

**THE CHARACTERS' ARCHETYPE AND ITS RELATIONSHIP  
AMONG THE CHARACTERS IN THE FILM *FANTASTIC BEASTS AND  
WHERE TO FIND THEM* (2016)**

**THESIS**

**Submitted in Partial Fulfillment of the Requirements**

**for the Degree of *Sarjana Humaniora***



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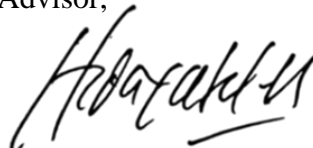
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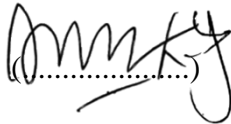


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## **DEDICATION**

This thesis is dedicated to:

1. The researcher's beloved mummy and daddy
2. The researcher's best brothers and dear big family
3. English Letters 2019 UIN Raden Mas Said Surakarta
4. English Letters Study Program UIN Raden Mas Said Surakarta
5. The researcher's teachers and lecturers
6. My Orange Almamater UIN Raden Mas Said Surakarta

## **MOTTO**

“Hard work never betrays”

(Chou Tzuyu)

“Truth, Sincerity, Modesty”

(JYP)

“Better three hours too soon than a minute too late”

(William Shakespeare)

## PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *The Characters' Archetype and Its Relationship Among the Characters in the Film Fantastic Beasts and Where To Find Them (2016)* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, April 6<sup>th</sup>, 2023

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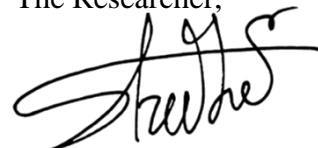
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Sukoharjo, April 6<sup>th</sup>, 2023

The Researcher,



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## TABLE OF CONTENTS

<b>THESIS</b> .....	<b>i</b>
<b>ADVISOR SHEET</b> .....	<b>ii</b>
<b>RATIFICATION</b> .....	<b>iii</b>
<b>DEDICATION</b> .....	<b>iv</b>
<b>MOTTO</b> .....	<b>v</b>
<b>PRONOUNCEMENT</b> .....	<b>vi</b>
<b>ACKNOWLEDGEMENT</b> .....	<b>vii</b>
<b>TABLE OF CONTENTS</b> .....	<b>ix</b>
<b>ABSTRACT</b> .....	<b>xi</b>
<b>ABSTRAK</b> .....	<b>xii</b>
<b>LIST OF TABLES</b> .....	<b>xiii</b>
<b>LIST OF FIGURES</b> .....	<b>xiv</b>
<b>LIST OF ABBREVIATIONS</b> .....	<b>xvii</b>
<b>CHAPTER I INTRODUCTION</b> .....	<b>1</b>
A. Background of the Study .....	1
B. Limitation of the Study .....	8
C. Formulation of the Problem .....	9
D. Objectives of the Study .....	10
E. Benefits of the Study .....	10
F. Definitions of the Key Terms.....	11
<b>CHAPTER II LITERATURE REVIEW</b> .....	<b>13</b>
A. Theoretical Background .....	13
1. Psychoanalysis Approach .....	13
2. The Theory of Twelve Archetypes by Mark and Pearson (2001).....	15
3. The Theory of Interpersonal Relationships by Diana Dwyer (2000) .....	28
4. <i>Fantastic Beasts and Where To Find Them</i> (2016) Film .....	34
B. Previous Studies .....	35
<b>CHAPTER III RESEARCH METHOD</b> .....	<b>38</b>
A. Research Design.....	38
B. Data and Data Sources .....	39

C. Research Instruments .....	40
D. Data Collection Techniques .....	41
E. Data Validation Techniques .....	43
F. Data Analysis Techniques .....	44
<b>CHAPTER IV FINDINGS AND DISCUSSIONS .....</b>	<b>48</b>
A. Findings.....	48
1. The Types of Characters' Archetypes in the Film <i>Fantastic Beasts and Where To Find Them</i> (2016).....	49
2. The Types of Relationships Among the Characters' Archetypes in the Film <i>Fantastic Beasts and Where To Find Them</i> (2016).....	154
B. Discussions.....	182
<b>CHAPTER V CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS .....</b>	<b>191</b>
A. Conclusions .....	193
B. Implications.....	194
C. Suggestions .....	195
<b>REFERENCES.....</b>	<b>197</b>
<b>APPENDICES .....</b>	<b>201</b>

## ABSTRACT

Asyida Hayati Shofa. 2023. *The Characters' Archetype and Its Relationship Among the Characters in the Film Fantastic Beasts and Where To Find Them (2016)*. Thesis. English Letters Study Program, Faculty of Cultures and Languages.

Advisor : Hidayatul Nurjanah, M.A.

Keywords : Characters' Archetype, Interpersonal Relationships, *Fantastic Beasts and Where To Find Them (2016)*

In a literary work, archetypes are specific actions, characters, or situations that represent a universal human nature pattern. The development of archetypes occurs implicitly and influences the shaping of an individual's personality, as the unconscious psyche manifests archetypal images within human beings, thus determining their unique temperament. Accordingly, it may be posited that archetypes are the basic patterns of human character or behaviour. In behaving, every human being will undoubtedly meet and create relationships with other humans. Consequently, the objective of the study is to discover and explain the characters' archetypes depicted in the film *Fantastic Beasts and Where To Find Them (2016)*. Subsequently, these characters' archetypes will reveal the relationships created among the characters' archetypes in the film. The researcher pays attention to the film *Fantastic Beasts and Where To Find Them (2016)* as the object of research.

To answer the formulation of the problem, the researcher uses two theories in the analysis process. This research uses the theory of twelve archetypes (2001) by Mark and Pearson to discover and explain characters' archetypes. In revealing the relationships among the characters' archetypes, the researcher uses the theory of interpersonal relationships (2000) by Diana Dwyer. Moreover, this research uses a Psychoanalysis approach.

The present research adopts a descriptive qualitative method to reach its research objective as the data under consideration primarily comprise textual and pictorial representations that come from the film per se. Specifically, pictures and dialogues that are reflected in the characters' archetype and interpersonal relationships. The data were obtained through the utilization of documentation techniques. The data was acquired utilizing watching the film, followed by the utilization of screen-capturing techniques to extract specific scenes from the film.

The present research reveals that the film *Fantastic Beasts and Where To Find Them (2016)* contains 101 data, as per the findings of the analysis. Types of characters' archetypes have been found in as many as 74 data. Subsequently, the researcher found 27 data relationships among the characters' archetypes. The researcher found that the relationships among the characters' archetypes often created were Friendship relationships (Lover-Innocent, Caregiver-Innocent, Ruler-Explorer, Ruler-Hero, and Ruler-Jester, with a total of 10 relationships created) and Romantic Relationships (Lover-Innocent, with a total of 2 relationships created). According to the findings of the research, the establishment of Friendship and Romantic Relationships can be attributed to the meetings between individuals who possess matching typical/characteristics, which ultimately influence their attachment and longevity within the relationship, resulting in the creation of significant emotional bonds between them. This phenomenon highlights the significance of individual characteristics in fostering meaningful and enduring relationships.

## ABSTRAK

Asyida Hayati Shofa. 2023. *Karakter Arketipe dan Hubungannya Antar Karakter Dalam Film Fantastic Beasts and Where To Find Them (2016)*. Skripsi. Program Studi Sastra Inggris, Fakultas Adab dan Bahasa.

Pembimbing : Hidayatul Nurjanah, M.A.

Kata Kunci : Karakter Arketipe, Hubungan Interpersonal, *Fantastic Beasts and Where To Find Them (2016)*

Dalam karya sastra, arketipe adalah tindakan, karakter, atau situasi tertentu yang mewakili pola universal dari sifat manusia. Perkembangan arketipe terjadi secara implisit dan memengaruhi pembentukan kepribadian individu, karena jiwa bawah sadar memanasifestasikan citra arketipe dalam diri manusia, sehingga menentukan temperamen unik mereka. Dengan demikian, dapat dikemukakan bahwa arketipe adalah pola dasar dari karakter atau perilaku manusia. Dalam berperilaku, setiap manusia pasti akan bertemu dan menjalin hubungan dengan manusia lainnya. Oleh karena itu, penelitian ini bertujuan untuk menemukan dan menjelaskan karakter arketipe yang digambarkan dalam film *Fantastic Beasts and Where To Find Them (2016)*. Selanjutnya, dari karakter arketipe tersebut akan diungkapkan hubungan yang terjalin antar karakter arketipe dalam film tersebut. Peneliti menaruh perhatian pada film *Fantastic Beasts and Where To Find Them (2016)* sebagai objek penelitian.

Untuk menjawab rumusan masalah tersebut, peneliti menggunakan dua teori dalam proses analisa. Penelitian ini menggunakan teori dua belas arketipe (2001) oleh Mark dan Pearson untuk menemukan dan menjelaskan karakter arketipe. Dalam mengungkap hubungan antar karakter arketipe, peneliti menggunakan teori hubungan interpersonal (2000) oleh Diana Dwyer. Selain itu, penelitian ini menggunakan pendekatan Psikoanalisis.

Penelitian ini mengadopsi metode kualitatif deskriptif untuk mencapai tujuan penelitian karena data yang dipertimbangkan terdiri dari representasi tekstual dan gambar yang berasal dari film itu sendiri. Secara khusus, gambar dan dialog yang tercermin dalam karakter arketipe dan hubungan interpersonal. Data diperoleh melalui pemanfaatan teknik dokumentasi. Data diperoleh dengan menonton film, diikuti dengan penggunaan teknik tangkapan layar untuk mengekstrak adegan tertentu dari film.

Penelitian ini mengungkap bahwa dalam film *Fantastic Beasts and Where To Find Them (2016)* ditemukan 101 data, sesuai dengan temuan analisis. Jenis karakter arketipe telah ditemukan sebanyak 74 data. Selanjutnya, peneliti menemukan 27 data hubungan antar karakter arketipe. Peneliti menemukan bahwa hubungan antar arketipe karakter yang sering terjalin adalah hubungan Persahabatan (Lover-Innocent, Caregiver-Innocent, Ruler-Explorer, Ruler-Hero, dan Ruler-Jester, dengan total 10 hubungan yang terjalin) dan Hubungan Romantis (Lover-Innocent, dengan total 2 hubungan terjalin). Menurut temuan penelitian, terbentuknya Hubungan Persahabatan dan Romantis dapat dikaitkan dengan pertemuan antara individu yang memiliki tipikal/karakteristik yang serasi, yang pada akhirnya mempengaruhi keterikatan dan kelanggengan mereka dalam berhubungan, sehingga terciptanya ikatan emosional yang signifikan antara mereka. Fenomena ini menyoroti pentingnya karakteristik individu dalam membina hubungan yang bermakna dan bertahan lama.

## LIST OF TABLES

<b>Table 3. 1.</b> The Data Codes .....	42
<b>Table 3. 2.</b> Data Collection Table.....	42
<b>Table 3. 3.</b> Taxonomy Table of Types of Archetypes .....	45
<b>Table 3. 4.</b> Taxonomy Table of Types of Relationships .....	45
<b>Table 3. 5.</b> Componential Table .....	46
<b>Table 4. 1.</b> Data findings .....	48
<b>Table 4. 2.</b> Newt Scamander's Archetypes .....	49
<b>Table 4. 3.</b> Jacob Kowalski's Archetypes .....	79
<b>Table 4. 4.</b> Tina Goldstein's Archetypes .....	92
<b>Table 4. 5.</b> Niffler's Archetypes .....	106
<b>Table 4. 6.</b> Queenie Goldstein's Archetypes .....	112
<b>Table 4. 7.</b> Credence Barbone's Archetypes .....	120
<b>Table 4. 8.</b> Graves/Grindelwald's Archetypes .....	129
<b>Table 4. 9.</b> Swooping Evil's Archetypes .....	136
<b>Table 4. 10.</b> Thunderbird's Archetypes .....	139
<b>Table 4. 11.</b> Demiguise's Archetypes .....	144
<b>Table 4. 12.</b> Bowtruckle's Archetypes .....	147
<b>Table 4. 13.</b> Gnarlak's Archetypes .....	151
<b>Table 4. 14.</b> Componential Table .....	182

## LIST OF FIGURES

<b>Figure 1. 1.</b> The Caregiver Archetype (Sample Data).....	7
<b>Figure 4. 1.</b> Data number 12, The Explorer Archetype.....	50
<b>Figure 4. 2.</b> Data number 23, The Hero Archetype.....	51
<b>Figure 4. 3.</b> Data number 24, The Hero Archetype.....	53
<b>Figure 4. 4.</b> Data number 32, The Hero Archetype.....	54
<b>Figure 4. 5.</b> Data number 25, The Outlaw Archetype.....	55
<b>Figure 4. 6.</b> Data number 31, The Lover Archetype.....	57
<b>Figure 4. 7.</b> Data number 34, The Lover Archetype.....	58
<b>Figure 4. 8.</b> Data number 51, The Lover Archetype.....	59
<b>Figure 4. 9.</b> Data number 53, The Lover Archetype.....	61
<b>Figure 4. 10.</b> Data number 69, The Lover Archetype.....	62
<b>Figure 4. 11.</b> Data number 72, The Lover Archetype.....	63
<b>Figure 4. 12.</b> Data number 1, The Caregiver Archetype.....	65
<b>Figure 4. 13.</b> Data number 5, The Caregiver Archetype.....	66
<b>Figure 4. 14.</b> Data number 21, The Caregiver Archetype.....	67
<b>Figure 4. 15.</b> Data number 46, The Caregiver Archetype.....	68
<b>Figure 4. 16.</b> Data number 59, The Caregiver Archetype.....	69
<b>Figure 4. 17.</b> Data number 65, The Caregiver Archetype.....	71
<b>Figure 4. 18.</b> Data number 6, The Ruler Archetype.....	72
<b>Figure 4. 19.</b> Data number 8, The Ruler Archetype.....	73
<b>Figure 4. 20.</b> Data number 27, The Ruler Archetype.....	74
<b>Figure 4. 21.</b> Data number 29, The Ruler Archetype.....	76
<b>Figure 4. 22.</b> Data number 37, The Ruler Archetype.....	77
<b>Figure 4. 23.</b> Data number 39, The Ruler Archetype.....	78
<b>Figure 4. 24.</b> Data number 19, The Innocent Archetype.....	80
<b>Figure 4. 25.</b> Data number 35, The Innocent Archetype.....	81
<b>Figure 4. 26.</b> Data number 44, The Innocent Archetype.....	82
<b>Figure 4. 27.</b> Data number 68, The Innocent Archetype.....	83
<b>Figure 4. 28.</b> Data number 71, The Innocent Archetype.....	84
<b>Figure 4. 29.</b> Data number 4, The Regular Guy/Gal Archetype.....	86
<b>Figure 4. 30.</b> Data number 33, The Lover Archetype.....	87
<b>Figure 4. 31.</b> Data number 55, The Lover Archetype.....	88
<b>Figure 4. 32.</b> Data number 26, The Caregiver Archetype.....	90
<b>Figure 4. 33.</b> Data number 74, The Creator Archetype.....	91
<b>Figure 4. 34.</b> Data number 3, The Sage Archetype.....	93
<b>Figure 4. 35.</b> Data number 15, The Sage Archetype.....	94
<b>Figure 4. 36.</b> Data number 50, The Sage Archetype.....	95
<b>Figure 4. 37.</b> Data number 57, The Sage Archetype.....	96
<b>Figure 4. 38.</b> Data number 14, The Outlaw Archetype.....	98

<b>Figure 4. 39.</b> Data number 73, The Outlaw Archetype .....	99
<b>Figure 4. 40.</b> Data number 20, The Caregiver Archetype .....	101
<b>Figure 4. 41.</b> Data number 61, The Caregiver Archetype .....	102
<b>Figure 4. 42.</b> Data number 10, The Ruler Archetype .....	103
<b>Figure 4. 43.</b> Data number 12, The Ruler Archetype .....	105
<b>Figure 4. 44.</b> Data number 9, The Explorer Archetype .....	107
<b>Figure 4. 45.</b> Data number 28, The Explorer Archetype .....	108
<b>Figure 4. 46.</b> Data number 7, The Jester Archetype .....	110
<b>Figure 4. 47.</b> Data number 30, The Jester Archetype .....	111
<b>Figure 4. 48.</b> Data number 13, The Innocent Archetype .....	112
<b>Figure 4. 49.</b> Data number 18, The Innocent Archetype .....	113
<b>Figure 4. 50.</b> Data number 54, The Magician Archetype .....	115
<b>Figure 4. 51.</b> Data number 43, The Lover Archetype .....	117
<b>Figure 4. 52.</b> Data number 56, The Lover Archetype .....	118
<b>Figure 4. 53.</b> Data number 70, The Lover Archetype .....	119
<b>Figure 4. 54.</b> Data number 60, The Innocent Archetype .....	121
<b>Figure 4. 55.</b> Data number 62, The Innocent Archetype .....	122
<b>Figure 4. 56.</b> Data number 48, The Outlaw Archetype .....	124
<b>Figure 4. 57.</b> Data number 58, The Outlaw Archetype .....	125
<b>Figure 4. 58.</b> Data number 17, The Regular Guy/Gal Archetype .....	127
<b>Figure 4. 59.</b> Data number 42, The Regular Guy/Gal Archetype .....	128
<b>Figure 4. 60.</b> Data number 18, The Outlaw Archetype .....	130
<b>Figure 4. 61.</b> Data number 63, The Outlaw Archetype .....	131
<b>Figure 4. 62.</b> Data number 64, The Outlaw Archetype .....	133
<b>Figure 4. 63.</b> Data number 41, The Ruler Archetype .....	134
<b>Figure 4. 64.</b> Data number 38, The Hero Archetype .....	136
<b>Figure 4. 65.</b> Data number 40, The Hero Archetype .....	138
<b>Figure 4. 66.</b> Data number 22 The Innocent Archetype .....	140
<b>Figure 4. 67.</b> Data number 66, The Innocent Archetype .....	141
<b>Figure 4. 68.</b> Data number 67, The Hero Archetype .....	142
<b>Figure 4. 69.</b> Data number 2, The Innocent Archetype .....	144
<b>Figure 4. 70.</b> Data number 49, The Caregiver Archetype .....	146
<b>Figure 4. 71.</b> Data number 52, The Sage Archetype .....	148
<b>Figure 4. 72.</b> Data number 36, The Hero Archetype .....	149
<b>Figure 4. 73.</b> Data number 47, The Outlaw Archetype .....	151
<b>Figure 4. 74.</b> Data number 45, The Ruler Archetype .....	153
<b>Figure 4. 75.</b> Data number 76, Affiliation Relationship .....	155
<b>Figure 4. 76.</b> Data number 96, Affiliation Relationship .....	156
<b>Figure 4. 77.</b> Data number 92, Affiliation Relationship .....	157
<b>Figure 4. 78.</b> Data number 81, Affiliation Relationship .....	158
<b>Figure 4. 79.</b> Data number 80, Affiliation Relationship .....	159
<b>Figure 4. 80.</b> Data number 90, Affiliation Relationship .....	160

<b>Figure 4. 81.</b> Data number 83, Friendship Relationship .....	161
<b>Figure 4. 82.</b> Data number 86, Friendship Relationship .....	162
<b>Figure 4. 83.</b> Data number 87, Friendship Relationship .....	163
<b>Figure 4. 84.</b> Data number 99, Friendship Relationship .....	164
<b>Figure 4. 85.</b> Data number 101, Friendship Relationship .....	165
<b>Figure 4. 86.</b> Data number 94, Friendship Relationship .....	166
<b>Figure 4. 87.</b> Data number 77, Friendship Relationship .....	167
<b>Figure 4. 88.</b> Data number 78, Friendship Relationship .....	168
<b>Figure 4. 89.</b> Data number 84, Friendship Relationship .....	169
<b>Figure 4. 90.</b> Data number 85, Friendship Relationship .....	170
<b>Figure 4. 91.</b> Data number 75, Friendship Relationship .....	171
<b>Figure 4. 92.</b> Data number 93, Friendship Relationship .....	172
<b>Figure 4. 93.</b> Data number 88, Friendship Relationship .....	173
<b>Figure 4. 94.</b> Data number 89, Friendship Relationship .....	174
<b>Figure 4. 95.</b> Data number 82, Friendship Relationship .....	175
<b>Figure 4. 96.</b> Data number 98, Friendship Relationship .....	176
<b>Figure 4. 97.</b> Data number 97, Friendship Relationship .....	177
<b>Figure 4. 98.</b> Data number 79, Relationships With Relation .....	178
<b>Figure 4. 99.</b> Data number 91, Romantic Relationships .....	179
<b>Figure 4. 100.</b> Data number 95, Romantic Relationships .....	180
<b>Figure 4. 101.</b> Data number 100, Romantic Relationships .....	181



## LIST OF ABBREVIATIONS

NS	: Newton Scamander
JK	: Jacob Kowalski
TG	: Tina Goldstein
QG	: Queenie Goldstein
NF	: Niffler
DG	: Demiguise
BT	: Bowtruckle
SE	: Swooping Evil
TB	: Thunderbird
CB	: Credence Barbone
GG	: Graves/ Grindelwald
GL	: Gnarlak
IN	: The Innocent
EX	: The Explorer
SA	: The Sage
HE	: The Hero
OU	: The Outlaw
MA	: The Magician
RE	: The Regular Guy/Gal
LO	: The Lover
JE	: The Jester
CA	: The Caregiver
CR	: The Creator
RU	: The Ruler
A	: Affiliation
F	: Friendship
R	: Relationships With Relation
RR	: Romantic Relationships

# CHAPTER I

## INTRODUCTION

### A. Background of the Study

The phenomenon of J.K. Rowling's rising novel entitled *Harry Potter* has emerged as an extraordinarily hot issue in the late three decades. It has hypnotized literary enthusiasts and people around the world. The first *Harry Potter* book, *Harry Potter and the Philosopher's Stone*, was published in 1997 to immediate widespread and critical acclaim. Six other best-selling books and eight blockbuster films followed. The books have been translated into over 80 languages, gained multiple awards, and sold over 500 million copies worldwide, becoming the best-selling book series in history (Rowling, 2016).

Moreover, with its tremendous achievement, in 2016, a new era of the *Wizarding World* was unveiled with the launch of *Fantastic Beasts and Where to Find Them* (2016), an original screenplay by J.K. Rowling and the first in a major film series for Warner Bros. The achievement of *Fantastic Beasts* film won an Oscar award in 2017 in the Best Costume Design category, becoming the first achievement to do so in the Potter series. As reported by Warner Bros Monday, this film is the studio's best performer of 2016. In addition, this film also won 14 awards and was included in 53 film festival nominations around the world. The high enthusiasm of the audience made *Fantastic Beasts* film gross over \$812 million with a budget of \$180 million (Junior, 2017).

Based on the statement above shows that film is one of the most famous literary works. In literary works, some characters build stories. A character is a

person represented in a dramatic or narrative work which the reader interprets as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the person says and their distinctive ways of saying it, the dialogue and from what they do, the action (Abrams, 1999, p. 32). A character becomes an important focus in *Fantastic Beasts and Where to Find Them* (2016) film. The problems in the story are built and created by the characters. The character can find the issues and solutions in literary works, especially films, in an analysis. Hence, this research analyses the character analysis of *Fantastic Beasts and Where to Find Them* (2016) film.

As mentioned above, the film is one of the most famous literary works. Literary works must have numerous genres, such as poetry, fiction, nonfiction, and drama (Urban, Blakeley, & Janovsky, 2022). Even though literary works have so many innumerable genres, there is always something similar to one another. Either the setting, basic story, or even characters. This similarity forms a pattern that has been constantly repeated since a long time ago, even thousands of years ago. The pattern is known as archetypes.

Carl Gustav Jung discovered the archetype in 1919. According to Jung, archetypal is formed or images of a collective nature that occur practically all over the earth as constituents of myths and simultaneously as individual products of unconscious origin (Mark and Pearson, 2001, p. 4). Jung believes human behaviour worldwide has a collective unconscious, such as mythic, characters, universals, and archetypes. The connection between archetypes and the collective unconscious stems from the unconscious in human psychology, so archetypes will not appear without the collective unconscious. It is because

archetypes are part of the collective unconscious itself. According to Jung, archetypes have been formed unconsciously and play a role in personality formation so that the unconscious makes archetypes appear in humans and determines their personalities as individuals. Thus, it can be said that archetypes are the basic patterns of human character or human behaviour (Lyons, 2023).

Whereas Mark and Pearson (2001) divide characters' archetypes into twelve types, and there are the innocent, the explorer, the sage, the hero, the outlaw, the magician, the regular guy/gal, the lover, the jester, the caregiver, the creator, and the ruler. Archetypes elevate life by emphasizing its significance. For instance, someone may be attracted to another person without experiencing meaning, but when they connect with the love story, the Lover archetype is evoked, and the world comes alive. Similarly, a cross-country trip may be enjoyable, but if you undertake the journey to find your long-lost father (or to discover the soul of America, reconnect with yourself, or seek your fortune), the Pilgrim or Explorer archetype is activated, and the experience becomes rich in meaning (Mark and Pearson, 2001, p. 21).

Based on the statement above, it could be said that archetypes highlight meaning in life through experience. In this case, it relates to the phenomenon in *Fantastic Beasts and Where To Find Them* (2016) film. That Newt Scamander's character is quite reliable with magical creatures, through his experience in rescuing and caring for magical creatures, after that educate wizards and witches about how to do the same, gives him meaning about the significance of loving magical creatures like fellow humans (Taylor, 2022). Archetypes in literature are also known as symbols, themes, characters, and settings or situation that

represents the universal patterns of human nature and shapes the structure of a story (Xue, 2022). Of the four types, the researcher chooses the characters' archetype to be the object of the research.

The researcher chose *Fantastic Beasts and Where To Find Them* (2016) film as the research object. From the research object, some characters will be analysed: Newt Scamander, Jacob Kowalski, Tina Goldstein, Queenie Goldstein, Niffler, Demiguise, Bowtruckle, Swooping Evil, and Thunderbird. They assist Newton Scamander in his mission to release the Thunderbird and keep MACUSA from getting caught. Thereupon the other characters there are Credence Barbone, Graves/Grindelwald, and Gnarlak, which have an essential role in building the story. They have relationships among characters. Their relationships are sufficient to attract the attention of the researcher study.

Relationships are formed, fed, nurtured, and grown. It is born at the level of an acquaintance relationship, provided at the level of an associate relationship, and encouraged at the level of friendship. Each level of an interpersonal relationship must have a goal to achieve its purpose. Relationships are the stepping stones to your gain or pain, and as such, they must be handled with care. It does not happen by chance, but social work must be done because interpersonal relationships are the social links between two or more people. Interpersonal relationships examine friendships and more intimate relationships in depth, including theories of different types of relationships and love, why we need them, how they form, what we get out of them, and the stages they go through. Social and cultural differences are also investigated, as is the impact of relationships on our well-being and happiness (Dwyer, 2000).

Maxwell (2004) observed that a thing could bring two people together and keep them in the context of a relationship. Such items may be of common interest, such as a desire, aspiration, or goal (p. 4). When any of these give birth to an interpersonal relationship, if fed and nurtured, it grows; if neglected, it deteriorates and dies. Developing interpersonal relationships is a serious business that pays off for those who put in the effort. An interpersonal relationship is any interaction between two or more people to meet one or more physical or emotional needs (Cavazos, 2013). According to Dwyer (2000), there are four types of relationships: affiliation, friendship, relationships with relations, and romantic relationships.

The present research aims to scrutinize the characters' archetypes in the film *Fantastic Beasts and Where to Find Them* (2016) and the relationships among the character. What are the relationships that create among the characters in the story after the archetypes were found. Specifically, this research delves into the underlying patterns of character development portrayed in the film and analyses how these archetypes inform the relationships among the characters. For those reasons, this research focuses on analysing characters archetypes of the characters and afterwards finding the relationships among them.

To do the research, the researcher takes five previous studies that were used to complete this research. First, the research from Takahiro, Yasuyuki, Yuichi, and Akihiko (2016) entitled *Estimation of Interpersonal Relationships in Movies*, analyse the films to propose a method of estimating the characters' interpersonal relationships using a machine learning technique known as Markov Logic Network (MLN). Second, the research from Tangirbergenovna

(2021) entitled *Characteristics of Personality and Interpersonal Relationships in Children With Reading and Written Speech Defects*. This study analyse how the role of communication as the main medium for the formation of personality and interpersonal relationships is formed in children in the act of writing and reading. Third, the research from Youngsue Han (2019) entitled *Jungian Character Network in Growing Other Character Archetypes in Films*. This study uses R computational technology to create a clear visual outline of character influence-relationships in creating the Jungian character archetypes in films.

Fourth, Rehuel N. B. Soriano's (2021) research entitled *The World's Hero: Gods and Archetypes in the Myth of the Superman*. This research aims to show and document that the phenomenon of Superman, as a fictional character, is an amalgamation of the extra-human attributes of heroes and gods found in ancient narratives. Lastly, the research from Berezhna (2022) entitled *The Gorgon Psycholinguistic Archetype: Liwc-22 Analysis*. This study aims to define the elements of the psycholinguistic archetype of the Gorgon with the LIWC-22 software using speech patterns of three mass culture film characters representing the Gorgon archetype: Red Queen and Lady Ascot (*Alice in Wonderland*) and Ayesha (*Guardians of the Galaxy*).

The difference between this research and previous studies lies in the theory and objects used. None of the previous studies used archetypes by Mark and Pearson (2001) and interpersonal relationship theory by Diana Dwyer (2000). Previous studies did not use the *Fantastic Beasts and Where To Find Them* (2016) film as their research object. And the similarity is applying the

theory of interpersonal relationships and archetypes in a case analysis. The following is a sample of data in this research, namely:



**Figure 1. 1.** The Caregiver Archetype (Sample Data)

*Newt Scamander, weather-beaten, wiry, wearing an old blue overcoat. Beside him rests a battered brown leather case. A catch on the case flicks open of its own accord. Newt swiftly bends down to close it.*

*Placing the case on his lap, Newt leans in, whispering:*

*NEWT: Dougal—you settle down now, please. It won't be long.*

The picture above shows that Newt's character, which can be classified, tends to fall into the caregiver type. An individual caregiver is an individual who is full of love and care in helping others, individuals with this archetype see each other with kindness, love, and forgiveness. They usually make the world a safer and more comfortable place for everyone. Concerning other people, they tend to behave like loving parents, creating a healthy, secure, and comfortable environment for others. Newt's act of calming his magical creature who wants to get out of his magic suitcase shows his soft and affectionate side to his magical creature. It also shows the affectionate relationship between the owner and his pet.

The above is an example of analysing archetypes in characters using the twelve archetypes theory by Mark and Pearson (2001). In contrast to previous studies, none used the twelve archetypes and interpersonal relationships theory by Mark and Pearson (2001) and Diana Dwyer (2000). Accordingly, this



research is entitled *The Characters' Archetype and Its Relationship Among the Characters in the Film Fantastic Beasts and Where To Find Them (2016)*.

## **B. Limitation of the Study**

Every research must have the limitation of the study. The function of the limitation of the study is to prevent and limit the focus of research so as not to discuss other material that is not included in the focus of the discussion and so that it is not far from the topic of discussion. This research takes the film *Fantastic Beasts and Where To Find Them (2016)*. This film is an adaptation of the book with the same title, *Fantastic Beasts and Where To Find Them*. There are many differences between book and film adaptation due to duration and budget factors. The researcher wants to focus on film adaptation because the book cannot capture all the details presented in film adaptation. This is because in the book, J.K. Rowling solely informs about the magical creatures that Newt Scamander discovers on his journeys the world. The book does not describe Newt Scamander's journey, merely a collection of magical creatures and their descriptions.

Therefore, to find clarity about Newt Scamander, a famous Magizoologist in the wizarding world, J.K. Rowling made a film adaptation. The researcher chose the film adaptation over the book because, in the film, a version of the story with an adventure is made so that the characters appear clearly. This research focuses on character analysis in a film. The film will be analysed using the theory of twelve archetypes by Mark and Pearson (2001). According to Mark and Pearson (2001), there are core points called sub-

archetypes within archetypes. In analysing archetypes, sub-archetypes must be included because this is an important core point of the twelve archetypes from Mark and Pearson.

However, this research does not adopt explicit research, particularly research that is complex and simplex, but rather implicit research, in which this research is still dealing with something that is not comprehensive or exclusive. Therefore, to avoid misunderstandings and misconceptions, this research only focuses on twelve archetypes theory but omits sub-archetypes in answering the problems in this research. Furthermore, as the second theory in this research, the researcher used the theory of interpersonal relationships by Diana Dwyer (2000) in this analysis.

In limitation, the researcher only analyses some characters in *Fantastic Beasts and Where To Find Them* (2016) film, such as Newt Scamander, Jacob Kowalski, Tina Goldstein, Queenie Goldstein, Niffler, Demiguise, Bowtruckle, Swooping Evil, Thunderbird, Credence Barbone, Graves/Grindelwald, and Gnarlak. Because they are the most prominent and dynamic characters, they have many dialogues in some scenes and frequently appear in the film. Therefore, on behalf of profoundly scrutinising one specific topic and avoiding a misleading guidance analysis, the researcher will only focus on the characters' archetypes and the relationships among the characters' archetypes.

### **C. Formulation of the Problem**

The researcher formulates the study's obstacle as follows, based entirely on the description above:

1. What are the characters' archetypes found in the film *Fantastic Beasts and Where To Find Them* (2016)?
2. What are the relationships among the characters' archetypes found in the film *Fantastic Beasts and Where To Find Them* (2016)?

#### **D. Objectives of the Study**

Analogous to the problems those the researcher has mentioned before, this research hope can cope with the formulation of the problems including:

1. to reveal the founded characters' archetypes in the film *Fantastic Beasts and Where To Find Them* (2016)
2. to explain the relationships among the characters' archetypes in the film *Fantastic Beasts and Where To Find Them* (2016)

#### **E. Benefits of the Study**

The research from *Fantastic Beasts and Where To Find Them* (2016) film focuses on the analysis of the characters using the theory of twelve archetypes by Mark and Pearson (2001) and the theory of interpersonal relationships by Diana Dwyer (2000). The researcher anticipates that this research will allow for both theoretical and practical benefits:

##### **1. Theoretical Benefits**

The theoretical benefits of this research are that it will help to develop literary works, particularly films. The literary study of *Fantastic Beasts and Where To Find Them* (2016) film. The researcher also wants to provide more information and explanation about archetypes and interpersonal relationships and their application in characters which can be

used as a reference for archetypal analysis and interpersonal relationships analysis by readers, especially literature students, in studying further archetypal and interpersonal relationships approaches.

## 2. Practical Benefits

The practical benefits of this research include making it easier for people to understand the *Fantastic Beasts and Where To Find Them* (2016) film and introducing them to new analysis methods. And this research can help other researchers inquisitive about archetypes and interpersonal relationships find more methodologies and ways to write about those research.

## F. Definitions of the Key Terms

Genuinely, there are also a few words that seem to be there. The researcher blueprints the connotation of each word to avoid misconceptions of words. The key terms of the words in this research consist of the:

### 1. Archetype

An archetype is an inherent idea or mode of thought derived from the experience of the species/race and present in the individual and collective unconscious in Jungian psychology. Carl Gustav Jung, a well-known psychologist, used these symbols to help him understand the path to personal enlightenment, how the world works, how the human psyche works, and how to empower, heal or achieve goals and desires (Jones, 2017, p. 10).

## 2. Relationship

A relationship comprises a series of interactive episodes between dyadic parties over time. Episodes are named and have a time limit (they have a beginning and an end) (Buttler, 2009, p. 27).

## 3. Collective Unconscious

The physical contents of the collective unconscious are inherited and passed down as psychic potential from generation to generation. The experience of distant ancestors with universal concepts such as God, mother, water, earth, and so on has been passed down through the generations so that their primitive ancestors' primordial experience has influenced people in every climate and time. As a result, the contents of the collective unconscious are roughly the same for people of all cultures (Feist and Feist, 2008, p. 104).

## 4. Psychoanalysis

Psychoanalysis is defined as a set of psychological ideas and therapeutic methods derived from the work and beliefs of Sigmund Freud. Psychoanalysis aims to bring repressed emotional experiences to the surface or make the unconscious conscious. The person can only be helped and cured if they have a cathartic (healing) experience (McLeod, 2009, p. 91).

## CHAPTER II

### LITERATURE REVIEW

#### A. Theoretical Background

##### 1. Psychoanalysis Approach

In Jung's psychology, collective unconsciousness can consist of essential components of the soul by Jung named as archetype. Archetype is a universal concept had contained a myth element. Concepts of the archetype are fundamental to knowing their dream symbols because they explain why dreams have universal meanings so that they can happen to all people. And there are dreams with the character that are too self or private and only happen to people with a dream. Jung envisages an archetype as an autonomous complex, which is part of soul energy that lets it go and free from personality (Casement, 2001).

Jung stated that the whole personality consists of three interconnected systems: *consciousness*, *personal unconsciousness*, and *collective unconsciousness*. Jung saw the ego as the centre of *consciousness*, but not the core of personality. This centre consists of memory, thoughts, and feelings. The ego is what allows a person to adapt to his environment. The *personal unconscious* is formed based on personal experience and includes all the repressed, forgotten, or subliminally perceived experiences, infantile memories and impulses of a particular individual that were initially felt below the threshold of our consciousness. The *collective unconscious* is the system that has the most influence on personality and operates entirely

outside the consciousness of the person concerned. This system is a racial trait that underlies personality and is a collection of experiences from previous generations, even from human ancestors. These components of the collective unconscious are called archetypes, namely universal and innate tendencies in humans that cause humans to behave and experience things that are forever repeated, similar to what has been done and experienced by the ancestors who passed it down (e.g. birth, death, face danger, etc.) (Feist and Feist, 2008, pp. 103-104).

Consequently, the approach of this research is psychoanalysis because the archetype theory used is a branch of psychoanalysis theory, and it can explain or answer the problems in this research. In English Literature, psychoanalysis has the benefit of analysing literary works even though they are not literary families. Psychoanalysis also discusses social issues in literary works and can answer this research problem through archetypal analysis. Even though psychoanalysis does not include theory in literary works, it has a relationship with literary works because they have social values in every era, and psychoanalysis can adapt to the times.

Due to the fact that archetypes and psychoanalysis are interrelated, the researcher will use Carl Gustav Jung's psychoanalysis as an approach in this research. The subsequent is the relationship between Psychoanalysis and Literature, there are: (1) Literature can undoubtedly describe the psychological story of the characters in the story that cannot be explained in detail by Psychoanalysis studies. (2) Psychoanalysis can be used to answer a character's internal conflict in the story. (3) The words literature

and psychology raise the theme of humans and their life as the primary analysis material.

## **2. The Theory of Twelve Archetypes by Mark and Pearson (2001)**

### **a. Definition of Archetype**

All the stories in this world are constantly repeated to form a pattern. Archetypes are the characteristic pattern of all stories. Characteristic patterns include character types, symbols, plot structures, and themes. According to Mark and Pearson (2001) in the book *The hero and the outlaw: Building extraordinary brands through the power of archetypes*, archetypes as forms or images of a collective nature that occur practically all over the earth as constituents of myths and at the same time as individual products of unconscious origin (p. 4).

One of the archetype types is the character archetype. Character archetype represent human characteristic patterns. A character has not only one type of archetype but can have two or more. According to Mark and Pearson (2001), Jung, to some extent, took the opposite approach to that of the behaviourists, that is, he did not observe people from the outside, did not ask how we behave, how we greet one another, how we mate, how we take care of our young. Instead, he studied what we feel and what we fantasize about while we are doing those things. For Jung, archetypes are not only elementary ideas but as many elementary feelings, fantasies, and visions.



## **b. Character Archetype**

A character archetype is a typical character that represents specific actions, nuances, and characteristics and can also be known as a *character trope*. These characters have well-known qualities that shape their narrative and the story (Pope, 2021). Character in archetype literature is an essential intrinsic element in building the story. Character is relevant to us and our experience if he is like ourselves or others we know. Lifelikeness, afterwards, is correctly understood as one form of relevance. A character is relevant if many people like him in the real world (Kenney, 1966, p. 26). According to the explanation above, the character will be relevant to humans if the character is drawn around the environment, such as yourself or known people.

Based on the explanation above, it is discovered that the characters' archetype can be defined as an idea derived from collective unconsciousness and presented in the form of literary works. It is related to Carl Gustav Jung's theory of the human psyche (individuation), divided into three types: shadow, anima/animus, and persona. These types are the foundation for understanding people's personalities through the characters in the archetype.

## **c. The Types of Character Archetypes**

The types of characters' archetypes are divided into twelve categories in Margaret Mark's and Carol S. Pearson's (2001) book *The*

*hero and the outlaw: Building extraordinary brands through the power of archetypes*, including:

1) The Innocent

The innocent's motto is *free to be you and me*, meaning life does not have to be complicated. You can be yourself and live out your best values right now, right here, by following a few simple guidelines. The innocent is extraordinarily attractive in this hectic, stressful age because it promises that you can get out of the fast lane, relax, and truly enjoy your life (Mark and Pearson, 2001, p. 53). The innocent's core desire is to experience paradise and to be happy. They always need to be seen as good and positive by those around them, so they usually avoid something wrong and bad things that will provoke punishment or harm others. Make them always be careful in their actions and do things right. They are also gifted with faith and optimism. The Innocent may also be known as Pollyanna, puer or puella, utopian, traditionalist, naive, mystic, saint, romantic, traditionalist, or dreamer (Mark and Pearson, 2001, p. 54).

2) The Explorer

*Don't fence me in* is the Explorer's motto. The Explorer sets out in search of a better world. Explorers are on both inner and outer journeys because they are driven by a strong desire to find what, in the outside world, corresponds to their inner needs, preferences, and hopes (Mark and Pearson, 2001, p. 71). One expression of the

Explorer is the simple desire to hit the open road and be in nature's wild, wide-open spaces to experience the joy of discovery.

The explorer's core desire is to seek freedom to discover who they are by exploring the world. Be unique, different, and unusual. Have a goal to experience a better, more authentic, and more fulfilling life. Getting trapped, conforming, inner emptiness, and nonbeing is the greatest fear of the explorer, therefore, they have a journey strategy, seek out and experience new things, and escape from entrapment and boredom. However, in adventuring, the explorer sometimes gets caught in aimless wandering and becomes a misfit. They are gifted with autonomy, ambition, and the ability to be true to one's soul (Mark and Pearson, 2001, p. 72). The Explorer may also be known as the seeker, adventurer, iconoclast, wanderer, individualist, pilgrim, quester, antihero, or rebel.

### 3) The Sage

The sage has the core to discover the truth, which is clearly from the Motto that *the truth will set you free*. Sages have their method of finding paradise. Their faith is in humanity's ability to learn and grow in ways that will allow us to create a better world. They want to be able to think for themselves and form their own opinions during the process. The scholar, researcher, or teacher is the most obvious example. However, it could also be a detective, a nightly news anchorperson, or any expert sharing knowledge, such

as the classic disembodied male voice informing homemakers about the science behind a successful laundry detergent (Mark and Pearson, 2001, p. 88).

The core desire of the sage is to discover the discovery of truth. It has the goal of understanding the world through intelligence and analysis. The sage has the greatest fear of being duped, misled, and ignorant. Have a strategy to seek information and knowledge; become self-reflective and understand thinking processes. In acting, sometimes the sage gets stuck in understanding and studying issues forever and never acts. It was gifted with wisdom and intelligence (Mark and Pearson, 2001, p. 89). The sages may also be known as the expert, scholar, detective, oracle, evaluator, advisor, philosopher, researcher, thinker, planner, professional, mentor, teacher, and contemplative (Mark and Pearson, 2001, p. 90).

#### 4) The Hero

Everything appears to be lost until the Hero rides over the hill and saves the day. This story has countless variations, but in each, the Hero triumphs over evil, adversity, or a significant challenge, inspiring us all. Where there is a will, there is a way, according to the Hero's motto. According to Mark and Pearson (2001), the natural environment for the Hero is the battlefield, the athletic contest, the streets, the workplace, the political jungle, or any place where difficulty or challenges await courageous and

energetic action. The Hero's goal is to improve the world. Their underlying fear is a lack of ability to persevere and prevail. This archetype facilitates the development of energy, discipline, focus, and determination.

The hero's core desire is to be competitive, goal-oriented, or struggle by proving one's worth through courage and strenuous action. Have a goal to exert mastery in a way that improves the world and avoids weakness, vulnerability, and wimping out. Therefore, to prevent it, the hero has a strategy to become as strong, competent, and powerful as you can be. This is also to avoid the trap of arrogance and develop a need for there always to be an enemy. The hero was gifted with competence and courage (Mark and Pearson, 2001, p. 106). The Hero may also be known as the warrior, the crusader, the rescuer, the superhero, the soldier, the winning athlete, the dragon slayer, the competitor, and the team player.

##### 5) The Outlaw

The Outlaw's motto is *rules are meant to be broken*, and typical characteristics include breaking the rules, being attractively bad, and being an isolated wolf. As Mark and Pearson (2001) explained, outlaws tell negative and positive stories. We certainly see the Outlaw's most positive form in figures such as Robin Hood or Zorro. Outlaws who find their identity outside the current social structure adhere to deeper, truer values than the dominant ones.

Outlaws of this type are romantic figures, ready to upend a society that has succumbed to tyranny, repression, conformity, or cynicism (p. 123).

The core desire of the Outlaw is to carry out revenge or revolution and have the goal to destroy what is not working (for the outlaw or the society). The outlaw has a fear of being powerless, trivialized, and inconsequential. Therefore, they made a strategy to disrupt, destroy, or shock. Because of their actions, sometimes the outlaw will be trapped to go over to the dark side and criminality. They are gifted with outrageousness and radical freedom (Mark and Pearson, 2001, p. 124). The Outlaw may be known as the rebel, the revolutionary, the villain, the wild man or woman, the misfit, the enemy, or the iconoclast.

#### 6) The Magician

How hard something that you can want to do, in the end, it will happen no matter what, is the meaning of the magician's motto, which reads *it can happen*. The desire to discover the fundamental laws of how things work and apply these principles to accomplishing tasks is essential to the Magician. The most common uses of magical lore are to heal the mind, heart, and body; to discover the fountain of youth and the secret of longevity; to discover ways to create and sustain prosperity; and to create products that make things happen (Mark and Pearson, 2001, p. 140).

