

# ***Characteristics of Magical Realism in Fantastic Beasts and Where to Find Them Film By J.K. Rowling***

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**Abstract.** This research analyzes the characteristics of magical realism in the film *Fantastic Beasts and Where to Find Them* by J.K. Rowling. This study uses the magical realism theory of Wendy B. Faris. This research aimed to determine the characteristics of magical realism contained in the *Fantastic Beasts and Where to Find Them* film. This research method uses the documentation technique. The data source of this research is the film *Fantastic Beasts and Where to Find Them* by J.K. Rowling, which was released in 2016 and with duration 2 hours 3 minutes. The main theory in this study uses the magical realism theory of Wendy B. Faris, which is contained in the book *Ordinary Enchantments: Magical Realism and the Remystification of Narrative* (2004). The results of this research indicate that there are five characteristics of magical realism in *Fantastic Beasts and Where to Find Them*, namely the irreducible element, unsettling doubt, merging realism, disruption of space, and disruption of identity.

**Keywords:** Magical Realism, Characteristics of Magical Realism, Film

## **INTERFERENCE**

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## INTRODUCTION

Film is a text that produces a series of photography that provide the illusion of real-life motion and action (Danesi, 2011). Film is a community's social document since it depicts the population's reality, whether it be a reality in the form of imagination or reality in its real sense, or other words, the film is an intrinsic component of the community. Because the film depicted the community's existence as actual or as the authors' imagination, the social conditions around culture were altered. Film is also a way for filmmakers to communicate with one another. Film, according to Maerselli, is a medium of mass communication, a tool that has been used to deliver numerous types of messages in modern society (Andriana et al., 2018). According to Milawaty, the movie is seen as an essential art form, a popular source of entertainment, and a powerful tool for educating or indoctrinating people. (Milawaty, 2011). Films are also made with different genres such as action, comedy, horror, romantic, science fiction, animation, fantasy which can be studied using several theories. One of the theories often used is the theory of Magic Realism in studying magical literary works. Magic realism tells about the character's life in literature in real life, like humans in general but mixed with elements of magic in it (Utari, 2016).

Film and literature have a relationship with one another. Literature is an expression of human expression that is poured into written and verbal. Film is one of the genres in literature besides drama, prose, and others, which also presents fictional stories. Films are formed with a storyline, as with prose and drama (Sulistiyorini, 2013). Because they both tell a tale, literature and film are always seen as the same. However, there are some differences. The film is visual art that can cover all skills, whereas literature plays a part. Film has intrinsic and narrative elements found in the literature. Film and literature also have the same function: to entertain readers and audiences and provide certain insights and learning to readers and audiences (Ramrao, 2016).

Magical realism consists of two words, namely magic and realism. Magic is a supernatural human ability and a reasonable perspective on reality is referred to as realism. The mind contains magic, which a universal feature from human awareness. Magic has long been associated with backwardness and primitivism and has been excluded from progressive ethnographies; yet, the concept is currently being recast in new and fascinating ways (Greenwood, 2009). Any attempt to depict life as it is referred to as realism. The literary movement of realism was part of a more significant trend in the arts to focus on everyday people and situations. Instead of a romanticized or similarly polished portrayal, Realist authors chose to depict ordinary and prosaic activities and experiences in the spirit of general "reality." Realism works on persons and events that appear to be the most commonplace and uninteresting to extract their total value and actual meaning from them (Tadjibayev et al., 2020). Magical realism is a literary genre that encompasses all magical, mystical, or illogical imagery and understandings of fairy tales that are based on mythical stories, and legends that have been traditionally represented in modern literature as works of magical realism (Hart & Ouyang, 2005). So, magical realism is the thing or magical event that occur in the real world or is still based on the real

world but have fantastical elements that are considered normal for some people and abnormal for other.

Magic realism links reality with fantasy. In the 1920s, the German art critic Franz Roh invented the phrase "magical realism," which arose in connection with a review of painting in the Weimar Republic that aimed to convey the mystery of life underneath the surface reality. Two opposing positions describe magic realism: one is based on a realistic perspective on the normal world, while the other accepts the supernatural as a common reality (Bowers, 2004).

