a person's thoughts is enhanced when the person she is "reading" is particularly emotional, or in pain. In the scene from which this quote is taken, she is referring to Newt: at several points in the narrative, the point can be seen as applying to her relationship with Jacob. The quote can also be seen as an indirect manifestation of the book's overall thematic interest in protecting the vulnerable.



I've met someone just like you, Credence. A girl – a young girl who'd been imprisoned, she had been locked away and she'd been punished for her magic.

-- Newt Scamander (Part 7)

**Importance:** This quote is taken from a key moment in the screenplay's climax, a moment at which Newt attempts to convince the vulnerable Credence Barebone to trust him, and to let him (Newt) protect him (Credence) from those who would attack him. In that sense, the quote is a manifestation of the way in which Newt's actions, here and throughout the book, are a reflection of his personal relationship with the central thematic principle of protecting the vulnerable.

Inside the Obscurus, Credence reaches out to Tina, the only person who has ever done him an uncomplicated kindness. He looks at Tina, desperate and afraid. He has dreamed of her ever since she saved him from a beating.

-- Narration (Part 8)

**Importance:** This quote is taken from one of only a few places in the book where narration describes the inner life of one of the characters. It can be seen as following up on the earlier revelation that Tina prevented Credence's mother from giving him yet another beating and, as such, can also be seen as a further reiteration, at a key climactic moment, of the book's thematic emphasis on caring for the vulnerable.

A law that has us scuttling like rats in the gutter! A law that demands that we conceal our true nature! A law that directs those under its dominion to cower in fear lest we risk discovery! I ask you, Madam President – I ask all of you – who does this law protect? Us? Or them? I refuse to bow down any longer.

-- Percival Graves / Gellert Grindelwald (Part 8)

**Importance:** This quote is taken from the post-climactic sequence of conversations that reveal the true identity of Percival Graves. There are a number of points to note here: its reference to the laws that govern the separation between members of the wizarding community and No-Maj's in America, and its manifestation of the book's thematic interest in the power of fanaticism (evident in the emotional intensity of such a comment). But perhaps the most significant element associated with this quote is the fact that it could very easily come out of the mouth of Newt Scamander, only with very different perspectives and for very different reasons: that is, as an argument for closer ties between the two communities, as opposed to the reasons why Graves/Grindelwald says it: as a manifestation of his determination to destroy the non-wizarding community.

Will we die, just a little?

-- Graves / Grindelwald (Part 8)

**Importance:** The parting words of Percival Graves / Gellert Grindelwald are enigmatic and mysterious. Directed at Newt Scamander, who in many ways embodies several positive qualities that Graves lacks (i.e. respect, compassion, humility), the quote seems to be something of a war cry, a confrontation, a manifesto of defiance. Tying in with the above referenced comments made by Graves / Grindelwald to Madam Picquery, there

is a sense that G / G feels so intently, so fanatically, about his cause that he is prepared to die for it. The question perhaps can be seen as asking Newt whether he is prepared to do the same.