The magician's core desire is knowledge of the fundamental laws of how the world or universe works. Have a goal to make dreams come true. The magician's fear is facing unanticipated negative consequences. And have a strategy to develop a vision and live it into reality. With these characteristics, sometimes the magician is trapped in becoming manipulative. They were gifted in finding win-win outcomes. The magician can be known as the catalyst, charismatic leader, visionary, innovator, shaman, mediator, healer, or medicine man or woman (Mark and Pearson, 2001, p. 144).

#### 7) The Regular Guy/Gal

The regular guy/gal's motto is *all men and women are created equal*, which means that everyone is made equal as an ordinary man, and no status can elevate some people above others. They want to connect with others. This archetype values everything equally in society: nothing high, low, rich, or poor. When the Regular Guy/Gal archetype is active in a person, he or she may dress in working-class or otherwise ordinary clothes (even if he or she is quite wealthy), speak in colloquial ways, and be turned off by any form of elitism. The underlying value is that everyone is valuable precisely as they are. The credo is that the good things in life are a birthright for everyone, not just an aristocracy or even a meritocracy (Mark and Pearson, 2001, p. 165).

The regular guy/gal's core desire is the connection with others. Have a goal to belong and fit in. The regular guy/gal fears standing out, seeming to put on airs, and being exiled or rejected. Therefore, they have a strategy to develop ordinary solid virtues, the common touch, and blend in. Sometimes, the regular guy/gal gets stuck in giving up themselves to blend in, in exchange for only a superficial connection. They are gifted with realism, empathy, and a lack of pretence (Mark and Pearson, 2001, p. 166). The Regular Guy/Gal may also be known as the good old boy, the regular Jane, Everyman, the common man, the guy or gal next door, the realist, the working stiff, the solid citizen, and the good neighbour.

#### 8) The Lover

The lover's motto is *I only have eyes on you*, and it is clear that the lover's fear is being alone, a wallflower, unwanted, or being rejected by one's lover. The Lover archetype governs all types of human love, from parental love to friendship to spiritual love, but it is essential in romantic love (Mark and Pearson, 2001, p. 178). It shows that love is not only about men and women who love each other but, depending on the situation, for example, love between parents and children. The lover archetype is also active in private life, and people will see something not only because it is excellent but beautiful and handsome.



The core desire of the lover is to express love to attain intimacy and experience sensual pleasure. Have a goal of being in a relationship with the people, the work, the experiences, and the surroundings they love. The lover fears being alone, a wallflower, unwanted, and unloved. As a result, they devised a plan to become increasingly attractive-physically, emotionally, and in every other way. In their expression, the lover is sometimes trapped within himself for doing anything and everything to attract and please others and lose identity. They were gifted with passion, gratitude, appreciation, and commitment. The lover may be known as partners, friends, intimates, matchmakers, enthusiasts, connoisseurs, sensualists, spouses, team builders, and harmonizers (Mark and Pearson, 2001, p. 181).

#### 9) The Jester

The jester's motto is *If I can dance, I don't want to be a part of your revolution*. The Jester archetype includes the clown, the trickster, and anyone who enjoys playing or cutting up. While we can have fun alone, the Jester invites us to come out and play with one another. Jester figures enjoy life and interaction for the sake of life and interaction. The Jester prefers to be the life of the party, and his or her natural habitat is the playground, the neighbourhood bar, the recreation room, and any other place where fun can be had (Mark and Pearson, 2001, p. 196). The jester teaches us to laugh, be

carefree, and enjoy life by interacting with others without regard for their reactions or what they think of us.

The jester's core desire is to live in the moment with full enjoyment. Have a goal to have a great time and lighten up the world. They have a fear of being boredom or boring. Therefore, they have a strategy to play, make jokes and be funny. Sometimes they also like to get stuck in frittering away one's life because of their actions. The gift that the jester has is joy. The Fool, trickster, joker, punster, entertainer, clown, prankster, practical joker, or comedian are all names for the Jester.

#### 10) The Caregiver

The caregiver's motto is *love your neighbour as yourself*. The caregiver is an altruist who is moved by compassion, generosity, and a desire to help others. The Caregiver is concerned about instability and difficulty not so much for themselves but for their impact on those less fortunate or resilient. Giving to others gives meaning to one's life. The worst nightmare is that something terrible will happen to a loved one while the Caregiver is watching. In *Life Is Beautiful*, the father is so motivated by love for his son that his death seems almost insignificant as long as the child is saved. The archetype is also linked to images of God as a caring father who looks after His children (Mark and Pearson, 2001, p. 209).

The core desire of the caregiver is to protect people from harm and aims to help others. Have a fear of selfishness and ingratitude but are still ambitious to do things for others. Because of their high concern for others, sometimes the caregiver will be trapped in the martyrdom of self and entrapment of others. The caregiver is gifted with compassion and generosity (Mark and Pearson, 2001, p. 210). The Caregiver is also known as a caretaker, altruist, saint, parent, helper, or supporter.

#### 11) The Creator

The creator's motto is *if it can be imagined, it can be created*. The creator archetype can be found in artists, writers, innovators, entrepreneurs, and any endeavour that taps into the human imagination. Self-expression in material form is the Creator's passion. The artist creates a painting that reflects his soul (Mark and Pearson, 2001, p. 227). The creator has a core desire to make something of enduring value and aims to give form to a vision. The creator's fear is having a mediocrity vision or execution and having a strategy to develop artistic control and skills, to fulfil the task of creating a culture, and expressing own vision. Because the characteristics of the creator like that sometimes make them trapped in perfectionism and miscreation. The creator is gifted with creativity and imagination. The artist, innovator, inventor, musician,

writer, or dreamer are all names for the Creator (Mark and Pearson, 2001, p. 229).

## 12) The Ruler

The ruler's motto is that *power isn't everything*. It's the only thing, the Ruler knows that taking control is the best way to avoid chaos. While Innocents believe that others will protect them, the Ruler does not. Obtaining and retaining power is thus a primary motivation. According to the Ruler, it is the best way to keep oneself, one's family, and one's friends safe. Impressive possessions and surroundings are desirable in the royal court because they provide the trappings of power. Ruler environments are thus substantial and impressive, as evidenced by large columns and various scales. Materials such as granite or concrete, fine panelling, and heavy draperies are meant to last and suggest timelessness (Mark and Pearson, 2001, p. 244).

The ruler's core desire is to take over and control. Having the goal to create a prosperous, successful family, company, or community through the exert leadership strategy. The fear of the ruler is chaos, being overthrown. With its characteristics, the ruler is sometimes trapped, like being bossy and authoritarian. The ruler was gifted with responsibility and leadership (Mark and Pearson, 2001, p. 245). The Ruler is also called the boss, the leader, the aristocrat,

the parent, the politician, the responsible citizen, the role model, the manager, or the administrator.

### **3. The Theory of Interpersonal Relationships by Diana Dwyer (2000)**

Humans are fundamentally social creatures. Numerous novels, films, songs, plays, and poems attest that relationships are the foundation of our ultimate happiness and despair. Work, play, and family life satisfaction are all heavily influenced by the quality of our friendships and loves. According to Dwyer (2000) in her book *Interpersonal Relationships*, in a national survey, most people value having good friends and happy family life more than having financial security (p. 1).

The relationship we live with the people around us, whom we meet, can be categorized as an interpersonal relationship. DeVito (2016) states interpersonal relationships can be symmetrical or complementary. A proportional relationship occurs when two people mirror each other's behaviour. If one member nags, the other member nags back. If one member is enthusiastic, the other is enthusiastic. When one member expresses jealousy, the other member expresses jealousy as well. If one member is passive, the other is as well. The relationship is one of equality, emphasising minimizing the two individuals' differences (Dwyer, 2000, p. 43).

Good interpersonal relationships often begin with the emergence of a sense of comfort between the two people who interact. A sense of comfort usually arises when each interacting person finds a match or resemblance between himself and the other person so that they feel a connection or

chemistry between them. The interpersonal relationship in which an individual becomes involved can be addressed in part by his or her cultural beliefs or norms, as well as the benefits perceived by the individual about the relationship (Gudykunst, Ting-Toomey & Chua, 1988).

In a literary work, a character must build the story. In a report, more than one character will create a relationship that strengthens the story. Each character will meet a new character, starting with interaction and developing a relationship between characters. Nowadays, research into interpersonal relationships is much broader and provides a far more complex picture of human relationships. It encompasses not only the positive aspects, such as the delights, laughter, and joy of friendship, romance, and family but also the negative aspects, such as irritations and annoyances, which we all recognize as a part of relationships. It also looks at the evolution of real-life relationships over time to investigate the factors contributing to satisfaction and dissatisfaction and how we deal with changes in our feelings toward others (Dwyer, 2000, p. 5).

In our lives, we have a large number of relationships. The ones with our parents and other close relatives will be the most important for many of us. Other relationships become essential as we grow older: we make friends, go to work, and have romantic liaisons; all of these everyday life events involve interpersonal interactions that significantly impact the quality of our lives (Dwyer, 2000, p. 6). Interpersonal relationships are classified into four types:

## 1) Affiliation

Affiliation is the fundamental requirement for the company of others (Dwyer, 2000, p. 6). Placing Progress and exercising them in solitary confinement, thereby forcing them to be completely alone, is one of the most devastating punishments we can inflict on humans. Humans exhibit gregarious (sociable) tendencies in most societies and situations, indicating that the need to affiliate is at least partly instinctive. We live and work in groups rather than alone; our survival depends on it. We associate for various reasons, including having fun, gaining approval, easing fear, and sharing sexual intimacies.

The desire to be with others stems from both the inside and the outside, as both personality and circumstance determine it. Certain situations, particularly those new, frightening, or ambiguous, cause us to seek out others. People differ in their need for affiliation, with some being far more sociable than others (Dwyer, 2000, p. 7).

One example of an affiliation relationship is in research conducted by Kulik and Mahler (1989). They found that cancer patients about to undergo surgery preferred to be with people who had successfully recovered from surgery than with people in similar situations. This highlights that when we face an unknown threat, we turn to more experienced people in the hope that they can allay our fears or at least provide information.

## 2) Friendship

Friends are people we like and enjoy doing things with. Unlike kinship, the well-known adage *that you can choose your friends but not your family* refers to the friendship being entirely voluntary. Friendship is universal: men and women, boys and girls, form friendship bonds at all ages, classes, creatures, and cultures. The essential norms and rules in friendship. Friends freely assist one another in times of need; they trust and respect and share secrets while respecting one another's privacy. They do not criticize each other in public and will not tolerate others being rude to friends who aren't present to defend themselves. The degree of intimacy and the stability of friendships vary significantly. Childhood friendships are notoriously unstable, whereas those formed during adolescence and early adulthood are frequently the closest and most enduring (Dwyer, 2000, p. 10).

Friendship takes different forms and serves different purposes at various stages of life. Although preschoolers display more intimate behaviour with some peers than others, at this age, they have no concept of friendship as a lasting relationship: friends are primarily playmates. From about the age of 8 years, children begin to see friends as people who can be trusted to be loyal, kind, cooperative and sensitive to the needs of others (Pataki et al., 1994). In adolescence, it is emphasized that friends genuinely understand each other's strengths and weaknesses and are willing to express their deepest feelings (Hartup, 1992). This is



one example of an intense friendship relationship. During adolescence, same-sex friendships may be lower than at any other age.

### 3) Relationships With Relation

Relationships with family members, particularly with parents and children, are essential to most people's social networks from birth to death. Regardless of how much they irritate us, our families play an indispensable role in our lives by providing us with a shared identity and a safe haven.

Despite the popular stereotype of the isolated nuclear family in the Western world, connections between family members in different geographical households are frequently very close, especially in this age of telephones, faxes, and e-mails. Most adults see their mothers at least once a week, with over 10% seeing them daily. No matter how far apart parents and children are, bonds remain strong, with mothers typically being the strongest. There is a strong desire to maintain contact with all immediate family members, particularly parents. This sense of obligation, however, does not diminish the fact that connections are also supported through mutual enjoyment; we do not keep in touch because we *have to* but because we want to.

One example of an evident family/blood relationship is a sibling relationship. Sibling relationships are frequently the most enduring of all our lives, and they stand out for the sheer amount of shared experience. Although the intensity of sibling relationships varies

greatly, the majority of people report feeling close to their brothers and sisters in some ways. Sister relationships are by far the strongest, but they all provide great emotional support and warmth, even if there may be some rivalry (Dwyer, 2000, pp. 11-12).

#### 4) Romantic Relationships

Spectacular and distinct cognitive, behavioural, and emotional characteristics mark the early stages of a passionate relationship. When we fall in love, we are initially wholly preoccupied with the object of our affection and strongly desire to get to know and be known by them. Emotions are high and can be either positive or negative. If everything is going well, we will likely be on top of the world, but if our love is not reciprocated, we will be plunged into despair.

In either case, there is a high level of physiological arousal, uncertainty, and anxiety. We are fascinated by the object of our love, have strong sexual desires, and feel compelled to cherish and care for them. In the early stages, lovers who share a mutual passion want to spend as much time together as possible, often becoming absorbed in each other to the exclusion of everyone else (Dwyer, 2000, pp. 12-13). Romantic relationships can occur at various ages, but relationships that tend to be serious occur in adulthood. One example of a serious romantic relationship is a relationship between two individuals that continues to the level of marriage.

#### 4. *Fantastic Beasts and Where To Find Them* (2016) Film

*Fantastic Beasts and Where to Find Them* is a prequel to the *Harry Potter* stories and films, directed by David Heyman (producer, *Harry Potter* films) and David Yates (director, final 4 *Harry Potter* films). *Fantastic Beasts and Where to Find Them* is a 42-page book written in 2001 by J.K. Rowling about the magical creatures in the *Harry Potter* universe. In the *Harry Potter* stories, *Fantastic Beasts* is one of Harry's Hogwarts textbooks and is written by Magizoologist Newt Scamander. *Fantastic Beasts and Where to Find Them* is an all-new adventure returning us to the wizarding world created by J.K. Rowling (Warner Bros, 2023).

The story starts in 1926 as Newt Scamander has just completed a global excursion to find and document an extraordinary array of magical creatures. Newt Scamander first came to New York, America to release Thunderbird, his magical creature, into his natural habitat, Arizona. However, an incident occurred when he met Jacob Kowalski, a NoMaj who inadvertently exchanged suitcases with Newt. This results in the release of Newt's magical creatures, causing chaos in the world of NoMaj. That is why he also met a former MACUSA agent named Tina Goldstein, who arrested Newt on suspicion of attempting to breed magical creatures in America, which is illegal intentionally. However, her guess was incorrect, and Tina's perception of magical creatures was altered due to Newt. In addition, he meets Tina's sister, Queenie Goldstein, who is a Legilimens (mind reader) and secretly loves Jacob Kowalski. They all unite together to assist Newt in finding his escaped magical creatures, namely Niffler, Occamy, Demiguise,

and Erumpent. At the last moment, he is also assisted by his animal companions, namely Swooping Evil, Bowtruckle, and Thunderbird, in fighting the Aurors hunting for him.

## **B. Previous Studies**

The researcher takes some previous studies to support the researcher in doing this research. Five previous studies used in this research are similar to the object, namely, *Fantastic Beasts and Where To Find Them* (2016) film, there are:

First, Bruna Cardozo de Campos's (2019) thesis entitled *A Comparative Analysis of Fantastic Beasts and Where to Find Them and Its Film Adaptation*. This research aims to discover how the film's creatures were depicted from the bestiary to the screen. Selected literature on cinematographic adaptations will be examined to study this adaptation. Among these are Linda Hutcheon's *A Theory of Adaptation*, André Bazin's *Adaptation and Cinema as a Digest*, and Thomas Leitch's *Adaptation and Its Discontents*. To determine how two specific creatures were depicted in the film, this study will examine adapted elements between the bestiary and the film, such as audiovisual depictions of creatures described in the book.

Second, Flegar's (2019) research entitled *Convergence and the Beast: A Canonical Crossover Affair*. This study will focus on three works of children's fiction, *The Tale of Peter Rabbit* by Beatrix Potter, *Where the Wild Things Are* by Maurice Sendak, and *Fantastic Beasts and Where to Find Them* by Newt Scamander/J.K. Rowling; and their respective adaptations, *Peter Rabbit*, *Where*

*the Wild Things Are*, and *Fantastic Beasts and Where to Find Them*. The article draws on contemporary theories of adaptation and the media, particularly the theory of ‘convergence’ and its impact on meaning-making in the production and reception of literary texts. It will take into account the cross-media and transmedia approach to analysing children’s texts, as well as the crossover effect of adapting children’s books into films.

Third, a dissertation from Isabel S. L. (2019) entitled *Fantastic Names and How to Create Them. An Analysis of Compound Nouns and Blends and Their Translation Into Spanish in Fantastic Beasts and Where to Find Them*. This dissertation aims to examine the word formation processes of the film and compare them to their equivalent translations in the Spanish version of the book. Quantitative methods were used in this study. The study's final findings are: first, is a descriptive conclusion that discusses how this study contributes to word formation in English and Spanish. Second, is concerned with the translational implications of this research. Finally, the third aspect concerns the connection between this analysis and teaching English as a foreign language.

Fourth, Mena Velasco’s (2020) dissertation entitled *Translation methods and procedures applied to Fantastic Beasts and Where to find them and Quidditch Through the Ages by JK Rowling*. This dissertation deals with the analysis of the translation of two books originally written by J. K. Rowling. For this purpose, this research studied translation procedures and translation methods, as well as redundancy and cohesion. The aim of this paper is to have a further approach to translation and consequently, understand the process involved in this subject. The results of this study are that and amplification are

the most frequently performed procedures when translating the two books by J. K. Rowling. Thus, the translator provides a translation that conveys meaning, and at the same time, makes the reader feel closer to the text.

Lastly, the research from Luca Corlatti (2021) entitled *Regression Models, Fantastic Beasts, and Where to Find Them: A Simple Tutorial for Ecologists Using R*. This study is intended to serve as an applied protocol to assist students in understanding the data, selecting the most appropriate models, verifying assumptions, and interpreting the results. Fundamental ecological questions are addressed using data from the fictional series *Fantastic Beasts and Where to Find Them* (2016) to demonstrate how statistical thinking can foster curiosity, creativity, and imagination in ecology, from hypothesis formulation to result in interpretation.

Based on previous studies have been described previously. The difference between this research and previous research is the theories used. This research uses the theory of twelve archetypes by Mark and Pearson (2001) and the theory of interpersonal relationships by Diana Dwyer (2000). This research aimed to find the relationships among the characters' archetypes that were created after the archetypes were found in the characters in the film. What are the relationships that create among all the characters in the story. While the similarity is that all of those previous studies use the film *Fantastic Beasts and Where To Find Them* (2016) as the object of their research.

## **CHAPTER III**

### **RESEARCH METHOD**

#### **A. Research Design**

One of the most important aspects of research methodology is the research design. According to Creswell (2014), qualitative research is an approach to exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The research process includes developing questions and procedures, data collection in the participant's environment, data analysis inductively building from particulars to general themes, and the researcher interpreting the data's meaning. The structure of the final written report is adaptable (p. 264).

In this research, the researcher typically used descriptive qualitative as a method for analysing data, descriptive qualitative research is to classify, describe, analyze something, and investigate situations using descriptions and categories represented through words (Frankel and Wallen, 1993). Based on this definition, it has relation to this research. This research is qualitative descriptive because this research was analysing, classifying, and investigating the case of characters' archetypes and the relationships among the characters found in dialogue, and pictures in the film.

This research is qualitative because (1) it uses the object of living things (humans and animals) as the main research focus. The researcher analysed with a focus on characterization through the dialogues of the characters in the film *Fantastic Beasts and Where To Find Them* (2016). (2) The researcher does not

focus on analysing data in numbers and statistics but on analysing a phenomenon that emphasizes the process and meaning and utilizes the theoretical basis as a research guide. The researcher describes and explains the characters' archetypes in the film *Fantastic Beasts and Where To Find Them* (2016) using Mark and Pearson's (2001) twelve archetype theory and afterwards find out what relationships among the characters are using Diana Dwyer's (2000) interpersonal relationships theory.

## **B. Data and Data Sources**

Data is an essential element of research, without data, analysis of the problem in research will not be able to do. Data can be in the form of pictures and dialogues. Data is a crucial point in research to scrutinize a phenomenon or problem. The data is also a primary instrument for the researcher to obtain the research result. Data in this research is in the form of visual images and text obtained from screen capture scenes and dialogues from *Fantastic Beasts and Where To Find Them* (2016) film, which is relevant to the theories used. As consideration, the data in this research are in the form of pictures and dialogues of the characters in the *Fantastic Beasts and Where To Find Them* (2016) film, such as Newt Scamander, Jacob Kowalski, Tina Goldstein, Queenie Goldstein, Niffler, Demiguise, Bowtruckle, Swooping Evil, Thunderbird, Credence Barbone, Graves/Grindelwald, and Gnarlak. The researcher only collects data from some characters, grouping them using twelve archetypes and interpersonal relationships theories.



The data source for this research is the *Fantastic Beasts and Where To Find Them* (2016) film. The researcher researched characterization relevant to the theory of the twelve archetypes in the film *Fantastic Beasts and Where To Find Them* (2016); hereafter, the results of the analysis of those archetypes will be explored into the theory of interpersonal relationships, which will discover the relationships that are created among the characters' archetype in the film.

### **C. Research Instruments**

A research instrument is a tool for collecting, measuring, and analysing data related to the researcher's research interests. Qualitative research is related to attitudes, opinions, and behaviour. In qualitative research, the main instrument is the researcher him/herself. According to Creswell (2014), the researcher is the one who gathers the information for collecting the data. The research involves all processes, from object search, data collection, classification, and inference. After that, to get precise and accurate data, the researcher analysed it with the help of a validator as a supporting instrument, apart from the main data characters' archetypes. The most important takeaway from this research is to understand the characters, the characters' archetypes, and the relationships among the characters.

Another instrument that the researcher uses in helping research is the code table. The code table is quite essential for the researcher to use in research. The code table serves to mark the data that has been found. The code created is afterwards entered into the table to make it easier for the researcher to describe

the discovery data. The code table makes it easier for the researcher to group and describe data in the analysis process.

#### **D. Data Collection Techniques**

Data collection techniques are the way that a researcher must do research. Through this process, the researcher will get accurate data. According to Creswell (2014), setting the study's boundaries, collecting information through unstructured or semi-structured observations and interviews, documents, and visual materials, and establishing the protocol for recording information are all steps in the data collection process. This research uses documentation in data collection. Documentation is a method used in scientific research to collect data using documents. Documentation necessitates examining and interpreting data to elicit meaning, gain understanding, and develop empirical knowledge (Corbin and Strauss, 2008, p. 1).

Before collecting the data, the following steps were used by the researcher. The steps for collecting data with the object of study being the film *Fantastic Beasts and Where to Find Them* (2016) are as follows:

1. Watching the film *Fantastic Beasts and Where to Find Them* (2016) via the *CATCHPLAY+* app. And read the film's original script, *Fantastic Beasts and Where to Find Them: Original Screenplay* (2016). This step determines the delineation in displaying the data to be analysed.
2. Taking a screen capture of some of the scenes from the *Fantastic Beasts and Where To Find Them* (2016) film that is appropriate to the theory of twelve archetypes and the theory of interpersonal relationships.

3. Identifying and collecting data based on the types of archetypes by Mark and Pearson (2001) and types of relationships by Diana Dwyer (2000).
4. Writing data into tables and later on creating codes to facilitate the researcher in the analysis process. For example:

1/NS/CA/00:02:13

1: Data Number

NS: Newt Scamander

CA: The Caregiver

00:02:13: Time of the scene

5. Drawing the conclusion

The following is a table of data codes:

**Table 3. 1.** The Data Codes

<b>Characters</b>	<b>Types of Archetypes</b>	<b>The Relationships</b>
NS: Newton Scamander	IN: The Innocent	A: Affiliation
JK: Jacob Kowalski	EX: The Explorer	F: Friendship
TG: Tina Goldstein	SA: The Sage	R: Relationships With
QG: Queenie Goldstein	HE: The Hero	Relation
NF: Niffler	OU: The Outlaw	RR: Romantic
DG: Demiguise	MA: The Magician	Relationships
BT: Bowtruckle	RE: The Regular	
SE: Swooping Evil	Guy/Gal	
TB: Thunderbird	LO: The Lover	
CB: Credence Barbone	JE: The Jester	
GG: Graves/ Grindelwald	CA: The Caregiver	
GL: Gnarlak	CR: The Creator	
	RU: The Ruler	

The following is an example of a data-collection table:

**Table 3. 2.** Data Collection Table

<b>No</b>	<b>Coding</b>	<b>Data</b>	<b>Type of Archetype/Type of Relationship</b>	<b>Explanation</b>	<b>Valid/ Invalid</b>
1.					
2.					

## **E. Data Validation Techniques**

After the data is collected, the next step is data validation. Data validation is the conclusion of the findings, selecting, and reducing the data. According to Creswell (2014), qualitative research is procedures (e.g., member checking, triangulating data sources) that qualitative researchers use to demonstrate the accuracy of their findings and convince readers of this accuracy. To validate this data, this research used the triangulation technique. According to Denzin (1978), there are four sorts of triangulation evolve data triangulation, investigator triangulation, theory triangulation, and methodological triangulation. This research conducted a sort of data triangulation, in which the data triangulation is the result analysis of the data shown by more than one person, it can be a form by asking for feedback from the informant, this is aimed at avoiding the subjective perception (Denzin, 1978).

As applied by the researcher in this research, the data collection is completed with the analysis, and the researcher asks for expert correspondence to validate the data in advisory admission. The objective is to create accurate data while avoiding research subjectivity. The expert who validates the results of this data analysis is a lecturer who has knowledgeable in this research and has a good understanding of literature, especially regarding popular literature, archetypes and interpersonal relationships. The researcher chose one of the lecturers at universities in Surakarta, namely Mrs. Winarti, S.Hum., M.A. to validate the data. She has written many journals, articles, and research concerning English literature, specifically popular literature. The data collected

from *Fantastic Beasts and Where To Find Them* (2016) film is delivered to the expert to obtain the data validation. The researcher consideration asked her to be a validator and interviewed her expertise in this research, such as this research analyses popular literature, namely film. Below is the process of validation of data in this research:

1. The researcher classifies the data based on the objectives of the study
2. The researcher gives the data to the validator
3. The validator checks the data and classifies data based on valid or invalid
4. The researcher found 105 data, but after being checked by the validator, the valid data were 101 data
5. The researcher deletes 4 invalid data

## **F. Data Analysis Techniques**

Data analysis is part of the research to analyse the data. The analysis consists of a detailed sequential process that begins with an overview of the cultural scene and searches for cultural domains, a cultural domain is a category of cultural meaning that includes other smaller categories (Spradley, 1980, p. 88). According to Spradley (1980), there are four stages of data analysis in qualitative research, there are:

### **1. Domain Analysis**

Domain analysis is obtained to find a person's social problems in general and thoroughly based on the situation of the research object. Domain analysis is used to separate what is data and what is not. The researcher collected data from the *Fantastic Beasts and Where To Find Them* (2016)

film to get an overview to be analysed based on the formulation of the problem. After watching the film and collecting data, the researcher identifying the data based on the twelve archetypes theory of the characters. It is based on the dialogues of the characters in the film. Hereupon, find the relationship among the characters' archetypes using the interpersonal relationships theory.

## 2. Taxonomy Analysis

A search for the internal structure of domains yields contrasting sets. The taxonomy analysis is a step further than domain analysis, classifying each domain as its category and focusing solely on its internal structure. The researcher classifies and characterizes the characters in the film *Fantastic Beasts and Where To Find Them* (2016) based on the type of archetype. After that, the researcher suggests the relationship created after the archetypes were found among the characters using interpersonal relationships theory. In this analysis, the researcher provides coding to make it easier.

**Table 3. 3.** Taxonomy Table of Types of Archetypes

<b>Types of Archetypes</b>											
<b>IN</b>	<b>EX</b>	<b>SA</b>	<b>HE</b>	<b>OU</b>	<b>MA</b>	<b>RE</b>	<b>LO</b>	<b>JE</b>	<b>CA</b>	<b>CR</b>	<b>RU</b>

**Table 3. 4.** Taxonomy Table of Types of Relationships

<b>Types of Relationships</b>			
<b>A</b>	<b>F</b>	<b>R</b>	<b>RR</b>







**CHAPTER IV**  
**FINDINGS AND DISCUSSIONS**

**A. Findings**

The objectives of this research is to explain the data findings that focus on the film *Fantastic Beasts and Where To Find Them* (2016) in classifying archetypes using the theory of twelve archetypes by Mark and Pearson (2001) and finding the relationships using the theory of interpersonal relationships by Diana Dwyer (2000). The data findings resulting from the relationships among the characters are found through the discovery of archetype data on the characters in the film.

**Table 4. 1.** Data findings

CHARACTERS	ARCHETYPES											RELATIONSHIPS					
	IN	EX	SA	HE	OU	MA	RE	LO	JE	CA	CR	RU	CHARACTERS	A	F	R	RR
Newt Scamander		1		3	1			6		6		6	NS-JK	1	4		
Jacob Kowalski	5						1	2		1	1		NS-TG		1		
Tina Goldstein			2	2	1			1		2		2	NS-QG		1		
Queenie Goldstein	2					1		3					NS-NF		4		
Niffler		2							2				NS-DG		1		
Demiguise	1									1			NS-BT		1		
Bowtruckle			1	1									NS-SE		2		
Swooping Evil				2									NS-TB		2		
Thunderbird	2			1									NS-CB	1			
Credence Barbone	2				2		2						NS-GL	1			
Graves/Grindelwald					3							1	QG-JK	1			3
Gnarlak					1							1	QG-TG			1	
													TG-CB		1		
													CB-GG	2			
<b>TOTAL</b>	<b>12</b>	<b>3</b>	<b>3</b>	<b>9</b>	<b>8</b>	<b>1</b>	<b>3</b>	<b>12</b>	<b>2</b>	<b>10</b>	<b>1</b>	<b>10</b>	<b>TOTAL</b>	<b>6</b>	<b>17</b>	<b>1</b>	<b>3</b>
	74											27					
<b>101</b>																	

Based on the data findings table, there are 101 data found from *Fantastic Beasts and Where To Find Them* (2016) film about the classification of archetypes on characters and the relationships among characters' archetypes. Following are the analysis results of the above data, including:

**1. The Types of Characters' Archetypes in the Film *Fantastic Beasts and Where To Find Them* (2016)**

In finding the archetypes found in the characters of *Fantastic Beasts and Where To Find Them* (2016) film, the researcher found 74 data of archetypes. These archetypes are 12 data of The Innocent, 3 data of The Explorer, 3 data of The Sage, 9 data of The Hero, 8 data of The Outlaw, 1 data of The Magician, 3 data of The Regular Guy/Gal, 12 data of The Lover, 2 data of The Jester, 10 data of The Caregiver, 1 data of The Creator, 10 data of The Ruler. The following is an explanation of the characters' archetype found:

**a. Newt Scamander**

The main character of the film is Newt Scamander. As a specialist in the field of magical creatures, he has devoted his life to the protection and preservation of these magical creatures beings. The story portrays the individual as a compassionate caretaker of magical creatures who exhibits characteristic reticence and rigidity in his demeanor, while simultaneously maintaining a resolute approach towards their well-being. In this situation, some archetypes can be found in this character. The archetypes found in Newt Scamander can be shown in the table below:

**Table 4. 2.** Newt Scamander's Archetypes

Newt Scamander	The Explorer	1
	The Hero	3
	The Outlaw	1
	The Lover	6
	The Caregiver	6
	The Ruler	6
Total		23

## 1) The Explorer

The Explorer wants the freedom to explore this world. Explorers always find beautiful experiences and life by exploring and finding something new, and they have an ambitious trait. The researcher found that Newt Scamander can be classified in The Explorer based on the following statement.

12/NS/EX/00:17:27



**Figure 4. 1.** Data number 12, The Explorer Archetype

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.*

Data number 12 shows that Newt travelled to Equatorial Guinea to research material regarding the book of the magical creature. He is a Magizoologist (an expert on magical creatures). He travels around the world to find and experience new magical creatures. Newt's actions around the world and looking for new experiences are typical of the character archetype of The Explorer. This follows the statement of Mark and Pearson (2001) that the explorer has a core desire to seek freedom to discover who you are through exploring the world. And aim to experience a better, more authentic, more fulfilling life. The Explorer is the simple desire to

hit the open road and be in nature's wild, wide-open spaces to experience the joy of discovery (p. 72). Therefore, based on the dialogues and statements of Mark and Perason (2001), Newt can be classified as the character archetype of The Explorer.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as an Explorer travelling around the world, seeking, researching, and studying magical creatures and making books happened because of his consciousness of wanting to fight for magical creatures to be loved by fellow wizards instead of being killed.

## 2) The Hero

The story has infinite variations, but in everyone, the Hero triumphs over evil, adversity, or a major challenge, inspiring us all. The hero wants to prove something valuable with courage and action. They never surrender. The hero's goal is to use the skill to fix the world. The researcher found that Newt Scamander can be classified in The Hero based on the following statement.

23/NS/HE/00:39:29



**Figure 4. 2.** Data number 23, The Hero Archetype

*NEWT: He was trafficked, you see. I found him in Egypt, he was all chained up. Couldn't leave him there, had to bring him back. I'm going to put you back where you belong, aren't I, Frank. To the wilds of Arizona. Newt, his face full of hope and expectation, hugs Frank's head. Then, grinning, he casts the handful of grubs high into the air. Frank soars majestically upward after them, sunlight bursting from his wings. Newt watches him fly with love and pride. Then he turns, puts his hands to his mouth, and roars, beast-like, toward another area of the case.*

Data number 23 shows that Newt managed to save Thunderbird from illegal trade in Egypt, which later wanted to release it into its natural habitat. His action is courageous and very noble. Newt's brave and noble actions are typical of the character archetype, The Hero. This follows Mark and Pearson's (2001) statement that the hero has a core desire to be competitive, goal-oriented, or struggle by proving one's worth through courageous and difficult action (p. 106). Therefore, based on the dialogues and statements of Mark and Pearson (2001), Newt can be classified as the character archetype of The Hero.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a hero who saves Thunderbird occurs because of his consciousness of compassion for creatures who need help.



**Figure 4. 3.** Data number 24, The Hero Archetype

JACOB: *So what, you—you rescue these creatures?*

NEWT: *Yes, that's right. Rescue, nurture, and protect them, and I'm gently trying to educate my fellow wizards about them.*

Data number 24 shows that Newt takes action to care for, breed, and protect magical creatures so that these creatures can be saved and that other magicians can study them, so they pay more attention to magical creatures. The goal is quite brave and noble in that it sacrifices everything for the sake of magical creatures and for everyone to know and appreciate them. Newt's heroic action in saving magical creatures is typical of the character archetype, The Hero. This follows the statement of Mark and Pearson (2001) that the hero has a core desire to be competitive, goal-oriented, or struggle by proving one's worth through courageous and difficult action and competence and courage (p. 106). Therefore, based on the dialogues and statements of Mark and Perason (2001), Newt can be classified as the character archetype of The Hero.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Hero who saves, protects, and nurtures occurs because of his consciousness of the

importance of loving fellow creatures, namely teaching magical creatures to fellow wizards.

32/NS/HE/00:52:50



**Figure 4. 4.** Data number 32, The Hero Archetype

*The Erumpent is now on her feet. She charges toward the tree, digging her horn deep into the trunk. The tree bubbles with glowing liquid before exploding and crashing to the ground.*

*Jacob is thrown off, rolling down a steep, snowy hill, and onto the frozen lake below.*

*The Erumpent charges after him, hits the ice, and skids. Newt comes careering down the hill, also hitting the ice. He performs an athletic slide, his case open—the Erumpent is mere feet from Jacob when the case swallows her.*

*NEWT: Good show, Mr. Kowalski!*

*Jacob holds out his hand to shake.*

*JACOB: Call me Jacob.*

*They shake hands.*

Data number 32 shows that Newt saved Jacob from being chased by a horny Erumpent. It was because the orange liquid that made the Erumpent horny accidentally spilt onto Jacob's body, resulting in the Erumpent chasing him. Newt swiftly opened his suitcase and pulled the Erumpent into it. His heroic actions of rescuing Jacob and managing to catch Erumpent back in the briefcase are typical of the character archetype, The Hero. This follows the statement of Mark and Pearson (2001) that the hero has a core desire to be competitive, goal-oriented, or struggle by proving one's worth through courageous and difficult action and

competence and courage (p. 106). Therefore, based on the dialogues and statements of Mark and Perason (2001), Newt can be classified as the character archetype of The Hero.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Hero who saved Jacob from the Erumpents occurred because his consciousness of his worries about them made him swiftly save Jacob and capture the Erumpents.

### 3) The Outlaw

The outlaw's goal is to wipe out what is not working for the Outlaw itself or the society. They do not want to lose their power and be underestimated by others. Perhaps, Outlaw does not know about morals, but Outlaw knows about power. The researcher found that Newt Scamander can be classified in The Outlaw based on the following statement.

25/NS/OU/00:45:58



**Figure 4. 5.** Data number 25, The Outlaw Archetype

JACOB: *Well, look, I would come and show you, but don't you think it's kind of a double cross? The girls take us in—they make us hot cocoa . . .*

NEWT: *You do realize that when they see you've stopped sweating, they'll Obliviate you in a heartbeat.*

JACOB: *What does Bliviate mean?*

NEWT: *It'll be like you wake up and all memory of magic is gone.*



JACOB: *I won't remember any of this? (He looks around.) This world is extraordinary.*

NEWT: *No.*

JACOB: *All right, yeah—okay—I'll help you.*

NEWT: *(picking up a bucket) Come on, then.*

Data number 26 shows that Newt tried to incite Jacob to ignore Tina and Queenie. He feels Tina will only hinder his search, so Newt persuades Jacob to accompany him. He also said they would later bewitch Jacob, and all memories of Jacob's magic would be lost. Newt's actions were so bad and shocking that he tried to betray Tina and Queenie to escape. Newt's actions are typical of the character archetype of The Outlaw. This follows the statement of Mark and Pearson (2001) that the outlaw has the typical characteristics are breaking the rules and being attractively bad. With a strategy to disrupt, destroy, or shock (pp. 123-124). Therefore, based on the dialogues and statements of Mark and Pearson (2001), Newt can be classified as the character archetype of The Outlaw.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as an Outlaw who invites Jacob to run away from Tina and Queenie occurs because of his consciousness of ignoring Tina as a result of hindering Newt in searching for his missing magical creatures.

#### 4) The Lover

The Lover archetype governs all sorts of humans, from parental love to friendship, to spiritual love, but it is essential to romantic love. The lover wants to experience sensual pleasure. They have goals for relationships with everyone, works, and experiences. The researcher found that Newt Scamander can be classified in The Lover based on the following statement.

31/NS/LO/00:53:15



**Figure 4. 6.** Data number 31, The Lover Archetype

*Newt places his case down on the ground near the Erumpent and slowly, seductively, opens it.*

*He begins to perform a mating ritual—a series of grunts, wiggles, rolls, and groans—to gain the Erumpent's attention.*

*Finally the Erumpent turns away from the hippo—she is interested in Newt. They face each other, circle round, undulating weirdly. The Erumpent's demeanor is puppy-like, her horn glowing orange.*

*Newt rolls along the floor—the Erumpent copies, moving nearer and nearer to the open case.*

*NEWT: Good girl—come on—into the case . . .*

Data number 31 shows that Newt finally found Erumpent, who had escaped from the suitcase, with his magizoologist, Newt's expertise could easily persuade Erumpent to get back into the suitcase. He seduces the Erumpent by flirting male Erumpent. The goal is for the Erumpent to comply with him. Newt's actions are typical of The Lover's character archetype. This follows the

statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love, but it is essential to romantic love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178). Therefore, based on the dialogues and statements of Mark and Perason (2001), Newt can be classified as the character archetype of The Lover.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Lover who seduces Erumpent to go back into the suitcase occurs because of his consciousness as a Magizoologist who is an expert on magical creatures, one of which is romance.

34/NS/LO/01:06:11



**Figure 4. 7.** Data number 34, The Lover Archetype

*Two executioners in white coats lead a shackled Newt and Tina down to a dark basement, away from the cell. Newt turns to look back.*

*NEWT: (over his shoulder) It was good to make your acquaintance, Jacob, and I hope you get your bakery.*

*ANGLE ON JACOB, scared, left behind, clutching at the bars of the cell. He waves forlornly after Newt.*

Data number 34 shows that Newt realized that Jacob had helped him a lot, he no longer considered Jacob as someone else.

Furthermore, Newt said goodbye as a friend. This statement is typical of the character archetype of The Lover. This follows the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178). Therefore, based on the dialogues and statements of Mark and Pearson (2001), Newt can be classified as the character archetype of The Lover.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Lover bidding farewell to his friend, Jacob, occurred because of his consciousness of the love of friendship between them who had known each other, which made Newt say goodbye.

51/NS/LO/01:30:08



**Figure 4. 8.** Data number 51, The Lover Archetype

*Pickett gives Newt a sharp pinch from inside his pocket.*

*NEWT: Ouch!*

*Newt fishes Pickett out, holding him up on his hand as he walks through the various enclosures.*

*NEWT: Right . . . I think we need to talk. See, I wouldn't have let him keep you, Pickett. Pick, I would rather chop off my hand than get rid of you . . . After everything you have done for me—now come on.*

NEWT: *Pick—we've talked about sulking before, haven't we. Pickett—come on, give me a smile. Pickett, give me a . . .*  
*Pickett sticks out his tiny tongue and blows a raspberry at Newt.*  
NEWT: *All right—now, that is beneath you.*

Data number 51 shows Pickett getting angry at Newt because Newt handed him over to Gnarlak. Newt tried to persuade and convince Pickett that he would not hand him over to anyone else because Pickett was his friend. He had made the mistake of handing it over to Gnarlak. He will always be with Pickett. This statement shows the typical character of the archetype of The Lover. This follows the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178). Therefore, based on the dialogues and statements of Mark and Pearson (2001), Newt can be classified as the character archetype of The Lover.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Lover who regrets his actions and tries to improve relations with Pickett occurs because of his consciousness that Pickett is very valuable to Newt. He appreciated Pickett for what Pickett had done for him.



**Figure 4. 9.** Data number 53, The Lover Archetype

*ANGLE ON A PHOTOGRAPH INSIDE NEWT'S SHED, which shows a beautiful girl—the girl smiles suggestively. Queenie stares at the photo.*

*QUEENIE: Hey, Newt. Who is she?*

*NEWT: Ah . . . That's no one.*

*QUEENIE: (reading his mind) Leta Lestrange? I've heard of that family. Aren't they kinda—you know?*

*NEWT: Please don't read my mind.*

*A beat as Queenie drinks the whole story out of Newt's head. She looks both intrigued and saddened. Newt continues to work, trying hard to pretend Queenie isn't reading his mind.*

*Queenie steps forward, closer to Newt.*

*NEWT: (angry, embarrassed) Sorry, I asked you not to.*

*QUEENIE: I know, I'm sorry, I can't help it. People are easiest to read when they're hurting.*

*NEWT: I'm not hurting. Anyway, it was a long time ago.*

*QUEENIE: That was a real close friendship you had at school.*

*NEWT: (attempting to be dismissive) Yes, well, neither of us really fitted in at school, so we—*

*QUEENIE: —became real close. For years.*

*QUEENIE: (concerned) She was a taker. You need a giver.*

Data number 53 shows that Newt was a close friend of Leta Lestrange when he was still in school. He has feelings for Leta. Queenie reads Newt's mind that something painful has happened between them, which makes Newt feel sad. This statement shows that Newt is a typical character archetype of The Lover. This follows the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love, but it is essential to romantic love. As well as having the goal of being in a relationship with the people,

the work, the experiences, and the surroundings they love (p. 178). Therefore, based on the dialogues and statements of Mark and Perason (2001), Newt can be classified as the character archetype of The Lover.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Lover who loves Leta LeStrange occurs because of his consciousness of the affection that arises for Leta, ultimately creating a lasting relationship.

69/NS/LO/01:55:49



**Figure 4. 10.** Data number 69, The Lover Archetype

JACOB: *I was never supposed to know any of this. Everybody knows Newt only kept me around because—hey—Newt, why did you keep me around?*

*Newt has to be explicit. It doesn't come easily.*

NEWT: *Because I like you. Because you're my friend and I'll never forget how you helped me, Jacob.*

*A beat.*

*Jacob is overcome with emotion at Newt's answer.*

Data number 69 shows that Newt has had new experiences and friends in America. He meets and forms a good friendship with Jacob. He will not forget the help Jacob gave as a friend. This statement shows a typical side of the character archetype, The Lover of Newt. This follows the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from

parental love to friendship, to spiritual love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178). Therefore, based on the dialogues and statements of Mark and Perason (2001), Newt can be classified as the character archetype of The Lover.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Lover who defends Jacob even though he violates the law of magic occurs because his consciousness makes him like Jacob, and he wants to befriend him.

72/NS/LO/02:00:50



**Figure 4. 11.** Data number 72, The Lover Archetype

NEWT: *(smiling)* Well, it's been... .

TINA: *Hasn't it!*

*Pause. Newt looks up, Tina's expression is expectant.*

TINA: *Listen, Newt, I wanted to thank you.*

NEWT: *What on earth for?*

TINA: *Well, you know, if you hadn't said all those nice things to Madam Picquery about me—I wouldn't be back on the investigative team now.*

NEWT: *Well—I can't think of anyone that I'd rather have investigating me.*

*Not precisely what he was aiming for, but too late now . . . Newt becomes slightly awkward, Tina shyly appreciative.*

TINA: *Well, try not to need investigating for a bit.*

NEWT: *I will. Quiet life for me from now on . . . back to the Ministry . . . deliver my manuscript . . .*

TINA: *I'll look out for it. Fantastic Beasts and Where to Find Them.*

*Weak smiles. A pause. Tina plucks up courage.*



Data number 72 shows that Newt was about to leave New York, and he said goodbye to Tina. He had developed a friendship with Tina while in New York. They both looked forward to meeting them in the future. This statement shows a typical side of Newt's The Lover character archetype. This follows the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178). Therefore, based on the dialogues and statements of Mark and Perason (2001), Newt can be classified as the character archetype of The Lover.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Lover who helps Tina to become an investigator again occurs because of her consciousness of a high sense of friendship that wants to fix everything to where it was.