Many literary works are in magical realism and one of them is the film *Fantastic Beasts and Where to Find Them* by J.K. Rowling which was released in 2016 and with a duration of 2 hours 3 minutes. This film tells Newt Scamander, a young English wizard who has just arrived in New York. He was carrying a case containing various magical creatures inside but without him knowing it was confused with the case belonging to a baker. Not only did Newt have to deal with smuggled case but he was faced with other problems that nearly tarnished his reputation.

The researcher chose to analyze the *Fantastic Beasts and Where to Find Them* film because magical phenomena are unusual but acceptable to the public in this film. Also, the magical phenomena in this film, such as magic and the beasts, are unbelievable. There are still many forms of magic believed by the public to be raised in the *Fantastic Beasts and Where to Find Them* films. The researcher uses the theory of magical realism by Wendy B. Faris because in this theory, there are characteristics of magical realism shown in the *Fantastic Beasts and Where to Find Them* film.

## RESEARCH METHOD

The descriptive qualitative method was employed in this study. A qualitative approach looks for and discovers individuals or groups' meaning on social or human issues. Questions and procedures developed during the study process when employing this method. Data is typically acquired in a participant environment, data is analyzed to connect individual themes to broader themes, and the researcher analyzes the data. (Creswell, 2014). In this study, the researcher used a qualitative descriptive to describe the characteristics of magical realism that occurred in the *Fantastic Beasts and Where to Find Them* film.

The data types in this study are divided into two types, primary and secondary data. Primary data is information gathered by the researcher, whereas secondary data is information collected from the field. The primary data in this study is the film and transcripts from *Fantastic Beasts And Where To Find Them*, by J.K. Rowling, which was released in 2016 with a duration of 2 hours 3 minutes. The secondary data used by the researcher in this study is an online library to help the researcher review this research.

There are several techniques in collecting instrument data, namely interviews, observation, and documentation. In this study, the researcher used documentation techniques to collect data. Documentation technique is a technique of finding data about things in notes, transcripts, books, magazines, newspapers, and so on (Siyoto & Sodik, 2015). In this study, the data taken from the film *Fantastic Beasts And Where To Find Them* by J.K. Rowling as the main object of the research in this study.

## RESULT AND DISCUSSION

### Findings

#### Characteristics of Magical Realism by Wendy Faris in *Fantastic Beast and Where To Find Them* Film

This research looks at the qualities of magical realism in the *Fantastic Beasts and Where to Find Them* film. According to Faris (2004), magical realism has four characteristics: Identity, Irreducible Elements, Unsettling Doubts, Merging Realms, and Space Disruption are some of the themes explored in this book.

#### The Irreducible Elements

Irreducible elements cannot be explained by the laws of the universe as formulated in western empirical discourse, namely based on logic, general knowledge or existing beliefs (Faris, 2004). In magical realism, one of the genre's characteristics, Faris demonstrated how tiny the gap between the real world and the magical realm is. Amazing magical phenomenal are described typically in this element so that they become something genuine.

#### Data 1:



Picture 1&2: Newt's case that open by itself and the pulled belt by itself

The catch on Newt's case flicks open again. Newt looks down and hastily closes it.

Newt: Must get that fixed—ahh, no.

Customs Official: (suspicious) Let me take a look. (Performed 02:58-03:06)

Suddenly, the belt is ripped from Mary Lou's grip by supernatural means and lands in a far corner like a dead snake. Mary Lou examines her hand, which has been injured and is bleeding due to the intensity of the movement.