##### 5) The Caregiver

The caregiver is an altruist, moved by compassion, generosity, and a desire to help others. The Caregiver wants to protect people from dangers, and they love to help others by doing good things for others. The researcher found that Newt Scamander can be classified in The Caregiver based on the following statement.



**Figure 4. 12.** Data number 1, The Caregiver Archetype

*Newt Scamander, weather-beaten, wiry, wearing an old blue overcoat. Beside him rests a battered brown leather case. A catch on the case flicks open of its own accord. Newt swiftly bends down to close it.*

*Placing the case on his lap, Newt leans in, whispering:*

*NEWT: Dougal—you settle down now, please. It won't be long.*

Data number 1 shows that Newt is trying to calm Dougal (his Demiguise) with affection and tenderness so he can stay calm in the suitcase. He was trying to protect Dougal from outside harm, so Newt did not let him out. Newt's actions are typical of the character archetype of The Caregiver. This follows the statement of Mark and Pearson (2001) that the caregiver is an altruist, moved by compassion, generosity, and a desire to help others. The caregiver has a core desire to protect people from harm (pp. 209-210). Therefore, based on the dialogues and statements of Mark and Pearson (2001), Newt can be classified as the character archetype of The Caregiver.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Caregiver calming Dougal to stay calm in the suitcase happened because of his consciousness that he did not want anything dangerous to happen to Dougal, so Newt did not let him out.



**Figure 4. 13.** Data number 5, The Caregiver Archetype

*JACOB: What are the odds of that? Well, may the best man win, I guess.  
Jacob holds out his hand, but Newt is off.*

Data number 5 shows that Newt ignored Jacob because he was looking for the Niffler who was running away, he was worried that something would happen to the Niffler, so he swiftly tried to catch the Niffler back no matter what was going on. Newt's concern is typical of the character archetype of The Caregiver. This follows the statement of Mark and Pearson (2001) that the worst fear of caregivers is that something will happen to a loved one on the Caregiver's watch. The caregiver's core desire is to protect people from harm (pp. 209-210). Therefore, based on the dialogues and statements of Mark and Perason (2001), Newt can be classified as the character archetype of The Caregiver.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Caregiver who tries to catch and catch Niffler who is running away occurs because of his consciousness that he does not want anything wrong to happen to Niffler, therefore he tries to catch Niffler as soon as possible and does not care about his surroundings.



**Figure 4. 14.** Data number 21, The Caregiver Archetype

*NEWT: (eyes on the Thunderbird up high) Come on—come on . . . Down you come . . . Come on.*

*Slowly the Thunderbird calms itself, lowering down to stand on a large rock in front of Newt. As it does, the rain dies down and is replaced by a brilliant, hot sunshine.*

*Newt puts his wand away and produces a handful of grubs from his pocket. The Thunderbird watches intently.*

*Newt strokes the Thunderbird with his free hand, calming him, affectionate.*

*NEWT: Oh, thank Paracelsus. If you'd have got out that could have been quite catastrophic. (to Jacob) You see, he's the real reason I came to America. To bring Frank home.*

Data number 21 shows Newt's reason for coming to America: releasing Thunderbird back to its natural habitat, Arizona. He cared so much about the magical creature that he secretly came and did not tell anyone about his magical creature to anyone else. Newt's actions are typical of the character archetype, The Caregiver. This follows the statement of Mark and Pearson (2001) that the caregiver is an altruist, moved by compassion, generosity, and a desire to help others. The caregiver has a core desire to protect people from harm and to help others (pp. 209-210). Therefore, based on the dialogues and statements of Mark and Pearson (2001), Newt can be classified as the character archetype of The Caregiver.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as the Caregiver who

helps, cares for, and loves magical creatures occurs because of his consciousness of the importance of loving fellow creatures and making them our friends as he does, namely helping, caring for, and releasing Frank back to his natural habitat.

46/NS/CA/01:21:08



**Figure 4. 15.** Data number 46, The Caregiver Archetype

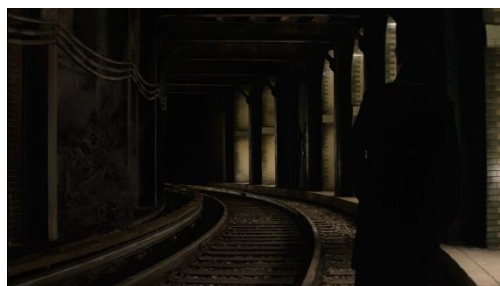
*Gnarlak suddenly spots Pickett, who is peeking out of Newt's pocket.*  
GNARLAK: —wait a minute—that's a Bowtruckle, right?  
*Pickett quickly retreats and Newt puts a hand protectively over his pocket.*  
NEWT: No.  
GNARLAK: Ah, come on, that's a Bowtruckle—they pick locks—am I right?  
NEWT: You're not having him.  
GNARLAK: Well, good luck gettin' back alive, Mr. Scamander, what with the whole of MACUSA on your back.  
*Gnarlak gets up and walks away.*  
NEWT: (in agony) All right.  
*Gnarlak, turned away from Newt, smiles viciously.*  
*Newt extracts Pickett from his pocket. Pickett clings to Newt's hands, madly clicking and whining.*  
NEWT: Pickett . . .  
*Newt slowly hands Pickett over to Gnarlak. Pickett reaches his little arms forward, imploring Newt to take him back. Newt cannot look at him.*  
GNARLAK: (regarding Pickett) Ah yeah . . . (to Newt) Somethin' invisible's been wreakin' havoc around Fifth Avenue. You may wanna check out Macy's department store. Might help with what you're looking for.

Data number 46 shows that Newt was forced to give the Bowtruckle to Gnarlak in return for obtaining information about the whereabouts of Newt's missing magical creatures. On the other hand, he was despondent and regretted Pickett's departure, but on the other hand, there were other animals he had to look for because

if he did not look for them quickly, they would cause havoc and danger. Newt's concern shows his caring side for his magical creatures, and this is typical of the character archetype of The Caregiver. This follows the statement of Mark and Pearson (2001) that the worst fear is that something will happen to a loved one on the Caregiver's watch. The core desire of the caregiver is to protect people from harm (pp. 209-210). Therefore, based on the dialogues and statements of Mark and Pearson (2001), Newt can be classified as the character archetype of The Caregiver.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Caregiver who is trying hard to find the whereabouts of his missing magical creatures occurs because of his consciousness of the importance and value of magical creatures for Newt. Even though he had to give up Pickett, everything was done for the sake of his magical creatures.

59/NS/CA/01:42:02



**Figure 4. 16.** Data number 59, The Caregiver Archetype

NEWT: *Credence . . . It's Credence, isn't it? I'm here to help you, Credence. I'm not here to hurt you.*

*In the distance we hear footsteps, the pacing controlled, deliberate.*

*Newt moves out from behind the pillar and steps onto the train tracks. Within the mass of the Obscurus we can see a shadow of Credence, curled up, scared.*

NEWT: *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.*

*Credence is listening—he never dreamed there was another. Slowly the Obscurus melts away, leaving only Credence, huddled on the train tracks—a frightened child.*

*Newt crouches on the floor. Credence looks to him, the tiniest trace of hope dawning in his expression: Might there be a way back?*

Data number 59 shows that Newt is trying to approach Credence, who is an Obscurial. Newt calmed him carefully. He convinced Credence that he would help Credence deal with his problem because he had met a child who had the same thing as Credence. Newt's actions are typical of the character archetype of The Caregiver. This follows the statement of Mark and Pearson (2001) that the caregiver's goal is to help others (p. 210). Therefore, based on the dialogues and statements of Mark and Pearson (2001), Newt can be classified as the character archetype of The Caregiver.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Caregiver who also wants to help Credence with his problem occurs because of his consciousness of wanting to help someone find a solution to his problem. Newt knows how to beat Obscurus because he has done it before and wants to help Credence.



**Figure 4. 17.** Data number 65, The Caregiver Archetype

*NEWT: I was intending to wait until we got to Arizona, but it seems like now you are our only hope, Frank.*

*A look between them—an understanding.*

*Newt reaches out his arm, and Frank presses his beak lovingly into the embrace—they nuzzle each other affectionately.*

*The assembled group watches in awe.*

*NEWT: I'll miss you too.*

*Newt steps back, taking the flask of Swooping Evil venom from his pocket.*

*NEWT: (to the Thunderbird) You know what you've got to do.*

*Newt throws the vial high up into the air—Frank lets out a sharp cry, catching it in his beak and immediately soaring out of the subway.*

Data number 66 shows Newt embracing Thunderbird with affection, he has to let go of his friend because of a request from Newt. His job of caring for and helping Thunderbird was done, and she would miss it. It shows Newt's nurturing and emotional side when he has to part with his pet (friend). This statement shows the typical side of The Caregiver's character archetype. This follows the statement of Mark and Pearson (2001) that the caregiver is an altruist, moved by compassion, generosity, and a desire to help others. The caregiver has a core desire to protect people from harm and to help others (pp. 209-210). Therefore, based on the dialogues and statements of Mark and Pearson (2001), Newt can be classified as the character archetype of The Caregiver.



From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Caregiver who has finished caring for Thunderbird occurs because of his consciousness of the importance of loving fellow creatures and making them our friends as they are.

#### 6) The Ruler

The Ruler thinking about the best way to organize activities and setting in place policies and procedures provide a sense of self-mastery and power over the world that is very fulfilling. The Ruler wants to organize control. The Ruler has some goals, such as creating a glorious, successful family, community, or company. They always use leadership. The researcher found that Newt Scamander can be classified in The Ruler based on the following statement.

6/NS/RU/00:11:54



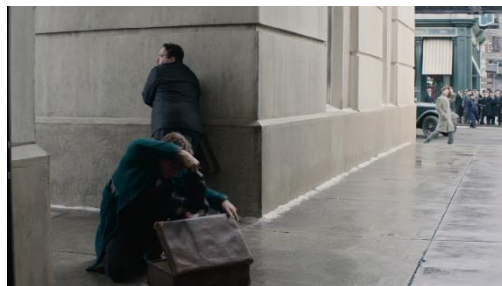
**Figure 4. 18.** Data number 6, The Ruler Archetype

*NEWT: (to the Niffler) No . . .  
Despite their altercation, Newt is fond of the Niffler. He grins as he tickles its stomach, causing more treasure to pour out.*

Data number 6 shows that Newt managed to catch the fleeing Niffler. He tickled Niffler to get all his stolen items out of his magic bag. Newt is the owner of Niffler, and he has full control and responsibility for Niffler. Newt's actions are typical of the character archetype of The Ruler. This follows the statement of Mark and Pearson (2001) that the Ruler knows that the best thing to do to avoid chaos is to take control and that the goal is to take over and control and responsibility (pp. 244-245). Therefore, based on the dialogues and statements of Mark and Perason (2001), Newt can be classified as the character archetype of The Ruler.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Ruler who catches and tickles Niffler occurs because of his consciousness of the strictness of the rules for his magical creatures to obey the rules. He caught the Niffler out of the case to keep trouble out.

8/NS/RU/00:12:08



**Figure 4. 19.** Data number 8, The Ruler Archetype

NEWT: *For the last time, you pilfering pest—paws off what doesn't belong to you!*  
Newt shuts his case, then looks around at Jacob.

Data number 8 shows that Newt has captured Niffler and forced him into his magical suitcase. Newt has the same rule for all of his magical creatures, which is not to get out of the suitcase for their safety. Newt is the owner of Niffler and has full control and responsibility for Niffler. Newt's actions are typical of the character archetype of The Ruler. This follows the statement of Mark and Pearson (2001) that the Ruler knows that the best thing to do to avoid chaos is to take control and that the core desire is to take over and control (pp. 244-245). Therefore, based on the dialogues and statements of Mark and Pearson (2001), Newt can be classified as the character archetype of The Ruler.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Ruler who catches and puts Niffler in a suitcase occurs because of his consciousness of the strictness of the rules for his magical creatures to obey the rules. He caught the Niffler out of the case to keep trouble out.

27/NS/RU/00:49:32



**Figure 4. 20.** Data number 27, The Ruler Archetype

NEWT: *Finestra.*

*The window glass shatters and Newt leaps inside, seizing at drawers and cupboards, desperate to find the creature. Jacob stares down the street, incredulous as he watches Newt, who, from an outsider's perspective, appears to be looting the diamond shop.*

*The Niffler appears, scurrying over Newt's shoulders in an attempt to get higher and away from his clutches. Newt jumps onto a desk after him, but the Niffler is now balancing on a crystal chandelier.*

*Newt reaches out and trips, both he and the Niffler now hanging from the chandelier as it swings wildly round and round.*

*Finally the chandelier crashes to the floor, smashing. Straight away the Niffler is back up, clambering across cases full of jewelry, Newt in hot pursuit.*

*The Niffler and Newt continue their chase, finally climbing onto a jewelry case that can't take their weight. The case, with them both on top, falls to rest against one of the shop windows. Both Newt and the Niffler become very still . . .*

*Suddenly a crack appears on the window. Newt watches as the crack spreads across the pane of glass and the window bursts open, shattering across the pavement—Newt and the Niffler crashing to the ground.*

*The Niffler is still only for a moment before running off down the street. Newt quickly gathers himself, drawing his wand:*

**NEWT: ACCIO!**

*In slow motion the Niffler sails backward through the air toward Newt. As he flies, he looks sideways at the most glorious window display yet. His eyes widen. Jewelry falls from his pouch, flying toward Newt and Jacob, who duck and dive as they run forward toward the creature.*

Data number 27 shows that Newt has succeeded in finding the escaped Niffler. He tried hard to chase and catch the naughty Niffler, who wanted to escape again. He took control of the Niffler because he was its owner. Newt's actions are typical of the character archetype of The Ruler. This follows the statement of Mark and Pearson (2001) that the Ruler knows that the best thing to do to avoid chaos is to take control and that the goal is to take over and control and responsibility (pp. 244-245). Therefore, based on the dialogues and statements of Mark and Pearson (2001), Newt can be classified as the character archetype of The Ruler.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Ruler who managed to catch Niffler occurred because of his consciousness of

the strictness of the rules for his magical animals to obey the rules. He caught the Niffler out of the case to keep trouble out.

29/NS/RU/00:50:51



**Figure 4. 21.** Data number 29, The Ruler Archetype

*Newt casts a spell toward the window, turning it into a sticky jelly, which finally traps the Niffler.*

*NEWT: (to the Niffler) All right? Happy?*

*Newt, now covered in jewelry, pulls the Niffler from the window.*

Data number 29 shows that Newt caught Niffler with a catch spell. He forced Niffler to take out all of his stolen objects. He took control of the Niffler because he was its owner. Newt's actions are typical of the character archetype of The Ruler. This follows the statement of Mark and Pearson (2001) that the Ruler knows that the best thing to do to avoid chaos is to take control and that the goal is to take over and control and responsibility (pp. 244-245). Therefore, based on the dialogues and statements of Mark and Perason (2001), Newt can be classified as the character archetype of The Ruler.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Ruler who managed to catch Niffler occurred because of his consciousness of

the strictness of the rules for his magical creatures to obey the rules.  
He caught the Niffler out of the case to keep trouble out.

37/NS/RU/01:12:33



**Figure 4. 22.** Data number 37, The Ruler Archetype

*Newt makes a strange tutting sound, commanding the Swooping Evil to circle the pool once more.*

*NEWT: Jump . . .*

*Tina looks at the Swooping Evil—fearful, disbelieving.*

*TINA: ARE YOU CRAZY?*

*NEWT: Jump on him.*

*Newt stands on the edge of the pool, watching the Swooping Evil as it circles round and round Tina.*

*NEWT: Tina, listen to me. I'll catch you. Tina!*

*The two make intense eye contact, Newt trying to reassure . . . The liquid has now risen up in waves to Tina's full height—she's losing sight of Newt.*

*NEWT: (insistent, very calm) I'll catch you. I've got you, Tina . . .*

*Suddenly Newt cries out:*

*NEWT: Go!*

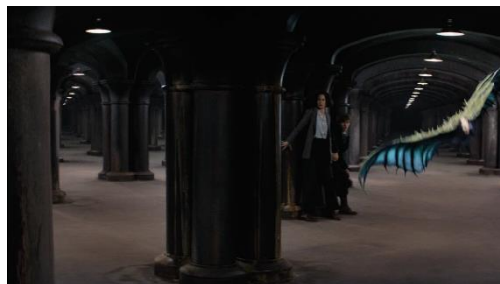
*Tina jumps in between two of the waves, just as the Swooping Evil passes. She lands on its back, only inches away from the swirling liquid, then hops quickly forward, straight into Newt's open arms.*

Data number 37 shows that Newt took action to save Tina. He took control of Tina's rescue strategy. He summoned Swooping Evil to save Tina. Newt gestured for Tina to jump into Swooping Evil for safety. As a result of Newt's strategy, Tina survived. Commanding/ordering Newt to Swooping Evil is typical of The Ruler's character archetype. This follows the statement of Mark and Pearson (2001) that the ruler knows that the best thing to do to avoid

chaos is to take control. And the ruler has a goal to create a prosperous, successful family, company, or community (pp. 244-245). Therefore, based on the dialogues and statements of Mark and Perason (2001), Newt can be classified as the character archetype of The Ruler.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Ruler who ordered Swooping Evil to become Tina's saviour step was due to his consciousness of what was happening, namely the situation where Tina was in the pool of death.

39/NS/RU/01:13:25



**Figure 4. 23.** Data number 39, The Ruler Archetype

*Newt and Tina, hand in hand, charge through the basement corridors. Suddenly accosted by the group of Aurors, they turn, darting behind pillars, just missing the fired curses and spells. Newt again sends out the Swooping Evil, which swirls overhead, flying in and out of pillars, blocking curses and knocking Aurors to the ground. ANGLE ON THE SWOOPING EVIL using its proboscis to probe in one of the Auror's ears. NEWT: (making a clicking sound) LEAVE HIS BRAINS, come on! Come on! Tina and Newt run onward, the Swooping Evil flying after, blocking curses as it goes.*

Data number 39 shows that the Aurors were chasing Newt and Tina because the ministry detained their magic wands, so Newt

took control of the attack on the Aurors. He took out Swooping Evil and ordered it to attack the Aurors chasing him and Tina. He used Swooping Evil as a shield and as an Aurors attacker. As a result, the Aurors were paralyzed and managed to escape. Commanding/ordering Newt to Swooping Evil is typical of The Ruler's character archetype. This follows the statement of Mark and Pearson (2001) that the ruler knows that the best thing to do to avoid chaos is to take control. And the ruler aims to create a prosperous, successful family, company, or community (pp. 244-245). Therefore, based on the dialogues and statements of Mark and Pearson (2001), Newt can be classified as the character archetype of The Ruler.

From a psychological perspective, the action by Newt is affected by his Consciousness. His behaviour as a Ruler who ordered Swooping Evil to attack the Aurors occurred because of his consciousness of being in danger, namely being chased by Aurors without a wand.

**b. Jacob Kowalski**

Jacob Kowalski is a NoMaj (nonmagic) in the story. He is depicted as friendly, innocent, a dreamer, and funny. In this situation, some archetypes can be found in this character. The archetypes finding in Jacob Kowalski can be shown in the table below:

**Table 4. 3.** Jacob Kowalski’s Archetypes

Jacob Kowalski	The Innocent	5
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	The Regular Guy/Gal	1
	The Lover	2
	The Caregiver	1
	The Creator	1
Total		10

### 1) The Innocent

The Innocent taught us to be ourselves, enjoy, and be free to be ourselves with our best. The innocent want to experience paradise with the final to be happy. The innocent do not like to bring punishment, so the innocent are afraid of doing something wrong or bad. The researcher found that Jacob Kowalski can be classified in The Innocent based on the following statement.

19/JK/IN/00:33:56



**Figure 4. 24.** Data number 19, The Innocent Archetype

QUEENIE: *The job ain't that glamorous. I mean, I spend most days making coffee, unjinxing the john . . . Tina's the career girl. (she reads his mind) Nah. We're orphans. Ma and Pa died of dragon pox when we were kids. Aw . . . (reading his mind) You're sweet. But we got each other!*

JACOB: *Could you stop reading my mind for a second? Don't get me wrong—I love it.*

*Queenie giggles, delighted, captivated by Jacob.*

JACOB: *This meal—it's insanely good! This is what I do—I'm a cook and this is, like, the greatest meal I have ever had in my life.*

QUEENIE: *(laughing) Oh, you slay me! I ain't never really talked to a No-Maj before.*

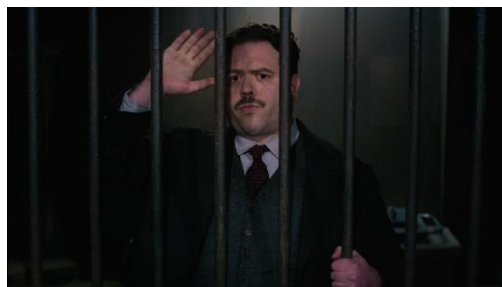
JACOB: *Really?*

Data number 19 shows that Jacob felt honoured and appreciated by Tina and Queenie for inviting him to have dinner at

their house. He is happy and appreciates Queenie's cooking. He said the food was the most delicious he had ever eaten. The action taken by Graves is typical of the character archetype, The Innocent. This statement is supported by Mark and Perason's (2001) statement that you are free to be yourself and live out your best values right now just by following simple guidelines. The innocent's goal is happiness (pp. 53-54). Thus, according to the dialogues and statements of Mark and Perason (2001), Jacob can be classified as a character archetype of The Innocent.

From a psychological perspective, the action by Jacob is affected by his Consciousness. His behaviour as Innocent praising Queenie's cooking occurred because he realized that Queenie's cuisine was very delicious which made him praise her.

35/JK/IN/01:06:11



**Figure 4. 25.** Data number 35, The Innocent Archetype

*Two executioners in white coats lead a shackled Newt and Tina down to a dark basement, away from the cell. Newt turns to look back.*

*NEWT: (over his shoulder) It was good to make your acquaintance, Jacob, and I hope you get your bakery.*

*ANGLE ON JACOB, scared, left behind, clutching at the bars of the cell. He waves forlornly after Newt.*

Data number 35 shows that Newt was taken by the ministry to be executed. In the end alone, Jacob is waiting for the fate that will happen to him. He has done something right, which is helping his friends. He waved Newt goodbye. He resigned himself to what was about to happen. The action taken by Graves is typical of the character archetype of The Innocent. This statement is supported by Mark and Perason's (2001) statement that the innocent's strategy is to do things right (p. 54). Thus, according to the dialogues and statements of Mark and Perason (2001), Jacob can be classified as a character archetype, The Innocent.

From a psychological perspective, the action by Jacob is affected by his Consciousness. His behaviour as an Innocent who does the right thing happens because of his consciousness to help fellow friends who need it.

44/JK/IN/01:18:41



**Figure 4. 26.** Data number 44, The Innocent Archetype

QUEENIE: *Are all No-Majs like you?*

JACOB: *(trying to be serious, almost seductive) No, I'm the only one like me. Maintaining strong eye contact with Queenie, Jacob knocks back the shot. Suddenly he emits a raucous, high-pitched giggle. Queenie laughs sweetly at his look of surprise.*

Data number 44 shows that Queenie is stunned by Jacob. Jacob answers Queenie's question that he only has one, namely himself. Jacob is himself with his fun personality. The statement given by Jacob is typical of the character archetype, The Innocent. This statement is supported by Mark and Perason's (2001) statement that you are free to be yourself and live out your best values right now just by following simple guidelines (p. 53). Thus, according to the dialogues and statements of Mark and Perason (2001), Jacob can be classified as a character archetype, The Innocent.

From a psychological perspective, the action by Jacob is affected by his Consciousness. His behaviour as an Innocent who becomes himself occurs because of his consciousness that there is only one person, namely himself, and no one else like him.

68/JK/IN/01:55:49



**Figure 4. 27.** Data number 68, The Innocent Archetype

JACOB: *I was never supposed to know any of this. Everybody knows Newt only kept me around because—hey—Newt, why did you keep me around?*

*Newt has to be explicit. It doesn't come easily.*

NEWT: *Because I like you. Because you're my friend and I'll never forget how you helped me, Jacob.*

*A beat.*

*Jacob is overcome with emotion at Newt's answer.*

Data number 68 shows that in the end, Jacob had to leave all his wizard friends because of the law in force. He has reached an emotional peak and experienced a unique experience of happiness, doing things wisely and right while with his wizard friends. This statement shows the typical character archetype of The Innocent. This statement is supported by Mark and Perason's (2001) statement that The innocent has a goal: to be happy (p. 54). Thus, according to the dialogues and statements of Mark and Perason (2001), Jacob can be classified as a character archetype, The Innocent.

From a psychological perspective, the action by Jacob is affected by his Consciousness. His behaviour as an Innocent who is doing something good and is happy occurs because of his consciousness of the importance of helping friends and always doing good.

71/JK/IN/01:56:24



**Figure 4. 28.** Data number 71, The Innocent Archetype

*Queenie moves forward up the stairs toward Jacob—they stand close.*  
QUEENIE: *(trying to cheer him up)* I'll come with you. We'll go somewhere—we'll go anywhere—see, I ain't never gonna find anyone like—  
JACOB: *(bravely)* There's loads like me.  
QUEENIE: No . . . No . . . There's only one like you.  
*The pain is almost unbearable.*  
JACOB: *(a beat)* I gotta go.  
*Jacob turns to face the rain, and wipes his eyes.*

Data number 71 shows the separation between Jacob and Queenie. Queenie says there's no one else like Jacob. After that, Jacob told Queenie that there were many people like him. He becomes himself, and he admits he is not that great/special. The statement given by Jacob shows the typical character archetype, The Innocent. This statement is supported by Mark and Perason's (2001) statement that you are free to be yourself and live out your best values right now just by following simple guidelines (p. 53). Thus, according to the dialogues and statements of Mark and Perason (2001), Jacob can be classified as a character archetype, The Innocent.

From a psychological perspective, the action by Jacob is affected by his Consciousness. His behaviour as an Innocent who admits that he is not that special to Queenie occurs because of his consciousness because, according to him, there are still many people like him, and he is not that special.

## 2) The Regular Guy/Gal

The Regular Guy/Gal desire to connect with other people. This archetype places equal value in society, nothing high, nothing low, nothing rich, nothing poor. They have a goal to belong and fit in. The researcher found that Jacob Kowalski can be classified as The Regular Guy/Gal based on the following statement.



**Figure 4. 29.** Data number 4, The Regular Guy/Gal Archetype

*JACOB: What are the odds of that? Well, may the best man win, I guess.  
Jacob holds out his hand, but Newt is off.*

Data number 4 shows that Jacob feels he will be rivalled if Newt also applies for a loan from the bank. However, he was supportive and did a handshake with Newt as a gesture of support. He realized that he was not the only one who wanted to achieve his dream and wanted to fit in and have good relations with others. Jacob's actions resemble the character archetype, The Regular Guy/Gal. This statement is supported by Mark and Perason's (2001) statement that the regular guy/gal wants to connect with others. Therefore, they have a strategy to develop ordinary solid virtues, the common touch, and blend in (p. 166). Thus, according to the dialogues and statements of Mark and Perason (2001), Jacob can be classified as a character archetype, The Regular Guy/Gal.

From a psychological perspective, the action by Jacob is affected by his Consciousness. His behaviour as a Regular Guy/Gal shaking hands with Newt occurs because he wants to be supportive and maintain good relations with others.

### 3) The Lover

The Lover archetype governs all sorts of humans, from parental love to friendship, to spiritual love, but it is essential to romantic love. The lover wants to experience sensual pleasure. They have goals for relationships with everyone, works, and experiences. The researcher found that Jacob Kowalski can be classified in The Lover based on the following statement.

33/JK/LO/00:52:50



**Figure 4. 30.** Data number 33, The Lover Archetype

*The Erumpent is now on her feet. She charges toward the tree, digging her horn deep into the trunk. The tree bubbles with glowing liquid before exploding and crashing to the ground.*

*Jacob is thrown off, rolling down a steep, snowy hill, and onto the frozen lake below.*

*The Erumpent charges after him, hits the ice, and skids. Newt comes careering down the hill, also hitting the ice. He performs an athletic slide, his case open—the Erumpent is mere feet from Jacob when the case swallows her.*

*NEWT: Good show, Mr. Kowalski!*

*Jacob holds out his hand to shake.*

*JACOB: Call me Jacob.*

*They shake hands.*

Data number 33 shows that Newt rescued Jacob from the pursuit of Erumpent. He realized that Newt had helped him a lot, he no longer saw Jacob as someone else. Furthermore, he allowed Newt to use his first name only and began to open up to start a friendship relationship with Newt. Jacob's actions are typical of the character archetype, The Lover. This statement is supported by



Mark and Perason's (2001) statement that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178). Thus, according to the dialogues and statements of Mark and Perason (2001), Jacob can be classified as a character archetype, The Lover.

From a psychological perspective, the action by Jacob is affected by his Consciousness. His behaviour as a Lover who begins to believe in Newt occurs because of the consciousness that he knows that Newt has saved him and has been kind to him.

55/JK/LO/01:37:36



**Figure 4. 31.** Data number 55, The Lover Archetype

QUEENIE: *Keep holda that, honey.*

*She moves to Disapparate, but Jacob hangs on to her and she falters.*

JACOB: *No, no, no!*

QUEENIE: *I can't take you. Please let go of me, Jacob!*

JACOB: *Hey—hey! You're the one that said I was one of you . . . right?*

QUEENIE: *It's too dangerous.*

*A further massive explosion in the distance. Jacob tightens his grip on Queenie. She reads his mind and her expression changes to one of wonderment and tenderness as she sees what he went through in the war. Queenie is moved and appalled. Very slowly, she raises a hand and touches his cheek.*

Data number 55 shows that Jacob restrained Queenie, who was about to disappear and leave Jacob. He restrained Queenie from leaving and stayed with her. Jacob looked at Queenie lovingly, assuring her that he could face disaster with her. Jacob's actions are typical of the character archetype, The Lover. This statement is supported by Mark and Perason's (2001) statement that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love, but it is essential to romantic love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178). Thus, according to the dialogues and statements of Mark and Perason (2001), Jacob can be classified as a character archetype, The Lover.

From a psychological perspective, the action by Jacob is affected by his Personal Unconscious. His behaviour as a Lover who kept Queenie from staying with him happened reflexively because of his past events during a world war that lost the people he loved.

#### 4) The Caregiver

The caregiver is an altruist, moved by compassion, generosity, and a desire to help others. The Caregiver wants to protect people from dangers, and they love to help others by doing

good things for others. The researcher found that Jacob Kowalski can be classified in The Caregiver based on the following statement.

26/JK/CA/00:45:58



**Figure 4. 32.** Data number 26, The Caregiver Archetype

JACOB: *Well, look, I would come and show you, but don't you think it's kind of a double cross? The girls take us in—they make us hot cocoa . . .*

NEWT: *You do realize that when they see you've stopped sweating, they'll Oblivate you in a heartbeat.*

JACOB: *What does Bliviate mean?*

NEWT: *It'll be like you wake up and all memory of magic is gone.*

JACOB: *I won't remember any of this? He looks around. This world is extraordinary.*

NEWT: *No.*

JACOB: *All right, yeah—okay—I'll help you.*

Data number 26 shows that Jacob will help Newt in his mission to find missing magical creatures. The action of Jacob helping Newt is typical of the character archetype of The Caregiver. This statement is supported by Mark and Perason's (2001) statement that the caregiver's goal is to help others (p. 210). Thus, according to the dialogues and statements of Mark and Perason (2001), Jacob can be classified as a character archetype, The Caregiver.

From a psychological perspective, the action by Jacob is affected by his Consciousness. His behaviour as a Caregiver who helps Newt search for his magical creatures occurs because of his consciousness that Tina will soon erase his memory, and he will not remember all the magical events he has experienced.

## 5) The Creator

The Creator may express anything through their works, and it is about self-expression. The Creator always wants to create something valuable. Developing skills and artistic control are their strategies to achieve their desires. The researcher found that Jacob Kowalski can be classified as The Creator based on the following statement.

74/JK/CR/02:03:06



**Figure 4. 33.** Data number 74, The Creator Archetype

*ANGLE ON A SMALL, INVITING BAKERY—crowds throng outside the pretty little shop, painted with the name: KOWALSKI. People peer with interest into the shop's windows, and happy customers leave, their arms laden with baked goods.*

Data number 74 shows that Jacob has achieved his dream of becoming a baker and owning his bakery. He has been successful as a businessman as evidenced by the many delivery cars in front of his shop. This shows his determination and entrepreneurial effort in him and shows the results of his abilities he has. This is typical of the character archetype, The Creator. This statement is supported by Mark and Perason's (2001) statement that the creator archetype is seen in the artist, the writer, the innovator, and the entrepreneur, as well as in any endeavour that taps into the human imagination. As

well as having a strategy to develop artistic control and skills (pp. 227-228). Thus, according to the dialogues and statements of Mark and Perason (2001), Jacob can be classified as a character archetype of The Creator.

From a psychological perspective, the action by Jacob is affected by his Consciousness. His behaviour as the Creator who succeeded in realizing his dream of building his own bakery accrued because of his Consciousness that he wanted to fulfil his dream of owning his bakery.

**c. Tina Goldstein**

Tina Goldstein fulfills the role of a MACUSA Auror and assumes the responsibility of investigating cases. This character is portrayed as an individual characterized by unwavering resolve, strict adherence to legal norms, and an unwavering commitment to the principles of equity and fairness. She is the older sister of Queenie Goldstein. In this situation, some archetypes can be found in this character. The archetypes found in Tina Goldstein can be shown in the table below:

**Table 4. 4.** Tina Goldstein’s Archetypes

Tina Goldstein	The Sage	2
	The Hero	2
	The Outlaw	1
	The Lover	1
	The Caregiver	2
	The Ruler	2
Total		10

## 1) The Sage

The sage faith is in the capacity of humankind to learn and grow in ways that allow us to create a better world. The sage has their way, always holds their opinions, and wants to be a finder of truth. The sage uses their intelligence and knowledge to funnel positive energy to others. The researcher found that Tina Goldstein can be classified in The Sage based on the following statements.

3/TG/SA/00:07:22



**Figure 4. 34.** Data number 3, The Sage Archetype

*Tina peers at Newt from behind a pillar because she was suspicious of Newt.*

Data number 3 shows Tina peeking at Newt because of suspicion due to Newt's behaviour. She witnessed Newt looking for something to escape, and because of her curiosity, Tina stalked and followed Newt to find information and the truth about the suspicious Newt. This is typical of the character archetype of The Sage. This statement is supported by the statement of Mark and Pearson (2001) the core desires and goals of the sage, namely to the discovery of truth and to understand the world through intelligence and analysis of knowledge (p. 89). Thus, according to the dialogues

and statements of Mark and Perason (2001), Tina can be classified as a character archetype of The Sage.

From a psychological perspective, Tina's action is affected by her Consciousness. Her behaviour as the Sage who followed Newt occurred because of her consciousness which was suspicious of Newt's strange behaviour.

15/TG/SA/00:29:55



**Figure 4. 35.** Data number 15, The Sage Archetype

*TINA: —uh-huh, and this is Mr. Kowalski, he's a No-Maj—*

*QUEENIE: (suddenly worried) A No-Maj? Teen—what are you up to?*

*TINA: He's sick—it's a long story—Mr. Scamander has lost something, I'm going to help him find it.*

Data number 15 shows that Tina took Newt and Jacob to her apartment because of Newt's problems. A magical creature bit Jacob, Newt's magical creatures fled, and Newt's offence was at the bank. She wanted the truth to be revealed about Newt's illegal behaviour. With her expertise as an investigator, she will reveal it. Because she did not want Newt to run away, she brought Newt to his apartment. The action taken by Tina is typical of the character archetype of The Sage. This statement is supported by the statement of Mark and Pearson (2001) the core desires and goals of the sage,

namely to the discovery of truth and to understand the world through intelligence and analysis of knowledge (p. 89). Thus, according to the dialogues and statements of Mark and Perason (2001), Tina can be classified as a character archetype of The Sage.

From a psychological perspective, Tina's action is affected by her Consciousness. Her behaviour as a Sage who brought Newt to her apartment occurred because of her consciousness of Newt's mistakes that violated the rules and wanted to be taken to the ministry.

## 2) The Hero

The story has infinite variations, but in everyone, the Hero triumphs over evil, adversity, or a major challenge, inspiring us all. The hero wants to prove something valuable with courage and action. They never surrender. The hero's goal is to use the skill to fix the world. The researcher found that Tina Goldstein can be classified as The Hero based on the following statement.

50/TG/HE/01:28:46



**Figure 4. 36.** Data number 50, The Sage Archetype

*Tina runs, teapot outstretched, hurdling the Occamy coils as she goes—an heroic sight. She lands on her knees in the center of the room, the cockroach falling perfectly into the teapot.*



*The Occamy rears up, shrinking rapidly as it rises, before diving down headfirst. Tina lowers her head, bracing herself for a hit. The Occamy races down toward the teapot and glides seamlessly inside.*

Data number 50 shows that Tina has managed to catch and put Occamy in the teapot, ending the chaos. Because of this heroic and brave action, all of Newt's magical escaped creatures were captured. Her courageous actions are typical of The Hero's character archetype. This statement is supported by the statement of Mark and Pearson (2001) that the hero has a core desire to be competitive, goal-oriented, or struggle by proving one's worth through courageous and difficult action and competence and courage (p. 106). Thus, according to the dialogues and statements of Mark and Pearson (2001), Tina can be classified as a character archetype of The Hero.

From a psychological perspective, Tina's action is affected by her Consciousness. Her behaviour as a Hero who managed to catch Occamy happened because of her consciousness that she wanted to help Newt save all of his lost magical creatures.

57/TG/HE/01:39:08



**Figure 4. 37.** Data number 57, The Sage Archetype

TINA: *Newt! Save him.*  
*Tina dashes out toward Graves. Newt, understanding, Disapparates.*  
TINA: *Mr. Graves!*  
*Graves is moving nearer and nearer to the Obscurus, which continues to scream and wail at his presence. He takes out his wand, poised . . .*  
*Tina runs into view behind Graves. She fires at him, but he turns just in time, his reactions marvelous, astounding.*  
*The Obscurus now vanishes. Graves, thoroughly irritated, advances on Tina, deflecting her spells with perfect ease.*  
GRAVES: *Tina. You're always turning up where you are least wanted.*  
*Graves summons an abandoned car, which whooshes through the air, forcing Tina to dive out of the way, just in time.*  
*By the time Tina has gathered herself up from the ground, Graves has Disapparated.*

Data number 57 shows that Tina dared to duel with Graves because she already knew the bad side of Graves. Tina aims to distract Graves. Tina's heroic and daring actions aim to buy time so Newt can meet the rampaging Credence. Her courageous actions are typical of The Hero's character archetype. This statement is supported by the statement of Mark and Pearson (2001) that the hero has a core desire to be competitive, goal-oriented, or struggle by proving one's worth through courageous and difficult action and competence and courage (p. 106). Thus, according to the dialogues and statements of Mark and Pearson (2001), Tina can be classified as a character archetype of The Hero.

From a psychological perspective, Tina's action is affected by her Consciousness. Her behaviour as a Hero against Graves occurred because of her consciousness of Graves' corruption for evil purposes. She fights Graves to distract him from Credence and make him accessible to Newt.

### 3) The Outlaw

The outlaw's goal is to wipe out what is not working for the Outlaw itself or the society. They do not want to lose their power and be underestimated by others. Perhaps, Outlaw does not know about morals, but Outlaw knows about power. The researcher found that Tina Goldstein can be classified in The Outlaw based on the following statement.

14/TG/OU/00:29:17



**Figure 4. 38.** Data number 14, The Outlaw Archetype

QUEENIE: *Teenie—you brought men home?*

TINA: *Gentlemen, this is my sister. You want to put something on, Queenie?*

QUEENIE: *(unconcerned) Oh, sure—*

Data number 14 shows that Tina took Newt and Jacob to her apartment, as there was no other choice, shocking Queenie. Jacob is sick from the bite of Newt's magical creature, and it is getting dark. Because there is no other choice, Tina is forced to break the rules that men are not allowed to enter her apartment. The action is typical of the character archetype of The Outlaw. This statement is supported by the statement of Mark and Pearson (2001) that the outlaw has the typical characteristics are breaking the rules. With a strategy to disrupt, destroy, or shock (pp. 123-124). Thus, according

to the dialogues and statements of Mark and Perason (2001), Tina can be classified as a character archetype of The Outlaw.

From a psychological perspective, Tina's action is affected by her Consciousness. Her behaviour as an Outlaw who violated the apartment rules, namely bringing men, happened because of her consciousness that she wanted no other choice because she had to secure Newt to be punished for her transgressions.

#### 4) The Lover

The Lover archetype governs all sorts of humans, from parental love to friendship, to spiritual love, but it is essential to romantic love. The lover wants to experience sensual pleasure. They have goals for relationships with everyone, works, and experiences. The researcher found that Tina Goldstein can be classified in The Lover based on the following statement.

73/TG/LO/02:00:50



**Figure 4. 39.** Data number 73, The Outlaw Archetype

NEWT: *(smiling) Well, it's been . . .*

TINA: *Hasn't it!*

*Pause. Newt looks up, Tina's expression is expectant.*

TINA: *Listen, Newt, I wanted to thank you.*

NEWT: *What on earth for?*

TINA: *Well, you know, if you hadn't said all those nice things to Madam Picquery about me—I wouldn't be back on the investigative team now.*

NEWT: *Well—I can't think of anyone that I'd rather have investigating me.*

*Not precisely what he was aiming for, but too late now . . . Newt becomes slightly awkward, Tina shyly appreciative.*

*TINA: Well, try not to need investigating for a bit.*

*NEWT: I will. Quiet life for me from now on . . . back to the Ministry . . . deliver my manuscript . . .*

*TINA: I'll look out for it. Fantastic Beasts and Where to Find Them.*

*Weak smiles. A pause. Tina plucks up courage.*

Data number 73 shows that Tina felt helped by Newt for her return to being an Auror. She said goodbye to Newt, who was about to leave. They developed a good friendship relationship during their meeting. This statement shows the typical side of Tina's The Lover character archetype. This statement is supported by the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178). Thus, according to the dialogues and statements of Mark and Pearson (2001), Tina can be classified as a character archetype of The Lover.

From a psychological perspective, Tina's action is affected by her Consciousness. Her behaviour as Lover, who thanked and said goodbye to Newt, occurred because of her realization that Newt had made her return to work at the ministry. They have a good relationship as friends.

##### 5) The Caregiver

The caregiver is an altruist, moved by compassion, generosity, and a desire to help others. The Caregiver wants to

protect people from dangers, and they love to help others by doing good things for others. The researcher found that Tina Goldstein can be classified in The Caregiver based on the following statement.

20/TG/CA/00:35:38



**Figure 4. 40.** Data number 20, The Caregiver Archetype

*Tina, wearing patterned blue pajamas, tentatively knocks on the door, and enters carrying a tray of cocoa. The mugs are stirring themselves—Jacob is captivated again.*

*TINA: I thought you might like a hot drink?*

*Tina carefully hands Jacob his mug. Newt remains turned away, feigning sleep, so Tina, with some frustration, pointedly places his cup on the bedside table.*

Data number 20 shows Tina's caring side. Tina gave Newt and Jacob warm drinks since they were guests. She knew Newt had just arrived in New York this afternoon, and Jacob was sick. They were probably tired, so Tina gave them warm drinks. Tina's actions show her caring side and are typical of the character archetype of The Caregiver. Mark and Pearson (2001) support this statement that the caregiver's goal is to help others (p. 210). Thus, according to the dialogues and statements of Mark and Pearson (2001), Tina can be classified as a character archetype of The Caregiver.

From a psychological perspective, Tina's action is affected by her Consciousness. Her behaviour as a Caregiver who gave Newt and Jacob hot drinks occurred because of her consciousness that

Newt and Jacob had received some problems. This made Tina kind enough to serve drinks.

61/TG/CA/01:45:35



**Figure 4. 41.** Data number 61, The Caregiver Archetype

*TINA: CREDENCE, NO!*

*Tina runs onto the tracks.*

*Inches from Graves's face, the Obscurus freezes. Slowly, very slowly, it rises back up, swirling more gently, staring at Tina, who looks straight back into its weird eyes.*

*TINA: Don't do this—please.*

*NEWT: Keep talking, Tina. Keep talking to him—he'll listen to you. He's listening.*

*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.*

*TINA: I know what that woman did to you . . . I know that you've suffered . . . You need to stop this now . . . Newt and I will protect you . . .*

*Graves is on his feet.*

*TINA: (pointing to Graves) This man—he is using you.*

Data number 61 shows that Tina came close to the raging Credence. She calmed him down carefully and emotionally. Tina said that she and Newt would protect and help her get under control and make her happy. The action taken by Tina is typical of the character archetype of The Caregiver. Mark and Pearson (2001) support this statement that the caregiver's goal is to help others (p. 210). Thus, according to the dialogues and statements of Mark and

Perason (2001), Tina can be classified as a character archetype of The Caregiver.

From a psychological perspective, Tina's action is affected by her Consciousness. Her behaviour as a Caregiver calming Credence happened because of her consciousness of seeing firsthand how bad experiences Credence had, which made Tina start caring about Credence.

#### 6) The Ruler

The Ruler thinking about the best way to organize activities and setting in place policies and procedures provide a sense of self-mastery and power over the world that is very fulfilling. The Ruler wants to organize control. The Ruler has some goals, such as creating a glorious, successful family, community, or company. They always use leadership. The researcher found that Tina Goldstein can be classified in The Ruler based on the following statement.

10/TG/RU/00:13:14



**Figure 4. 42.** Data number 10, The Ruler Archetype

*TINA: You could not have chosen a worse time to let that creature loose! We're in the middle of a situation here! I'm taking you in.*

*NEWT: You're taking me where?*



*She produces her official ID card. It bears her moving picture and an impressive symbol of an American eagle: MACUSA.*

*TINA: Magical Congress of the United States of America.*

*NEWT: (nervous) Furthermore, you work for MACUSA? What are you, some kind of investigator?*

*TINA: (hesitates) Uh-huh.*

Data number 10 shows that Tina managed to catch Newt because his actions violated magic rules, namely, using magic in a non-magical world. Tina is a member of MACUSA, and her job is as an investigator. Because of that, she abides by the law and provides sanctions for violators to create a safe and prosperous wizarding world. Tina's actions are typical of the character archetype of The Ruler. This statement is supported by the statement of Mark and Pearson (2001) that the Ruler knows that the best thing to do to avoid chaos is to take control. The ruler has a goal to create a prosperous, successful family, company, or community (pp. 244-245). Thus, according to the dialogues and statements of Mark and Pearson (2001), Tina can be classified as a character archetype of The Ruler.

From a psychological perspective, Tina's action is affected by her Consciousness. Her behaviour as a Ruler who catches Newt occurs because of her consciousness that she witnessed Newt breaking the rules and is quite fatal because Tina is MACUSA, so she caught Newt.



**Figure 4. 43.** Data number 12, The Ruler Archetype

*TINA: Furthermore, you got your wand permit? All foreigners have to have them in New York.*

*NEWT: (lying) I made a postal application weeks ago.*

*TINA: (now sitting on the desk, scribbles on a clipboard) Scamander... (finding him very fishy).*

Data number 11 shows that Tina is a person who obeys the rules. She asked Newt for permission to use the wand. She wants everything to go well because it is based on predetermined rules. Tina's actions are typical of the character archetype of The Ruler. This statement is supported by the statement of Mark and Pearson (2001) that the Ruler knows that the best thing to do to avoid chaos is to take control. The ruler has a goal to create a prosperous, successful family, company, or community (pp. 244-245). Thus, according to the dialogues and statements of Mark and Pearson (2001), Tina can be classified as a character archetype of The Ruler.

From a psychological perspective, Tina's action is affected by her Consciousness. Her behaviour as Ruler questioning Newt about the permissions for the wand occurred because of her consciousness that she was an investigator at MACUSA and that this was her job.

**d. Niffler**

The Niffler is a creature indigenous to the United Kingdom. This subterranean animal possesses a fluffy, black coat and elongated snout, and displays a discernable inclination towards glittery objects. Despite the Niffler possessing qualities of gentleness and fondness, it has the potential to cause destruction to personal property and should be avoided as a household animal. The Nifflers, a subterranean-creatures, inhabit burrows that extend up to twenty feet underground (Scamander, Rowling & Redmayne, 2017, p. 44). The story depicts him as a mischievous animal who likes to steal shiny things. In this situation, some archetypes can be found in this character. The archetypes found in Niffler can be shown in the table below:

**Table 4. 5.** Niffler’s Archetypes

Niffler	The Explorer	2
	The Jester	2
Total		4

1) The Explorer

The Explorer wants the freedom to explore this world. Explorers always find beautiful experiences and life by exploring and finding something new, and they have an ambitious trait. The researcher found that Niffler can be classified in The Explorer based on the following statement.



**Figure 4. 44.** Data number 9, The Explorer Archetype

*NEWT: For the last time, you pilfering pest—paws off what doesn't belong to you!*

*Newt shuts his case, then looks around at Jacob.*

Data number 9 shows that the Niffler, who Newt caught, tried to escape again. He struggled a bit but, in the end, was caught by Newt. Niffler is a magical creature who is obsessed with shiny things. He wants to be free and experience satisfaction by stealing shiny objects. This statement shows the types of The Explorer's character archetype. This statement is supported by the statement of Mark and Pearson (2001) that the Journey Explorers are experiencing is simultaneously inner and outer because they are motivated by a deep desire to find what fits with their needs and preferences in the outer world, and hopes. And have a goal to experience a better, more authentic, more fulfilling life (pp. 71-72). Thus, according to the dialogues and statements of Mark and Pearson (2001), Niffler can be classified as a character archetype of The Explorer.

From a psychological perspective, the action by Niffler is affected by his Consciousness. His behaviour as an Explorer who

comes out of a suitcase and steals a beggar's coins occurs because his consciousness is obsessed with shiny objects, making him go and get them.

28/NF/EX/00:49:32



**Figure 4. 45.** Data number 28, The Explorer Archetype

NEWT: *Finestra.*

*The window glass shatters and Newt leaps inside, seizing at drawers and cupboards, desperate to find the creature. Jacob stares down the street, incredulous as he watches Newt, who, from an outsider's perspective, appears to be looting the diamond shop.*

*The Niffler appears, scurrying over Newt's shoulders in an attempt to get higher and away from his clutches. Newt jumps onto a desk after him, but the Niffler is now balancing on a crystal chandelier.*

*Newt reaches out and trips, both he and the Niffler now hanging from the chandelier as it swings wildly round and round.*

*Finally the chandelier crashes to the floor, smashing. Straight away the Niffler is back up, clambering across cases full of jewelry, Newt in hot pursuit.*

*The Niffler and Newt continue their chase, finally climbing onto a jewelry case that can't take their weight. The case, with them both on top, falls to rest against one of the shop windows. Both Newt and the Niffler become very still . . .*

*Suddenly a crack appears on the window. Newt watches as the crack spreads across the pane of glass and the window bursts open, shattering across the pavement—Newt and the Niffler crashing to the ground.*

*The Niffler is still only for a moment before running off down the street. Newt quickly gathers himself, drawing his wand:*

NEWT: *ACCIO!*

*In slow motion the Niffler sails backward through the air toward Newt. As he flies, he looks sideways at the most glorious window display yet. His eyes widen. Jewelry falls from his pouch, flying toward Newt and Jacob, who duck and dive as they run forward toward the creature.*

Data number 28 shows that the Niffler that Newt managed to find tried to escape again to avoid being caught. Niffler is a magical creature who is obsessed with shiny things. He wants to be

free and experience satisfaction by stealing shiny objects. This statement shows the types of The Explorer's character archetype. This statement is supported by the statement of Mark and Pearson (2001) that the Explorer is experiencing is simultaneously inner and outer because they are motivated by a deep desire to find what, in the outer world, fits with their needs, preferences, and hopes. And have a goal to experience a better, more authentic, more fulfilling life (pp. 71-72). Thus, according to the dialogues and statements of Mark and Perason (2001), Niffler can be classified as a character archetype of The Explorer.

From a psychological perspective, the action by Niffler is affected by his Consciousness. His behaviour as an Explorer who comes out of a suitcase and looks for shiny objects occurs because his consciousness is obsessed with shiny things, making him go and get them.

## 2) The Jester

The Jester figures enjoy life and interaction for their own sake. The jester always wants to live in the moment but is full of enjoyment. The jester wants to have a great time and make the world full of joy. The researcher found that Niffler can be classified in The Jester based on the following statement.

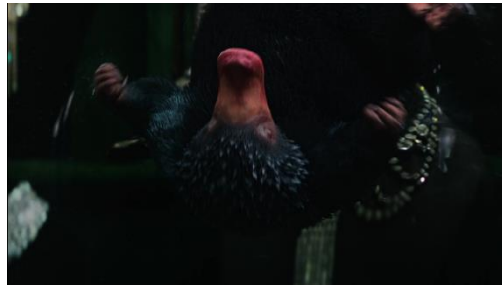


**Figure 4. 46.** Data number 7, The Jester Archetype

*NEWT: (to the Niffler) No . . .  
Despite their altercation, Newt is fond of the Niffler. He grins as he tickles its stomach, causing more treasure to pour out.*

Data number 7 shows the Niffler that Newt caught. He made funny expressions to get Newt to let go and was also a little brutal when Newt tickled him. The action taken by Niffler is typical of the character archetype of The Jester. This statement is supported by the statement of Mark and Pearson (2001) that the jester has a core desire and strategy to live in the moment with full enjoyment by playing, making jokes, and being funny (p. 197). Thus, according to the dialogues and statements of Mark and Perason (2001), Niffler can be classified as a character archetype of The Jester.

From a psychological perspective, the action by Niffler is affected by his Consciousness. His behaviour as a Jester who looks at Newt with a funny look occurs because of the consciousness that he likes to play and be funny and hopes to be released by Newt.



**Figure 4. 47.** Data number 30, The Jester Archetype

*Newt casts a spell toward the window, turning it into a sticky jelly, which finally traps the Niffler.*

*NEWT: (to the Niffler) All right? Happy?*

*Newt, now covered in jewelry, pulls the Niffler from the window.*

Data number 30 shows that Newt caught Niffler, and with his naughty behaviour, he struggled to be released and ran away again. The action taken by Niffler is typical of the character archetype of The Jester. This statement is supported by the statement of Mark and Pearson (2001) that the jester has a core desire and strategy to live in the moment with full enjoyment by playing, making jokes, and being funny (p. 197). Thus, according to the dialogues and statements of Mark and Pearson (2001), Niffler can be classified as a character archetype of The Jester.

From a psychological perspective, the action by Niffler is affected by his Consciousness. His behaviour as a hilariously brutal Jester occurred because of his consciousness of Newt's arrival to arrest him. He loves to play and be funny and hopes Newt does not get caught.



**e. Queenie Goldstein**

Queenie Goldstein possesses the unique ability of Legilimency, otherwise known as the capacity to read minds. She is the younger sister of Tina Goldstein. In the story Queenie Goldstein portrayed as a benevolent individual possessing a profound sense of empathy, elegance, and amorous inclination. In this situation, some archetypes can be found in this character. The archetypes found in Queenie Goldstein can be shown in the table below:

**Table 4. 6.** Queenie Goldstein’s Archetypes

Queenie Goldstein	The Innocent	2
	The Magician	1
	The Lover	3
Total		6

1) The Innocent

The Innocent taught us to be ourselves, enjoy, and be free to be ourselves with our best. The innocent want to experience paradise with the final to be happy. The innocent do not like to bring punishment, so the innocent is afraid of doing something wrong or bad. The researcher found that Queenie Goldstein can be classified in The Innocent based on the following statement.

13/QG/IN/00:29:17



**Figure 4. 48.** Data number 13, The Innocent Archetype

QUEENIE: *Teenie—you brought men home?*

TINA: *Gentlemen, this is my sister. You want to put something on, Queenie?*

QUEENIE: *(unconcerned) Oh, sure—*

Data number 13 shows that Queenie saw Tina bring a man into the apartment. Unsuspectingly she did not ask what the matter was and greeted them. Queenie did what she thought was right, namely welcoming guests. Queenie's action is typical of the character archetype of The Innocent. This statement is supported by the statement of Mark and Pearson (2001) that the innocent's strategy is to do things right (p. 54). Thus, according to the dialogues and statements of Mark and Perason (2001), Queenie can be classified as a character archetype of The Innocent.

From a psychological perspective, the action by Queenie is affected by her Consciousness. Her behaviour as Innocent, who welcomes guests occurs because of her consciousness to behave appropriately and do things right.

18/QG/IN/00:33:56



**Figure 4. 49.** Data number 18, The Innocent Archetype

QUEENIE: *The job ain't that glamorous. I mean, I spend most days making coffee, unjinxing the john . . . Tina's the career girl. (she reads his mind) Nah. We're orphans. Ma and Pa died of dragon pox when we were kids. Aw . . . (reading his mind) You're sweet. But we got each other!*

JACOB: *Could you stop reading my mind for a second? Don't get me wrong—I love it.*

*Queenie giggles, delighted, captivated by Jacob.*

JACOB: *This meal—it's insanely good! This is what I do—I'm a cook and this is, like, the greatest meal I have ever had in my life.*

QUEENIE: *(laughing) Oh, you slay me! I ain't never really talked to a No-Maj before.*

JACOB: *Really?*

Data number 18 shows that Queenie answered all of Jacob's questions through mind reading. She seemed enthusiastic and happy because of her first experience chatting with NoMaj. Queenie and Tina are orphans but are pretty happy together and have each other. This statement is typical of the character archetype of The Innocent. This statement is supported by the statement of Mark and Pearson (2001) that you are free to be yourself and to live out your best values right now, right here, just by following simple guidelines. The innocent's goal is happiness (pp. 53-54). Thus, according to the dialogues and statements of Mark and Pearson (2001), Queenie can be classified as a character archetype of The Innocent.

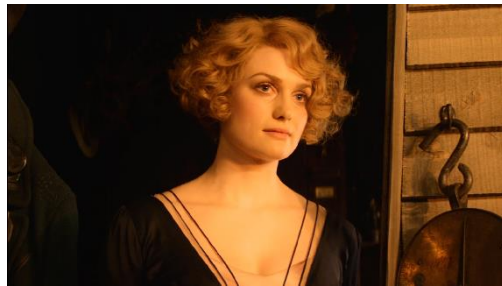
From a psychological perspective, the action by Queenie is affected by her Consciousness. Her behaviour as Innocent, who is happy and does something comfortable, happens because of her consciousness that he feels he is enough to live with Tina as his sister and have each other.

## 2) The Magician

The most typical applications of magical lore are to heal the mind, heart, and body. To find the fountain of youth and the secret

of longevity. Discover ways to create and maintain prosperity and invent products that make things happen. The magician wants to make dreams come true in a way that develops their vision. The researcher found that Queenie Goldstein can be classified in The Magician based on the following statement.

54/QG/MA/01:30:49



**Figure 4. 50.** Data number 54, The Magician Archetype

*ANGLE ON A PHOTOGRAPH INSIDE NEWT'S SHED, which shows a beautiful girl—the girl smiles suggestively. Queenie stares at the photo.*

QUEENIE: *Hey, Newt. Who is she?*

NEWT: *Ah . . . That's no one.*

QUEENIE: *(reading his mind) Leta Lestrange? I've heard of that family. Aren't they kinda—you know?*

NEWT: *Please don't read my mind.*

*A beat as Queenie drinks the whole story out of Newt's head. She looks both intrigued and saddened. Newt continues to work, trying hard to pretend Queenie isn't reading his mind.*

*Queenie steps forward, closer to Newt.*

NEWT: *(angry, embarrassed) Sorry, I asked you not to.*

QUEENIE: *I know, I'm sorry, I can't help it. People are easiest to read when they're hurting.*

NEWT: *I'm not hurting. Anyway, it was a long time ago.*

QUEENIE: *That was a real close friendship you had at school.*

NEWT: *(attempting to be dismissive) Yes, well, neither of us really fitted in at school, so we—*

QUEENIE: *—became real close. For years.*

QUEENIE: *(concerned) She was a taker. You need a giver.*

Data number 54 shows that Queenie wants to know about Leta and Newt's relationship. Because Newt did not tell her, she read Newt's mind and knew there was a problem between them that hurt Newt's heart. Queenie advises Newt that he needs a giver.

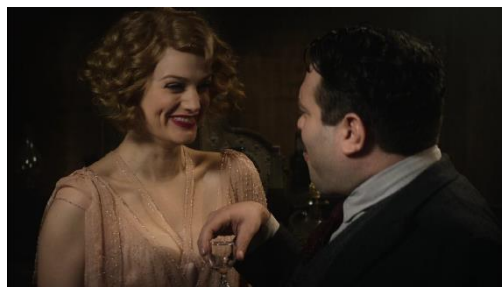
Queenie's action is typical of the character archetype of The Magician. Mark and Pearson (2001) support this statement that the magician applies magical lore to heal the mind, heart, and body (p. 144). Thus, according to the dialogues and statements of Mark and Pearson (2001), Queenie can be classified as a character archetype of The Magician.

From a psychological perspective, the action by Queenie is affected by her Consciousness. Her behaviour as The Magician who gave good advice to Newt occurred because of her consciousness that she was concerned about Newt's story. So, from that, he suggested something good to Newt.

### 3) The Lover

The Lover archetype governs all sorts of humans, from parental love to friendship, to spiritual love, but it is essential to romantic love. The lover wants to experience sensual pleasure. They have goals for relationships with everyone, work, and experiences. The researcher found that Queenie Goldstein can be classified in The Lover based on the following statement.

43/QG/LO/01:18:41



**Figure 4. 51.** Data number 43, The Lover Archetype

QUEENIE: *Are all No-Majs like you?*

JACOB: *(trying to be serious, almost seductive) No, I'm the only one like me. Maintaining strong eye contact with Queenie, Jacob knocks back the shot. Suddenly he emits a raucous, high-pitched giggle. Queenie laughs sweetly at his look of surprise.*

Data number 43 shows that Queenie is increasingly interested in Jacob. With Jacob's unique personality and the look in his eyes, Queenie falls in love with Jacob. She wants to start a relationship with Jacob. Queenie's action is typical of the character archetype of The Lover. This statement is supported by the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love, but it is essential to romantic love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178). Thus, according to the dialogues and statements of Mark and Pearson (2001), Queenie can be classified as a character archetype of The Lover.

From a psychological perspective, the action by Queenie is affected by his Consciousness. Her behaviour as a Lover who is very interested in Jacob occurs because of her consciousness that she is indeed in love with Jacob, so whatever Jacob does is very interesting to her.



**Figure 4. 52.** Data number 56, The Lover Archetype

QUEENIE: *Keep holda that, honey.*

*She moves to Disapparate, but Jacob hangs on to her and she falters.*

JACOB: *No, no, no!*

QUEENIE: *I can't take you. Please let go of me, Jacob!*

JACOB: *Hey—hey! You're the one that said I was one of youse . . . right?*

QUEENIE: *It's too dangerous.*

*A further massive explosion in the distance. Jacob tightens his grip on Queenie. She reads his mind and her expression changes to one of wonderment and tenderness as she sees what he went through in the war. Queenie is moved and appalled. Very slowly, she raises a hand and touches his cheek.*

Data number 56 shows that Queenie wanted to leave Jacob because she did not want Jacob to be in danger. But Jacob kept Queenie from going and was always with him. They stare at each other with understanding and love, and then Queenie began to understand why Jacob had forbidden her to go because of Jacob's past during the war. This is typical of the character archetype of The Lover. This statement is supported by the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love, but it is essential to romantic love (p. 178). As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178). Thus, according to the

dialogues and statements of Mark and Perason (2001), Queenie can be classified as a character archetype of The Lover.

From a psychological perspective, the action by Queenie is affected by his Consciousness. Her behaviour as the Lover who approached Jacob and complied with Jacob's will to stay with him happened because of her consciousness that understood why Jacob wanted Queenie to stay with him, namely because of Jacob's wound that he got during the war.

70/QG/LO/01:56:24



**Figure 4. 53.** Data number 70, The Lover Archetype

*Queenie moves forward up the stairs toward Jacob—they stand close.*  
QUEENIE: *(trying to cheer him up)* I'll come with you. We'll go somewhere—we'll go anywhere—see, I ain't never gonna find anyone like—  
JACOB: *(bravely)* There's loads like me.  
QUEENIE: No . . . No . . . There's only one like you.  
*The pain is almost unbearable.*  
JACOB: *(a beat)* I gotta go.  
*Jacob turns to face the rain, and wipes his eyes.*

Data number 70 shows that Jacob will be separated from the others. Queenie, with her affection for Jacob, approached him with warm words of encouragement. Queenie's action is typical of the character archetype of The Lover. This statement is supported by the statement of Mark and Pearson (2001) that The Lover archetype



governs all kinds of human love, from parental love to friendship, to spiritual love, but it is essential to romantic love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178). Thus, according to the dialogues and statements of Mark and Perason (2001), Queenie can be classified as a character archetype of The Lover.

From a psychological perspective, the action by Queenie is affected by his Consciousness. Her behaviour as a Lover who encouraged Jacob because they had to separate occurred because of her consciousness that she loved Jacob. Therefore, Queenie will do anything to keep Jacob happy.

**f. Credence Barbone**

Credence Barbone is found to possess malevolent black magic known as an obscurus. The rationale behind Grindelwald singling him out was rooted in his formidable magical capabilities that endow him with the propensity for lethality. In the story, the character is portrayed as exhibiting traits of innocence and naivety. In this situation, some archetypes can be found in this character. The archetypes found in Credence Barbone can be shown in the table below:

**Table 4. 7.** Credence Barbone’s Archetypes

Credence Barbone	The Innocent	2
	The Outlaw	2
	The Regular Guy/Gal	2
Total		6

## 1) The Innocent

The Innocent taught us to be ourselves, enjoy, and be free to be ourselves with our best. The innocent want to experience paradise with the final to be happy. The innocent do not like to bring punishment, so the innocent is afraid of doing something wrong or bad. The researcher found that Credence Barbone can be classified in The Innocent based on the following statement.

60/CB/IN/01:42:02



**Figure 4. 54.** Data number 60, The Innocent Archetype

*NEWT: Credence . . . It's Credence, isn't it? I'm here to help you, Credence. I'm not here to hurt you.*

*In the distance we hear footsteps, the pacing controlled, deliberate.*

*Newt moves out from behind the pillar and steps onto the train tracks. Within the mass of the Obscurus we can see a shadow of Credence, curled up, scared.*

*NEWT: 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.*

*Credence is listening—he never dreamed there was another. Slowly the Obscurus melts away, leaving only Credence, huddled on the train tracks—a frightened child.*

*Newt crouches on the floor. Credence looks to him, the tiniest trace of hope dawning in his expression: Might there be a way back?*

Data 60 shows that Credence is starting to calm down with Newt around. He, initially a raging Obscurial, turned into himself again and listened to Newt's words. He only wished happiness and justice to be with him. This desire is typical of the character archetype of The Innocent. This follows Mark and Pearson's (2001)

statement that The innocent desires to experience paradise and has a goal: happiness (p. 54). Thus, according to the dialogues and statements of Mark and Perason (2001), Credence can be classified as a character archetype of The Innocent.

From a psychological perspective, action by Credence is affected by his Personal Unconscious. His behaviour as an Innocent who has the goal of being happy occurs because of his bad past, where he was always treated harshly by his foster mother and did not get the happiness he should have, making him turn into a monster because of his overflowing anger.

62/CB/IN/01:45:35



**Figure 4. 55.** Data number 62, The Innocent Archetype

TINA: *CREDENCE, NO!*

*Tina runs onto the tracks.*

*Inches from Graves's face, the Obscurus freezes. Slowly, very slowly, it rises back up, swirling more gently, staring at Tina, who looks straight back into its weird eyes.*

TINA: *Don't do this—please.*

NEWT: *Keep talking, Tina. Keep talking to him—he'll listen to you. He's listening.*

*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.*

TINA: *I know what that woman did to you . . . I know that you've suffered . . . You need to stop this now . . . Newt and I will protect you . . .*

*Graves is on his feet.*

TINA: *(pointing to Graves) This man—he is using you.*

Data number 62 shows Credence starting to calm down with Newt around. He, originally a raging Obscurial turned into himself again and listened to Newt's words. He just wished for happiness with him. This desire is typical of the character archetype of The Innocent. This follows Mark and Pearson's (2001) statement that The innocent desires to experience paradise and has a goal, namely to be happy (p. 54). Thus, according to the dialogues and statements of Mark and Pearson (2001), Credence can be classified as a character archetype of The Innocent.

From a psychological perspective, action by Credence is affected by his Personal Unconscious. His behaviour as an Innocent who has the goal of being happy occurs because of his destructive past, where he was always treated harshly by his foster mother and did not get the happiness he should have, making him turn into a monster because of his overflowing anger.

## 2) The Outlaw

The outlaw's goal is to wipe out what is not working for the Outlaw itself or the society. They do not want to lose their power and be underestimated by others. Perhaps, Outlaw does not know about morals, but Outlaw knows about power. The researcher found that Credence Barbone can be classified in The Outlaw based on the following statement.



**Figure 4. 56.** Data number 48, The Outlaw Archetype

*Suddenly—the belt is whipped out of Mary Lou’s hands by supernatural means and falls like a dead snake in a far corner. Mary Lou looks at her hand—it is cut and bleeding from the force of the movement.*

*Mary Lou is stunned—she glances between Modesty and Credence.*

*MARY LOU: (frightened but covering it) What is this?*

*Trying to remain composed, Mary Lou moves slowly to retrieve the belt. Before she can touch it, the belt slithers away across the floor.*

*Mary Lou backs away, tears of fear welling in her eyes. She turns slowly back toward the children.*

*As she moves, an almighty force explodes into her: A bestial, screeching, dark mass that consumes her. Her scream is bloodcurdling as the force throws her backward, striking a wooden beam, flinging her over the balcony.*

*Mary Lou smashes down onto the floor of the main church, her body lifeless, her face bearing the same scars seen on the face of Senator Shaw.*

*The Dark force flies through the church, upending the table and destroying everything in sight.*

Data number 48 shows that Credence is getting out of control. He really cannot stand the behaviour of his stepmother, who is always mean to him. He was so angry that his inner Obscurus came out and attacked his stepmother. This action is very evil and forbidden in the wizarding world, let alone using magic to attack NoMaj. As a result of his actions, chaos ensues as Credence destroys everything. Credence's actions are typical of The Outlaw's character archetype. This follows Mark and Pearson's (2001) statement that the outlaw has the typical characteristics of breaking the rules and being attractively bad. With a strategy to disrupt, destroy, or shock (pp. 123-124). Thus, according to the dialogues

and statements of Mark and Perason (2001), Credence can be classified as a character archetype of The Outlaw.

From a psychological perspective, action by Credence is affected by his Personal Unconscious. His behaviour as an Outlaw that caused chaos due to his bad past, where he was always treated harshly by his foster mother and did not get the happiness he should have, made him turn into a monster and hurt his foster mother because of his overflowing anger.

58/CB/OU/01:40:08



**Figure 4. 57.** Data number 58, The Outlaw Archetype

*The Obscurus veers to avoid the spells, leaving black, snow-like particles that drift across the rooftops as it retreats, screaming, and turns down another block. In a particularly vigorous display, the Obscurus now rises dramatically up into the air, as spells in electric blue and white hit it from all angles. Finally it crashes to the ground and races along a wide, empty street—a black tsunami destroying anything in its path.*

*A line of policemen stand with their guns aimed at the terrifying supernatural force powering toward them.*

*Their faces turn from confused alarm to total panic as they see the mass swarming ahead, making straight for them. They fire their guns—their efforts futile in the face of such a seemingly unstoppable kinetic mass. Finally they disband, fleeing down the street, just as the Obscurus reaches them.*

Data number 58 shows that Credence, who is out of control, causes a big disaster in the city, he destroys buildings and roads and injures people. He broke the law and made a mess. His chaotic actions are typical of the character archetype, The Outlaw. This

statement is supported by the statement of Mark and Pearson (2001) that the outlaw has the typical characteristics are breaking the rules and being attractively bad. With a strategy to disrupt, destroy, or shock (pp. 123-124). Thus, according to the dialogues and statements of Mark and Perason (2001), Credence can be classified as a character archetype of The Outlaw.

From a psychological perspective, action by Credence is affected by his Personal Unconscious. His behaviour as an Outlaw that wreaks havoc throughout the city occurred because of his bad past, where he was always treated harshly by his foster mother and did not get the happiness he should have, making him turn into a monster because of his overflowing anger and attack everything around him.

### 3) The Regular Guy/Gal

The Regular Guy/Gal desire to connect with other people. This archetype places equal value in society, nothing high, nothing low, nothing rich, nothing poor. They have a goal to belong and fit in. The researcher found that Credence Barbone can be classified in The Regular Guy/Gal based on the following statement.



**Figure 4. 58.** Data number 17, The Regular Guy/Gal Archetype

GRAVES: *Have you any news?*

CRENCE: *I'm still looking. Mr. Graves, if I knew whether it was a girl or boy—*

GRAVES: *My vision showed only the child's immense power. He or she is no older than ten, and I saw this child in close proximity to your mother—she I saw so plainly.*

CRENCE: *That could be any one of hundreds.*

*Graves's tone softens—he's beguiling, comforting.*

GRAVES: *There is something else. Something I haven't told you. I saw you beside me in New York. 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.*

Data number 17 shows that Credence is willing to be given the task by Graves to find the little child he wants. Graves promised him freedom and would make him part of the wizarding cast if he succeeded in his task. Because of that, Credence intends to do it because he wants to be part of the wizarding community and be considered a fellow. This shows the typical character archetype of The Regular Guy/Gal. This follows Mark and Pearson's (2001) statement that the regular guy/gal has a core desire and goal to connect with others, belong, and fit in (p. 166). Thus, according to the dialogues and statements of Mark and Pearson (2001), Credence can be classified as a character archetype of The Regular Guy/Gal.



From a psychological perspective, action by Credence is affected by his Consciousness. His behaviour as the Regular Guy/Gal who obeys Graves' orders occurs because of his consciousness that he wants to become part of the magician. Therefore, he follows Graves' orders to search for the children that Graves is targeting.

42/CB/RE/01:15:24



**Figure 4. 59.** Data number 42, The Regular Guy/Gal Archetype

*Graves moves even closer to Credence, his face inches from the boy's neck—the effect is both alluring and threatening—as he whispers:*

*GRAVES: Do this and you will be honored among wizards. Forever.*

*Graves pulls Credence into a hug, which, with his hand on Credence's neck, seems more controlling than affectionate. Credence, overwhelmed by the seeming affection, closes his eyes and relaxes slightly.*

*Graves slowly backs away, stroking Credence's neck. Credence keeps his eyes closed, longing for the human contact to continue.*

*GRAVES: (whispers) The child is dying, Credence. Time is running out.*

Data number 42 shows that Credence carried out Graves' orders to investigate a child. Graves gives him a promise that Credence will become part of the wizarding world if he does his job. Credence wants to do this because he wants to be recognized and be part of the wizarding world. His actions are typical of the character archetypes of The Regular Guy/Gal. This follows Mark and Pearson's (2001) statement that the regular guy/gal has a core desire

and goal to connect with others, belong, and fit in (p. 166). Thus, according to the dialogues and statements of Mark and Perason (2001), Credence can be classified as a character archetype of The Regular Guy/Gal.

From a psychological perspective, action by Credence is affected by his Consciousness. His behaviour as the Regular Guy/Gal who obeys Graves' orders occurs because of his consciousness that he wants to become part of the magician. Therefore, he follows Graves' orders to search for the children that Graves is targeting.

**g. Graves/Grindelwald**

Graves/Grindelwald assumes the role of an antagonist in story, thereby inciting a fervent desire among wizards across the globe to capture and bring him to justice. In the story, Grindelwald assumes a guise as an agent of the ministry, bearing the name Graves, as a means of evading capture. Grindelwald exhibits Machiavellian tendencies as he employs diverse methods in order to attain his objectives. In this situation, some archetypes can be found in this character. The archetypes found in Graves/Grindelwald can be shown in the table below:

**Table 4. 8.** Graves/Grindelwald’s Archetypes

Graves/Grindelwald	The Outlaw	3
	The Ruler	1
Total		4

## 1) The Outlaw

The outlaw's goal is to wipe out what is not working for the Outlaw itself or the society. They do not want to lose their power and be underestimated by others. Perhaps, Outlaw does not know about morals, but Outlaw knows about power. The researcher found that Grindelwald/Graves can be classified in The Outlaw based on the following statement.

18/GG/OU/00:33:01



**Figure 4. 60.** Data number 18, The Outlaw Archetype

GRAVES: *Have you any news?*

CRENCE: *I'm still looking. Mr. Graves, if I knew whether it was a girl or boy—*

GRAVES: *My vision showed only the child's immense power. He or she is no older than ten, and I saw this child in close proximity to your mother—she I saw so plainly.*

CRENCE: *That could be any one of hundreds.*

*Graves's tone softens—he's beguiling, comforting.*

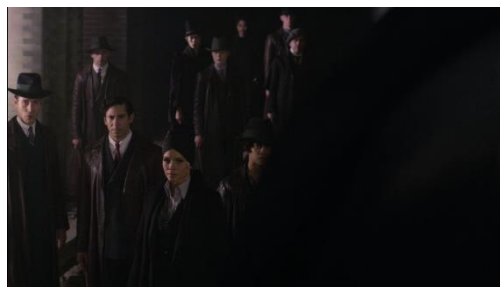
GRAVES: *There is something else. Something I haven't told you. I saw you beside me in New York. You're the one that gains this child's trust. You are the key—I saw this. You want to join the wizarding world. I want those things too, Crence. I want them for you. So find the child. Find the child and we'll all be free.*

Data number 18 shows that Graves is carrying out a dark investigative action with Crence. He is looking for information he wants to use for his benefit. He enlists Crence's help in finding him. Graves' actions are illegal and against the law when he manipulates someone for his gain, especially in the world of NoMaj.

The actions taken by Graves are typical of the character archetype, The Outlaw. This is supported by the statement of Mark and Pearson (2001) that the outlaw has the typical characteristics are breaking the rules and being attractively bad (p. 123). Thus, according to the dialogues and statements of Mark and Pearson (2001), Gnarlak can be classified as a character archetype of The Outlaw.

From a psychological perspective, the action by Graves is affected by his Collective Unconscious. His behaviour as an Outlaw occurred because his ambition to change the structure of the wizarding world influenced his character to become a conman and take advantage of people. The step he takes in his ambition is to coerce and use Credence to obey his orders with gifts.

63/GG/OU/01:47:31



**Figure 4. 61.** Data number 63, The Outlaw Archetype

GRAVES: *You fools. Do you realize what you've done?  
Graves seethes as the others watch him with interest. Madam Picquery emerges from behind the Aurors, her tone steely, questioning.*  
MADAM PICQUERY: *The Obscurial was killed on my orders, Mr. Graves.*  
GRAVES: *Yes. And history will surely note that, Madam President.  
Graves moves toward her along the platform, his tone threatening.*  
GRAVES: *What was done here tonight was not right!*  
MADAM PICQUERY: *He was responsible for the death of a No-Maj. He risked the exposure of our community. He has broken one of our most sacred laws—*

GRAVES: *(laughing bitterly)* 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— *(eyes flashing to all present)* —I ask all of you—who does this law protect? Us? *(gesturing vaguely to the No-Majs above)* Or them? *(smiling bitterly)* I refuse to bow down any longer.

*Graves walks away from the Aurors.*

MADAM PICQUERY: *(to the Aurors flanking her):* Aurors, I'd like you to relieve Mr. Graves of his wand and escort him back to —

Data number 63 shows that Graves protested against what happened. The Ministry attacked Credence without finding out anything about Credence first. According to Graves, magic rules were wrong and too restrictive for freedom. According to him, the law of magic is incorrect and must be changed. Graves had intervened with the law and was about to leave. The actions taken by Graves are typical of the character archetypes of The Outlaw. This is supported by the statement of Mark and Pearson (2001) that outlaw tries to find their identity outside the current social structure. Outlaws are faithful to deeper, truer values than the prevailing ones. The outlaw aims to destroy what is not working (for the outlaw or society) (pp. 123-124). Thus, according to the dialogues and statements of Mark and Pearson (2001), Gnarlak can be classified as a character archetype of The Outlaw.

From a psychological perspective, the action by Graves is affected by his Collective Unconscious. His behaviour as an Outlaw occurred because he felt the rules of the wizarding world were too strict and restrictive, making him a rule breaker.



**Figure 4. 62.** Data number 64, The Outlaw Archetype

*NEWT: Revelio.*

*Graves transforms. He is no longer dark, but blond and blue-eyed. He is the man on the posters. A murmur spreads through the crowd: GRINDELWALD.*

*Madam Picquery moves toward him.*

*GRINDELWALD: (with contempt) Do you think you can hold me?*

*MADAM PICQUERY: We'll do our best, Mr. Grindelwald.*

*Grindelwald stares intently at Madam Picquery, his expression of disgust turning into a small, derisory smile. He is forced to his feet by two Aurors, who move him toward the entrance.*

Data number 64 shows that Graves has been caught. Hereafter, Newt bewitches him, and Graves' true identity is revealed. He turns out to be the disguise of Grindelwald, the vilest wizard ever. He disguised himself as a member of the ministry with selfish goals. Wizards around the world have wanted him for his crimes. The actions taken by Graves are typical of the character archetype, The Outlaw. This is supported by the statement of Mark and Pearson (2001) that disrupting, destroying, or shocking is the outlaw strategy. The outlaw's typical characteristics are breaking the rules and being attractively bad (pp. 123-124). Thus, according to the dialogues and statements of Mark and Pearson (2001), Grindelwald can be classified as a character archetype of The Outlaw.

From a psychological perspective, the action by Grindelwald is affected by his Collective Unconscious. His

behaviour as an Outlaw occurred because his ambition to change the structure of the wizarding world influenced his character to become a famous criminal worldwide by disguising himself as someone in the Ministry of Magic.

## 2) The Ruler

The Ruler thinking about the best way to organize activities and setting in place policies and procedures provide a sense of self-mastery and power over the world that is very fulfilling. The Ruler wants to organize control. The Ruler has some goals, such as creating a glorious, successful family, community, or company. They always use leadership. The researcher found that Graves can be classified in The Ruler based on the following statement.

41/GG/RU/01:15:24



**Figure 4. 63.** Data number 41, The Ruler Archetype

*Graves moves even closer to Credence, his face inches from the boy's neck—the effect is both alluring and threatening—as he whispers:*

**GRAVES:** *Do this and you will be honored among wizards. Forever.*

*Graves pulls Credence into a hug, which, with his hand on Credence's neck, seems more controlling than affectionate. Credence, overwhelmed by the seeming affection, closes his eyes and relaxes slightly.*

*Graves slowly backs away, stroking Credence's neck. Credence keeps his eyes closed, longing for the human contact to continue.*

**GRAVES:** *(whispers) The child is dying, Credence. Time is running out.*

Data number 41 shows that Graves ordered Credence to find and investigate a child with vicious black magic, which Graves intends to use to achieve his goals. He promised Credence that he would be accepted into the wizarding world if he succeeded in carrying out the mission he was ordered to do. It is safe to say that Graves is in control of Credence. The action taken by Graves is typical of the character archetype, The Ruler. This is supported by the statement of Mark and Pearson (2001) that the Ruler knows that the best thing to do to avoid chaos is to take control and that the goal is to take over and control (pp. 244-245). Thus, according to the dialogues and statements of Mark and Pearson (2001), Gnarlak can be classified as a character archetype of The Ruler.

From a psychological perspective, the action by Graves is affected by his Consciousness. His behaviour as a Ruler who regulates and orders Credence to achieve Graves' goals occurs because of his consciousness which makes him ambitious to master obscurial dark magical creatures with evil goals.

#### **h. Swooping Evil**

The Swooping Evil is a large, butterfly-like creature that emerges from a small object, possibly a cocoon. It was a blue-and-green winged dark magical beast. It appeared similar to a vast butterfly but with a wolf-like skull instead of an ordinary head. When it was not flying with its spiked wings, the Swooping Evil shrunk into a green



spiny cocoon. It could be pretty dangerous, as it was an encephalophage, it fed on human brains, and its tough green skin could deflect at least some spells. It secreted venom that, when properly diluted, could be used to erase bad memories. In this situation, some archetypes can be found in this character. In the story, he is depicted as an animal instrumental in helping Newt in his mission. The archetypes found in Swooping Evil can be shown in the table below:

**Table 4. 9.** Swooping Evil’s Archetypes

Swooping Evil	The Hero	2
Total		2

1) The Hero

The story has infinite variations, but in everyone, the Hero triumphs over evil, adversity, or a major challenge, inspiring us all. The hero wants to prove something valuable with courage and action. They never surrender. The hero's goal is to use the skill to fix the world. The researcher found that Swooping Evil can be classified as The Hero based on the following statement.

38/SE/HE/01:12:33



**Figure 4. 64.** Data number 38, The Hero Archetype

*Newt makes a strange tutting sound, commanding the Swooping Evil to circle the pool once more.*

*NEWT: Jump . . .*

*Tina looks at the Swooping Evil—fearful, disbelieving.*

*TINA: ARE YOU CRAZY?*

NEWT: *Jump on him.*

*Newt stands on the edge of the pool, watching the Swooping Evil as it circles round and round Tina.*

NEWT: *Tina, listen to me. I'll catch you. Tina!*

*The two make intense eye contact, Newt trying to reassure . . . The liquid has now risen up in waves to Tina's full height—she's losing sight of Newt.*

NEWT: *(insistent, very calm) I'll catch you. I've got you, Tina . . .*

*Suddenly Newt cries out:*

NEWT: *Go!*

*Tina jumps in between two of the waves, just as the Swooping Evil passes. She lands on its back, only inches away from the swirling liquid, then hops quickly forward, straight into Newt's open arms.*

Data number 38 shows that Swooping Evil saved Tina from the death pool. He became Tina's springboard to jump at Newt. His heroic and brave actions managed to save Tina from death. His heroic actions are typical of The Hero's character archetype. This is supported by the statement of Mark and Pearson (2001) that the hero has a core desire to be competitive, goal-oriented, or struggle by proving one's worth through courageous and difficult action and competence and courage (p. 106). Thus, according to the dialogues and statements of Mark and Pearson (2001), Swooping Evil can be classified as a character archetype of The Hero.

From a psychological perspective, the action by Swooping Evil is affected by his Consciousness. His behaviour as a Hero who saved Tina from the pool of death occurred because of his consciousness in helping Newt to help Tina from the pool of death, which became a foothold for Tina to jump on.



**Figure 4. 65.** Data number 40, The Hero Archetype

*Newt and Tina, hand in hand, charge through the basement corridors. Suddenly accosted by the group of Aurors, they turn, darting behind pillars, just missing the fired curses and spells. Newt again sends out the Swooping Evil, which swirls overhead, flying in and out of pillars, blocking curses and knocking Aurors to the ground. ANGLE ON THE SWOOPING EVIL using its proboscis to probe in one of the Auror's ears. NEWT: (making a clicking sound) LEAVE HIS BRAINS, come on! Come on! Tina and Newt run onward, the Swooping Evil flying after, blocking curses as it goes.*

Data number 40 shows that Swooping Evil helped Newt escape. Swooping Evil is a blue creature with wings and the ability to shield. With these advantages, he helps Newt in the running from the Aurors who are chasing Newt and Tina by fending off the spells of the attackers from the Aurors. And also he participated in attacking the Aurors, which in the end allowed Newt and Tina to be free and managed to escape from the Aurors. Swooping Evil's action is typical of the character archetype of The Hero. This is supported by the statement of Mark and Pearson (2001) that the hero has a core desire to be competitive, goal-oriented, or struggle by proving one's worth through courageous and difficult action and competence and courage (p. 106). Thus, according to the dialogues and statements of Mark and Pearson (2001), Swooping Evil can be classified as a character archetype of The Hero.

From a psychological perspective, the action by Swooping Evil is affected by his Consciousness. His behaviour as a Hero helping Newt occurred because of his consciousness to free Newt from punishment and save Newt and Tina from the pursuit of the Aurors.

**i. Thunderbird**

The Thunderbird is unique to North America and plentiful in Arizona. Taller than a man when full-grown, it can create storms as it flies. The Thunderbird is highly perceptive to otherworldly hazards, to the extent that wands fashioned from its feathers have been reported to proactively cast spells of malevolence (Scamander, Rowling & Redmayne, 2017, p. 60). In the story, the character is portrayed as a guileless and deferential creature. In this situation, some archetypes can be found in this character. The archetypes found in Thunderbird can be shown in the table below:

**Table 4. 10.** Thunderbird’s Archetypes

Thunderbird	The Innocent	2
	The Hero	1
Total		3

1) The Innocent

The Innocent taught us to be ourselves, enjoy, and be free to be ourselves with our best. The innocent want to experience paradise with the final to be happy. The innocent do not like to bring punishment, so the innocent is afraid of doing something wrong or

bad. The researcher found that Thunderbird can be classified in The Innocent based on the following statement.

22/TB/IN/00:38:47



**Figure 4. 66.** Data number 22 The Innocent Archetype

*NEWT: (eyes on the Thunderbird up high) Come on—come on . . . Down you come . . . Come on.*

*Slowly the Thunderbird calms itself, lowering down to stand on a large rock in front of Newt. As it does, the rain dies down and is replaced by a brilliant, hot sunshine.*

*Newt puts his wand away and produces a handful of grubs from his pocket. The Thunderbird watches intently.*

*Newt strokes the Thunderbird with his free hand, calming him, affectionate.*

*NEWT: Oh, thank Paracelsus. If you'd have got out that could have been quite catastrophic. (to Jacob) You see, he's the real reason I came to America. To bring Frank home.*

Data number 22 shows that Thunderbird is a giant magical creature that Newt helped. Newt successfully tamed him. Newt is his helper who saves him from danger so he can experience freedom, happiness, and security. This statement is typical of The Innocent from Thunderbird. This is supported by the statement of Mark and Pearson (2001) that the innocent have a goal, namely to be happy (p. 54). Thus, according to the dialogues and statements of Mark and Pearson (2001), Thunderbird can be classified as a character archetype of The Innocent.

From a psychological perspective, the action by Thunderbird is affected by his Personal Unconscious. His behaviour

hopes for freedom and happiness because of his bad experience in Egypt, where he was arrested and locked up for illegal trading.

66/TB/IN/01:51:26



**Figure 4. 67.** Data number 66, The Innocent Archetype

*NEWT: I was intending to wait until we got to Arizona, but it seems like now you are our only hope, Frank.*

*A look between them—an understanding.*

*Newt reaches out his arm, and Frank presses his beak lovingly into the embrace—they nuzzle each other affectionately.*

*The assembled group watches in awe.*

*NEWT: I'll miss you too.*

*Newt steps back, taking the flask of Swooping Evil venom from his pocket.*

*NEWT: (to the Thunderbird) You know what you've got to do.*

*Newt throws the vial high up into the air—Frank lets out a sharp cry, catching it in his beak and immediately soaring out of the subway.*

Data number 66 shows that Newt has given the innocent Thunderbird freedom. Newt's life goals have been successfully realized, namely freedom and happiness. He would miss Newt. This statement is typical of The Innocent from Thunderbird. This is supported by the statement of Mark and Pearson (2001) that the innocent have a goal, namely to be happy (p. 54). Thus, according to the dialogues and statements of Mark and Pearson (2001), Thunderbird can be classified as a character archetype of The Innocent.

From a psychological perspective, the action by Thunderbird is affected by his Consciousness. His behaviour as Innocent, who got freedom happened because his consciousness had come out and was released by Newt from the suitcase.

## 2) The Hero

The story has infinite variations, but in everyone, the Hero triumphs over evil, adversity, or a major challenge, inspiring us all. The hero wants to prove something valuable with courage and action. They never surrender. The hero's goal is to use the skill to fix the world. The researcher found that Thunderbird can be classified in The Hero based on the following statement.