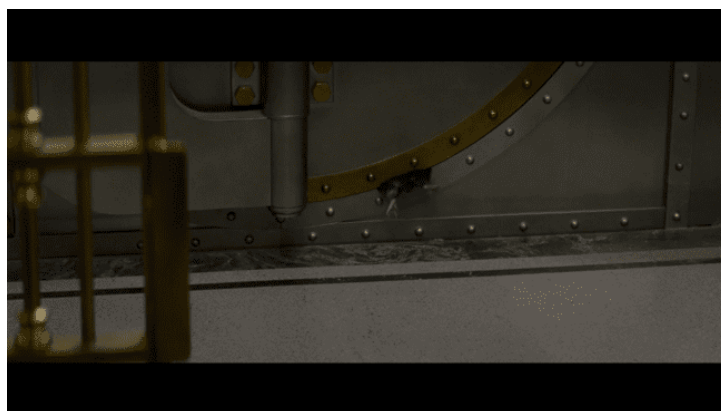
**(Performed 1:24:22-1:24:32)**

In the previous scenes shows, Newt's case opens on its own, and the port officer notices it, but Newt says that his case is broken and must be repaired immediately. Also, the belt is suddenly pulled from Mrs. Lou's hand without anyone pulling it, and it makes her hand scratch.

It can be called one irreducible element because there is an unusual phenomenon where an inanimate object moves by itself. In this context, a case that opens without human intervention but is opened by the magical power of the beasts is in case.

This can be proved by the theory of Young and Keith (1884) which was quoted by Faris (2004). She said that the irreconcilable component couldn't be explained using Western empirical discourse, and it must be founded on logic, general knowledge, or accepted beliefs.

**Data 2:**



Picture 3: Niffler slip into a safe-deposit box

Newt looks up to see the Niffler squeezing itself through locked doors into the central vault. **(Performed 11:07)**

In the scene in Picture 3, Niffler enters the bank vault by slipping between the tightly closed vault doors. The Niffler's body seems so elastic that the Niffler can pass through such a small and narrow gap. It can be called an irreducible element when Niffler, as a platypus can pass through a very narrow gap, cannot be trusted by human logic because it never happens in the real world. However, this incident did not raise questions from the characters in the film or researchers who watched the *Fantastic Beasts and Where to Find Them* film.

This is similar to Faris's (2004) statement that the irreducible element must be acknowledged as a part of reality for it to be "real" and that it rarely prompts queries or explanations concerning its genesis, whether from characters, narrators, or even readers/audiences.

Data 3:



Picture 4: A dog barks at the invisible Demiguise

When a dog barks at it, it scurries away, knocking over newspaper stands and causing cyclists and cars to swerve. **(Performed 25:18)**

The scene in the data previous shows a dog barking at one of the magical beasts with invisible abilities, namely Demiguise. The dog looked like it was barking at the wind because Demiguise was using his ability to be invisible to humans. This is illogical because only dogs can see the invisible, but the humans in the scene cannot see it. However, things like this also happen in the real world. Dogs will bark or howl when they see supernatural things. Even though things like this don't make sense to the human mind and can't be solved by common knowledge, this does happen. In the real world, and has become commonplace and can be accepted by some people.

It is supported by [Faris's \(2004\)](#) theory which states that the irreducible element must be accepted as part of the reality that makes it "real" and only rarely or even rarely raises questions or explanations about its origin, both from the narrator, characters, and readers/audiences. This scene does not raise questions from either the characters in the film or the researchers because even though it doesn't make sense, it can be accepted by researchers and even the characters in the film.

### Unsettling Doubt

Unsettling Doubt arises when reading or watching magical realism works and the reader or audience feels contradictory. Doubts that exist also depend on the culture of the reader or audience, if the reader or audience is familiar with the empirical culture, it will make it awkward with the magical elements that exist in work. On the other hand, if the reader or audience is familiar with the mystical or magical culture, they will not feel strange about these magical elements. This can be seen in the following discussion:

**Data 4:**



*Picture 5: Niffler that loves shiny and precious things*

Newt: Really?! Newt grabs the Niffler and shakes it by its hind legs, turning it upside down. An extraordinary, and seemingly endless, number of precious items fall out. **(Performed 11-34-11:36)**