67/TB/HE/01:52:17



**Figure 4. 68.** Data number 67, The Hero Archetype

*No-Majs and Aurors alike shriek and recoil as the magnificent Thunderbird bursts forth from the subway, gliding into the dawn-lit sky.*

*We follow the Thunderbird as he rises higher and higher into the air. As his wings flap harder, faster, storm clouds congregate. Lightning flashes. We spiral upward as the Thunderbird twists and turns, leaving New York lying far below.*

*CLOSE ON FRANK'S BEAK, the vial clutched tightly and finally crushed. The powerful venom spreads through the thick rain, enchanting it, thickening it. The darkening sky flashes a brilliant blue and rain begins to fall.*

*HIGH ANGLE pushing down toward the crowd as they look up to the sky. 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.*

Data number 67 shows that Newt gave Thunderbird the task of making rain from liquid forgetfulness. That way, all NoMaj's memories of all the magical events and disasters will be erased from their memories. Thunderbird's heroic actions helped the magicians get rid of traces, restore things to normal, and thwarted the war between wizards and non-magicians. The rescue action carried out by Thunderbird is typical of the character archetype, The Hero. This is supported by the statement of Mark and Pearson (2001) that the hero has a core desire to be competitive, goal-oriented, or struggle by proving one's worth through courageous and difficult action and competence and courage (p. 106). Thus, according to the dialogues and statements of Mark and Pearson (2001), Thunderbird can be classified as a character archetype of The Hero.

From a psychological perspective, the action by Thunderbird is affected by his Consciousness. His behaviour as a Hero that made it rain memory erasers happened because of his consciousness due to a request for help from Newt. This finally makes all NoMaj forget about all the magic events they witnessed, and things return to normal.

#### **j. Demiguise**

The Demiguise is classified as a peacefully herbivorous creature, exhibiting an aesthetic resemblance to a graceful primate. It is characterized by its conspicuous, black, mournful eyes, frequently



obscured by its coat. The entire physique is enveloped by a coat of lengthy, delicate, lustrous, silver-hued fur. This beast can make itself invisible when threatened and can be seen only by wizards skilled in its capture (Scamander, Rowling & Redmayne, 2017, p. 10). The story portrays the protagonist as an animal possessing a profoundly nurturing essence. In this situation, some archetypes can be found in this character. The archetypes found in Demiguise can be shown in the table below:

**Table 4. 11.** Demiguise's Archetypes

Demiguise	The Innocent	1
	The Caregiver	1
Total		2

1) The Innocent

The Innocent taught us to be ourselves, enjoy, and be free to be ourselves with our best. The innocent want to experience paradise with the final to be happy. The innocent do not like to bring punishment, so the innocent is afraid of doing something wrong or bad. The researcher found that Demiguise can be classified in The Innocent based on the following statement.

2/DG/IN/00:02:13



**Figure 4. 69.** Data number 2, The Innocent Archetype

*Newt Scamander, weather-beaten, wiry, wearing an old blue overcoat. Beside him rests a battered brown leather case. A catch on the case flicks open of its own accord. Newt swiftly bends down to close it.*

*Placing the case on his lap, Newt leans in, whispering:*

*NEWT: Dougal—you settle down now, please. It won't be long.*

Data number 2 shows that Dougal (Demiguise) motioned for Newt to exit the suitcase. He wants to get out of the suitcase to find happiness freely outside. His wish for Dougal is the core desire of the character archetype The Innocent. This statement is supported by Mark and Pearson's (2001) statement that The innocent desire to experience paradise and a goal to be happy, and you can get out of the fast lane, relax, and truly enjoy your life (pp. 53-54). Thus, according to the dialogues and statements of Mark and Pearson (2001), Demiguise can be classified as a character archetype of The Innocent.

From a psychological perspective, the action by Demiguise is affected by his Consciousness. His behaviour as an Innocent who wants to be free from his suitcase occurs because of his consciousness that he wants to get out and experience freedom.

## 2) The Caregiver

The caregiver is an altruist, moved by compassion, generosity, and a desire to help others. The Caregiver wants to protect people from dangers, and they love to help others by doing good things for others. The researcher found that Demiguise can be classified in The Caregiver based on the following statement.



**Figure 4. 70.** Data number 49, The Caregiver Archetype

*Newt comes into view, creeping up behind the Demiguise.*

*TINA: So what's it doing now?*

*NEWT: It's babysitting.*

*The Demiguise holds up one of the sweets, seeming to offer it up to someone or something.*

*TINA: What did you just say—?*

*NEWT: (calm and whispered) This is my fault. I thought I had them all—but I must have miscounted.*

*ANGLE ON TINA—a shift of light reveals the scales of a large creature, hiding in the rafters of the attic. Tina looks up in horror.*

*TINA: It was babysitting that?*

*ANGLE ON THE CEILING as the face of an Occamy comes into view—just like the small, blue, snake-like birds seen in the case, but this Occamy is huge, coiled round and round itself to fill the entire attic roof space.*

*The Occamy moves slowly down toward Newt and the Demiguise, which again offers up a sweet. Newt remains very still.*

Data number 49 shows that Demiguise is a caretaker. He cared for Occamy, gave him food, and kept him calm and unangry. His behaviour shows a solid motherly side. This is typical of the character archetype of The Caregiver. This statement is supported by Mark and Pearson's (2001) statement that the caregiver is an altruist, moved by compassion, generosity, and a desire to help others. The caregiver has a core desire to protect people from harm and to help others (pp. 209-210). Thus, according to the dialogues and statements of Mark and Perason (2001), Demiguise can be classified as a character archetype of The Caregiver.

From a psychological perspective, the action by Demiguise is affected by his Consciousness. His behaviour as a Caregiver who takes care of and looks after Occamy occurs because his consciousness wants to keep Occamy calm and not go berserk until he returns to his cage.

**k. Bowtruckle**

The Bowtruckle is a tree-guardian creature found mainly in the west of England, southern Germany, and certain Scandinavian forests. It is difficult to spot, being small (maximum eight inches in height) and made of bark and twigs with two small brown eyes. The Bowtruckle, which eats insects, is a peaceable and intensely shy creature but if the tree in which it lives is threatened, it has been known to leap down upon the woodcutter or tree surgeon, attempting to harm its home and gouge at its eyes with its long, sharp fingers (Scamander, Rowling & Redmayne, 2017, pp. 5-6). In the story, he is depicted as an obedient animal and helps Newt in his mission. In this situation, some archetypes can be found in this character. The archetypes found in Bowtruckle can be shown in the table below:

**Table 4. 12.** Bowtruckle’s Archetypes

Bowtruckle	The Sage	1
	The Hero	1
Total		2

## 1) The Sage

The sage faith is in the capacity of humankind to learn and grow in ways that allow us to create a better world. The sage has their way, always holds their opinions, and wants to be a finder of truth. The sage uses their intelligence and knowledge to funnel positive energy to others. The researcher found that Bowtruckle can be classified in The Sage based on the following statement.

52/BT/SA/01:30:08



**Figure 4. 71.** Data number 52, The Sage Archetype

*Pickett gives Newt a sharp pinch from inside his pocket.*

*NEWT: Ouch!*

*Newt fishes Pickett out, holding him up on his hand as he walks through the various enclosures.*

*NEWT: Right . . . I think we need to talk. See, I wouldn't have let him keep you, Pickett. Pick, I would rather chop off my hand than get rid of you . . . After everything you have done for me—now come on.*

*NEWT: Pick—we've talked about sulking before, haven't we. Pickett—come on, give me a smile. Pickett, give me a . . .*

*Pickett sticks out his tiny tongue and blows a raspberry at Newt.*

*NEWT: All right—now, that is beneath you.*

Data number 52 shows Pickett is angry with Newt because he feels betrayed by Newt. Newt had the heart to hand Pickett over to Gnarlak in exchange for the information Newt got. Because of this, Pickett seeks the truth of what Newt did to him by seriously questioning Newt. Pickett's actions are typical of The Sage's character archetypes. This is supported by the statement of Mark

and Pearson (2001) that the core desires and goals of the sage, namely to discover the truth and understand the world through intelligence and analysis of knowledge (p. 89). Thus, according to the dialogues and statements of Mark and Perason (2001), Bowtruckle can be classified as a character archetype of The Sage.

From a psychological perspective, Bowtruckle's actions are affected by his Personal Unconscious. His behaviour as a Sage who pushed Newt to be honest about the reason for giving it to Gnarlak occurred due to his unpleasant personal experience of providing the Bowtruckle to Gnarlak in exchange for information, reflexively making Bowtruckle angry at Newt.

## 2) The Hero

The Hero triumphs over evil, adversity, or a major challenge, inspiring us all. The hero wants to prove something valuable with courage and action. They never surrender. The hero's goal is to use the skill to fix the world. Bowtruckle can be classified in The Hero based on the following statement.

36/BT/HE/01:11:53



**Figure 4. 72.** Data number 36, The Hero Archetype

*Back to Pickett as he finishes unlocking the shackles holding Newt's wrists, and quickly climbs onto Executioner 2's coat.*

Data number 36 shows that Pickett assisted Newt in escaping. Pickett is a small Bowtruckle animal with the skill to open locked things. With this skill, he opened the handcuffs that tied Newt's hands. In the end, Newt was freed and escaped from the executors. Pickett's actions are typical of the character archetype of The Hero. This is supported by the statement of Mark and Pearson (2001) that the hero has a core desire to be competitive, goal-oriented, or struggle by proving one's worth through courageous and difficult action and competence and courage (p. 106). Thus, according to the dialogues and statements of Mark and Pearson (2001), Bowtruckle can be classified as a character archetype of The Hero.

From a psychological perspective, the action by Bowtruckle is affected by his Consciousness. His behaviour as a Hero who helps Newt occurs because of his consciousness to free Newt from punishment and save Newt and Tina from the ministry's punishment.

## **1. Gnarlak**

Gnarlak is a goblin gangster who exhibits a pronounced avarice and preoccupation with money gain. The character is portrayed as a remarkably shrewd, deceitful, and disagreeable goblin, who has been involved in numerous unlawful operations throughout his tenure as an

illicit underworld figure. In this situation, some archetypes can be found in this character. The archetypes found in Bowtruckle can be shown in the table below:

**Table 4. 13.** Gnarlak's Archetypes

Niffler	The Outlaw	1
	The Ruler	1
Total		2

1) The Outlaw

The outlaw's goal is to wipe out what is not working for the Outlaw itself or the society. They do not want to lose their power and be underestimated by others. Perhaps, Outlaw does not know about morals, but Outlaw knows about power. The researcher found that Gnarlak can be classified in The Outlaw based on the following statement.

47/GL/OU/01:22:25



**Figure 4. 73.** Data number 47, The Outlaw Archetype

*HOUSE-ELF: MACUSA ARE COMING!*

*The house-elf Disapparates. Other customers throughout the bar hurriedly do the same.*

*TINA: (getting to her feet) You tipped them off!*

*Gnarlak stares at them, chuckling menacingly.*

*Behind Queenie, the wanted posters on the wall update to show Newt's and Tina's faces.*

*Aurors begin Apparating into the speakeasy.*



Data number 48 shows that after the negotiation process between Newt and Gnarlak was completed, Gnarlak deliberately called MACUSA to arrest Newt. Gnarlak betrayed everyone, he secretly informed MACUSA of Newt's whereabouts. He had picked up Pickett but tricked Newt into calling MACUSA. His actions were very shocking and made a mess of the surrounding bar. Gnarlak's chaotic action is typical of the character archetype, The Outlaw. This is supported by the statement of Mark and Pearson (2001) that the outlaw has the typical characteristics are breaking the rules and being attractively bad. With a strategy to disrupt, destroy, or shock (pp. 123-124). Thus, according to the dialogues and statements of Mark and Pearson (2001), Gnarlak can be classified as a character archetype of The Ruler.

From a psychological perspective, the action by Gnarlak is affected by his Consciousness. His behaviour as an Outlaw who reported Newt to MACUSA occurred because of his consciousness of his thirst for money and profit, which gave him the heart to report Newt to MACUSA.

## 2) The Ruler

The outlaw's goal is to wipe out what is not working for the Outlaw itself or the society. They do not want to lose their power and be underestimated by others. Perhaps, Outlaw does not know about morals, but Outlaw knows about power. The researcher found

that Gnarlak can be classified in The Outlaw based on the following statement.

45/GL/RU/01:21:08



**Figure 4. 74.** Data number 45, The Ruler Archetype

*Gnarlak suddenly spots Pickett, who is peeking out of Newt's pocket.*

GNARLAK: —wait a minute—that's a Bowtruckle, right?

*Pickett quickly retreats and Newt puts a hand protectively over his pocket.*

NEWT: No.

GNARLAK: Ah, come on, that's a Bowtruckle—they pick locks—am I right?

NEWT: You're not having him.

GNARLAK: Well, good luck gettin' back alive, Mr. Scamander, what with the whole of MACUSA on your back.

*Gnarlak gets up and walks away.*

NEWT: (in agony) All right.

*Gnarlak, turned away from Newt, smiles viciously.*

*Newt extracts Pickett from his pocket. Pickett clings to Newt's hands, madly clicking and whining.*

NEWT: Pickett . . .

*Newt slowly hands Pickett over to Gnarlak. Pickett reaches his little arms forward, imploring Newt to take him back. Newt cannot look at him.*

GNARLAK: (regarding Pickett) Ah yeah . . . (to Newt) Somethin' invisible's been wreakin' havoc around Fifth Avenue. You may wanna check out Macy's department store. Might help with what you're looking for.

Data number 45 shows that Gnarlak provided information to Newt regarding signs of Newt's missing magical creatures. In return, he forcefully demanded a Bowtruckle from Newt. At first, Newt refused because of his love for his magical creature. However, Gnarlak continued to coerce and threaten Newt, and he took control of Newt because the ministry was hunting for Newt at that time. In the end, Newt gave the Bowtruckle to Gnarlak. Gnarlak's actions

are typical of the character archetype of The Ruler. This is supported by the statement of Mark and Pearson (2001) that the Ruler knows that the best thing to do to avoid chaos is to take control and that the goal is to take over and control (pp. 244-245). Thus, according to the dialogues and statements of Mark and Pearson (2001), Gnarlak can be classified as a character archetype of The Ruler.

From a psychological perspective, the action by Gnarlak is affected by his Consciousness. His behaviour as an Outlaw forced Newt to give him the Bowtruckle due to his conscious ambition for wealth.

## **2. The Types of Relationships Among the Characters' Archetypes in the Film *Fantastic Beasts and Where To Find Them* (2016)**

At this point, in finding the relationships among characters found in the characters' archetypes of *Fantastic Beasts and Where To Find Them* (2016) film, the researcher found 27 data of relationships. These relationships are 6 data of Affiliation, 17 data of Friendship, 1 data of Relationships With Relation, and 3 data of Romantic Relationships. The following is an explanation of the relationships among characters' archetypes found:

### **a. Affiliation**

Affiliation is the basic need for the company of others. It is solid under both pleasant and threatening conditions. There are three main reasons people want to be with others social comparison, anxiety

reduction, and information seeking. This research found a total of 6 data on affiliation relationships. The following data findings are classified in the Affiliation, including:

1) Newt Scamander-Jacob Kowalski

76/NS-JK/A/00:07:43



**Figure 4. 75.** Data number 76, Affiliation Relationship

*JACOB: What are the odds of that? Well, may the best man win, I guess. Jacob holds out his hand, but Newt is off.*

Data number 76 shows Jacob sitting and waiting for a call from the bank. Afterwards came Newt, who sat beside him, looking like he was looking for something. Jacob already knew that Newt's purpose in coming to the bank was to get a loan to build a bakery. Because of that, he tried to shake hands to support each other, intending to relieve anxiety. The interactions between Jacob and Newt are typical of Affiliation relationships. This statement is supported by Dwyer's (2000) statement that affiliation is the basic need for the company of others. The three main reasons people want to be with others are social comparison, anxiety reduction, and information seeking (p. 14). Therefore, based on Dwyer's (2000) dialogue and statement, Jacob and Newt's interaction created an Affiliation relationship.

2) Newt Scamander-Credence Barbone

96/NS-CB/A/01:42:02



**Figure 4. 76.** Data number 96, Affiliation Relationship

*NEWT: Credence . . . It's Credence, isn't it? I'm here to help you, Credence. I'm not here to hurt you.*

*In the distance we hear footsteps, the pacing controlled, deliberate.*

*Newt moves out from behind the pillar and steps onto the train tracks. Within the mass of the Obscurus we can see a shadow of Credence, curled up, scared.*

*NEWT: 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.*

*Credence is listening—he never dreamed there was another. Slowly the Obscurus melts away, leaving only Credence, huddled on the train tracks—a frightened child.*

*Newt crouches on the floor. Credence looks to him, the tiniest trace of hope dawning in his expression: Might there be a way back?*

Data number 96 shows Newt is trying to get close to Credence, who is out of control. Newt says he will help Credence deal with his problems. Based on Newt's interaction approach, there is a relationship between Newt and Credence. The interactions between Newt and Credence are typical of Affiliation relationships. This statement is supported by Dwyer's (2000) statement that affiliation is the basic need for the company of others. The three main reasons people want to be with others are social comparison, anxiety reduction, and information seeking (p. 14). Therefore, based on Dwyer's (2000) dialogue and statement, Newt and Credence's interaction created an Affiliation relationship.

### 3) Newt Scamander-Gnarlak

92/NS-GL/A/01:21:08



**Figure 4. 77.** Data number 92, Affiliation Relationship

*Gnarlak suddenly spots Pickett, who is peeking out of Newt's pocket.*

GNARLAK: —wait a minute—that's a Bowtruckle, right?

*Pickett quickly retreats and Newt puts a hand protectively over his pocket.*

NEWT: No.

GNARLAK: Ah, come on, that's a Bowtruckle—they pick locks—am I right?

NEWT: You're not having him.

GNARLAK: Well, good luck gettin' back alive, Mr. Scamander, what with the whole of MACUSA on your back.

*Gnarlak gets up and walks away.*

NEWT: (in agony) All right.

*Gnarlak, turned away from Newt, smiles viciously.*

*Newt extracts Pickett from his pocket. Pickett clings to Newt's hands, madly clicking and whining.*

NEWT: Pickett . . .

*Newt slowly hands Pickett over to Gnarlak. Pickett reaches his little arms forward, imploring Newt to take him back. Newt cannot look at him.*

GNARLAK: (regarding Pickett) Ah yeah . . . (to Newt) Somethin' invisible's been wreakin' havoc around Fifth Avenue. You may wanna check out Macy's department store. Might help with what you're looking for.

Data number 92 shows Newt met with Gnarlak to obtain information about his missing magical creatures. The interactions that occur between the two are aimed at the agreement and mutual benefit. Based on the interactions between the two, there is a relationship between Newt and Gnarlak. The interactions between Newt and Gnarlak are typical of Affiliation relationships. This statement is supported by Dwyer's (2000) statement that affiliation is the basic need for the company of others. The three main reasons people want to be with others are social comparison, anxiety reduction, and information seeking (p. 14). Therefore, based on

Dwyer's (2000) dialogue and statement, Newt and Gnarlak's interaction created an Affiliation relationship.

4) Queenie Goldstein-Jacob Kowalski

81/QG-JK/A/00:33:56



**Figure 4. 78.** Data number 81, Affiliation Relationship

QUEENIE: *The job ain't that glamorous. I mean, I spend most days making coffee, unjinxing the john . . . Tina's the career girl. (she reads his mind) Nah. We're orphans. Ma and Pa died of dragon pox when we were kids. Aw . . . (reading his mind) You're sweet. But we got each other!*

JACOB: *Could you stop reading my mind for a second? Don't get me wrong—I love it.*

*Queenie giggles, delighted, captivated by Jacob.*

JACOB: *This meal—it's insanely good! This is what I do—I'm a cook and this is, like, the greatest meal I have ever had in my life.*

QUEENIE: *(laughing) Oh, you slay me! I ain't never really talked to a No-Maj before.*

JACOB: *Really?*

Data number 81 shows that Queenie has an interest in Jacob. Therefore, she opened up further communication and approaches to get to know Jacob better. She reads Jacob's mind and initiates many interactions to approach and find out everything about Jacob. Based on these interactions, there is a relationship between Queenie and Jacob. The interactions between Queenie and Jacob are typical of Affiliation relationships. This statement is supported by Dwyer's (2000) statement that affiliation is the basic need for the company of others. The three main reasons people want to be with others are social comparison, anxiety reduction, and information seeking (p.

14). Therefore, based on Dwyer's (2000) dialogue and statement, Queenie and Jacob's interaction created an Affiliation relationship.

5) Credence Barbone-Graves/Grindelwald

80/CB-GG/A/00:33:01



**Figure 4. 79.** Data number 80, Affiliation Relationship

GRAVES: *Have you any news?*

CREDESCENCE: *I'm still looking. Mr. Graves, if I knew whether it was a girl or boy—*

GRAVES: *My vision showed only the child's immense power. He or she is no older than ten, and I saw this child in close proximity to your mother—she I saw so plainly.*

CREDESCENCE: *That could be any one of hundreds.*

*Graves's tone softens—he's beguiling, comforting.*

GRAVES: *There is something else. Something I haven't told you. I saw you beside me in New York. 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.*

Data number 80 shows that Graves was looking for information about a child and approached Credence to find the child. He enlists Credence's help in finding the child Graves is looking for because he thinks the child is nearby Credence. Based on this interaction, there is a relationship between Credence and Graves. The interactions between Credence and Graves are typical of Affiliation relationships. This statement is supported by Dwyer's (2000) statement that affiliation is the basic need for the company



of others. The three main reasons people want to be with others are social comparison, anxiety reduction, and information seeking (p. 14). Therefore, based on Dwyer's (2000) dialogue and statement, the interaction that Credence and Graves made created a relationship, namely Affiliation.

90/CB-GG/A/01:15:24



**Figure 4. 80.** Data number 90, Affiliation Relationship

*Graves moves even closer to Credence, his face inches from the boy's neck—the effect is both alluring and threatening—as he whispers:*

**GRAVES:** *Do this and you will be honored among wizards. Forever.*

*Graves pulls Credence into a hug, which, with his hand on Credence's neck, seems more controlling than affectionate. Credence, overwhelmed by the seeming affection, closes his eyes and relaxes slightly.*

*Graves slowly backs away, stroking Credence's neck. Credence keeps his eyes closed, longing for the human contact to continue.*

**GRAVES:** *(whispers) The child is dying, Credence. Time is running out.*

Data number 90 shows that Graves was looking for information about a child and approached Credence to find the child. He enlists Credence's help in finding the child Graves is looking for because he thinks the child is nearby Credence. Graves approaches Credence more and promises he will be accepted as a wizard if he does his job well. Based on these interactions, there is a relationship between Graves and Credence. The interactions between Credence and Graves are typical of Affiliation relationships. This statement is supported by Dwyer's (2000)

statement that affiliation is the basic need for the company of others. The three main reasons people want to be with others are social comparison, anxiety reduction, and information seeking (p. 14). Therefore, based on Dwyer's (2000) dialogue and statement, the interaction that Credence and Graves made created a relationship, namely Affiliation.

### b. Friendship

Friendship is a voluntary relationship with people whom we like. Friends help in times of need, trust and respect each other, and share confidence while respecting each other's privacy. Friendship is essential throughout life but particularly in adolescence. Friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship. The following data findings are classified in the Friendship, including:

#### 1) Newt Scamander-Jacob Kowalski

83/NS-JK/F/00:45:58



**Figure 4. 81.** Data number 83, Friendship Relationship

JACOB: *Well, look, I would come and show you, but don't you think it's kind of a double cross? The girls take us in—they make us hot cocoa . . .*

NEWT: *You do realize that when they see you've stopped sweating, they'll Oblivate you in a heartbeat.*

JACOB: *What does Bliviate mean?*

NEWT: *It'll be like you wake up and all memory of magic is gone.*

JACOB: *I won't remember any of this? He looks around. This world is extraordinary.*

NEWT: *No.*  
JACOB: *All right, yeah—okay—I'll help you.*  
NEWT: *(picking up a bucket) Come on, then.*

Data number 83 shows that Jacob has been on Newt's side and trusts him not to follow Tina and Queenie. Jacob is also willing to volunteer to help Newt find the missing Erumpent. Based on the interactions between the two, Newt and Jacob have a relationship. The action taken between Newt and Jacob is typical of a Friendship relationship. This statement is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Friends help in times of need (p. 14). Therefore, based on Dwyer's (2000) dialogue and statement, Jacob and Newt's interaction created a relationship, namely Friendship.

86/NS-JK/F/00:52:50



**Figure 4. 82.** Data number 86, Friendship Relationship

*The Erumpent is now on her feet. She charges toward the tree, digging her horn deep into the trunk. The tree bubbles with glowing liquid before exploding and crashing to the ground.*

*Jacob is thrown off, rolling down a steep, snowy hill, and onto the frozen lake below.*

*The Erumpent charges after him, hits the ice, and skids. Newt comes careering down the hill, also hitting the ice. He performs an athletic slide, his case open—the Erumpent is mere feet from Jacob when the case swallows her.*

*NEWT; 'Good show, Mr. Kowalski!*

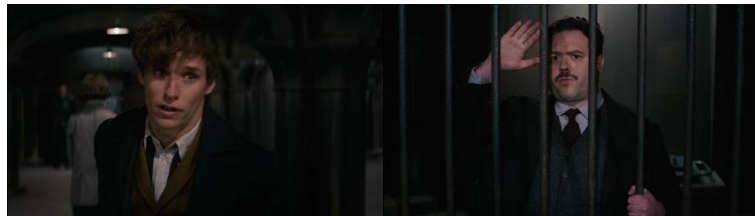
*Jacob holds out his hand to shake.*

*JACOB: Call me Jacob.*

*They shake hands.*

Data number 86 shows that Newt has succeeded in saving Jacob from the pursuit of the Erumpent. Jacob allowed Newt to call him by his first name only, indicating that Jacob no longer saw Newt as a stranger. Based on these interactions, there is a relationship between Newt and Jacob. The action taken between Newt and Jacob is typical of a Friendship relationship. This statement is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Therefore, based on Dwyer's (2000) dialogue and statement, Jacob and Newt's interaction created a relationship, namely Friendship.

87/NS-JK/F/01:06:11



**Figure 4. 83.** Data number 87, Friendship Relationship

*Two executioners in white coats lead a shackled Newt and Tina down to a dark basement, away from the cell. Newt turns to look back.*

*NEWT: (over his shoulder) It was good to make your acquaintance, Jacob, and I hope you get your bakery.*

*ANGLE ON JACOB, scared, left behind, clutching at the bars of the cell. He waves forlornly after Newt.*

Data number 87 shows that Newt said goodbye to Jacob as he was about to be executed. Jacob had been with her and helped her. They had become friends. Based on this statement so, there is a relationship between Newt and Jacob. The action taken between

Newt and Jacob is typical of a Friendship relationship. This statement is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Friends help in times of need (p. 14). Therefore, based on Dwyer's (2000) dialogue and statement, Jacob and Newt's interaction created a relationship, namely Friendship.

99/NS-JK/F/01:55:49



**Figure 4. 84.** Data number 99, Friendship Relationship

JACOB: *Well, look, I would come and show you, but don't you think it's kind of a double cross? The girls take us in—they make us hot cocoa . . .*

NEWT: *You do realize that when they see you've stopped sweating, they'll Oblivate you in a heartbeat.*

JACOB: *What does Bliviate mean?*

NEWT: *It'll be like you wake up and all memory of magic is gone.*

JACOB: *I won't remember any of this? He looks around. This world is extraordinary.*

NEWT: *No.*

JACOB: *All right, yeah—okay—I'll help you.*

NEWT: *(picking up a bucket) Come on, then.*

Data number 99 shows that at the end of the story, Jacob has to go and must forget everything about the magic he experienced. That is an absolute rule of magic. He was a NoMaj and should not have met the wizard Newt. Newt told Jacob that he was his friend, he liked Jacob, and Newt would not forget all the help from Jacob. Based on this statement so, there is a relationship between Jacob

and Newt. The action taken between Newt and Jacob is typical of a Friendship relationship. This statement is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Friends help in times of need (p. 14). Therefore, based on Dwyer's (2000) dialogue and statement, Jacob and Newt's interaction created a relationship, namely Friendship.

## 2) Newt Scamander-Tina Goldstein

101/NS-TG/F/02:00:50



**Figure 4. 85.** Data number 101, Friendship Relationship

NEWT: *(smiling)* Well, it's been . . .

TINA: *Hasn't it!*

*Pause. Newt looks up, Tina's expression is expectant.*

TINA: *Listen, Newt, I wanted to thank you.*

NEWT: *What on earth for?*

TINA: *Well, you know, if you hadn't said all those nice things to Madam Picquery about me—I wouldn't be back on the investigative team now.*

NEWT: *Well—I can't think of anyone that I'd rather have investigating me.*

*Not precisely what he was aiming for, but too late now . . . Newt becomes slightly awkward, Tina shyly appreciative.*

TINA: *Well, try not to need investigating for a bit.*

NEWT: *I will. Quiet life for me from now on . . . back to the Ministry . . . deliver my manuscript . . .*

TINA: *I'll look out for it. Fantastic Beasts and Where to Find Them.*

*Weak smiles. A pause. Tina plucks up courage.*

Data number 101 shows that Tina and Newt said goodbye and Newt would return to England because his job was done. After

all the events, the two of them have become close friends. Tina thanks Newt because she is appointed as the return investigator. The action taken between Newt and Tina is typical of a Friendship relationship. This statement is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Friends help in times of need (p. 14). Therefore, based on Dwyer's (2000) dialogue and statement, Newt and Tina's interaction created a relationship, namely Friendship.

### 3) Newt Scamander-Queenie Goldstein

94/NS-QG/F/01:30:49



**Figure 4. 86.** Data number 94, Friendship Relationship

*ANGLE ON A PHOTOGRAPH INSIDE NEWT'S SHED, which shows a beautiful girl—the girl smiles suggestively. Queenie stares at the photo.*

QUEENIE: *Hey, Newt. Who is she?*

NEWT: *Ah . . . That's no one.*

QUEENIE: *(reading his mind) Leta Lestrange? I've heard of that family. Aren't they kinda—you know?*

NEWT: *Please don't read my mind.*

*A beat as Queenie drinks the whole story out of Newt's head. She looks both intrigued and saddened. Newt continues to work, trying hard to pretend Queenie isn't reading his mind.*

*Queenie steps forward, closer to Newt.*

NEWT: *(angry, embarrassed) Sorry, I asked you not to.*

QUEENIE: *I know, I'm sorry, I can't help it. People are easiest to read when they're hurting.*

NEWT: *I'm not hurting. Anyway, it was a long time ago.*

QUEENIE: *That was a real close friendship you had at school.*

NEWT: *(attempting to be dismissive) Yes, well, neither of us really fitted in at school, so we—*

QUEENIE: *—became real close. For years.*

QUEENIE: *(concerned) She was a taker. You need a giver.*

Data number 94 shows that Queenie accidentally reads Newt's mind and discovers that he used to have a relationship with Leta Lestrange, and it ended badly. Queenie told him she needed a giver. Queenie advises Newt as a friend. Based on the interactions between the two, there is a relationship between Newt and Queenie. The action taken between Newt and Queenie is typical of a Friendship relationship. This statement is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Therefore, based on Dwyer's (2000) dialogue and statement, Newt and Queenie's interaction created a relationship, namely Friendship.

#### 4) Newt Scamander-Niffler

77/NS-NF/F/00:11:54



**Figure 4. 87.** Data number 77, Friendship Relationship

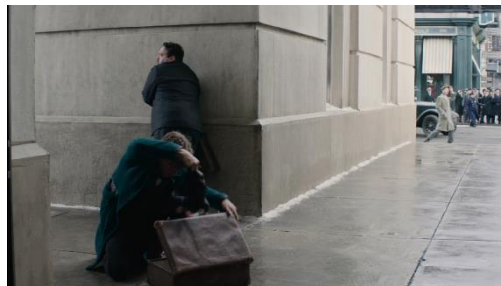
NEWT: *(to the Niffler) No . . .  
Despite their altercation, Newt is fond of the Niffler. He grins as he tickles its stomach, causing more treasure to pour out.*

Data number 77 shows that Newt has succeeded in catching Niffler, who is running away, but Niffler is trying to escape again. Newt forces the Niffler into his magic trunk and scolds him not to



steal again. Niffler is Newt's magical creature that he takes care of so he can get along with Newt. The action taken between Newt and Niffler is typical of a Friendship relationship. This statement is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Therefore, based on Dwyer's (2000) dialogue and statement, Newt and Niffler's interaction created a relationship, namely Friendship.

78/NS-NF/F/00:12:08



**Figure 4. 88.** Data number 78, Friendship Relationship

NEWT: *For the last time, you pilfering pest—paws off what doesn't belong to you!*  
*Newt shuts his case, then looks around at Jacob.*

Data number 78 shows that Newt managed to catch the fleeing Niffler. Niffler is a magical creature obsessed with shiny objects, and he escapes from Newt's suitcase to get shiny things in the Bank. The Niffler that Newt managed to catch struggled to run again, and Newt tickled the Niffler so that all his stolen items fell from his magic bag. Niffler is Newt's magical creature that he takes care of so he can get along with Newt. The action taken between

Newt and Niffler is typical of a Friendship relationship. This statement is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Therefore, based on Dwyer's (2000) dialogue and statement, Newt and Niffler's interaction created a relationship, namely Friendship.

84/NS-NF/F/00:49:32



**Figure 4. 89.** Data number 84, Friendship Relationship

*NEWT: Finestra.*

*The window glass shatters and Newt leaps inside, seizing at drawers and cupboards, desperate to find the creature. Jacob stares down the street, incredulous as he watches Newt, who, from an outsider's perspective, appears to be looting the diamond shop.*

*The Niffler appears, scurrying over Newt's shoulders in an attempt to get higher and away from his clutches. Newt jumps onto a desk after him, but the Niffler is now balancing on a crystal chandelier.*

*Newt reaches out and trips, both he and the Niffler now hanging from the chandelier as it swings wildly round and round.*

*Finally the chandelier crashes to the floor, smashing. Straight away the Niffler is back up, clambering across cases full of jewelry, Newt in hot pursuit.*

*The Niffler and Newt continue their chase, finally climbing onto a jewelry case that can't take their weight. The case, with them both on top, falls to rest against one of the shop windows. Both Newt and the Niffler become very still . . .*

*Suddenly a crack appears on the window. Newt watches as the crack spreads across the pane of glass and the window bursts open, shattering across the pavement—Newt and the Niffler crashing to the ground.*

*The Niffler is still only for a moment before running off down the street. Newt quickly gathers himself, drawing his wand:*

*NEWT: ACCIO!*

*In slow motion the Niffler sails backward through the air toward Newt. As he flies, he looks sideways at the most glorious window display yet. His eyes widen. Jewelry falls from his pouch, flying toward Newt and Jacob, who duck and dive as they run forward toward the creature.*

Data number 84 shows that Newt has managed to find Niffler, who has fled again, but Niffler is trying to escape again. Newt used a summoning spell, but the Niffler managed to dodge it. Niffler is Newt's magical creature that he takes care of so he can get along with Newt. The action taken between Newt and Niffler is typical of a Friendship relationship. This statement is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Therefore, based on Dwyer's (2000) dialogue and statement, Newt and Niffler's interaction created a relationship, namely Friendship.

85/NS-NF/F/00:50:51



**Figure 4. 90.** Data number 85, Friendship Relationship

*Newt casts a spell toward the window, turning it into a sticky jelly, which finally traps the Niffler.*

*NEWT: (to the Niffler) All right? Happy? Newt, now covered in jewelry, pulls the Niffler from the window.*

Data number 85 shows that Newt has managed to catch Niffler, who is escaping. He is trapped in a mirror enchanted by Newt. Niffler is Newt's magical creature that he takes care of so he can get along with Newt. The action taken between Newt and Niffler is typical of a Friendship relationship. This statement is

supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Therefore, based on Dwyer's (2000) dialogue and statement, Newt and Niffler's interaction created a relationship, namely Friendship.

#### 5) Newt Scamander-Demiguise

75/NS-DG/F/00:02:13



**Figure 4. 91.** Data number 75, Friendship Relationship

*Newt Scamander, weather-beaten, wiry, wearing an old blue overcoat. Beside him rests a battered brown leather case. A catch on the case flicks open of its own accord. Newt swiftly bends down to close it.*

*Placing the case on his lap, Newt leans in, whispering:*

*NEWT: Dougal, settle down now, please. It won't be long.*

Data number 75 shows that Dougal knocked on the case from inside, signalling to ask if it had arrived. He felt like going out of the suitcase. But Newt answered smoothly and calmed the restless Dougal to remain calm. Dougal is Newt's magical creature that he cares for and tames so that he can get along with Newt. The action taken between Newt and Niffler is typical of a Friendship relationship. This statement is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and

cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Therefore, based on Dwyer's (2000) dialogue and statement, Newt and Niffler's interaction created a relationship, namely Friendship.

6) Newt Scamander-Bowtruckle

93/NS-BT/F/01:30:08



**Figure 4. 92.** Data number 93, Friendship Relationship

*Pickett gives Newt a sharp pinch from inside his pocket.*

*NEWT: Ouch!*

*Newt fishes Pickett out, holding him up on his hand as he walks through the various enclosures.*

*NEWT: Right . . . I think we need to talk. See, I wouldn't have let him keep you, Pickett. Pick, I would rather chop off my hand than get rid of you . . . After everything you have done for me—now come on.*

*NEWT: Pick—we've talked about sulking before, haven't we. Pickett—come on, give me a smile. Pickett, give me a . . .*

*Pickett sticks out his tiny tongue and blows a raspberry at Newt.*

*NEWT: All right—now, that is beneath you.*

Data number 93 shows that Newt told Pickett that he would not hand her over to anyone because of everything Pickett had done for him. Pickett is Newt's Bowtruckle, whom he takes care of to get along with Newt. The action taken between Newt and Niffler is typical of a Friendship relationship. This statement is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Friends help in times of

need (p. 14). Therefore, based on Dwyer's (2000) dialogue and statement, Newt and Niffler's interaction created a relationship, namely Friendship.

7) Newt Scamander-Swooping Evil

88/NS-SE/F/01:12:33



**Figure 4. 93.** Data number 88, Friendship Relationship

*Newt makes a strange tutting sound, commanding the Swooping Evil to circle the pool once more.*

NEWT: *Jump . . .*

*Tina looks at the Swooping Evil—fearful, disbelieving.*

TINA: *ARE YOU CRAZY?*

NEWT: *Jump on him.*

*Newt stands on the edge of the pool, watching the Swooping Evil as it circles round and round Tina.*

NEWT: *Tina, listen to me. I'll catch you. Tina!*

*The two make intense eye contact, Newt trying to reassure . . . The liquid has now risen up in waves to Tina's full height—she's losing sight of Newt.*

NEWT: *(insistent, very calm) I'll catch you. I've got you, Tina . . .*

*Suddenly Newt cries out:*

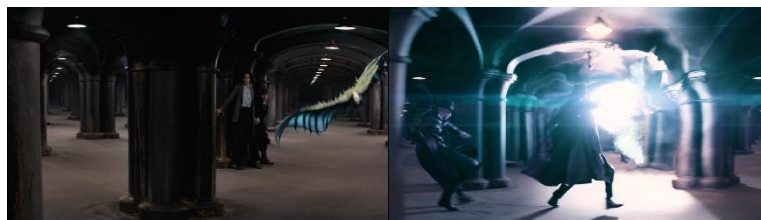
NEWT: *Go!*

*Tina jumps in between two of the waves, just as the Swooping Evil passes. She lands on its back, only inches away from the swirling liquid, then hops quickly forward, straight into Newt's open arms.*

Data number 88 shows that Swooping Evil came out of Newt's suitcase to provide assistance to save Tina on Newt's orders. Swooping Evil is Newt's magical creature that he takes care of so he can get along with Newt. The action taken between Newt and Niffler is typical of a Friendship relationship. This statement is supported by Dwyer's (2000) statement that friendship is universal:

at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Friends help in times of need (p. 14). Therefore, based on Dwyer's (2000) dialogue and statement, Newt and Niffler's interaction created a relationship, namely Friendship.

89/NS-SE/F/01:13:25



**Figure 4. 94.** Data number 89, Friendship Relationship

*Newt and Tina, hand in hand, charge through the basement corridors. Suddenly accosted by the group of Aurors, they turn, darting behind pillars, just missing the fired curses and spells. Newt again sends out the Swooping Evil, which swirls overhead, flying in and out of pillars, blocking curses and knocking Aurors to the ground. ANGLE ON THE SWOOPING EVIL using its proboscis to probe in one of the Auror's ears. NEWT: (making a clicking sound) LEAVE HIS BRAINS, come on! Come on! Tina and Newt run onward, the Swooping Evil flying after, blocking curses as it goes.*

Data number 89 shows that Swooping Evil flew to attack the Aurors to save him and Tina on his orders. Swooping Evil is Newt's magical creature that he takes care of so he can get along with Newt. This statement is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Friends help in times of need (p. 14).

Therefore, based on Dwyer's (2000) dialogue and statement, Newt and Niffler's interaction created a relationship, namely Friendship.

8) Newt Scamander-Thunderbird

82/NS-TB/F/00:38:47



**Figure 4. 95.** Data number 82, Friendship Relationship

NEWT: *(eyes on the Thunderbird up high) Come on—come on . . . Down you come . . . Come on.*

*Slowly the Thunderbird calms itself, lowering down to stand on a large rock in front of Newt. As it does, the rain dies down and is replaced by a brilliant, hot sunshine.*

*Newt puts his wand away and produces a handful of grubs from his pocket. The Thunderbird watches intently.*

*Newt strokes the Thunderbird with his free hand, calming him, affectionate.*

NEWT: *Oh, thank Paracelsus. If you'd have got out that could have been quite catastrophic. (to Jacob) You see, he's the real reason I came to America. To bring Frank home.*

Data number 82 shows that Newt is the owner of Thunderbird. He helps save Thunderbird and plans to release it into its natural habitat in America. The way Newt treats Thunderbird and his sacrifice in returning to its natural habitat show the close friendship between Newt and Thunderbird. The action taken between Newt and Niffler is typical of a Friendship relationship. This statement is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of



friendship (p. 10). Friends help in times of need (p. 14). Therefore, based on Dwyer's (2000) dialogue and statement, Newt and Niffler's interaction created a relationship, namely Friendship.

98/NS-TB/F/01:51:26



**Figure 4. 96.** Data number 98, Friendship Relationship

*NEWT: I was intending to wait until we got to Arizona, but it seems like now you are our only hope, Frank.*

*A look between them—an understanding.*

*Newt reaches out his arm, and Frank presses his beak lovingly into the embrace—they nuzzle each other affectionately.*

*The assembled group watches in awe.*

*NEWT: I'll miss you too.*

*Newt steps back, taking the flask of Swooping Evil venom from his pocket.*

*NEWT: (to the Thunderbird) You know what you've got to do.*

*Newt throws the vial high up into the air—Frank lets out a sharp cry, catching it in his beak and immediately soaring out of the subway.*

Data number 98 shows that Frank would leave Newt because it is time. Newt felt sad because one of his friends would part with him. Frank, who Newt had raised, thanked Newt by sniffing. Frank is Newt's Thunderbird, whom he cares for to get along with Newt. The action taken between Newt and Niffler is typical of a Friendship relationship. This statement is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Therefore, based on

Dwyer's (2000) dialogue and statement, Newt and Thunderbird's interaction created a relationship, namely Friendship.

9) Tina Goldstein-Credence Barbone

97/TG-CB/F/01:45:35



**Figure 4. 97.** Data number 97, Friendship Relationship

TINA: *CREDENCE, NO!*

*Tina runs onto the tracks.*

*Inches from Graves's face, the Obscurus freezes. Slowly, very slowly, it rises back up, swirling more gently, staring at Tina, who looks straight back into its weird eyes.*

TINA: *Don't do this—please.*

NEWT: *Keep talking, Tina. Keep talking to him—he'll listen to you. He's listening.*

*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.*

TINA: *I know what that woman did to you . . . I know that you've suffered . . . You need to stop this now . . . Newt and I will protect you . . .*

*Graves is on his feet.*

TINA: *(pointing to Graves) This man—he is using you.*

Data number 97 shows that Tina approaches Credence out of control. She calms Credence down and says she will help protect him. Tina saved Credence when his foster mother abused him, and they had known each other before. The action taken between Tina and Credence is typical of a Friendship relationship. This statement is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10).

Friends help in times of need (p. 14). Therefore, based on Dwyer's (2000) dialogue and statement, Newt and Niffler's interaction created a relationship, namely Friendship.

### c. Relationships With Relation

Relationships with relation are relationships with our family members. Relationships with family members are the most enduring of all relationships. Families serve a vital function, providing a sense of identity and a secure base. This research found a total of 1 data of relationships with relation. The following data finding classified the relationships with relation, including:

#### 1) Queenie Goldstein-Tina Goldstein

79/QG-TG/R/00:29:17



**Figure 4. 98.** Data number 79, Relationships With Relation

QUEENIE: *Teenie—you brought men home?*

TINA: *Gentlemen, this is my sister. You want to put something on, Queenie?*

QUEENIE: *(unconcerned) Oh, sure—*

Data number 79 shows Queenie is Tina's little sister. Tina brought Newt and Jacob to her apartment because of Newt's problems, namely breaking the rules of magic and being taken to MACUSA the next day. This surprised Queenie because the rules in her apartment were that men were not allowed. Hereafter Tina

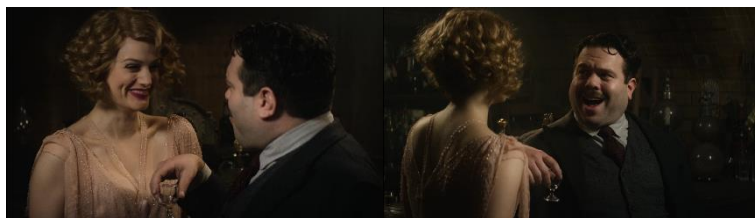
introduced Queenie to Newt and Jacob, who was her sister. This shows family relationships or relationships with relations between Queenie and Tina. This is supported by Dwyer's (2000) statement that relationships with relationships are relationships with our family members (p. 11). Therefore, based on the dialogue and statements of Dwyer (2000), Queenie and Tina have a relationship, namely Relationships With Relations.

#### d. Romantic Relationships

Romantic Relationships are defined as mutual, ongoing, and voluntary interactions between two partners that are characterized by specific expressions of affection and intimacy. A passionate relationship's earliest stages involve spectacular and specific cognitive, behavioural, and emotional aspects. This research found a total of 3 data on romantic relationships. The following data finding classified Romantic Relationships including:

1) Queenie Goldstein-Jacob Kowalski

91/QG-JK/RR/01:18:41



**Figure 4. 99.** Data number 91, Romantic Relationships

QUEENIE: *Are all No-Majs like you?*

JACOB: *(trying to be serious, almost seductive) No, I'm the only one like me. Maintaining strong eye contact with Queenie, Jacob knocks back the shot. Suddenly he emits a raucous, high-pitched giggle. Queenie laughs sweetly at his look of surprise.*

Data number 91 shows that Queenie and Jacob interacted with different approaches to getting to know each other better. Queenie has feelings for Jacob. This shows the formation of romantic relationships between Jacob and Queenie. This statement is supported by Dwyer's (2000) statement that when we 'fall in love', we are at first totally preoccupied with the object of our passion and have a great desire to get to know them and become known to them (p. 12). Therefore, based on the dialogue and statements of Dwyer (2000), Queenie and Jacob have a Romantic Relationship.

95/QG-JK/RR/01:37:36



**Figure 4. 100.** Data number 95, Romantic Relationships

QUEENIE: *Keep holda that, honey.*

*She moves to Disapparate, but Jacob hangs on to her and she falters.*

JACOB: *No, no, no!*

QUEENIE: *I can't take you. Please let go of me, Jacob!*

JACOB: *Hey—hey! You're the one that said I was one of youse . . . right?*

QUEENIE: *It's too dangerous.*

*A further massive explosion in the distance. Jacob tightens his grip on Queenie. She reads his mind and her expression changes to one of wonderment and tenderness as she sees what he went through in the war. Queenie is moved and appalled. Very slowly, she raises a hand and touches his cheek.*

Data number 95 shows that Jacob looked at Queenie with love, and Jacob assured Queenie that he would be fine. They are interested in each other, so they look pretty intimate, so there is a relationship between Jacob and Queenie. And it is Romantic

Relationships. This statement is supported by Dwyer's (2000) statement that the earliest stages of a passionate relationship involve quite spectacular and specific cognitive, behavioural, and emotional aspects (p. 12). Therefore, based on the dialogue and statements of Dwyer (2000), Queenie and Jacob have a Romantic Relationship.

100/QG-JK/RR/01:56:24



**Figure 4. 101.** Data number 100, Romantic Relationships

*Queenie moves forward up the stairs toward Jacob—they stand close.*  
QUEENIE: *(trying to cheer him up)* I'll come with you. We'll go somewhere—we'll go anywhere—see, I ain't never gonna find anyone like—  
JACOB: *(bravely)* There's loads like me.  
QUEENIE: *No . . . No . . . There's only one like you.*  
*The pain is almost unbearable.*  
JACOB: *(a beat)* I gotta go.  
*Jacob turns to face the rain, and wipes his eyes.*

Data number 100 shows that Jacob, who was about to part ways with Newt, Queenie, and Tina, said goodbye. Queenie tries to comfort Jacob, who is sad, making Jacob smile and be strong. Both have a special relationship, a sense of attraction to one another. This shows the formation of romantic relationships between Jacob and Queenie. This statement is supported by Dwyer's (2000) statement that the earliest stages of a passionate relationship involve quite spectacular and specific cognitive, behavioural, and emotional

aspects (p. 12). Therefore, based on the dialogue and statements of Dwyer (2000), Queenie and Jacob have a Romantic Relationship.

## B. Discussions

In this research, the researcher focuses on two discussions. First, to find out the type of characters' archetypes of the characters in the film *Fantastic Beasts and Where To Find Them* (2016). Second, to discover the relationships among characters' archetypes in the film *Fantastic Beasts and Where To Find Them* (2016). After the researcher analyses, understands, and finds the data on characters' archetypes of the characters and the relationships among characters' archetypes, in the sequel, the researcher finds the cultural theme.

**Table 4. 14.** Componential Table

THE INNOCENT										THE EXPLORER										THE SAGE																																												
CHARACTERS					IN-IN					IN-OU					CHARACTERS					A					F					R					RR																													
QG-JK					1																																																											
QG-TG										1																																																						
THE HERO										THE OUTLAW										THE MAGICIAN																																												
CHARACTERS					HE-LO					CHARACTERS					OU-CA					CHARACTERS					A					F					R					RR																								
NS-JK					1										1																																																	
THE REGULAR GUY/GAL										THE LOVER										THE JESTER																																												
CHARACTERS					RE-OU					RE-RU					CHARACTERS					LO-IN					LO-SA					LO-MA					LO-LO					CHARACTERS					A					F					R					RR				
CB-GG					1					1					NS-JK					2																																												
															QG-JK					2																																												
															NS-TG															1																																		
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															NS-BT																																																	
TOTAL										27																																																						

Based on the componential table above, the characters that create the most relationships are Newt Scamander with Jacob Kowalski, Thunderbird, Niffler and Swooping Evil, with friendship relationships dominating. Newt Scamander is the main character in the story, and he often shows interactions

with other characters. Therefore, relationships are often created between Newt and other characters. After that, the other characters that include the dominating relationship are Jacob Kowalski with Queenie Goldstein with Romantic Relationships. This relationship often happens to them because a romantic interaction makes them even closer.

The first formulation of the problem of characters' archetypes is solved by finding the archetype types of the characters and categorizing them. Twelve characters are analysed in the film *Fantastic Beasts and Where To Find Them* (2016). Based on the analysis of the twelve characters, only six characters dominate in creating relationships between characters' archetypes, including Newt Scamander, Jacob Kowalski, Queenie Goldstein, Thunderbird, Niffler, and Swooping Evil.

Newt Scamander tends to fall into the character archetype, The Lover. He is The Lover, who is described as a person who values friendship. He is a person who appreciates people, does not forget the services of others, and does not discriminate against anyone. Hereafter Newt Scamander tends to fall into the character archetype, The Caregiver. He is The Caregiver, described as a person with a high sense of concern and prioritized loved ones. It can be seen throughout the story that he is a Magizoologist (an expert on magical creatures) who cares for, nurtures, and saves magical creatures from danger. Newt Scamander also tends to fall into the character archetype, The Ruler. He is The Ruler, a regulator, and a controller who aims to prevent problems. He is pretty protective of his magical creatures, so they do not act up to avoid chaos.



Jacob Kowalski and Thunderbird tend to fall into the character archetype, The Innocent. Jacob Kowalski is a NoMaj (non-magic), and he is The Innocent, described as naive and innocent because he is a NoMaj and does not understand the wizarding world. Thereupon, Thunderbird is an Innocent who is described as a naive and innocent animal. He is an animal from illegal sales that Newt rescued. He wished for safety and happiness.

Queenie Goldstein tends to fall into the character archetype, The Lover. She is the little sister of Tina Goldstein, and she is a Legilimens (mind reader). Queenie Goldstein is The Lover, described as loving, romantic, elegant, and kind. She has a special relationship with Jacob Kowalski and prioritizes him a lot.

Niffler tends to fall into the character archetype, The Explorer and The Jester. Niffler is Newt's magical creature. He is obsessed with shiny things. Niffler is The Explorer, described as an animal that cannot stay still and wants to go out looking for satisfaction. In the film, he runs away from Newt to get shiny things because he is obsessed with shiny things. Niffler is also The Jester. With his mischievous behaviour towards Newt, he sometimes acts funny and laughs.

Swooping Evil tends to fall into the character archetype, The Hero. Swooping Evil is Newt's magical creature. He can act as a shield/counteract spell. Swooping Evil is The Hero who is described as a formidable animal in the face of danger, a saviour, a weapon for his master, and brave. Newt uses Swooping Evil as a weapon when in danger. He saved Newt and Tina from the attacks and pursuit of the Aurors, and therefore he is a saviour/hero.

Whereupon the second formulation of the problem of the relationship among characters' archetypes is solved by finding the types of interpersonal relationships of the characters and categorizing them. In the film *Fantastic Beasts and Where To Find Them* (2016), the researcher found four relationships that were created among the characters' archetypes. Based on the analysis results of the four relationships, there are only two relationships that dominate between the characters' archetypes, including Friendship and Romantic Relationships.

The first Friendship relationship was dominated by Newt Scamander, who was The Lover and Jacob Kowalski, who was The Innocent. The archetype of The Lover character meets the archetype of The Innocent character to create a friendship relationship in the film *Fantastic Beasts and Where To Find Them* (2016). This explains that someone who typically values friendship and cares deeply about others meets someone with innocent and naive characteristics and can create a friendship in *Fantastic Beasts and Where To Find Them* (2016) film.

The Lover in Newt with The Innocent in Jacob meet and provide a reciprocity friendship relationship. They make friends based on loyalty, sacrifice and generosity. Friendship reciprocity is ideal, characterized by loyalty, self-sacrifice, mutual affection and generosity. Mutual friendship is based on equality. Everyone is the same in giving and receiving benefits from the relationship (DeVito, 2013, p. 258). This follows what is shown in the film that Newt, with his generosity, helps and protects Jacob, a NoMaj, from facing the dangers that occur in the wizarding world, even though in the rules of magic, a wizard is prohibited from having any relationship with a NoMaj. This gives

the significance that a friendship relationship is not hindered by age, class, being, or gender because friendship is universal and helps when needed. This statement follows Dwyer's (2001) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship. Friends help in times of need (p. 14).

The second Friendship relationship is dominated by Newt Scamander, who was The Caregiver with Thunderbird, who was The Innocent. The archetype of The Caregiver meets the archetype of The Innocent to create a friendship relationship in the film *Fantastic Beasts and Where To Find Them* (2016). This explains how a person typically has a high sense of caring, and a caring soul meets innocent, unfortunate creatures who need help to create a friendship in *Fantastic Beasts and Where To Find Them* (2016) film.

The Caregiver in Newt and The Innocent in Thunderbird meet and provide a receptive friendship relationship. This follows what is shown in the film that Thunderbird is a giant animal traded in Egypt illegally. He needs help and has a great desire to be free and happy. Newt found him in chains, and with his encouragement and generosity, he helped and cared for Thunderbird until his greatest wish was accomplished. In receptive friendship, there is an imbalance in giving and receiving. One person is the primary giver, and the other is the primary recipient. But this imbalance is positive because everyone gains something from their relationship (DeVito, 2013, p. 258).

In this friendship, it can be said that Newt is the primary giver, and Thunderbird is the primary receiver. The impact of their relationship is that Newt gains inner satisfaction by helping his favourite creatures, and he gains

the advantage of using the power of the Thunderbird, a detector of terrible luck/premonitions that will happen. Meanwhile, Thunderbird gets her big wish, namely freedom and happiness. This gives the significance that sincerity in giving and receiving in a friendship will positively impact the relationship. This quality is marked by the help and protect each other in friendship. Security, mutual trust and mutual reliance. Closeness, the strongest bond, is established because of a strong affection for friends (Bukowski and Sippola, 2005). This statement follows Dwyer's (2001) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship. Friends help in times of need (p. 14).

The third Friendship relationship is dominated by Newt Scamander, who was The Ruler, with Niffler, who was The Explorer, The Jester. The Ruler archetype meets The Explorer and The Jester archetype to create a friendship relationship in the film *Fantastic Beasts and Where To Find Them* (2016). This explains how the type of someone responsible, based on rules and firmness, meets creatures with stubborn characteristics, does not care about rules, and wants to explore anywhere to create a friendship in the film *Fantastic Beasts and Where To Find Them* (2016).

The Ruler in Newt and The Jester, The Explorer in Niffler, meet and provide a receptive friendship relationship. Newt is the owner of Niffler. Niffler is an animal that is quite naughty, accompanied by Newt, a strict and law-abiding person, providing the best combination in the friendship relationship between the owner and his pet. In receptive friendship, there is an imbalance in giving and receiving. One person is the primary giver, and the other is the

primary recipient. But this imbalance is positive because everyone gains something from their relationship (DeVito, 2013, p. 258).

Based on the statement above shows that Newt is the primary giver while Niffler is the primary recipient. In several scenes, Newt can be seen immensely irritated with Niffler's behaviour, who likes to run away and steal, but his annoyance prompts him to immediately arrest Niffler so that he will be fine and will not be in danger. He also never directly criticized Niffler in public, with Newt scolding and criticizing Niffler when they were alone while talking, giving them some privacy. This shows that conflict of different opinions will probably occur in a friendship. Each individual will have their argument, which often creates conflict between individuals.

However, conflict in a friendship relationship will make the individual bring up unselfish feelings and a forgiveness instinct, making the relationship feel closer and more trusting. This gives the significance that a bit of tension will be enough to give the effect of care, mutual trust and reliance. Making closer, namely the strongest bond, is established because of a strong sense of affection for friends. As well as providing good quality friendships (Bukowski and Sippola, 2005). This follows the statement of Dwyer (2000) that friends freely assist one another in times of need; they trust and respect, and share secrets while respecting one another's privacy. They do not criticize each other in public and will not tolerate others being rude to friends who aren't present to defend themselves (p. 10).

The last Friendship relationship was dominated by Newt Scamander, who was The Ruler, with Swooping Evil, who was The Hero. The Ruler

archetype meets The Hero archetype to create a friendship relationship in the film *Fantastic Beasts and Where To Find Them* (2016). This explains how the type of someone who is a regulator and holder of control meets a creature who is a typical saviour to create a friendship in the film *Fantastic Beasts and Where To Find Them* (2016).

The Ruler in Newt and The Hero in Swooping Evil meet and provide a receptive friendship relationship. Swooping Evil is Newt's animal. He becomes Newt's companion in every situation. Swooping Evil becomes Newt's helper when he is in danger because of the power of Swooping Evil which can act as a shield against magic spells. This gives the sense that Swooping Evil is the primary giver for being a weapon, and Newt is the recipient for asking for help. In receptive friendship, there is an imbalance in giving and receiving. One person is the primary giver, and the other is the primary recipient. But this imbalance is positive because everyone gains something from their relationship (DeVito, 2013, p. 258).

This gives the significance that the need to help each other in a friendship will have a good quality impact. This quality is marked by helping and protecting each other in friendship. Security, mutual trust and mutual reliance. Closeness, the strongest bond, is established because of a strong affection for friends (Bukowski and Sippola, 2005). This statement follows Dwyer's (2001) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship. Friends help in times of need (p. 14).

Afterwards, the Romantic Relationships were dominated by Jacob Kowalski, who was The Innocent and Queenie Goldstein, who was The Lover. The Innocent archetype meets The Lover archetype to create a romantic relationship in the film *Fantastic Beasts and Where To Find Them* (2016). This explains how someone with a loving typical, is romantic and has a high sense of caring meets someone innocent and naive and forms a romantic relationship in the film *Fantastic Beasts and Where To Find Them* (2016).

The Innocent in Jacob and The Lover in Queenie meet and provide a deep romantic relationship. A romantic relationship is considered deep if the individual feels spectacular and distinct cognitive, behavioural, and emotional characteristics when meeting a loved one. In addition, fascinating behaviour, have strong sexual desires and feel compelled to cherish and care for the loved ones.

Passion was performed by Queenie when she first met Jacob. She always felt happy when talking to Jacob, always showing his positive side by being cheerful and giving love and care to Jacob. According to Dwyer (2000), spectacular and distinct cognitive, behavioural, and emotional characteristics mark the early stages of a passionate relationship. When we fall in love, we are initially preoccupied with the object of our affection and a strong desire to get to know and be known by them. Emotions are high and can be either positive or negative. If everything is going well, we will likely be on top of the world, but if our love is not reciprocated, we will be plunged into despair (p. 12).

Queenie and Jacob always understand each other, maintain a good relationship, always understand and are sensitive to each other's circumstances

so that their relationship becomes even more intimate and close. Queenie did this for Jacob, who always paid attention to the smallest things from Jacob, always gave the best to be with Jacob and showed her affection for Jacob by always being by her side, comforting and reassuring him. According to Dwyer (2000), when falling in love, there will be a high level of physiological arousal, uncertainty, and anxiety, fascinated by the object of our love, have strong sexual desires, and feel compelled to cherish and care for the love one (p. 13).

Based on the statement above shows that the romantic relationship between Jacob and Queenie is a deep romantic relationship. They made it through the factors of being in love, making them a romantic couple. This gives the significance that the main factors in the longevity of a romantic relationship are understanding, caring, and affection. These three factors will provide the best and most lasting results in a romantic relationship.

Based on the description above, it shows that in the film *Fantastic Beasts and Where To Find Them* (2016) describe how close interpersonal relationships can be created due to a sense of compatibility between individual typical/characteristics and then with internal encouragement/consciousness influenced by feelings, needs and understanding between individuals, making interpersonal relationships closer and giving a significance. The film's characters want to create friendship and romantic relationships because of an urge within them to want it. This is evidenced by the dominance of Consciousness in each character in the analysis. How Newt cared for and saved Niffler, Thunderbird, and Swooping Evil. How is Newt going to look after Jacob, who is a NoMaj. How Queenie can fall in love and give everything for



Jacob, all of these actions are influenced by the Consciousness of each character.

This shows the intertwined between the two problems in this research: characters characteristics can affect relationships between individuals. Subsequently, from a cultural perspective, friendships and romantic relationships in the film *Fantastic Beasts and Where To Find Them* (2016) are related to typical friendships and romantic relationships in America, such as how the style of friendship between Newt and his companions is that they accidentally meet and then tell each other personal issues which then begin to find significance in the relationship. And what is the style of the romantic relationship between Jacob and Queenie such as exchanging sweet words, body gestures, stares, and kisses with each other (Verma, 2023). This is because the film *Fantastic Beasts and Where To Find Them* (2016) is set in New York, America, that what is shown is a reflection of how things are in America. The developer pays attention to the culture of America and conveys it nicely through their works.

## CHAPTER V

### CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

#### A. Conclusions

The conclusion is a summary of the findings and discussions. This chapter is a conclusion from the data findings in Chapter IV. In addition, the conclusions also answer the formulation of the problems written in Chapter I. In this research, the researcher found a total of 101 data findings found in the film *Fantastic Beasts and Where To Find Them* (2016). The researcher found 74 characters' archetype data which included 12 data of The Innocent, 3 data of The Explorer, 3 data of The Sage, 9 data of The Hero, 8 data of The Outlaw, 1 data of The Magician, 3 data of The Regular Guy/Gal, 12 data of The Lover, 2 data of The Jester, 10 data of The Caregiver, 1 data of The Creator, and 10 data of The Ruler. And 27 data on relationships among characters archetypes, including 6 data of Affiliation, 17 data of Friendship, 1 data of Relationships With Relations, and 3 data of Romantic Relationships.

The researcher analysed twelve characters to find the characters' archetypes and the relationships created among the characters' archetypes in the film *Fantastic Beasts and Where To Find Them* (2016). Of the twelve characters, the researcher found that the classification of the characters' archetype was dominated by six characters, namely Newt Scamander (The Lover with a total of 6 data, The Caregiver with a total of 6 data, and The Ruler with a total of 6 data), Jacob Kowalski (The Innocent with a total of 5 data), Queenie Goldstein (The Lover with a total of 3 data), Niffler (The Explorer with

a total of 2 data, and The Jester with a total of 2 data), Swooping Evil (The Hero with a total of 2 data) and Thunderbird (The Innocent with a total of 2 data). After the process of classifying the archetypes of the characters, the researcher found that the relationships among the characters' archetypes were dominated by Friendship (Newt-Jacob (Lover-Innocent), Newt-Thunderbird (Caregiver-Innocent), Newt-Niffler (Ruler-Explorer), Newt-Swooping Evil (Ruler-Hero), and Newt-Niffler (Ruler-Jester), a total of 10 relationships created) and Romantic Relationships (Jacob-Queenie (Lover-Innocent), a total of 2 relationships created). These relationships are created due to the influence of Consciousness that emerges from within each character in the film, this is evidenced by the dominance of Consciousness in the analysis.

In the film *Fantastic Beasts and Where To Find Them* (2016), there are many typical/characteristics of each character, and the archetypes of the characters express this. Through intense interpersonal interactions, interpersonal relationships are created intimately, namely Friendships and Romantic Relationships. A relationship can be created through meetings between individuals which are then matched through the typical/characteristics of each individual, creating a relationship. With interpersonal compatibility, a relationship will impact being bound and lasting to produce significance in these relationships.

## **B. Implications**

Regarding the findings and discussion results, this research makes it possible to have a practical impact on the counterpart of literary, archetypal, and

relationship studies. This research uses film as an object because film reflects real life. In literary works, of course, the character does not escape attention because the character is the main aspect of a story so that the story can run. Every character in a literary work is made in a way with different typical/characteristics to meet and interact with, forming a relationship in the story. The analysis results show that intense and longevity relationships can be obtained from interpersonal compatibility, generosity, mutual help and concern, making a relationship meaningful. Based on these considerations, this research can contribute to practice regarding learning and analysis of how a relationship becomes profound and significant because it is influenced by internal factors (typical/characteristics of the individual) in literary works, especially films, as information to the general public.

### **C. Suggestions**

The researcher suggests contributing to the literature research in the field of archetypal studies and interpersonal relationships to help the readers and other researchers provide information towards the phenomenon of archetypes with interpersonal relationships and lead them to understand more about the meaning of a relationship between individuals. The suggestions are;

#### **1. For the readers**

This research's result helps the readers understand the superiority of archetypes and interpersonal relationships. Knowing interpersonal relationships might be the basis for entertaining others with the new idea.

Whereas knowing the archetypes. Help the readers understand basic human nature to be more open-minded and tolerant.

2. For the other researcher

This research is expected to help future researchers find references related to archetypal studies and interpersonal relationships. By finding gaps in this research, future researchers can use the same subject with different approaches or the same approach on different objects and topics. Future researchers can use the books by Margareth Mark and Pearson (2001), *The Hero and the Outlaw: Building extraordinary brands through the Power of Archetypes* and Diana Dwyer (2000), *Interpersonal Relationships* with different topics and objects, for instance, appoint the issue of archetypes with stereotypes in a phenomenon in the film.

3. For the filmgoers

This research hoped will open the hearts of filmgoers to appreciate a relationship with anyone more. Based on the analysis results of the film *Fantastic Beasts and Where To Find Them* (2016), the dominant relationships created in this film are Friendship and Romantic Relationships. Furthermore, the researcher suggests and advises filmgoers to pay more attention to, and respect loved ones around you, especially your friends and partner. Appreciate and love them while you can still be together.

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## APPENDICES

### A. VALIDATION SHEET

The thesis data titled: *The Characters' Archetype and Its Relationship Among the Characters in the Film Fantastic Beasts and Where To Find Them (2016)* had been validated by Mrs. Winarti, S.Hum., M.A. on:

Day : Thursday

Date : March 16<sup>th</sup>, 2023



Surakarta, March 16<sup>th</sup>, 2023




Validator,








(Winarti, S.Hum., M.A.)




## B. DATA VALIDATION



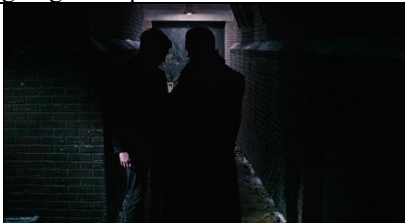
No	Coding	Data	Type of Archetype/ Type of Relationship	Explanation	Valid /Invalid
<b>CHARACTERS' ARCHETYPES</b>					
1.	1/NS/CA/00:02:13  1: Data Number NS: Newt Scamander CA: The Caregiver 00:02:13: Time of the scene	 <p>Newt Scamander, weather-beaten, wiry, wearing an old blue overcoat. Beside him rests a battered brown leather case. A catch on the case flicks open of its own accord. Newt swiftly bends down to close it. Placing the case on his lap, Newt leans in, whispering: NEWT: Dougal—you settle down now, please. It won't be long.</p>	The Caregiver	This statement shows that Newt tried to calm Dougal (his Demiguise) with affection and tenderness to keep him calm in the suitcase. He was trying to protect Dougal from outside harm, so Newt did not let him out. Based on this statement, Newt can be classified in the character archetype, The Caregiver. This statement is supported by Mark and Pearson's (2001) statement that the caregiver is an altruist, moved by compassion, generosity, and a desire to help others. The caregiver has a core desire to protect people from harm (pp. 209-210).	V
2.	2/DG/IN/00:02:13  2: Data Number DG: Demiguise IN: The Innocent 00:02:13: Time of the scene	 <p>Newt Scamander, weather-beaten, wiry, wearing an old blue overcoat. Beside him rests a battered brown leather case. A catch on the case flicks open of its own accord. Newt swiftly bends down to close it. Placing the case on his lap, Newt leans in, whispering: NEWT: Dougal—you settle down now, please. It won't be long.</p>	The Innocent	This statement shows Dougal (Demiguise) signalling Newt to get out of the suitcase. He wants to get out of the suitcase to find happiness freely outside. This statement is supported by Mark and Pearson's (2001) statement that you can get out of the fast lane, relax, and truly enjoy your life. Based on this statement, Demiguise can be classified into the character archetype, The Innocent. The innocent desires to experience paradise and a goal to be happy (pp. 53-54).	V

3.	<p>3/TG/SA/00:07:22</p> <p>3: Data Number TG: Tina Goldstein SA: The Sage 00:07:22: Time of the scene</p>	 <p>Tina peers at Newt from behind a pillar because she was suspicious of Newt.</p>	The Sage	<p>This statement shows that Tina was suspicious of Newt's strange behaviour, so she followed Newt to find information and the truth about her suspicions about Newt. Based on this statement Tina can be classified in the character archetype, The Sage. This is following the core desires and goals of the sage, namely, the discovery of truth and to understand the world through intelligence and analysis of knowledge (p. 89).</p>	V
4.	<p>4/JK/RE/00:07:43</p> <p>4: Data Number JK: Jacob Kowalski RE: The Regular Guy/Gal 00:07:43: Time of the scene</p>	 <p>JACOB: What are the odds of that? Well, may the best man win, I guess. Jacob holds out his hand, but Newt is off.</p>	The Regular Guy/Gal	<p>According to this statement, Jacob felt that he would be unrivalled if Newt also applied for a loan from the bank. However, he was supportive and handshake with Newt in a supportive gesture. He realized that he wasn't the only one who wanted to achieve his dream, he wanted to fit in and have good relations with others. Based on this statement, Jacob can be classified in the character archetype, The Regular Guy/Gal. This is supported by the statement of Mark and Pearson (2001) that the regular guy/gal wants to connect with others, therefore, they have a strategy to develop ordinary solid virtues, the common touch, and blend in (p. 166).</p>	V
5.	<p>5/NS/CA/00:07:43</p> <p>5: Data Number NS: Newt Scamander CA: The Caregiver 00:07:43: Time of the scene</p>	 <p>JACOB: What are the odds of that? Well, may the best man win, I guess. Jacob holds out his hand, but Newt is off.</p>	The Caregiver	<p>This statement shows that Newt ignored Jacob because he was looking for Niffler who was running away, he was worried that something would happen to Niffler, so he swiftly tried to catch Niffler again. Based on this statement, Newt can be classified into character archetypes, The Caregiver This statement is supported by the statement of Mark and Pearson (2001) that the worst fear of caregivers is that something will happen to a loved one on the Caregiver's watch. The caregiver's core desire is to protect people from harm (pp. 209-210).</p>	V


6.	<p>6/NS/RU/00:11:54</p> <p>6: Data Number NS: Newt Scamander RU: The Ruler 00:11:54: Time of the scene</p>	 <p>NEWT: (to the Niffler) No . . . Despite their altercation, Newt is fond of the Niffler. He grins as he tickles its stomach, causing more treasure to pour out.</p>	The Ruler	<p>Newt manages to catch the fleeing Niffler, he tickles Niffler to get all of his stolen items out of his magic pouch. Newt is the owner of Niffler, he has full control and responsibility for Niffler. Based on this statement, Newt can be classified as the archetypal character, The Ruler. This statement is supported by Mark and Pearson's (2001) statement that the Ruler knows that the best thing to do to avoid chaos is to take control and that the goal is to take over and control and responsibility (pp. 244-245).</p>	V
7.	<p>7/NF/JE/00:11:54</p> <p>7: Data Number NF: Niffler JE: The Jester 00:11:54: Time of the scene</p>	 <p>NEWT: (to the Niffler) No . . . Despite their altercation, Newt is fond of the Niffler. He grins as he tickles its stomach, causing more treasure to pour out.</p>	The Jester	<p>This statement shows that Newt captured Niffler. He made funny expressions to get Newt to let go and was also a little brutal when Newt tickled him. Based on this statement, Niffler can be classified under the character archetype, The Jester. This statement is supported by the statement of Mark and Pearson (2001) that the jester has a core desire and strategy to live in the moment with full enjoyment by playing, making jokes, and being funny (p. 197).</p>	V
8.	<p>8/NS/RU/00:12:08</p> <p>8: Data Number NS: Newt Scamander RU: The Ruler 00:12:08: Time of the scene</p>	 <p>NEWT: For the last time, you pilfering pest—paws off what doesn't belong to you! Newt shuts his case, then looks around at Jacob.</p>	The Ruler	<p>The statement shows that Newt has captured Niffler and forced him into his magical suitcase. He has the same rules for all of his magical creatures: not leaving the suitcase for their safety. Based on this statement, Newt can be classified as the archetypal character, The Ruler. This statement is supported by Mark and Pearson's (2001) statement that the Ruler knows that the best thing to do to avoid chaos is to take control and that the core desire is to take over and control (pp. 244-245).</p>	V



9.	<p>9/NF/EX/00:12:08</p> <p>9: Data Number NF: Niffler EX: The Explorer 00:12:08: Time of the scene</p>	 <p>NEWT: For the last time, you pilfering pest—paws off what doesn't belong to you! Newt shuts his case, then looks around at Jacob.</p>	The Explorer	<p>Based on this statement, shows that Niffler, who Newt caught, is trying to escape again. He struggled a bit but in the end, was caught by Newt. Niffler is a magical creature who is obsessed with shiny things. He wants to be free and experience satisfaction by stealing shiny objects. Based on this statement, Niffler can be classified under the character archetype, The Explorer. This follows the statement of Mark and Pearson (2001) that the Journey Explorers are experiencing is simultaneously inner and outer because they are motivated by a deep desire to find what, in the outer world, fits with their needs, preferences, and hopes. And have a goal to experience a better, more authentic, more fulfilling life (pp. 71-72).</p>	V
10.	<p>10/TG/RU/00:13:14</p> <p>10: Data Number TG: Tina Goldstein SA: The Ruler 00:13:14: Time of the scene</p>	 <p>TINA: You could not have chosen a worse time to let that creature loose! We're in the middle of a situation here! I'm taking you in. NEWT: You're taking me where? She produces her official ID card. It bears her moving picture and an impressive symbol of an American eagle: MACUSA. TINA: Magical Congress of the United States of America. NEWT: (nervous) Furthermore, you work for MACUSA? What are you, some kind of investigator? TINA: (hesitates) Uh-huh.</p>	The Ruler	<p>This statement shows that Tina managed to catch Newt because his actions violated the rules of magic, namely, using magic in a non-magical world. Tina is a member of MACUSA, and her job is as an investigator. Because of that, she abides by the law and provides sanctions for violators to create a safe and prosperous wizarding world. Based on this statement, Tina can be classified in the character archetype, The Ruler. This statement is supported by Mark and Pearson (2001) that the Ruler knows that the best thing to do to avoid chaos is to take control. The ruler has a goal to create a prosperous, successful family, company, or community (pp. 244-245).</p>	V



11.	<p>11/TG/RU/00:17:14</p> <p>11: Data Number TG: Tina Goldstein RU: The Ruler 00:17:14: Time of the scene</p>	 <p>TINA: Furthermore, you got your wand permit? All foreigners have to have them in New York. NEWT: (lying) I made a postal application weeks ago. TINA: (now sitting on the desk, scribbles on a clipboard) Scamander . . . (finding him very fishy).</p>	The Ruler	<p>This statement shows that Tina is a person who obeys the rules. She asked Newt for permission to use the wand. She wants everything to go well because it is based on predetermined rules. Based on this statement, Tina can be classified as the archetype of The Ruler character. This statement is supported by Mark and Pearson's (2001) statement that statement is supported by Mark and Pearson's (2001) statement that the Ruler knows that the best thing to do to avoid chaos is to take control. The ruler has a goal to create a prosperous, successful family, company, or community (pp. 244-245).</p>	V
12.	<p>12/NS/EX/00:17:27</p> <p>12: Data Number NS: Newt Scamander EX: The Explorer 00:17:27: Time of the scene</p>	 <p>TINA: And you were just in Equatorial Guinea? 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.</p>	The Explorer	<p>This statement shows that Newt travelled to Equatorial Guinea to research material regarding the book of magical creatures. He is a Magizoologist (an expert on magical creatures). He travels around the world to find and experience new magical creatures. Based on this statement, Newt can be classified into the character archetype, The Explorer. This follows the statement of Mark and Pearson (2001) that the Explorer is the simple desire to hit the open road and to be in the wild, wide-open spaces of nature, to experience the joy of discovery. The core desire of the explorer is to seek freedom to find out who you are through exploring the world. And have a goal to experience a better, more authentic, more fulfilling life (p. 72).</p>	V
13.	<p>13/QG/IN/00:29:17</p> <p>13: Data Number QG: Queenie Goldstein IN: The Innocent 00:29:17: Time of the scene</p>	 <p>QUEENIE: Teenie—you brought men home?</p>	The Innocent	<p>Queenie sees Tina bringing a man into the apartment. Unsuspectingly she did not ask what the matter was and greeted them. Queenie did what she thought was right, namely welcoming guests. Based on this statement, Queenie can be classified in the character archetype, The Innocent. This is supported by Mark and Pearson's (2001) statement that the innocent's strategy is to do things right (p. 54).</p>	V


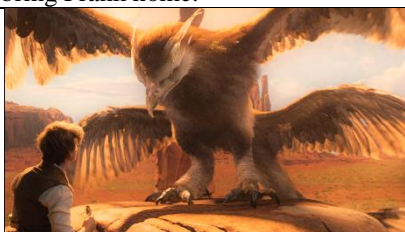
		TINA: Gentlemen, this is my sister. You want to put something on, Queenie? QUEENIE: (unconcerned) Oh, sure—			
14.	14/TG/OU/00:29:17  14: Data Number TG: Tina Goldstein OU: The Outlaw 00:29:17: Time of the scene	 QUEENIE: Teenie—you brought men home? TINA: Gentlemen, this is my sister. You want to put something on, Queenie? QUEENIE: (unconcerned) Oh, sure—	The Outlaw	The statement shows that Tina took Newt and Jacob to her apartment, having no other choice, and it shocked Queenie. Jacob is sick from the bite of Newt's magical creatures, and it is already night. Because there is no other choice, Tina is forced to break the rules that men are not allowed to enter her apartment. Based on this statement, Tina can be classified in the character archetype, The Outlaw. This statement is supported by the statement of Mark and Pearson (2001) that the outlaw has the typical characteristics are breaking the rules. With a strategy to disrupt, destroy, or shock (pp. 123-124).	V
15.	15/TG/SA/00:29:55  15: Data Number TG: Tina Goldstein SA: The Sage 00:29:55: Time of the scene	 TINA: —uh-huh, and this is Mr. Kowalski, he's a No-Maj— QUEENIE: (suddenly worried) A No-Maj? Teen—what are you up to? TINA: He's sick—it's a long story—Mr. Scamander has lost something, I'm going to help him find it.	The Sage	This statement shows that Tina brought Newt and Jacob to her apartment for the offence that Newt had committed. She wants to turn Newt over to the Ministry of Magic. She wants the truth to be revealed about Newt's unlawful behaviour. With her expertise as an investigator, she will reveal it. Based on this statement, Tina can be classified in the character archetype, The Sage. This follows the sage's core desires and goals, namely to discover the truth and understand the world through intelligence and analysis of knowledge (p. 89).	V
16.	16/GG/OU/00:33:01  16: Data Number GG: Graves/Grindelwald OU: The Outlaw 00:33:01: Time of the scene	 GRAVES: Have you any news?	The Outlaw	This statement shows that Graves is carrying out a dark investigative action with Credence. He is looking for information he wants to use for his benefit. He enlists Credence's help in finding it. Graves' actions are illegal and against the law when he manipulates someone for his gain, especially in the world of NoMaj. Based on this statement, Graves can be classified in the character archetype, The Outlaw. This statement is supported by the statement of Mark and Pearson (2001) that the	V







		<p>CREDESCENCE: I'm still looking. Mr. Graves, if I knew whether it was a girl or boy—</p> <p>GRAVES: My vision showed only the child's immense power. He or she is no older than ten, and I saw this child in close proximity to your mother—she I saw so plainly.</p> <p>CREDESCENCE: That could be any one of hundreds.</p> <p>Graves's tone softens—he's beguiling, comforting.</p> <p>GRAVES: There is something else. Something I haven't told you. I saw you beside me in New York. 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.</p>		<p>outlaw has the typical characteristics are breaking the rules, and being attractively bad (p. 123).</p>	
17.	<p>17/CB/RE/00:33:01</p> <p>17: Data Number CB: Credence Barbone RE: The Regular Guy/Gal 00:33:01: Time of the scene</p>	 <p>GRAVES: Have you any news?</p> <p>CREDESCENCE: I'm still looking. Mr. Graves, if I knew whether it was a girl or boy—</p> <p>GRAVES: My vision showed only the child's immense power. He or she is no older than ten, and I saw this child in close proximity to your mother—she I saw so plainly.</p> <p>CREDESCENCE: That could be any one of hundreds.</p> <p>Graves's tone softens—he's beguiling, comforting.</p> <p>GRAVES: There is something else. Something I haven't told you. I saw you beside me in New York. 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.</p>	The Regular Guy/Gal	<p>The statement shows that Credence was carrying out Graves' orders to investigate a child. He was forced to do so to achieve his desire to become a magician. He feels that he is not considered anywhere and does not belong there. Furthermore, he joined Graves hoping to be accepted and become part of the magicians. Based on this statement, Credence can be classified in the character archetype, The Regular Guy/Gal. This follows Mark and Pearson's (2001) statement that the regular guy/gal has a core desire and goal to connect with others, belong, and fit in (p. 166).</p>	V


<p>18.</p>	<p>18/QG/IN/00:33:56</p> <p>18: Data Number QG: Queenie Goldstein IN: The Innocent 00:33:56: Time of the scene</p>	 <p>QUEENIE: The job ain't that glamorous. I mean, I spend most days making coffee, unjinxing the john . . . Tina's the career girl. (she reads his mind) Nah. We're orphans. Ma and Pa died of dragon pox when we were kids. Aw . . . (reading his mind) You're sweet. But we got each other!</p> <p>JACOB: Could you stop reading my mind for a second? Don't get me wrong—I love it.</p> <p>Queenie giggles, delighted, captivated by Jacob.</p> <p>JACOB: This meal—it's insanely good! This is what I do—I'm a cook and this is, like, the greatest meal I have ever had in my life.</p> <p>QUEENIE: (laughing) Oh, you slay me! I ain't never really talked to a No-Maj before.</p> <p>JACOB: Really?</p>	<p>The Innocent</p>	<p>According to the utterance given by Queenie, she answered all of Jacob's questions through mind reading. She seemed pretty happy because of her first experience talking with NoMaj. She is an orphan but quite happy with Tina and has each other. Based on this statement, Queenie can be classified in the character archetype, The Innocent. This statement is supported by Mark and Pearson's (2001) statement that you are free to be yourself and to live out your best values right now, right here, just by following simple guidelines. The innocent's goal is to be happy (pp. 53-54).</p>	<p>V</p>
<p>19.</p>	<p>19/JK/IN/00:33:56</p> <p>19: Data Number JK: Jacob Kowalski IN: The Innocent 00:33:56: Time of the scene</p>	 <p>QUEENIE: The job ain't that glamorous. I mean, I spend most days making coffee, unjinxing the john . . . Tina's the career girl. (she reads his mind) Nah. We're orphans. Ma and Pa died of dragon pox when we were kids. Aw . . . (reading his mind) You're sweet. But we got each other!</p> <p>JACOB: Could you stop reading my mind for a second? Don't get me wrong—I love it.</p> <p>Queenie giggles, delighted, captivated by Jacob.</p>	<p>The Innocent</p>	<p>According to this statement, Jacob felt honoured and valued by those who invited him to dinner. He is happy and appreciates Queenie's food. He said the food was the most delicious he had ever eaten. Based on this statement, Jacob can be classified as the character archetype, The Innocent. This statement is supported by Mark and Pearson's (2001) statement that you are free to be yourself and to live out your best values right now, right here, just by following simple guidelines. The innocent's goal is to be happy (pp. 53-54).</p>	<p>V</p>



		<p>JACOB: This meal—it's insanely good! This is what I do—I'm a cook and this is, like, the greatest meal I have ever had in my life.          QUEENIE: (laughing) Oh, you slay me! I ain't never really talked to a No-Maj before.          JACOB: Really?</p>			
20.	<p>20/TG/CA/00:35:38</p> <p>20: Data Number          TG: Tina Goldstein          CA: The Caregiver          00:35:38: Time of the scene</p>	 <p>Tina, wearing patterned blue pajamas, tentatively knocks on the door, and enters carrying a tray of cocoa. The mugs are stirring themselves—Jacob is captivated again.          TINA: I thought you might like a hot drink?          Tina carefully hands Jacob his mug. Newt remains turned away, feigning sleep, so Tina, with some frustration, pointedly places his cup on the bedside table.</p>	The Caregiver	<p>This statement shows a caring side of Tina. Tina handed Newt and Jacob hot drinks since they were guests. She knew Newt had just arrived in New York this afternoon, and Jacob was sick. They were probably tired, so Tina gave them warm drinks. Based on this statement, Tina can be classified in the character archetype, The Caregiver. This statement is supported by the statement of Mark and Pearson (2001) that the caregiver's goal is to help others (p. 210).</p>	V
21.	<p>21/NS/CA/00:38:47</p> <p>21: Data Number          NS: Newt Scamander          CA: The Caregiver          00:38:47: Time of the scene</p>	 <p>NEWT: (eyes on the Thunderbird up high) Come on—come on . . . Down you come . . . Come on.          Slowly the Thunderbird calms itself, lowering down to stand on a large rock in front of Newt. As it does, the rain dies down and is replaced by a brilliant, hot sunshine.          Newt puts his wand away and produces a handful of grubs from his pocket. The Thunderbird watches intently.          Newt strokes the Thunderbird with his free hand, calming him, affectionate.</p>	The Caregiver	<p>This statement shows that Newt's reason for coming to America is to release Thunderbird back to its natural habitat, Arizona. He cared so much about him that he secretly came and did not tell anyone about it to anyone else. Based on this statement, Newt can be classified in the character archetype, The Caregiver. This statement is supported by Mark and Pearson's (2001) statement that the caregiver is an altruist, moved by compassion, generosity, and a desire to help others. The caregiver has a core desire to protect people from harm and to help others (pp. 209-210).</p>	V

		NEWT: Oh, thank Paracelsus. If you'd have got out that could have been quite catastrophic. (to Jacob) You see, he's the real reason I came to America. To bring Frank home.			
22.	22/TB/IN/00:38:47  22: Data Number TB: Thunderbird IN: The Innocent 00:38:47: Time of the scene	 <p>NEWT: (eyes on the Thunderbird up high) Come on—come on . . . Down you come . . . Come on. Slowly the Thunderbird calms itself, lowering down to stand on a large rock in front of Newt. As it does, the rain dies down and is replaced by a brilliant, hot sunshine. Newt puts his wand away and produces a handful of grubs from his pocket. The Thunderbird watches intently. Newt strokes the Thunderbird with his free hand, calming him, affectionate. NEWT: Oh, thank Paracelsus. If you'd have got out that could have been quite catastrophic. (to Jacob) You see, he's the real reason I came to America. To bring Frank home.</p>	The Innocent	This statement shows that Thunderbird is a giant magical creature that Newt helps. Newt successfully tamed him. Newt is her helper who saves her from danger so she can experience freedom, happiness, and security. Based on this statement. Thunderbird can be classified under the character archetype, The Innocent. This statement is supported by Mark and Pearson's (2001) statement that the innocent have a goal, namely to be happy (p. 54).	V
23.	23/NS/HE/00:39:29  23: Data Number NS: Newt Scamander HE: The Hero 00:39:29: Time of the scene	 <p>NEWT: He was trafficked, you see. I found him in Egypt, he was all chained up. Couldn't leave him there, had to bring him back. I'm going to put you back where you belong, aren't I, Frank. To the wilds of Arizona. Newt, his face full of hope and expectation, hugs Frank's head. Then, grinning, he casts the handful of grubs high into the air. Frank soars majestically upward after them, sunlight bursting from his wings.</p>	The Hero	According to this statement, it shows that Newt managed to save Thunderbird from illegal trade in Egypt which then wanted to release it into its natural habitat. His action is very brave and very noble. Based on this statement, Newt can be classified in the character archetype, The Hero. This is supported by the statement of Mark and Pearson (2001) that the hero has a core desire to be competitive, goal-oriented, or struggle by proving one's worth through courageous and difficult action (p. 106).	V