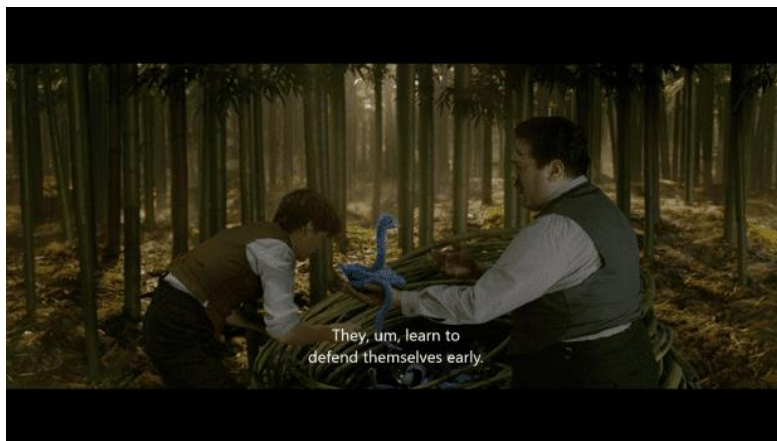
The scene in Picture 3 shows that Niffler is leaning against one of the boxes filled with money, placing the money in the pouch on his stomach. Niffler is one of Newt's magical beasts that loves to steal shiny and precious things, so when Niffler running away from a case, Niffler will be looking for and stealing something shiny and precious.

This scene is an unsettling doubt because animals are not attracted to things that shine and are precious. This scene raises doubts in researchers because it never happened in the real world. This scene also makes researchers feel confused whether this is happening in the real world or not.

It is supported by Faris's theory which states that the irreducible element must be accepted as part of the reality that makes it "real" and only rarely or even rarely raises questions or explanations about its origin, both from the narrator, characters, and readers/audiences. This scene does not raise questions from either the characters in the film or the researchers because even though it doesn't make sense, it can be accepted by researchers and even the characters in the film.

**Data 5:**





Picture 6 & 7: Newt and Jacob are inside Newt's magic case containing magical beasts

The leather case's perimeter is hardly visible, yet the space has grown to the size of a small airplane hangar. It has what appears to be a little safari park. Newt's critters each have their own ideal, miraculously realized abode **(Performed 38:45-45:40)**

In these scenes, many beasts are shown complete with the description of their respective habitats, such as Frank (a Thunderbird) that live in the Grand Canyon of Arizona, Graphorns that live in the mountains of Europe, Occamy that live in the bamboo forest, and other beasts that live according to the description of their perspective habitats.

These scenes are unsettling doubt due to the emergence of a feeling of doubt from the researcher. The thing that gave rise to unsettling doubts was a large space within the case resembling a zoo that contained magical beasts. In addition, some habitats match the original habitats of these magical animals. Feelings of doubt and wonder how there could be such a vast magical zoo in a not-so-big case.

These scenes are an unsettling doubt because the incident cannot be explained by logic. The thing that makes the researcher feel doubtful is that in the small box, there are so many magical animals that live, and also in it, there are several seasons, such as summer and winter. Not only the researcher, Jacob who is a No-Maj character, also had doubts, he thought he was dreaming, but he wasn't.

Unsettling doubts, on the other hand, are influenced by one's cultural perspectives. Readers familiar with non-logical notions or conceptions will be more aware of the story's "magical" elements than others unfamiliar with such cultures. (Faris, 2004). Therefore, these scenes can be called unsettling doubt because of the characters' doubts and the researchers. The researcher and Jacob's character have a different culture and are familiar with the empirical culture, making these scenes doubtful.



**Data 6:**

Picture 8: *The glass turned into elastic*

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. Passing a lamppost, the Niffler stretches out an arm, spinning around the pole and flying onward, out of the trajectory Newt had him on, and toward the glorious window. Newt uses a spell to transform the window into a sticky jelly, trapping the Niffler inside.

This scene is an unsettling doubt because Newt pulls Niffler from a jewelry store window, which is stiff at first but then becomes elastic like rubber. This thing raises doubts in researchers who are not familiar with magical things.

It can be connected with the theory of Faris which says that unsettling doubt is a feeling of doubt that arises when reading or watching magical realism literary works. Even not only readers or viewers, characters in literary works can also experience doubts. This doubt questions whether what happened is true or not (Faris, 2004).