		Newt watches him fly with love and pride. Then he turns, puts his hands to his mouth, and roars, beast-like, toward another area of the case.			
24.	24/NS/HE/00:40:59  24: Data Number NS: Newt Scamander HE: The Hero 00:40:59: Time of the scene	 <p>JACOB: So what, you—you rescue these creatures? NEWT: Yes, that's right. Rescue, nurture, and protect them, and I'm gently trying to educate my fellow wizards about them.</p>	The Hero	This statement shows that Newt takes action to care for, nurture, and protect magical creatures so that these creatures can be saved and also so that other magicians can study them so they pay more attention to magical creatures. The goal is quite brave and noble in that it sacrifices everything for the sake of magical creatures and for everyone to know and appreciate them. Based on this statement, Newt can be classified in the character archetype, The Hero. This is supported by the statement of Mark and Pearson (2001) that the hero has a core desire to be competitive, goal-oriented, or struggle by proving one's worth through courageous and difficult action and competence and courage (p. 106).	V
25.	25/NS/OU/00:45:58  25: Data Number JK: Newt Scamander OU: The Outlaw 00:45:58: Time of the scene	 <p>JACOB: Well, look, I would come and show you, but don't you think it's kind of a double cross? The girls take us in—they make us hot cocoa . . . NEWT: You do realize that when they see you've stopped sweating, they'll Oblivate you in a heartbeat. JACOB: What does Blivate mean? NEWT: It'll be like you wake up and all memory of magic is gone. JACOB: I won't remember any of this? (He looks around.) This world is extraordinary. NEWT: No. JACOB: All right, yeah—okay—I'll help you. NEWT: (picking up a bucket) Come on, then.</p>	The Outlaw	The statement shows Newt trying to instigate Jacob to ignore Tina and Queenie because they will bewitch Jacob in the end. Newt's actions were so bad and shocking that he attempted to betray Tina and Queenie to escape. Based on this statement, Newt can be classified in the character archetype, The Outlaw. This statement is supported by the statement of Mark and Pearson (2001) that the outlaw has the typical characteristics are breaking the rules, and being attractively bad. With a strategy to disrupt, destroy, or shock (pp. 123-124).	V



26.	<p>26/JK/CA/00:45:58</p> <p>26: Data Number JK: Jacob Kowalski CA: The Caregiver 00:45:58: Time of the scene</p>	 <p>JACOB: Well, look, I would come and show you, but don't you think it's kind of a double cross? The girls take us in—they make us hot cocoa . . .</p> <p>NEWT: You do realize that when they see you've stopped sweating, they'll Oblivate you in a heartbeat.</p> <p>JACOB: What does Bliviate mean?</p> <p>NEWT: It'll be like you wake up and all memory of magic is gone.</p> <p>JACOB: I won't remember any of this? He looks around. This world is extraordinary.</p> <p>NEWT: No.</p> <p>JACOB: All right, yeah—okay—I'll help you.</p> <p>NEWT: (picking up a bucket) Come on, then.</p>	The Caregiver	<p>According to Jacob's statement, he helped Newt in his mission to find missing magical creatures. Based on this statement, Jacob can be classified in the character archetype, The Caregiver. This statement is supported by the statement of Mark and Pearson (2001) that the caregiver's goal is to help others (p. 210).</p>	V
27.	<p>27/NS/RU/00:49:32</p> <p>27: Data Number NS: Newt Scamander RU: The Ruler 00:49:32: Time of the scene</p>	 <p>NEWT: Finestra.</p> <p>The window glass shatters and Newt leaps inside, seizing at drawers and cupboards, desperate to find the creature. Jacob stares down the street, incredulous as he watches Newt, who, from an outsider's perspective, appears to be looting the diamond shop.</p> <p>The Niffler appears, scurrying over Newt's shoulders in an attempt to get higher and away from his clutches. Newt jumps onto a desk after him, but the Niffler is now balancing on a crystal chandelier.</p>	The Ruler	<p>This statement shows that Newt managed to find the escaped Niffler. He tried hard to chase and catch the naughty Niffler, who wanted to run away again. He took control of the Niffler because he was its owner. Based on this statement, Newt can be classified in the character archetype, The Ruler. This statement is supported by Mark and Pearson's (2001) statement that the Ruler knows that the best thing to do to avoid chaos is to take control and that the goal is to take over and control and responsibility (pp. 244-245).</p>	V




		<p>Newt reaches out and trips, both he and the Niffler now hanging from the chandelier as it swings wildly round and round.</p> <p>Finally the chandelier crashes to the floor, smashing. Straight away the Niffler is back up, clambering across cases full of jewelry, Newt in hot pursuit.</p> <p>The Niffler and Newt continue their chase, finally climbing onto a jewelry case that can't take their weight. The case, with them both on top, falls to rest against one of the shop windows. Both Newt and the Niffler become very still . . .</p> <p>Suddenly a crack appears on the window. Newt watches as the crack spreads across the pane of glass and the window bursts open, shattering across the pavement—Newt and the Niffler crashing to the ground.</p> <p>The Niffler is still only for a moment before running off down the street. Newt quickly gathers himself, drawing his wand:</p> <p>NEWT: ACCIO!</p> <p>In slow motion the Niffler sails backward through the air toward Newt. As he flies, he looks sideways at the most glorious window display yet. His eyes widen. Jewelry falls from his pouch, flying toward Newt and Jacob, who duck and dive as they run forward toward the creature.</p>			
28.	<p>28/NF/EX/00:49:32</p> <p>28: Data Number NF: Niffler EX: The Explorer 00:49:32: Time of the scene</p>	 <p>NEWT: Finestra.</p> <p>The window glass shatters and Newt leaps inside, seizing at drawers and cupboards, desperate to find the creature. Jacob stares down the street, incredulous as he watches Newt, who, from an outsider's perspective, appears to be looting the diamond shop.</p> <p>The Niffler appears, scurrying over Newt's shoulders in an attempt to get higher and away from his clutches. Newt jumps onto a desk after him, but the Niffler is now balancing on a crystal chandelier.</p> <p>Newt reaches out and trips, both he and the Niffler now hanging from the chandelier as it swings wildly round and round.</p>	The Explorer	<p>This statement shows that the Niffler that Newt managed to find tried to escape again so as not to be caught. Niffler is a magical creature who is obsessed with glittery things. He wants to be free and experience satisfaction by stealing shiny objects. Based on this statement, Niffler can be classified in the character archetype, The Explorer. This follows the statement of Mark and Pearson (2001) that the Explorer is experiencing is simultaneously inner and outer because they are motivated by a deep desire to find what, in the outer world, fits with their needs, preferences, and hopes. And have a goal to experience a better, more authentic, more fulfilling life (pp. 71-72).</p>	V


		<p>Finally the chandelier crashes to the floor, smashing. Straight away the Niffler is back up, clambering across cases full of jewelry, Newt in hot pursuit.</p> <p>The Niffler and Newt continue their chase, finally climbing onto a jewelry case that can't take their weight. The case, with them both on top, falls to rest against one of the shop windows. Both Newt and the Niffler become very still . . .</p> <p>Suddenly a crack appears on the window. Newt watches as the crack spreads across the pane of glass and the window bursts open, shattering across the pavement—Newt and the Niffler crashing to the ground.</p> <p>The Niffler is still only for a moment before running off down the street. Newt quickly gathers himself, drawing his wand:</p> <p>NEWT: ACCIO!</p> <p>In slow motion the Niffler sails backward through the air toward Newt. As he flies, he looks sideways at the most glorious window display yet. His eyes widen. Jewelry falls from his pouch, flying toward Newt and Jacob, who duck and dive as they run forward toward the creature.</p>			
29.	<p>29/NS/RU/00:50:51</p> <p>29: Data Number NS: Newt Scamander RU: The Ruler 00:50:51: Time of the scene</p>	 <p>Newt casts a spell toward the window, turning it into a sticky jelly, which finally traps the Niffler.</p> <p>NEWT: (to the Niffler) All right? Happy?</p> <p>Newt, now covered in jewelry, pulls the Niffler from the window.</p>	The Ruler	<p>According to this statement, it shows Newt managed to catch Niffler with a capture spell. He forced Niffler to take out all of his stolen objects. He took control of the Niffler because he was its owner. Based on this statement, Newt can be classified in the character archetype, The Ruler. This statement is supported by Mark and Pearson's (2001) statement that the Ruler knows that the best thing to do to avoid chaos is to take control and that the goal is to take over and control and responsibility (pp. 244-245).</p>	V
30.	<p>30/NF/JE/00:50:51</p> <p>30: Data Number NF: Niffler JE: The Jester 00:50:51: Time of the scene</p>		The Jester	<p>Newt caught Niffler, and with his naughty behaviour, he thrashed to be released and ran away again. Based on this statement, Niffler can be classified under the character archetype, The Jester. This statement is supported by the statement of Mark and Pearson (2001) that the jester has a core desire and strategy to live in the moment with full enjoyment by playing, making jokes, and being funny (p. 197).</p>	V





		<p>Newt casts a spell toward the window, turning it into a sticky jelly, which finally traps the Niffler.  NEWT: (to the Niffler) All right? Happy?  Newt, now covered in jewelry, pulls the Niffler from the window.</p>			
31.	<p>31/NS/LO/00:53:15</p> <p>31: Data Number  NS: Newt  Scamander  LO: The Lover  00:53:15: Time of the scene</p>	 <p>Newt places his case down on the ground near the Erumpent and slowly, seductively, opens it.  He begins to perform a mating ritual—a series of grunts, wiggles, rolls, and groans—to gain the Erumpent’s attention.  Finally the Erumpent turns away from the hippo—she is interested in Newt. They face each other, circle round, undulating weirdly. The Erumpent’s demeanor is puppy-like, her horn glowing orange.  Newt rolls along the floor—the Erumpent copies, moving nearer and nearer to the open case.  NEWT: Good girl—come on—into the case . . .</p>	The Lover	<p>Newt finally found Erumpent, who had escaped from the suitcase, with his magizoologist, Newt's skills could easily persuade Erumpent to get back into the suitcase. She seduces the Erumpent by flirting male Erumpent. The goal is for the Erumpent to comply with him. This statement is supported by the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love, but it is essential to romantic love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178).</p>	V
32.	<p>32/NS/HE/00:52:50</p> <p>32: Data Number  NS: Newt  Scamander  HE: The Hero  00:52:50: Time of the scene</p>	 <p>The Erumpent is now on her feet. She charges toward the tree, digging her horn deep into the trunk. The tree bubbles with glowing liquid before exploding and crashing to the ground.  Jacob is thrown off, rolling down a steep, snowy hill, and onto the frozen lake below.  The Erumpent charges after him, hits the ice, and skids. Newt comes careering down the hill, also hitting the ice. He performs an athletic</p>	The Hero	<p>According to this statement, Newt saved Jacob from being chased by the Erumpent, due to the orange liquid that made Erumpent horny accidentally spilling onto Jacob's body. As a result, he was chased by a horny Erumpent. With his heroic actions, Newt saved Jacob and put the Erumpent back in the suitcase. Based on this statement, Newt can be classified in the character archetype, The Hero. This is supported by the statement of Mark and Pearson (2001) that the hero has a core desire to be competitive, goal-oriented, or struggle by proving one's worth through courageous and difficult action and competence and courage (p. 106).</p>	V



		slide, his case open—the Erumpent is mere feet from Jacob when the case swallows her. NEWT; ‘Good show, Mr. Kowalski! Jacob holds out his hand to shake. JACOB: Call me Jacob. They shake hands.			
33.	33/JK/LO/00:52:50  33: Data Number JK: Jacob Kowalski LO: The Lover 00:52:50: Time of the scene	 <p>The Erumpent is now on her feet. She charges toward the tree, digging her horn deep into the trunk. The tree bubbles with glowing liquid before exploding and crashing to the ground. Jacob is thrown off, rolling down a steep, snowy hill, and onto the frozen lake below. The Erumpent charges after him, hits the ice, and skids. Newt comes careering down the hill, also hitting the ice. He performs an athletic slide, his case open—the Erumpent is mere feet from Jacob when the case swallows her. NEWT: Good show, Mr. Kowalski! Jacob holds out his hand to shake. JACOB: Call me Jacob. They shake hands.</p>	The Lover	According to the statement, it shows that Newt rescued Jacob, he realized that Newt had helped him a lot, and he no longer considered Jacob as someone else. Furthermore, he allowed Newt to use his first name only and began to open up to start a friendship relationship with Newt. Based on this statement, Jacob can be classified in the character archetype, The Lover. This statement is supported by the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178).	V
34.	34/NS/LO/01:06:11  34: Data Number NS: Newt Scamander LO: The Lover 01:06:11: Time of the scene	 <p>Two executioners in white coats lead a shackled Newt and Tina down to a dark basement, away from the cell. Newt turns to look back.</p>	The Lover	Newt realized that Jacob had helped him a lot, he no longer saw Jacob as someone else. Furthermore, Newt said goodbye as a friend. Based on this statement, Newt can be classified in the character archetype, The Lover. This statement is supported by the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178).	V



		<p>NEWT: (over his shoulder) It was good to make your acquaintance, Jacob, and I hope you get your bakery.</p> <p>ANGLE ON JACOB, scared, left behind, clutching at the bars of the cell. He waves forlornly after Newt.</p>			
35.	<p>35/JK/IN/01:06:11</p> <p>35: Data Number JK: Jacob Kowalski IN: The Innocent 01:06:11: Time of the scene</p>	 <p>Two executioners in white coats lead a shackled Newt and Tina down to a dark basement, away from the cell. Newt turns to look back.</p> <p>NEWT: (over his shoulder) It was good to make your acquaintance, Jacob, and I hope you get your bakery.</p> <p>ANGLE ON JACOB, scared, left behind, clutching at the bars of the cell. He waves forlornly after Newt.</p>	The Innocent	<p>This statement shows that Jacob is finally waiting for the fate that will happen to him. He has done something right, which is helping his friends. He says goodbye to Newt. He resigned himself to what was about to happen. Based on this statement, Jacob can be classified as the archetype of the character, The Innocent. This is supported by Mark and Pearson's (2001) statement that the innocent's strategy is to do things right (p. 54).</p>	V
36.	<p>36/BT/HE/01:11:53</p> <p>36: Data Number BT: Bowtruckle HE: The Hero 01:11:53: Time of the scene</p>	 <p>Back to Pickett as he finishes unlocking the shackles holding Newt's wrists, and quickly climbs onto Executioner 2's coat.</p>	The Hero	<p>The Bowtruckle is a tiny magical creature that can open anything locked. Because of this advantage, he helped Newt break free from the ministry's execution chain to escape. This heroic and courageous act helped Newt escape. Based on this statement, Bowtruckle can be classified in the character archetype, The Hero. This is supported by the statement of Mark and Pearson (2001) that the hero has a core desire to be competitive, goal-oriented, or struggle by proving one's worth through courageous and difficult action and competence and courage (p. 106).</p>	V
37.	<p>37/NS/RU/01:12:33</p> <p>37: Data Number NS: Newt Scamander RU: The Ruler 01:12:33: Time of the scene</p>		The Ruler	<p>This statement shows that Newt carried out a rescue action against Tina. He took control of Tina's rescue strategy. He summoned Swooping Evil to save Tina. Newt gestured for Tina to jump into Swooping Evil for safety. As a result of Newt's strategy, Tina survived. Based on this statement, Newt can be classified in the character archetype, The Ruler. This is supported by the statement of Mark and Pearson (2001) that the ruler</p>	V

		<p>Newt makes a strange tutting sound, commanding the Swooping Evil to circle the pool once more.  NEWT: Jump . . .  Tina looks at the Swooping Evil—fearful, disbelieving.  TINA: ARE YOU CRAZY?  NEWT: Jump on him.  Newt stands on the edge of the pool, watching the Swooping Evil as it circles round and round Tina.  NEWT: Tina, listen to me. I'll catch you. Tina!  The two make intense eye contact, Newt trying to reassure . . . The liquid has now risen up in waves to Tina's full height—she's losing sight of Newt.  NEWT: (insistent, very calm) I'll catch you. I've got you, Tina . . .  Suddenly Newt cries out:  NEWT: Go!  Tina jumps in between two of the waves, just as the Swooping Evil passes. She lands on its back, only inches away from the swirling liquid, then hops quickly forward, straight into Newt's open arms.</p>		<p>knows that the best thing to do to avoid chaos is to take control. And the ruler has a goal to create a prosperous, successful family, company, or community (pp. 244-245).</p>	
38.	<p>38/SE/HE/01:12:33   38: Data Number  SE: Swooping Evil  HE: The Hero  01:13:08: Time of the scene</p>	 <p>Newt makes a strange tutting sound, commanding the Swooping Evil to circle the pool once more.  NEWT: Jump . . .  Tina looks at the Swooping Evil—fearful, disbelieving.  TINA: ARE YOU CRAZY?  NEWT: Jump on him.  Newt stands on the edge of the pool, watching the Swooping Evil as it circles round and round Tina.  NEWT: Tina, listen to me. I'll catch you. Tina!</p>	The Hero	<p>This statement shows that Swooping Evil managed to save Tina from the pool of death. He became Tina's springboard to jump at Newt. His heroic and brave actions managed to save Tina from death. Based on this statement, Swooping Evil can be classified in the character archetype, The Hero. This is supported by the statement of Mark and Pearson (2001) that the hero has a core desire to be competitive, goal-oriented, or struggle by proving one's worth through courageous and difficult action and competence and courage (p. 106).</p>	V


		<p>The two make intense eye contact, Newt trying to reassure . . . The liquid has now risen up in waves to Tina’s full height—she’s losing sight of Newt.</p> <p>NEWT: (insistent, very calm) I’ll catch you. I’ve got you, Tina . . .</p> <p>Suddenly Newt cries out:</p> <p>NEWT: Go!</p> <p>Tina jumps in between two of the waves, just as the Swooping Evil passes. She lands on its back, only inches away from the swirling liquid, then hops quickly forward, straight into Newt’s open arms.</p>			
39.	<p>39/NS/RU/01:13:25</p> <p>39: Data Number NS: Newt Scamander RU: The Ruler 01:13:25: Time of the scene</p>	 <p>Newt and Tina, hand in hand, charge through the basement corridors. Suddenly accosted by the group of Aurors, they turn, darting behind pillars, just missing the fired curses and spells. Newt again sends out the Swooping Evil, which swirls overhead, flying in and out of pillars, blocking curses and knocking Aurors to the ground.</p> <p>ANGLE ON THE SWOOPING EVIL using its proboscis to probe in one of the Auror’s ears.</p> <p>NEWT: (making a clicking sound) LEAVE HIS BRAINS, come on! Come on!</p> <p>Tina and Newt run onward, the Swooping Evil flying after, blocking curses as it goes.</p>	The Ruler	<p>The Aurors chased Newt and Tina because their wands were detained by the ministry so Newt took control of the attack on the Aurors. He took out Swooping Evil and ordered it to attack the Aurors chasing him and Tina. He used Swooping Evil as a shield and as an Auror attacker. As a result, the Aurors were paralyzed and they managed to escape. Based on this statement Newt can be classified in the character archetype, The Ruler. This is supported by the statement of Mark and Pearson (2001) that the ruler knows that the best thing to do to avoid chaos is to take control. And the ruler has a goal to create a prosperous, successful family, company, or community (pp. 244-245).</p>	V
40.	<p>40/SE/HE/01:13:25</p> <p>40: Data Number SE: Swooping Evil HE: The Hero 01:13:25: Time of the scene</p>		The Hero	<p>Swooping Evil is a blue creature with wings and the ability to shield. Newt and Tina escaped from execution, making them fugitives from the ministry. As a result, they were chased by the Aurors, but their efforts were unsuccessful because the spell they cast at Newt and Tina was countered by the Swooping Evil that returned on their own. And also, Swooping Evil attacked the Aurors, who finally saved Newt and Tina. Based on the</p>	V



		<p>Newt and Tina, hand in hand, charge through the basement corridors. Suddenly accosted by the group of Aurors, they turn, darting behind pillars, just missing the fired curses and spells.</p> <p>Newt again sends out the Swooping Evil, which swirls overhead, flying in and out of pillars, blocking curses and knocking Aurors to the ground.</p> <p>ANGLE ON THE SWOOPING EVIL using its proboscis to probe in one of the Auror's ears.</p> <p>NEWT: (making a clicking sound) LEAVE HIS BRAINS, come on! Come on!</p> <p>Tina and Newt run onward, the Swooping Evil flying after, blocking curses as it goes.</p>		<p>heroic and daring actions, Swooping Evil can be classified in the character archetype, The Hero. This is supported by the statement of Mark and Pearson (2001) that the hero has a core desire to be competitive, goal-oriented, or struggle by proving one's worth through courageous and difficult action and competence and courage (p. 106).</p>	
41.	<p>41/GG/RU/01:15:24</p> <p>41: Data Number GG: Graves/Grindelwald RU: The Ruler 01:15:24: Time of the scene</p>	<p>Graves moves even closer to Credence, his face inches from the boy's neck—the effect is both alluring and threatening—as he whispers: GRAVES: Do this and you will be honored among wizards. Forever. Graves pulls Credence into a hug, which, with his hand on Credence's neck, seems more controlling than affectionate. Credence, overwhelmed by the seeming affection, closes his eyes and relaxes slightly. Graves slowly backs away, stroking Credence's neck. Credence keeps his eyes closed, longing for the human contact to continue. GRAVES: (whispers) The child is dying, Credence. Time is running out.</p>	The Ruler	<p>This statement shows that Graves ordered Credence to find and investigate a child with vicious black magic to realize Graves' goals. He promises Credence that he will be accepted into the wizarding world if he succeeds in his mission. Graves takes control of Credence. Based on this statement, Graves can be classified in the character archetype, The Ruler. This statement is supported by Mark and Pearson's (2001) statement that the Ruler knows that the best thing to do to avoid chaos is to take control and that the goal is to take over and control (pp. 244-245).</p>	V


42.	<p>42/CB/RE/01:15:24</p> <p>42: Data Number CB: Credence Barbone RE: The Regular Guy/Gal 01:15:24: Time of the scene</p>	 <p>Graves moves even closer to Credence, his face inches from the boy's neck—the effect is both alluring and threatening—as he whispers: GRAVES: Do this and you will be honored among wizards. Forever. Graves pulls Credence into a hug, which, with his hand on Credence's neck, seems more controlling than affectionate. Credence, overwhelmed by the seeming affection, closes his eyes and relaxes slightly. Graves slowly backs away, stroking Credence's neck. Credence keeps his eyes closed, longing for the human contact to continue. GRAVES: (whispers) The child is dying, Credence. Time is running out.</p>	The Regular Guy/Gal	This statement shows that Credence carried out Graves' orders to investigate a child. He was forced to do so to achieve his desire to become a magician. He wanted to be part of the wizards. Based on this statement, Credence can be classified in the character archetype, The Regular Guy/Gal. This follows Mark and Pearson's (2001) statement that the regular guy/gal has a core desire and goal to connect with others, belong, and fit in (p. 166).	V
43.	<p>43/QG/LO/01:18:41</p> <p>43: Data Number QG: Queenie Goldstein LO: The Lover 01:18:41: Time of the scene</p>	 <p>QUEENIE: Are all No-Majs like you? JACOB: (trying to be serious, almost seductive) No, I'm the only one like me. Maintaining strong eye contact with Queenie, Jacob knocks back the shot. Suddenly he emits a raucous, high-pitched giggle. Queenie laughs sweetly at his look of surprise.</p>	The Lover	Queenie is increasingly attracted to Jacob. With Jacob's unique personality and the look in his eyes, Queenie falls in love with Jacob. She wants to start a relationship with Jacob. Based on this statement, Queenie can be classified in the character archetype, The Lover. This statement is supported by the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love, but it is essential to romantic love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178).	V
44.	<p>44/JK/IN/01:18:41</p> <p>44: Data Number JK: Jacob Kowalski</p>		The Innocent	Jacob answers Queenie's question that he is one and only himself. Jacob is himself with his fun personality. Based on this statement, Jacob can be classified in the character archetype, The Innocent. This statement is supported by	V


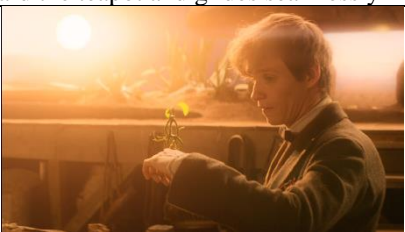
	<p>IN: The Innocent 01:18:41: Time of the scene</p>	 <p>QUEENIE: Are all No-Majs like you? JACOB: (trying to be serious, almost seductive) No, I'm the only one like me. Maintaining strong eye contact with Queenie, Jacob knocks back the shot. Suddenly he emits a raucous, high-pitched giggle. Queenie laughs sweetly at his look of surprise.</p>		<p>Mark and Pearson's (2001) statement that you are free to be yourself and to live out your best values right now, right here, just by following simple guidelines (p. 53).</p>	
45.	<p>45/GL/RU/01:21:08 45: Data Number GL: Gnarlak RU: The Ruler 01:21:08: Time of the scene</p>	 <p>Gnarlak suddenly spots Pickett, who is peeking out of Newt's pocket. GNARLAK: —wait a minute—that's a Bowtruckle, right? Pickett quickly retreats and Newt puts a hand protectively over his pocket. NEWT: No. GNARLAK: Ah, come on, that's a Bowtruckle—they pick locks—am I right? NEWT: You're not having him. GNARLAK: Well, good luck gettin' back alive, Mr. Scamander, what with the whole of MACUSA on your back. Gnarlak gets up and walks away. NEWT: (in agony) All right. Gnarlak, turned away from Newt, smiles viciously. Newt extracts Pickett from his pocket. Pickett clings to Newt's hands, madly clicking and whining.</p>	The Ruler	<p>The statement shows that Gnarlak threatened and warned Newt that he would be taken away by MACUSA if Pickett (his Bowtruckle) was not given to him. He rules and controls Newt. Based on this statement, Gnarlak can be classified in the character archetype, The Ruler. This statement is supported by Mark and Pearson's (2001) statement that the Ruler knows that the best thing to do to avoid chaos is to take control and that the goal is to take over and control (pp. 244-245).</p>	V






		<p>NEWT: Pickett . . .</p> <p>Newt slowly hands Pickett over to Gnarlak. Pickett reaches his little arms forward, imploring Newt to take him back. Newt cannot look at him.</p> <p>GNARLAK: (regarding Pickett) Ah yeah . . . (to Newt) Somethin' invisible's been wreakin' havoc around Fifth Avenue. You may wanna check out Macy's department store. Might help with what you're looking for.</p>			
46.	<p>46/NS/CA/01:21:08</p> <p>46: Data Number NS: Newt Scamander CA: The Caregiver 01:21:08: Time of the scene</p>	 <p>Gnarlak suddenly spots Pickett, who is peeking out of Newt's pocket. GNARLAK: —wait a minute—that's a Bowtruckle, right? Pickett quickly retreats and Newt puts a hand protectively over his pocket. NEWT: No. GNARLAK: Ah, come on, that's a Bowtruckle—they pick locks—am I right? NEWT: You're not having him. GNARLAK: Well, good luck gettin' back alive, Mr. Scamander, what with the whole of MACUSA on your back. Gnarlak gets up and walks away. NEWT: (in agony) All right. Gnarlak, turned away from Newt, smiles viciously. Newt extracts Pickett from his pocket. Pickett clings to Newt's hands, madly clicking and whining. NEWT: Pickett . . .</p> <p>Newt slowly hands Pickett over to Gnarlak. Pickett reaches his little arms forward, imploring Newt to take him back. Newt cannot look at him.</p> <p>GNARLAK: (regarding Pickett) Ah yeah . . . (to Newt) Somethin' invisible's been wreakin' havoc around Fifth Avenue. You may wanna</p>	The Caregiver	<p>According to the conversation, it shows that Newt was forced to give the Bowtruckle to Gnarlak in exchange for him obtaining information about the whereabouts of Newt's other missing magical creatures. On the other hand, he was despondent and regretted Pickett's departure, but on the other hand, there were other creatures he had to look for because if he did not look for them quickly, they would cause havoc and danger. Based on this statement, Newt can be classified in the character archetype, The Caregiver. This statement is supported by Mark and Pearson's (2001) statement that the worst fear is that something will happen to a loved one on the Caregiver's watch. The core desire of the caregiver is to protect people from harm (pp. 209-210).</p>	V



		check out Macy's department store. Might help with what you're looking for.				
47.	47/GL/OU/01:22:25  47: Data Number GL: Gnarlak OU: The Outlaw 01:22:25: Time of the scene	 <p>HOUSE-ELF: MACUSA ARE COMING! The house-elf Disapparates. Other customers throughout the bar hurriedly do the same. TINA: (getting to her feet) You tipped them off! Gnarlak stares at them, chuckling menacingly. Behind Queenie, the wanted posters on the wall update to show Newt's and Tina's faces. Aurors begin Apparating into the speakeasy.</p>		The Outlaw	Based on this statement indicating that Gnarlak betrayed everyone, he secretly informed MACUSA of Newt's whereabouts. He had picked up Pickett but tricked Newt into calling MACUSA. His actions were very shocking and made a mess of the surrounding bar. Based on this statement, Gnarlak can be classified into character archetypes, The Outlaw. This statement is supported by the statement of Mark and Pearson (2001) that the outlaw has the typical characteristics are breaking the rules, and being attractively bad. With a strategy to disrupt, destroy, or shock (pp. 123-124).	V
48.	48/CB/OU/01:24:55  48: Data Number CB: Credence Barbone OU: The Outlaw 01:24:55: Time of the scene	 <p>Suddenly—the belt is whipped out of Mary Lou's hands by supernatural means and falls like a dead snake in a far corner. Mary Lou looks at her hand—it is cut and bleeding from the force of the movement. Mary Lou is stunned—she glances between Modesty and Credence. MARY LOU: (frightened but covering it) What is this? Trying to remain composed, Mary Lou moves slowly to retrieve the belt. Before she can touch it, the belt slithers away across the floor. Mary Lou backs away, tears of fear welling in her eyes. She turns slowly back toward the children.</p>		The Outlaw	Credence started to get out of control, and he really could not stand the behaviour of his stepmother, who was always mean to him. He was furious that his Obscurus came out and attacked his foster mother. This action is nasty and forbidden in the wizarding world, let alone using magic to attack NoMaj. As a result of his actions, chaos ensues as Credence destroys everything. Based on this statement, Credence can be classified into character archetypes, The Outlaw. This statement is supported by the statement of Mark and Pearson (2001) that the outlaw has the typical characteristics are breaking the rules, and being attractively bad. With a strategy to disrupt, destroy, or shock (pp. 123-124).	V


		<p>As she moves, an almighty force explodes into her: A bestial, screeching, dark mass that consumes her. Her scream is bloodcurdling as the force throws her backward, striking a wooden beam, flinging her over the balcony.</p> <p>Mary Lou smashes down onto the floor of the main church, her body lifeless, her face bearing the same scars seen on the face of Senator Shaw.</p> <p>The Dark force flies through the church, upending the table and destroying everything in sight.</p>			
49.	<p>49/DG/CA/01:26:13</p> <p>49: Data Number            DG: Demiguise            CA: The Caregiver            01:26:13: Time of the scene</p>	 <p>Newt comes into view, creeping up behind the Demiguise.            TINA: So what's it doing now?            NEWT: It's babysitting.            The Demiguise holds up one of the sweets, seeming to offer it up to someone or something.            TINA: What did you just say—?            NEWT: (calm and whispered) This is my fault. I thought I had them all—but I must have miscounted.            ANGLE ON TINA—a shift of light reveals the scales of a large creature, hiding in the rafters of the attic. Tina looks up in horror.            TINA: It was babysitting that?            ANGLE ON THE CEILING as the face of an Occamy comes into view—just like the small, blue, snake-like birds seen in the case, but this Occamy is huge, coiled round and round itself to fill the entire attic roof space.            The Occamy moves slowly down toward Newt and the Demiguise, which again offers up a sweet. Newt remains very still.</p>	The Caregiver	<p>Demiguise is a magical nanny creature, here, he raises Occamy so that he is controlled and not angry. He took care of Occamy like his own child. Based on this statement, Demiguise can be classified in the character archetype, The Caregiver. This statement is supported by Mark and Pearson's (2001) statement that the caregiver is an altruist, moved by compassion, generosity, and a desire to help others. The caregiver has a core desire to protect people from harm and to help others (pp. 209-210).</p>	V

50.	50/TG/HE/01:28:46  50: Data Number TG: Tina Goldstein HE: The Hero 01:28:46: Time of the scene	 <p>Tina runs, teapot outstretched, hurdling the Occamy coils as she goes—an heroic sight. She lands on her knees in the center of the room, the cockroach falling perfectly into the teapot. The Occamy rears up, shrinking rapidly as it rises, before diving down headfirst. Tina lowers her head, bracing herself for a hit. The Occamy races down toward the teapot and glides seamlessly inside.</p>	The Hero	This statement shows that Tina managed to catch and put Occamy into the teapot, which ended the chaos. Because of this heroic and brave action, all of Newt's magical escaped creatures were captured. Based on this statement, Tina can be classified in the character archetype, The Hero. This is supported by the statement of Mark and Pearson (2001) that the hero has a core desire to be competitive, goal-oriented, or struggle by proving one's worth through courageous and difficult action and competence and courage (p. 106).	V
51.	51/NS/LO/01:30:08  51: Data Number NS: Newt Scamander LO: The Lover 01:30:08: Time of the scene	 <p>Pickett gives Newt a sharp pinch from inside his pocket. NEWT: Ouch! Newt fishes Pickett out, holding him up on his hand as he walks through the various enclosures. NEWT: Right . . . I think we need to talk. See, I wouldn't have let him keep you, Pickett. Pick, I would rather chop off my hand than get rid of you . . . After everything you have done for me—now come on. NEWT: Pick—we've talked about sulking before, haven't we. Pickett—come on, give me a smile. Pickett, give me a . . . Pickett sticks out his tiny tongue and blows a raspberry at Newt. NEWT: All right—now, that is beneath you.</p>	The Lover	This statement shows that Newt was trying to persuade and convince Pickett that he would not hand him over to anyone else because Pickett was his friend. He had made the mistake of handing it over to Gnarlak. He will always be with Pickett. Based on this statement, Newt can be classified in the character archetype, The Lover. This statement is supported by the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178).	V



52.	52/BT/SA/01:30:08  52: Data Number BT: Bowtruckle SA: The Sage 01:30:08: Time of the scene	 <p>Pickett gives Newt a sharp pinch from inside his pocket. NEWT: Ouch! Newt fishes Pickett out, holding him up on his hand as he walks through the various enclosures. NEWT: Right . . . I think we need to talk. See, I wouldn't have let him keep you, Pickett. Pick, I would rather chop off my hand than get rid of you . . . After everything you have done for me—now come on. NEWT: Pick—we've talked about sulking before, haven't we. Pickett—come on, give me a smile. Pickett, give me a . . . Pickett sticks out his tiny tongue and blows a raspberry at Newt. NEWT: All right—now, that is beneath you.</p>	The Sage	According to this statement, Pickett felt betrayed by Newt for having the heart to surrender himself to Gnarlak. Therefore, he seeks the truth of what Newt did to him by seriously questioning Newt. Based on this statement, Newt can be classified in the character archetype, The Sage. This follows the core desires and goals of the sage, namely, to discover the truth and understand the world through intelligence and analysis of knowledge (p. 89).	V
53.	53/NS/LO/01:30:49  53: Data Number NS: Newt Scamander LO: The Lover 01:30:49: Time of the scene	 <p>ANGLE ON A PHOTOGRAPH INSIDE NEWT'S SHED, which shows a beautiful girl—the girl smiles suggestively. Queenie stares at the photo. QUEENIE: Hey, Newt. Who is she? NEWT: Ah . . . That's no one. QUEENIE: (reading his mind) Leta Lestrange? I've heard of that family. Aren't they kinda—you know? NEWT: Please don't read my mind.</p>	The Lover	This statement shows that Newt was a close friend of Leta Lestrange when he was still in school. He has feelings for Leta. Tina read Newt's thoughts that something painful had happened to Newt between Leta and herself, which made Newt feel sad. Based on this statement, Newt can be classified in the character archetype, The Lover. This statement is supported by the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love, but it is essential to romantic love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178).	V


		<p>A beat as Queenie drinks the whole story out of Newt’s head. She looks both intrigued and saddened. Newt continues to work, trying hard to pretend Queenie isn’t reading his mind.  Queenie steps forward, closer to Newt.  NEWT: (angry, embarrassed) Sorry, I asked you not to.  QUEENIE: I know, I’m sorry, I can’t help it. People are easiest to read when they’re hurting.  NEWT: I’m not hurting. Anyway, it was a long time ago.  QUEENIE: That was a real close friendship you had at school.  NEWT: (attempting to be dismissive) Yes, well, neither of us really fitted in at school, so we—  QUEENIE: —became real close. For years.  QUEENIE: (concerned) She was a taker. You need a giver.</p>			
54.	<p>54/QG/MA/01:30:49</p> <p>54: Data Number  QG: Queenie Goldstein  MA: The Magician  01:30:49: Time of the scene</p>	 <p>ANGLE ON A PHOTOGRAPH INSIDE NEWT’S SHED, which shows a beautiful girl—the girl smiles suggestively. Queenie stares at the photo.  QUEENIE: Hey, Newt. Who is she?  NEWT: Ah . . . That’s no one.  QUEENIE: (reading his mind) Leta LeStrange? I’ve heard of that family. Aren’t they kinda—you know?  NEWT: Please don’t read my mind.  A beat as Queenie drinks the whole story out of Newt’s head. She looks both intrigued and saddened. Newt continues to work, trying hard to pretend Queenie isn’t reading his mind.  Queenie steps forward, closer to Newt.  NEWT: (angry, embarrassed) Sorry, I asked you not to.  QUEENIE: I know, I’m sorry, I can’t help it. People are easiest to read when they’re hurting.  NEWT: I’m not hurting. Anyway, it was a long time ago.</p>	The Magician	<p>This statement shows that Queenie wants to know the relationship between Leta and Newt. Because Newt did not tell him, he read Newt’s mind and knew there was a problem between them which hurt Newt’s heart. Queenie advises Newt that he needs a giver. Based on this statement, Queenie can be classified in the character archetype, The Magician. This is supported by a statement from Mark and Pearson (2001) that the magician applies magical lore to heal the mind, heart, and body (p. 144).</p>	V



		<p>QUEENIE: That was a real close friendship you had at school.  NEWT: (attempting to be dismissive) Yes, well, neither of us really fitted in at school, so we—  QUEENIE: —became real close. For years.  QUEENIE: (concerned) She was a taker. You need a giver.</p>			
55.	<p>55/JK/LO/01:37:36</p> <p>55: Data Number  JK: Jacob Kowalski  LO: The Lover  01:37:36: Time of the scene</p>	 <p>QUEENIE: Keep holda that, honey.  She moves to Disapparate, but Jacob hangs on to her and she falters.  JACOB: No, no, no!  QUEENIE: I can't take you. Please let go of me, Jacob!  JACOB: Hey—hey! You're the one that said I was one of you . . . right?  QUEENIE: It's too dangerous.  A further massive explosion in the distance. Jacob tightens his grip on Queenie. She reads his mind and her expression changes to one of wonderment and tenderness as she sees what he went through in the war. Queenie is moved and appalled. Very slowly, she raises a hand and touches his cheek.</p>	The Lover	<p>This statement shows that Jacob is holding back Queenie, who wants to disappear, leaving Jacob. He looked at her lovingly, assuring Queenie that he could face disaster with her. Based on this statement, Jacob can be classified in the character archetype, The Lover. This statement is supported by the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love, but it is essential to romantic love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178).</p>	V
56.	<p>56/QG/LO/01:37:36</p> <p>56: Data Number  QG: Queenie Goldstein  LO: The Lover  01:37:36: Time of the scene</p>	 <p>QUEENIE: Keep holda that, honey.  She moves to Disapparate, but Jacob hangs on to her and she falters.  JACOB: No, no, no!  QUEENIE: I can't take you. Please let go of me, Jacob!</p>	The Lover	<p>This statement shows that Queenie wants to leave Jacob because she does not want anything bad to happen to him. But Jacob convinced her by looking into her eyes lovingly that Jacob would be with her. This melted Queenie's heart. Based on this statement, Queenie can be classified in the character archetype, The Lover. This statement is supported by the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love, but it is essential to romantic love. As well as having the goal of being in a relationship with</p>	V


		<p>JACOB: Hey—hey! You’re the one that said I was one of youse . . . right?</p> <p>QUEENIE: It’s too dangerous.</p> <p>A further massive explosion in the distance. Jacob tightens his grip on Queenie. She reads his mind and her expression changes to one of wonderment and tenderness as she sees what he went through in the war. Queenie is moved and appalled. Very slowly, she raises a hand and touches his cheek.</p>		<p>the people, the work, the experiences, and the surroundings they love (p. 178).</p>	
57.	<p>57/TG/HE/01:39:08</p> <p>57: Data Number TG: Tina Goldstein HE: The Hero 01:39:08: Time of the scene</p>	 <p>TINA: Newt! Save him.</p> <p>Tina dashes out toward Graves. Newt, understanding, Disapparates.</p> <p>TINA: Mr. Graves!</p> <p>Graves is moving nearer and nearer to the Obscurus, which continues to scream and wail at his presence. He takes out his wand, poised . . .</p> <p>Tina runs into view behind Graves. She fires at him, but he turns just in time, his reactions marvelous, astounding.</p> <p>The Obscurus now vanishes. Graves, thoroughly irritated, advances on Tina, deflecting her spells with perfect ease.</p> <p>GRAVES: Tina. You’re always turning up where you are least wanted.</p> <p>Graves summons an abandoned car, which whooshes through the air, forcing Tina to dive out of the way, just in time.</p> <p>By the time Tina has gathered herself up from the ground, Graves has Disapparated.</p>	The Hero	<p>Tina dared to duel with Graves because she already knew the bad side of Graves. Tina aims to distract Graves. Tina's heroic and daring actions aim to buy time so that Newt can meet the rampaging Credence first. Based on this statement, Tina can be classified in the character archetype, The Hero. This is supported by the statement of Mark and Pearson (2001) that the hero has a core desire to be competitive, goal-oriented, or struggle by proving one's worth through courageous and difficult action and competence and courage (p. 106).</p>	V







58.	<p>58/CB/OU/01:40:08</p> <p>58: Data Number CB: Credence Barbone OU: The Outlaw 01:40:08: Time of the scene</p>	 <p>The Obscurus veers to avoid the spells, leaving black, snow-like particles that drift across the rooftops as it retreats, screaming, and turns down another block.</p> <p>In a particularly vigorous display, the Obscurus now rises dramatically up into the air, as spells in electric blue and white hit it from all angles. Finally it crashes to the ground and races along a wide, empty street—a black tsunami destroying anything in its path.</p> <p>A line of policemen stand with their guns aimed at the terrifying supernatural force powering toward them.</p> <p>Their faces turn from confused alarm to total panic as they see the mass swarming ahead, making straight for them. They fire their guns—their efforts futile in the face of such a seemingly unstoppable kinetic mass. Finally they disband, fleeing down the street, just as the Obscurus reaches them.</p>	The Outlaw	<p>According to the statement, Credence's out-of-control caused a big disaster in the city, and he destroyed buildings, roads, and injured people. He broke the law and made a mess. Based on this statement, Credence can be classified in the character archetype, The Outlaw. This statement is supported by the statement of Mark and Pearson (2001) that the outlaw has the typical characteristics are breaking the rules, and being attractively bad. With a strategy to disrupt, destroy, or shock (pp. 123-124).</p>	V
59.	<p>59/NS/CA/01:42:02</p> <p>59: Data Number NS: Newt Scamander CA: The Caregiver 01:42:02: Time of the scene</p>	 <p>NEWT: Credence . . . It's Credence, isn't it? I'm here to help you, Credence. I'm not here to hurt you.</p> <p>In the distance we hear footsteps, the pacing controlled, deliberate. Newt moves out from behind the pillar and steps onto the train tracks. Within the mass of the Obscurus we can see a shadow of Credence, curled up, scared.</p>	The Caregiver	<p>This statement shows Newt trying to approach Credence, carefully calming him down. He assures Credence that he will help Credence. Based on this statement, Newt can be classified in the character archetype, The Caregiver. This statement is supported by the statement of Mark and Pearson (2001) that the caregiver's goal is to help others (p. 210).</p>	V


		<p>NEWT: 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.</p> <p>Credence is listening—he never dreamed there was another. Slowly the Obscurus melts away, leaving only Credence, huddled on the train tracks—a frightened child.</p> <p>Newt crouches on the floor. Credence looks to him, the tiniest trace of hope dawning in his expression: Might there be a way back?</p>			
60.	<p>60/CB/IN/01:42:02</p> <p>60: Data Number CB: Credence Barbone IN: The Innocent 01:42:02: Time of the scene</p>	 <p>NEWT: Credence . . . It's Credence, isn't it? I'm here to help you, Credence. I'm not here to hurt you.</p> <p>In the distance we hear footsteps, the pacing controlled, deliberate. Newt moves out from behind the pillar and steps onto the train tracks. Within the mass of the Obscurus we can see a shadow of Credence, curled up, scared.</p> <p>NEWT: 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.</p> <p>Credence is listening—he never dreamed there was another. Slowly the Obscurus melts away, leaving only Credence, huddled on the train tracks—a frightened child.</p> <p>Newt crouches on the floor. Credence looks to him, the tiniest trace of hope dawning in his expression: Might there be a way back?</p>	The Innocent	<p>Credence begins to calm down with Newt around slowly. He turned into himself again and listened to what Newt had to say. He only wished happiness and justice to be with him. Based on this statement, Credence can be classified as the character archetype, The Innocent. This is supported by Mark and Pearson's (2001) statement that The innocent has the desire to experience paradise and has a goal, namely to be happy (p. 54).</p>	V



61.	<p>61/TG/CA/01:45:35</p> <p>61: Data Number  TG: Tina Goldstein  CA: The Caregiver  01:45:35: Time of the scene</p>	 <p>TINA: CREDESCENCE, NO!  Tina runs onto the tracks.  Inches from Graves's face, the Obscurus freezes. Slowly, very slowly, it rises back up, swirling more gently, staring at Tina, who looks straight back into its weird eyes.  TINA: Don't do this—please.  NEWT: Keep talking, Tina. Keep talking to him—he'll listen to you. He's listening.  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.  TINA: I know what that woman did to you . . . I know that you've suffered . . . You need to stop this now . . . Newt and I will protect you . . .  Graves is on his feet.  TINA: (pointing to Graves) This man—he is using you.</p>	The Caregiver	<p>According to the statement, Tina approaches the raging Credence, reassuring him carefully and soulfully that she will help him control himself and lead him to be happy. Based on this statement, Tina can be classified in the character archetype, The Caregiver. This statement is supported by the statement of Mark and Pearson (2001) that the caregiver's goal is to help others (p. 210).</p>	V
62.	<p>62/CB/IN/01:45:35</p> <p>62: Data Number  CB: Credence Barbone  IN: The Innocent  01:45:35: Time of the scene</p>	 <p>TINA: CREDESCENCE, NO!  Tina runs onto the tracks.</p>	The Innocent	<p>This statement shows that Credence is slowly starting to calm down with Tina's presence. He turned into himself again and listened to Tina's words. He just wished happiness was with him. Based on this statement, Credence can be classified as the character archetype, The Innocent. This is supported by Mark and Pearson's (2001) statement that The innocent has the desire to experience paradise and has a goal, namely to be happy (p. 54).</p>	V

		<p>Inches from Graves’s face, the Obscurus freezes. Slowly, very slowly, it rises back up, swirling more gently, staring at Tina, who looks straight back into its weird eyes.</p> <p>TINA: Don’t do this—please.</p> <p>NEWT: Keep talking, Tina. Keep talking to him—he’ll listen to you. He’s listening.</p> <p>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.</p> <p>TINA: I know what that woman did to you . . . I know that you’ve suffered . . . You need to stop this now . . . Newt and I will protect you . . .</p> <p>Graves is on his feet.</p> <p>TINA: (pointing to Graves) This man—he is using you.</p>			
63.	<p>63/GG/OU/01:47:31</p> <p>1</p> <p>63: Data Number GG: Graves/Grindelwald OU: The Outlaw 01:47:31: Time of the scene</p>	 <p>GRAVES: You fools. Do you realize what you’ve done? Graves seethes as the others watch him with interest. Madam Picquery emerges from behind the Aurors, her tone steely, questioning. MADAM PICQUERY: The Obscurial was killed on my orders, Mr. Graves. GRAVES: Yes. And history will surely note that, Madam President. Graves moves toward her along the platform, his tone threatening. GRAVES: What was done here tonight was not right! MADAM PICQUERY: He was responsible for the death of a No-Maj. He risked the exposure of our community. He has broken one of our most sacred laws— GRAVES: (laughing bitterly) 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</p>	The Outlaw	<p>This statement shows Graves, who made the denial and protested what happened. He blamed the magical laws that forbid freedom too much. According to him, the law of magic is incorrect and must be changed. Graves had intervened with the law and was about to leave. Based on this statement, Graves can be classified in the character archetype, The Outlaw. This is supported by the statement of Mark and Pearson (2001) that the outlaw tries to find their identity outside the current social structure. such Outlaws are faithful to deeper, truer values than the prevailing ones. The outlaw aims to destroy what is not working (for the outlaw or society) (p. 123-124).</p>	V



		<p>discovery! I ask you, Madam President— (eyes flashing to all present) —I ask all of you—who does this law protect? Us? (gesturing vaguely to the No-Majs above) Or them? (smiling bitterly) I refuse to bow down any longer.</p> <p>Graves walks away from the Aurors.</p> <p>MADAM PICQUERY: (to the Aurors flanking her): Aurors, I'd like you to relieve Mr. Graves of his wand and escort him back to —</p>			
64.	<p>64/GG/OU/01:49:43</p> <p>64: Data Number GG: Graves/Grindelwald OU: The Outlaw 01:49:43: Time of the scene</p>	 <p>NEWT: Revelio.</p> <p>Graves transforms. He is no longer dark, but blond and blue-eyed. He is the man on the posters. A murmur spreads through the crowd: GRINDELWALD.</p> <p>Madam Picquery moves toward him.</p> <p>GRINDELWALD: (with contempt) Do you think you can hold me?</p> <p>MADAM PICQUERY: We'll do our best, Mr. Grindelwald.</p> <p>Grindelwald stares intently at Madam Picquery, his expression of disgust turning into a small, derisory smile. He is forced to his feet by two Aurors, who move him toward the entrance.</p>	The Outlaw	<p>Newt bewitched graves, and his identity was revealed. He turns out to be the disguise of Grindelwald, the most criminal wizard ever. He disguised himself as a member of the ministry with selfish goals. Wizards around the world have wanted him for his crimes. Based on this statement, Grindelwald can be classified in the character archetype, The Outlaw. This is supported by the statement of Mark and Pearson (2001) that disrupting, destroying, or shocking is the outlaw strategy. The outlaw's typical characteristics are breaking the rules, and being attractively bad (pp. 123-124).</p>	V
65.	<p>65/NS/CA/01:51:26</p> <p>65: Data Number NS: Newt Scamander CA: The Caregiver 01:51:26: Time of the scene</p>	 <p>NEWT: I was intending to wait until we got to Arizona, but it seems like now you are our only hope, Frank.</p> <p>A look between them—an understanding.</p>	The Caregiver	<p>Newt hugged Thunderbird with affection, he had to let go of his friend for a request from him. His job of caring for and helping Thunderbird was done, and he would miss him. It shows Newt's nurturing and emotional side when he has to part with his pet. Based on this statement, Newt can be classified in the character archetype, The Caregiver. This statement is supported by Mark and Pearson's (2001) statement that the caregiver is an altruist, moved by compassion, generosity, and a desire to help others. The caregiver has a core desire to protect people from harm and to help others (pp. 209-210).</p>	V



		<p>Newt reaches out his arm, and Frank presses his beak lovingly into the embrace—they nuzzle each other affectionately. The assembled group watches in awe. NEWT: I'll miss you too. Newt steps back, taking the flask of Swooping Evil venom from his pocket. NEWT: (to the Thunderbird) You know what you've got to do. Newt throws the vial high up into the air—Frank lets out a sharp cry, catching it in his beak and immediately soaring out of the subway.</p>			
66.	<p>66/TB/IN/01:51:26</p> <p>66: Data Number TB: Thunderbird IN: The Innocent 01:51:26: Time of the scene</p>	 <p>NEWT: I was intending to wait until we got to Arizona, but it seems like now you are our only hope, Frank. A look between them—an understanding. Newt reaches out his arm, and Frank presses his beak lovingly into the embrace—they nuzzle each other affectionately. The assembled group watches in awe. NEWT: I'll miss you too. Newt steps back, taking the flask of Swooping Evil venom from his pocket. NEWT: (to the Thunderbird) You know what you've got to do. Newt throws the vial high up into the air—Frank lets out a sharp cry, catching it in his beak and immediately soaring out of the subway.</p>	The Innocent	<p>This statement shows that Newt has given the innocent Thunderbird freedom. Newt's life goals have been successfully realized, namely freedom and happiness. He would miss Newt. Based on this statement, Thunderbird can be classified under the character archetype, The Innocent. This is supported by Mark and Pearson's (2001) statement that The innocent has a goal namely to be happy (p. 54).</p>	V
67.	<p>67/TB/HE/01:52:17</p> <p>67: Data Number TB: Thunderbird HE: The Hero 01:52:17: Time of the scene</p>		The Hero	<p>This statement shows Thunderbird, who Newt tasked to make rain from forget-me-drops. That way, all NoMaj's memories of all the magical events and disasters will be erased from their memories. Thunderbird's heroic actions helped the magicians to get rid of traces and restore things to normal, successfully thwarting the war between wizards and non-magicians. Based on this statement, Thunderbird can be classified under the</p>	V

		<p>No-Majs and Aurors alike shriek and recoil as the magnificent Thunderbird bursts forth from the subway, gliding into the dawn-lit sky.</p> <p>We follow the Thunderbird as he rises higher and higher into the air. As his wings flap harder, faster, storm clouds congregate. Lightning flashes. We spiral upward as the Thunderbird twists and turns, leaving New York lying far below.</p> <p>CLOSE ON FRANK'S BEAK, the vial clutched tightly and finally crushed. The powerful venom spreads through the thick rain, enchanting it, thickening it. The darkening sky flashes a brilliant blue and rain begins to fall.</p> <p>HIGH ANGLE pushing down toward the crowd as they look up to the sky. 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</p>		<p>character archetype, The Hero. This is supported by the statement of Mark and Pearson (2001) that the hero has a core desire to be competitive, goal-oriented, or struggle by proving one's worth through courageous and difficult action and competence and courage (p. 106).</p>	
68.	<p>68/JK/IN/01:55:49</p> <p>68: Data Number JK: Jacob Kowalski IN: The Innocent 01:55:49: Time of the scene</p>	 <p>JACOB: I was never supposed to know any of this. Everybody knows Newt only kept me around because—hey—Newt, why did you keep me around?</p> <p>Newt has to be explicit. It doesn't come easily.</p> <p>NEWT: Because I like you. Because you're my friend and I'll never forget how you helped me, Jacob.</p> <p>A beat.</p> <p>Jacob is overcome with emotion at Newt's answer.</p>	The Innocent	<p>This statement shows that Jacob finally had to leave all his wizard friends because of the law in force. He has reached an emotional peak and experienced a unique experience of happiness, doing things wisely and right while with his wizard friends. Based on this statement, Jacob can be classified as the archetype of the character, The Innocent. This is supported by Mark and Pearson's (2001) statement that The innocent has a goal: to be happy (p. 54).</p>	V

69.	<p>69/NS/LO/01:55:49</p> <p>69: Data Number NS: Newt Scamander LO: The Lover 01:55:49: Time of the scene</p>	 <p>JACOB: I was never supposed to know any of this. Everybody knows Newt only kept me around because—hey—Newt, why did you keep me around? Newt has to be explicit. It doesn't come easily. NEWT: Because I like you. Because you're my friend and I'll never forget how you helped me, Jacob. A beat. Jacob is overcome with emotion at Newt's answer.</p>	The Lover	<p>This statement shows that Newt has gained new experiences and new friends while in America. He meets and forms a good friendship with Jacob. He will not forget the help Jacob did as a friend. Based on this statement, Newt can be classified in the character archetype, The Lover. This statement is supported by the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178).</p>	V
70.	<p>70/QG/LO/01:56:24</p> <p>70: Data Number QG: Queenie Goldstein LO: The Lover 01:56:24: Time of the scene</p>	 <p>Queenie moves forward up the stairs toward Jacob—they stand close. QUEENIE: (trying to cheer him up) I'll come with you. We'll go somewhere—we'll go anywhere—see, I ain't never gonna find anyone like— JACOB: (bravely) There's loads like me. QUEENIE: No . . . No . . . There's only one like you. The pain is almost unbearable. JACOB: (a beat) I gotta go. Jacob turns to face the rain, and wipes his eyes.</p>	The Lover	<p>Queenie, with her affection for Jacob, approached him with warm words of encouragement. Based on this statement, Queenie can be classified in the character archetype, The Lover. This statement is supported by the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love, but it is essential to romantic love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178).</p>	V








71.	71/JK/IN/01:56:24  71: Data Number JK: Jacob Kowalski IN: The Innocent 01:56:24: Time of the scene	 <p>Queenie moves forward up the stairs toward Jacob—they stand close.  QUEENIE: (trying to cheer him up) I'll come with you. We'll go somewhere—we'll go anywhere—see, I ain't never gonna find anyone like—  JACOB: (bravely) There's loads like me.  QUEENIE: No . . . No . . . There's only one like you.  The pain is almost unbearable.  JACOB: (a beat) I gotta go.  Jacob turns to face the rain, and wipes his eyes.</p>	The Innocent	This statement shows Jacob telling Queenie that there are many people like him. He becomes himself, and he admits he is not that great/special. Based on this statement, Jacob can be classified as the archetype of the character, The Innocent. This statement is supported by Mark and Pearson's (2001) statement that you are free to be yourself and to live out your best values right now, right here, just by following simple guidelines (p. 53).	V
72.	72/NS/LO/02:00:50  72: Data Number NS: Newt Scamander LO: The Lover 02:00:50: Time of the scene	 <p>NEWT: (smiling) Well, it's been . . .  TINA: Hasn't it!  Pause. Newt looks up, Tina's expression is expectant.  TINA: Listen, Newt, I wanted to thank you.  NEWT: What on earth for?  TINA: Well, you know, if you hadn't said all those nice things to Madam Picquery about me—I wouldn't be back on the investigative team now.  NEWT: Well—I can't think of anyone that I'd rather have investigating me.  Not precisely what he was aiming for, but too late now . . . Newt becomes slightly awkward, Tina shyly appreciative.</p>	The Lover	According to this statement, Newt, who was about to leave New York, said goodbye to Tina. He had developed a friendship with Tina while in New York. Based on this statement, Newt can be classified in the character archetype, The Lover. This statement is supported by the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178).	V



		<p>TINA: Well, try not to need investigating for a bit.  NEWT: I will. Quiet life for me from now on . . . back to the Ministry . . . deliver my manuscript . . .  TINA: I'll look out for it. Fantastic Beasts and Where to Find Them.  Weak smiles. A pause. Tina plucks up courage.</p>			
73.	<p>73/TG/LO/02:00:50</p> <p>73: Data Number  TG: Tina Goldstein  LO: The Lover  02:00:50: Time of the scene</p>	 <p>NEWT: (smiling) Well, it's been . . .  TINA: Hasn't it!  Pause. Newt looks up, Tina's expression is expectant.  TINA: Listen, Newt, I wanted to thank you.  NEWT: What on earth for?  TINA: Well, you know, if you hadn't said all those nice things to Madam Picquery about me—I wouldn't be back on the investigative team now.  NEWT: Well—I can't think of anyone that I'd rather have investigating me.  Not precisely what he was aiming for, but too late now . . . Newt becomes slightly awkward, Tina shyly appreciative.  TINA: Well, try not to need investigating for a bit.  NEWT: I will. Quiet life for me from now on . . . back to the Ministry . . . deliver my manuscript . . .  TINA: I'll look out for it. Fantastic Beasts and Where to Find Them.  Weak smiles. A pause. Tina plucks up courage.</p>	The Lover	<p>Tina, who felt helped by Newt for her return to being an Auror, said goodbye to Newt, who was about to leave. They developed a good friendship relationship during their meeting. Based on this statement, Tina can be classified in the character archetype, The Lover. This statement is supported by the statement of Mark and Pearson (2001) that The Lover archetype governs all kinds of human love, from parental love to friendship, to spiritual love. As well as having the goal of being in a relationship with the people, the work, the experiences, and the surroundings they love (p. 178).</p>	V
74.	<p>74/JK/CR/02:03:06</p> <p>74: Data Number  JK: Jacob Kowalski  CR: The Creator  02:03:06: Time of the scene</p>		The Creator	<p>Jacob has achieved his dream of becoming a baker and owning his bakery. He has been successful as a businessman as evidenced by the many delivery cars in front of his shop. Based on this statement, Jacob can be classified in the character archetype, The Creator. This statement is supported by Mark and Pearson's (2001) statement that the creator archetype is seen in the artist,</p>	V



		ANGLE ON A SMALL, INVITING BAKERY—crowds throng outside the pretty little shop, painted with the name: KOWALSKI. People peer with interest into the shop’s windows, and happy customers leave, their arms laden with baked goods.		the writer, the innovator, and the entrepreneur, as well as in any endeavor that taps into the human imagination (p. 227). As well as having a strategy to develop artistic control and skills (p. 228).	
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### RELATIONSHIPS AMONG CHARACTERS’ ARCHETYPES



75.	75/NS-DG/F/00:02:13  75: Data Number NS-DG: Newt Scamander & Demiguise F: Friendship 00:02:13: Time of the scene	  Newt Scamander, weather-beaten, wiry, wearing an old blue overcoat. Beside him rests a battered brown leather case. A catch on the case flicks open of its own accord. Newt swiftly bends down to close it. Placing the case on his lap, Newt leans in, whispering: NEWT: Dougal, settle down now, please. It won’t be long.	Friendship	Dougal knocked on the case from inside, signalling to ask if it had arrived. He felt like going out of the suitcase. But Newt answered smoothly and calmed the restless Dougal to remain calm. Dougal is Newt's magical animal that he cares for and tames so that he can get along with Newt. Based on this statement so, there is a relationship between Dougal and Newt. And it is a Friendship relationship. This is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10).	V
76.	76/NS-JK/A/00:07:43  76: Data Number NS-JK: Newt Scamander & Jacob Kowalski A: Affiliation 00:07:43: Time of the scene	  JACOB: What are the odds of that? Well, may the best man win, I guess. Jacob holds out his hand, but Newt is off.	Affiliation	According to this statement, Jacob already knew that Newt's purpose in coming to the bank was to get a loan to build a bakery. Because of that, he tried to shake hands to support each other, intending to relieve anxiety. Based on these interactions so there is a relationship between Jacob and Newt. And it is an Affiliation relationship. This is supported by Dwyer's (2000) statement that affiliation is the basic need for the company of others. The three main reasons why people want to be with others are social comparison, anxiety reduction, and information seeking (p. 14).  <b>NOTE:</b>	V

77.	<p>77/NS- NF/F/00:11:54</p> <p>77: Data Number NS-NF: Newt Samander &amp; Niffler F: Friendship 00:11:54: Time of the scene</p>	 <p>NEWT: (to the Niffler) No . . . Despite their altercation, Newt is fond of the Niffler. He grins as he tickles its stomach, causing more treasure to pour out.</p>	Friendship	<p>This statement shows that Newt has succeeded in catching Niffler, who is running away, but Niffler is trying to escape again. Newt tickled the Niffler to make all of his stolen objects fall. Niffler is Newt's magical animal that he takes care of so he can get along with Newt. Based on this statement, so there is a relationship between Niffler and Newt. And it is a Friendship relationship. This is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10).</p>	V
78.	<p>78/NS- NF/F/00:12:08</p> <p>78: Data Number NS-NF: Newt Scamander &amp; Niffler F: Friendship 00:12:08: Time of the scene</p>	 <p>NEWT: For the last time, you pilfering pest—paws off what doesn't belong to you! Newt shuts his case, then looks around at Jacob.</p>	Friendship	<p>This statement shows that Newt has succeeded in catching Niffler, who is running away, but Niffler is trying to escape again. Newt forces the Niffler into his magic trunk and scolds him not to steal again. Niffler is Newt's magical animal that he takes care of so he can get along with Newt. Based on this statement so, there is a relationship between Niffler and Newt. And it is a Friendship relationship. This is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10).</p>	V
79.	<p>79/QG- TG/R/00:29:17</p> <p>79: Data Number QG-TG: Queenie Goldstein &amp; Tina Goldstein R: Relationships With Relation 00:29:17: Time of the scene</p>	 <p>QUEENIE: Teenie—you brought men home? TINA: Gentlemen, this is my sister. You want to put something on, Queenie? QUEENIE: (unconcerned) Oh, sure—</p>	Relationships With Relation	<p>The statement shows that Tina brought men into her apartment, which surprised Queenie. Then Tina introduces Queenie to Newt and Jacob as her sister. Based on this statement so there is a relationship between Tina and Queenie. And it is Relationships With Relations. This is supported by Dwyer's (2000) statement that relationships with relationships are relationships with our family members (p. 11).</p>	V



80.	<p>80/CB-GG/A/00:33:01</p> <p>80: Data Number CB-GG: Credence Barbone &amp; Graves/Grindelwald A: Affiliation 00:33:01: Time of the scene</p>	 <p>GRAVES: Have you any news?  CREDESCENCE: I'm still looking. Mr. Graves, if I knew whether it was a girl or boy—  GRAVES: My vision showed only the child's immense power. He or she is no older than ten, and I saw this child in close proximity to your mother—she I saw so plainly.  CREDESCENCE: That could be any one of hundreds.  Graves's tone softens—he's beguiling, comforting.  GRAVES: There is something else. Something I haven't told you. I saw you beside me in New York. 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.</p>	Affiliation	<p>According to the statement indicating that Graves was looking for information about a child, he approached Credence to find the child. He enlists Credence's help in finding the child Graves is looking for because he thinks the child is nearby Credence. Based on this interaction, so there is a relationship between Graves and Credence. And it is an Affiliation relationship. This is supported by Dwyer's (2000) statement that affiliation is the basic need for the company of others. The three main reasons people want to be with others are social comparison, anxiety reduction, and information seeking (p. 14).</p>	V
81.	<p>81/QG-JK/A/00:33:56</p> <p>81: Data Number QG-JK: Queenie Goldstein &amp; Jacob Kowalski A: Affiliation 00:33:56: Time of the scene</p>	 <p>QUEENIE: The job ain't that glamorous. I mean, I spend most days making coffee, unjinxing the john . . . Tina's the career girl. (she reads his mind) Nah. We're orphans. Ma and Pa died of dragon pox when we were kids. Aw . . . (reading his mind) You're sweet. But we got each other!  JACOB: Could you stop reading my mind for a second? Don't get me wrong—I love it.  Queenie giggles, delighted, captivated by Jacob.  JACOB: This meal—it's insanely good! This is what I do—I'm a cook and this is, like, the greatest meal I have ever had in my life.</p>	Affiliation	<p>This statement shows that Queenie has an interest in Jacob. Therefore, she opened up further communication and approaches to get to know Jacob better. He reads Jacob's mind and initiates many interactions to approach and find out everything about Jacob. Based on these interactions so there is a relationship between Queenie and Tina. And it is an Affiliation relationship. This is supported by Dwyer's (2000) statement that affiliation is the basic need for the company of others. The three main reasons people want to be with others are social comparison, anxiety reduction, and information seeking (p. 14).</p>	V



		<p>QUEENIE: (laughing) Oh, you slay me! I ain't never really talked to a No-Maj before.          JACOB: Really?</p>			
82.	<p>82/NS-TB/F/00:38:47</p> <p>82: Data Number          NS-TB: Newt Scamander &amp; Thunderbird          F: Friendship          00:38:47: Time of the scene</p>	 <p>NEWT: (eyes on the Thunderbird up high) Come on—come on . . . Down you come . . . Come on.          Slowly the Thunderbird calms itself, lowering down to stand on a large rock in front of Newt. As it does, the rain dies down and is replaced by a brilliant, hot sunshine.          Newt puts his wand away and produces a handful of grubs from his pocket. The Thunderbird watches intently.          Newt strokes the Thunderbird with his free hand, calming him, affectionate.          NEWT: Oh, thank Paracelsus. If you'd have got out that could have been quite catastrophic. (to Jacob) You see, he's the real reason I came to America. To bring Frank home.</p>	Friendship	<p>This statement shows that Newt is the owner of Thunderbird. He helps save Thunderbird and plans to release it into its natural habitat in America. The way Newt treats Thunderbird and his sacrifice in returning to its natural habitat show the close friendship between Newt and Thunderbird. Based on this statement so, there is a relationship between Newt and Thunderbird. And it is a Friendship relationship. This is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Friends help in times of need (p. 14).</p>	V
83.	<p>83/NS-JK/F/00:45:58</p> <p>83: Data Number          NS-JK: Jacob Kowalski &amp; Newt Scamander          F: Friendship          00:45:58: Time of the scene</p>	 <p>JACOB: Well, look, I would come and show you, but don't you think it's kind of a double cross? The girls take us in—they make us hot cocoa . . .          NEWT: You do realize that when they see you've stopped sweating, they'll Oblivate you in a heartbeat.          JACOB: What does Blivate mean?          NEWT: It'll be like you wake up and all memory of magic is gone.</p>	Friendship	<p>This statement shows that Jacob has been on Newt's side and trusts him not to have to follow Tina and Queenie. Jacob is also willing to volunteer to help Newt find the missing Erumpent. Based on the interactions between the two, Newt and Jacob have a relationship. And it is a Friendship relationship. This is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Friends help in times of need (p. 14).</p>	V



		<p>JACOB: I won't remember any of this? He looks around. This world is extraordinary.</p> <p>NEWT: No.</p> <p>JACOB: All right, yeah—okay—I'll help you.</p> <p>NEWT: (picking up a bucket) Come on, then.</p>			
84.	<p>84/NS-NF/F/00:49:32</p> <p>84: Data Number NS-NF: Newt Scamander &amp; Niffler</p> <p>F: Friendship</p> <p>00:49:32: Time of the scene</p>	 <p>NEWT: Finestra.</p> <p>The window glass shatters and Newt leaps inside, seizing at drawers and cupboards, desperate to find the creature. Jacob stares down the street, incredulous as he watches Newt, who, from an outsider's perspective, appears to be looting the diamond shop.</p> <p>The Niffler appears, scurrying over Newt's shoulders in an attempt to get higher and away from his clutches. Newt jumps onto a desk after him, but the Niffler is now balancing on a crystal chandelier.</p> <p>Newt reaches out and trips, both he and the Niffler now hanging from the chandelier as it swings wildly round and round.</p> <p>Finally the chandelier crashes to the floor, smashing. Straight away the Niffler is back up, clambering across cases full of jewelry, Newt in hot pursuit.</p> <p>The Niffler and Newt continue their chase, finally climbing onto a jewelry case that can't take their weight. The case, with them both on top, falls to rest against one of the shop windows. Both Newt and the Niffler become very still . . .</p> <p>Suddenly a crack appears on the window. Newt watches as the crack spreads across the pane of glass and the window bursts open, shattering across the pavement—Newt and the Niffler crashing to the ground.</p> <p>The Niffler is still only for a moment before running off down the street. Newt quickly gathers himself, drawing his wand:</p> <p>NEWT: ACCIO!</p> <p>In slow motion the Niffler sails backward through the air toward Newt. As he flies, he looks sideways at the most glorious window display yet.</p>	Friendship	<p>This statement shows that Newt has managed to find Niffler, who has fled again, but Niffler is trying to escape again. Newt used a summoning spell, but the Niffler managed to dodge it. Niffler is Newt's magical creature that he takes care of so he can get along with Newt. Based on this statement, so, there is a relationship between Niffler and Newt. And it is a Friendship relationship. This is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10).</p>	V



		His eyes widen. Jewelry falls from his pouch, flying toward Newt and Jacob, who duck and dive as they run forward toward the creature.			
85.	85/NS- NF/F/00:50:51  85: Data Number NS-NF: Newt Scamander & Niffler F: Friendship 00:50:51: Time of the scene	 <p>Newt casts a spell toward the window, turning it into a sticky jelly, which finally traps the Niffler. NEWT: (to the Niffler) All right? Happy? Newt, now covered in jewelry, pulls the Niffler from the window.</p>	Friendship	This statement shows that Newt has managed to catch Niffler, who is escaping. Niffler is trapped in a mirror enchanted by Newt. Niffler is Newt's magical creature that he takes care of so he can get along with Newt. Based on this statement, so, there is a relationship between Niffler and Newt. And it is a Friendship relationship. This is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10).	V
86.	86/NS- JK/F/00:52:50  86: Data Number NS-JK: Newt Scamander & Jacob Kowalski F: Friendship 00:52:50: Time of the scene	 <p>The Erumpent is now on her feet. She charges toward the tree, digging her horn deep into the trunk. The tree bubbles with glowing liquid before exploding and crashing to the ground. Jacob is thrown off, rolling down a steep, snowy hill, and onto the frozen lake below. The Erumpent charges after him, hits the ice, and skids. Newt comes careering down the hill, also hitting the ice. He performs an athletic slide, his case open—the Erumpent is mere feet from Jacob when the case swallows her. NEWT: ‘Good show, Mr. Kowalski! Jacob holds out his hand to shake. JACOB: Call me Jacob. They shake hands.</p>	Friendship	This statement shows that Newt has succeeded in saving Jacob from the pursuit of the Erumpent. Jacob allowed Newt to call him by his first name only, indicating that Jacob no longer saw Newt as a stranger. Based on these interactions there is a relationship between Newt and Jacob. And it is a Friendship relationship. This is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10).	V





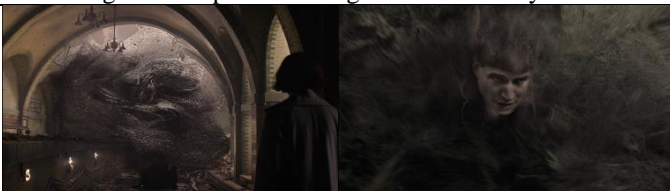
87.	87/NS- JK/F/01:06:11  87: Data Number NS-JK: Newt Scamander & Jacob Kowalski F: Friendship 01:06:11: Time of the scene	 <p>Two executioners in white coats lead a shackled Newt and Tina down to a dark basement, away from the cell. Newt turns to look back.        NEWT: (over his shoulder) It was good to make your acquaintance, Jacob, and I hope you get your bakery.        ANGLE ON JACOB, scared, left behind, clutching at the bars of the cell. He waves forlornly after Newt.</p>	Friendship	Newt said goodbye to Jacob as he was about to be executed. Jacob had been with her and helped her. They had become friends. Based on this statement, there is a relationship between Newt and Jacob. And it is a Friendship relationship. This is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Friends help in times of need (p. 14).	V
88.	88/NS- SE/F/01:12:33  88: Data Number NS-SE: Newt Scamander & Swooping Evil F: Friendship 01:12:33: Time of the scene	 <p>Newt makes a strange tutting sound, commanding the Swooping Evil to circle the pool once more.        NEWT: Jump . . .        Tina looks at the Swooping Evil—fearful, disbelieving.        TINA: ARE YOU CRAZY?        NEWT: Jump on him.        Newt stands on the edge of the pool, watching the Swooping Evil as it circles round and round Tina.        NEWT: Tina, listen to me. I'll catch you. Tina!        The two make intense eye contact, Newt trying to reassure . . . The liquid has now risen up in waves to Tina's full height—she's losing sight of Newt.        NEWT: (insistent, very calm) I'll catch you. I've got you, Tina . . .        Suddenly Newt cries out:        NEWT: Go!        Tina jumps in between two of the waves, just as the Swooping Evil passes. She lands on its back, only inches away from the swirling liquid, then hops quickly forward, straight into Newt's open arms.</p>	Friendship	This statement shows that Swooping Evil came out of Newt's suitcase to provide assistance to save Tina on Newt's orders. Swooping Evil is Newt's magical creature that he takes care of so he can get along with Newt. Based on this statement, there is a relationship between Swooping Evil and Newt. And it is a Friendship relationship. This is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Friends help in times of need (p. 14).	V



89.	<p>89/NS-SE/F/01:13:25</p> <p>89: Data Number NS-SE: Newt Scamander &amp; Swooping Evil F: Friendship 01:13:25: Time of the scene</p>	 <p>Newt and Tina, hand in hand, charge through the basement corridors. Suddenly accosted by the group of Aurors, they turn, darting behind pillars, just missing the fired curses and spells. Newt again sends out the Swooping Evil, which swirls overhead, flying in and out of pillars, blocking curses and knocking Aurors to the ground. ANGLE ON THE SWOOPING EVIL using its proboscis to probe in one of the Auror's ears. NEWT: (making a clicking sound) LEAVE HIS BRAINS, come on! Come on! Tina and Newt run onward, the Swooping Evil flying after, blocking curses as it goes.</p>	Friendship	<p>The statement shows that Swooping Evil flew to attack the Aurors to save him and Tina on his orders. Swooping Evil is Newt's magical creature that he takes care of so he can get along with Newt. Based on this statement, there is a relationship between Swooping Evil and Newt. And it is a Friendship relationship. This is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Friends help in times of need (p. 14).</p>	V
90.	<p>90/CB-GG/A/01:15:24</p> <p>90: Data Number CB-GG: Credence Barbone &amp; Graves/Grindelwald A: Affiliation 01:15:24: Time of the scene</p>	 <p>Graves moves even closer to Credence, his face inches from the boy's neck—the effect is both alluring and threatening—as he whispers: GRAVES: Do this and you will be honored among wizards. Forever. Graves pulls Credence into a hug, which, with his hand on Credence's neck, seems more controlling than affectionate. Credence, overwhelmed by the seeming affection, closes his eyes and relaxes slightly. Graves slowly backs away, stroking Credence's neck. Credence keeps his eyes closed, longing for the human contact to continue. GRAVES: (whispers) The child is dying, Credence. Time is running out.</p>	Affiliation	<p>According to the statement indicating that Graves was looking for information about a child, he approached Credence to find the child. He enlists Credence's help in finding the child Graves is looking for because he thinks the child is nearby Credence. Graves approaches Credence more and promises he will be accepted as a wizard if he does his job well. Based on these interactions so there is a relationship between Graves and Credence. And it is an Affiliation relationship. This is supported by Dwyer's (2000) statement that affiliation is the basic need for the company of others. The three main reasons people want to be with others are social comparison, anxiety reduction, and information seeking (p. 14).</p>	V



91.	<p>91/QG- JK/RR/01:18:41</p> <p>91: Data Number QG-JK: Queenie Goldstein &amp; Jacob Kowalski A: Affiliation 01:18:41: Time of the scene</p>	 <p>QUEENIE: Are all No-Majs like you? JACOB: (trying to be serious, almost seductive) No, I'm the only one like me. Maintaining strong eye contact with Queenie, Jacob knocks back the shot. Suddenly he emits a raucous, high-pitched giggle. Queenie laughs sweetly at his look of surprise.</p>	Romantic Relationships	<p>This statement shows that Queenie and Jacob interacted with different approaches to getting to know each other better. Queenie has feelings for Jacob. Based on this statement, there is a relationship between Jacob and Queenie. And it is Romantic relationships. This is supported by Dwyer's (2000) statement that when we <i>fall in love</i> we are at first totally preoccupied with the object of our passion and have a great desire to get to know them and become known to them (p. 12).</p>	V
92.	<p>92/NS- GL/A/01:21:08</p> <p>92: Data Number NS-GL: Newt Scamander &amp; Gnarlak A: Affiliation 01:21:08: Time of the scene</p>	 <p>Gnarlak suddenly spots Pickett, who is peeking out of Newt's pocket. GNARLAK: —wait a minute—that's a Bowtruckle, right? Pickett quickly retreats and Newt puts a hand protectively over his pocket. NEWT: No. GNARLAK: Ah, come on, that's a Bowtruckle—they pick locks—am I right? NEWT: You're not having him. GNARLAK: Well, good luck gettin' back alive, Mr. Scamander, what with the whole of MACUSA on your back. Gnarlak gets up and walks away. NEWT: (in agony) All right. Gnarlak, turned away from Newt, smiles viciously. Newt extracts Pickett from his pocket. Pickett clings to Newt's hands, madly clicking and whining. NEWT: Pickett . . .</p>	Affiliation	<p>This statement shows that Newt met with Gnarlak to obtain information about his missing magical creatures. The interactions between them are aimed at the agreement and mutual benefit. Based on the interactions between the two, there is a relationship between Newt and Gnarlak. And it is an Affiliation relationship. This is supported by Dwyer's (2000) statement that affiliation is the basic need for the company of others. The three main reasons people want to be with others are social comparison, anxiety reduction, and information seeking (p. 14).</p>	V

		<p>Newt slowly hands Pickett over to Gnarlak. Pickett reaches his little arms forward, imploring Newt to take him back. Newt cannot look at him.</p> <p>GNARLAK: (regarding Pickett) Ah yeah . . . (to Newt) Somethin' invisible's been wreakin' havoc around Fifth Avenue. You may wanna check out Macy's department store. Might help with what you're looking for.</p>			
93.	<p>93/NS-BT/F/01:30:08</p> <p>93: Data Number NS-BT: Newt Scamander &amp; Bowtruckle CA: The Caregiver F: Friendship 01:30:08: Time of the scene</p>	 <p>Pickett gives Newt a sharp pinch from inside his pocket. NEWT: Ouch! Newt fishes Pickett out, holding him up on his hand as he walks through the various enclosures. NEWT: Right . . . I think we need to talk. See, I wouldn't have let him keep you, Pickett. Pick, I would rather chop off my hand than get rid of you . . . After everything you have done for me—now come on. NEWT: Pick—we've talked about sulking before, haven't we. Pickett—come on, give me a smile. Pickett, give me a . . . Pickett sticks out his tiny tongue and blows a raspberry at Newt. NEWT: All right—now, that is beneath you.</p>	Friendship	<p>According to the utterance given by Newt, he told Pickett that he would not hand her over to anyone because of everything Pickett had done for him. Pickett is Newt's Bowtruckle whom he takes care of to get along with Newt. Based on this statement, there is a relationship between Pickett and Newt. And it is a Friendship relationship. This is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Friends help in times of need (p. 14).</p>	V
94.	<p>94/NS-QG/F/01:30:49</p> <p>94: Data Number NS-QG: Newt Scamander &amp; Queenie Goldstein F: Friendship 01:30:49: Time of the scene</p>	 <p>ANGLE ON A PHOTOGRAPH INSIDE NEWT'S SHED, which shows a beautiful girl—the girl smiles suggestively. Queenie stares at the photo. QUEENIE: Hey, Newt. Who is she? NEWT: Ah . . . That's no one.</p>	Friendship	<p>Queenie accidentally reads Newt's mind and discovers that he used to have a relationship with Leta Lestrange, which ended badly. Queenie advises Newt as a friend. Based on the interactions between the two, there is a relationship between Queenie and Newt. And it is a Friendship relationship. This is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10).</p>	V

		<p>QUEENIE: (reading his mind) Leta Lestrage? I've heard of that family. Aren't they kinda—you know?</p> <p>NEWT: Please don't read my mind.</p> <p>A beat as Queenie drinks the whole story out of Newt's head. She looks both intrigued and saddened. Newt continues to work, trying hard to pretend Queenie isn't reading his mind.</p> <p>Queenie steps forward, closer to Newt.</p> <p>NEWT: (angry, embarrassed) Sorry, I asked you not to.</p> <p>QUEENIE: I know, I'm sorry, I can't help it. People are easiest to read when they're hurting.</p> <p>NEWT: I'm not hurting. Anyway, it was a long time ago.</p> <p>QUEENIE: That was a real close friendship you had at school.</p> <p>NEWT: (attempting to be dismissive) Yes, well, neither of us really fitted in at school, so we—</p> <p>QUEENIE: —became real close. For years.</p> <p>QUEENIE: (concerned) She was a taker. You need a giver.</p>			
95.	<p>95/QG- JK/RR/01:37:36</p> <p>95: Data Number QG-JK: Queenie Goldstein &amp; Jacob Kowalski RR: Romantic Relationships 01:37:36: Time of the scene</p>	 <p>QUEENIE: Keep holda that, honey.</p> <p>She moves to Disapparate, but Jacob hangs on to her and she falters.</p> <p>JACOB: No, no, no!</p> <p>QUEENIE: I can't take you. Please let go of me, Jacob!</p> <p>JACOB: Hey—hey! You're the one that said I was one of youse . . . right?</p> <p>QUEENIE: It's too dangerous.</p> <p>A further massive explosion in the distance. Jacob tightens his grip on Queenie. She reads his mind and her expression changes to one of wonderment and tenderness as she sees what he went through in the war. Queenie is moved and appalled. Very slowly, she raises a hand and touches his cheek.</p>	Romantic Relationships	<p>According to the statement that Jacob looked at Queenie with love, Jacob assured Queenie that he would be fine. They are interested in each other and look pretty intimate, so there is a relationship between Jacob and Queenie. And it is Romantic Relationships. This statement is supported by Dwyer's (2000) statement that the earliest stages of a passionate relationship involve quite spectacular and specific cognitive, behavioural, and emotional aspects (p. 12).</p>	V

<p>96.</p>	<p>96/NS- CB/A/01:42:02</p> <p>96: Data Number NS-CB: Newt Scamander &amp; Credence Barbone A: Affiliation 01:42:02: Time of the scene</p>	 <p>NEWT: Credence . . . It's Credence, isn't it? I'm here to help you, Credence. I'm not here to hurt you.</p> <p>In the distance we hear footsteps, the pacing controlled, deliberate. Newt moves out from behind the pillar and steps onto the train tracks. Within the mass of the Obscurus we can see a shadow of Credence, curled up, scared.</p> <p>NEWT: 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.</p> <p>Credence is listening—he never dreamed there was another. Slowly the Obscurus melts away, leaving only Credence, huddled on the train tracks—a frightened child.</p> <p>Newt crouches on the floor. Credence looks to him, the tiniest trace of hope dawning in his expression: Might there be a way back?</p>	<p>Affiliation</p>	<p>This statement shows that Newt is trying to get close to Credence, who is out of control. Newt says he will help Credence deal with his problems. Based on Newt's interaction approach, there is a relationship between Newt and Credence. And it is an Affiliation relationship. This is supported by Dwyer's (2000) statement that affiliation is the basic need for the company of others. The three main reasons people want to be with others are social comparison, anxiety reduction, and information seeking (p. 14).</p>	<p>V</p>
<p>97.</p>	<p>97/TG- CB/F/01:45:35</p> <p>97: Data Number TG-CB: Tina Goldstein &amp; Credence Barbone F: Friendship 01:45:35: Time of the scene</p>	 <p>TINA: CREDENCE, NO!</p> <p>Tina runs onto the tracks.</p> <p>Inches from Graves's face, the Obscurus freezes. Slowly, very slowly, it rises back up, swirling more gently, staring at Tina, who looks straight back into its weird eyes.</p> <p>TINA: Don't do this—please.</p> <p>NEWT: Keep talking, Tina. Keep talking to him—he'll listen to you. He's listening.</p> <p>Inside the Obscurus, Credence reaches out to Tina, the only person who has ever done him an uncomplicated kindness. He looks at Tina,</p>	<p>Friendship</p>	<p>According to the statement showing Tina approaching Credence out of control, she calms Credence down and says she will help protect him. Tina saved Credence when his foster mother abused him. They had known each other before. Based on this statement, so, there is a relationship between Tina and Credence. And it is a Friendship relationship. This is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Friends help in times of need (p. 14).</p>	<p>V</p>

		<p>desperate and afraid. He has dreamed of her ever since she saved him from a beating.</p> <p>TINA: I know what that woman did to you . . . I know that you've suffered . . . You need to stop this now . . . Newt and I will protect you . . .</p> <p>Graves is on his feet.</p> <p>TINA: (pointing to Graves) This man—he is using you.</p>			
98.	<p>98/NS-TB/F/01:51:26</p> <p>98: Data Number NS-TB: Newt Scamander &amp; Thunderbird F: Friendship 01:51:26: Time of the scene</p>	 <p>NEWT: I was intending to wait until we got to Arizona, but it seems like now you are our only hope, Frank.</p> <p>A look between them—an understanding.</p> <p>Newt reaches out his arm, and Frank presses his beak lovingly into the embrace—they nuzzle each other affectionately.</p> <p>The assembled group watches in awe.</p> <p>NEWT: I'll miss you too.</p> <p>Newt steps back, taking the flask of Swooping Evil venom from his pocket.</p> <p>NEWT: (to the Thunderbird) You know what you've got to do.</p> <p>Newt throws the vial high up into the air—Frank lets out a sharp cry, catching it in his beak and immediately soaring out of the subway.</p>	Friendship	<p>Frank was going to leave Newt because it was time. Newt felt sad because one of his friends would part with him. Frank, who Newt had raised, thanked Newt by sniffing. Frank is Newt's Thunderbird, whom he cares for to get along with Newt. Based on this statement, there is a relationship between Frank and Newt. And it is a Friendship relationship. This is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10).</p>	V
99.	<p>99/NS-JK/F/01:55:49</p> <p>99: Data Number NS-JK: Jacob Kowalski &amp; Newt Scamander F: Friendship 01:55:49: Time of the scene</p>	 <p>JACOB: I was never supposed to know any of this. Everybody knows Newt only kept me around because—hey—Newt, why did you keep me around?</p> <p>Newt has to be explicit. It doesn't come easily.</p>	Friendship	<p>This statement shows that at the end of the story, Jacob must go and forget everything about the magic he experienced. That is an absolute rule of magic. He was a NoMaj and should not have met the wizard Newt. Newt told Jacob that he was his friend, he liked Jacob, and Newt would not forget all the help from Jacob. Based on this statement, so, there is a relationship between Jacob and Newt. And it is a Friendship relationship. This is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all</p>	V

		<p>NEWT: Because I like you. Because you're my friend and I'll never forget how you helped me, Jacob.</p> <p>A beat.</p> <p>Jacob is overcome with emotion at Newt's answer.</p>		<p>classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Friends help in times of need (p. 14).</p>	
100.	<p>100/QG- JK/RR/01:56:24</p> <p>100: Data Number QG-JK: Queenie Goldstein &amp; Jacob Kowalski RR: Romantic Relationships 01:56:24: Time of the scene</p>	 <p>Queenie moves forward up the stairs toward Jacob—they stand close.</p> <p>QUEENIE: (trying to cheer him up) I'll come with you. We'll go somewhere—we'll go anywhere—see, I ain't never gonna find anyone like—</p> <p>JACOB: (bravely) There's loads like me.</p> <p>QUEENIE: No . . . No . . . There's only one like you.</p> <p>The pain is almost unbearable.</p> <p>JACOB: (a beat) I gotta go.</p> <p>Jacob turns to face the rain, and wipes his eyes.</p>	Romantic Relationships	<p>Jacob, who was about to part ways with Newt, Queenie, and Tina, said goodbye. Queenie tries to comfort Jacob, who is sad, making Jacob smile and be strong. Both have a special relationship, a sense of attraction to one another. Based on this statement, there is a relationship between Queenie and Jacob. And it is Romantic Relationships. This statement is supported by Dwyer's (2000) statement that the earliest stages of a passionate relationship involve quite spectacular and specific cognitive, behavioural, and emotional aspects (p. 12).</p>	V
101.	<p>101/NS- TG/F/02:00:50</p> <p>101: Data Number NS-TG: Newt Scamander &amp; Tina Goldstein F: Friendship 02:00:50: Time of the scene</p>	 <p>NEWT: (smiling) Well, it's been . . .</p> <p>TINA: Hasn't it!</p> <p>Pause. Newt looks up, Tina's expression is expectant.</p> <p>TINA: Listen, Newt, I wanted to thank you.</p> <p>NEWT: What on earth for?</p> <p>TINA: Well, you know, if you hadn't said all those nice things to Madam Picquery about me—I wouldn't be back on the investigative team now.</p> <p>NEWT: Well—I can't think of anyone that I'd rather have investigating me.</p>	Friendship	<p>Tina and Newt said goodbye, and Newt would return to England because his job was done. After all the events, they become close friends. Tina thanks Newt because she is appointed as the return investigator. So, there is a relationship between Newt and Tina. And it is a Friendship relationship. This is supported by Dwyer's (2000) statement that friendship is universal: at all ages, in all classes and cultures, in all creatures, men and women, boys and girls, forms bonds of friendship (p. 10). Friends help in times of need (p. 14).</p>	V



		<p>Not precisely what he was aiming for, but too late now . . . Newt becomes slightly awkward, Tina shyly appreciative.</p> <p>TINA: Well, try not to need investigating for a bit.</p> <p>NEWT: I will. Quiet life for me from now on . . . back to the Ministry . . . deliver my manuscript . . .</p> <p>TINA: I'll look out for it. Fantastic Beasts and Where to Find Them.</p> <p>Weak smiles. A pause. Tina plucks up courage.</p>			
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