### **Merging Realms**

Merging realism is how magical realism unites the two worlds, the magical and real worlds. This process of unification magical realism blurs the boundaries between fact and fiction by eliminating mediation between different realities (Faris, 2004). This can be seen in the following discussion:

**Data 7:**

Picture 9: *A boy who saw the occurrence of magic caused by Demiguise*

A small youngster being taken down the crowded street by his father, carrying a giant lollipop. An apple levitates and bobbles alongside him as they pass a fruit barrow. The boy watches in awe as something invisible eats his apple, then his smile fades as the same unseen hands take his lollipop—the eyes of a lady on an advertising flash open at a newsstand. Before peeling away from the poster, the silhouette of a creature becomes clear, camouflage-like. It disappears as it walks along the street, only visible because of the lollipop it's holding, which appears to be hung in mid-air. When a dog barks at it, the monster scurries away, knocking over newspaper stands and forcing bikes to swerve. (Performed 25:00-25:30)

This scene shows a boy eating candy, and he sees an apple that floats and has been bitten. This incident is the work of one of Newt's magical animals, namely Demiguise. This scene is merging realism because magic is happening in the real world. It is a fusion of two realms, the magical realm, and the real world. The flying apple is caused by a magical beast that has invisible powers, the Demiguise. This is merging realism because the real and the magical worlds are simultaneously, and these two realms have mixed natures.

It can be related to Faris's (2004) claim that in most cases, magical realism combines the old or traditional and modern worlds. In most cases, magical realism combines the old or traditional and modern worlds. It's a mixture of realism and fantasy. Perhaps the plot of the magical realist story is akin to the world's axis, which is supposed to be integrated with the realms of the underworld, earth, and sky in many philosophical systems. As a conclusion, the magical realism vision exists at the crossroads of two universes, in a fictitious place within a double-sided mirror reflecting both directions. (Faris, 2004).

Ghost and texts, or people and words that appear to be ghosts, recur in this double-sided mirror between the worlds of life and death, enlarging the junction place where various real magical fiction occur (Faris, 2004).

### **Disruption of Time, Space, and Identity**

The fifth characteristic of Wendy B. Faris' magical realism is the disruption of time, space, and identity. In his book *Disruption of Time, Space, and Identity*, Faris quotes Jameson claiming that realism's homogeneity erodes traditional spatial and temporal structures. (Faris, 2004).

In the last characteristic, there are only two disruptions: disruption of space and disruption of identity.

#### **A. Disruption of Space**

There is a part that the disruption of the narrative space of magical realism can also give rise to a new, inhomogeneous space. The new place in question is not a specific room identified with holiness but instead a space that exists in daily tasks. This can be seen in the following discussion:

## Data 8:



Picture 10&11 : Newt and Tina enter the MACUSA office and Jacob who got into the magic case

We pan around to see Tina and Newt walk in the door. As they walk in, the entrance suddenly turns from the Woolworth Building to the United States of America's Magical Congress (MACUSA). **(Performed 14:33-14:50)**

Newt's hand emerges from the case, imperiously beckoning him. Jacob watches, his breathing heavy, as he tries to make sense of the scenario.

Newt's eager hand appears once more.

Newt (O.S.): Come on.

Jacob rallies himself, gets out of bed, and steps down into Newt's case. However, he gets stuck at his waistline and tries hard to squeeze himself through, the case bouncing up and down with his efforts.

Jacob: For the love of . . . With a final frustrated jump, Jacob suddenly disappears through the case, which snaps shut after him. **(Performed 36:19-37:02)**

These scenes shows Tina and Newt changing places by entering the Woolworth building, but when they pass through the door of the building, they enter the MACUSA office building. In another scene, Jacob is trying to enter Newt's magic case.

Moving from one place to another is a space disturbance because a new room appears after moving. After passing through the door of the Woolworth Newt building and Tina was in a new room, Jacob who got into the magic case, entered a

new room. This is a disruption because the new area is used in daily life rather than a sacred room.

This can be related to a statement made by Faris in her book. According to Faris, magical realism fiction challenges widely held beliefs about time, space, and identity. Events throughout the year throw off our usual sense of time, and tropical vegetation in remote locations throws off our perception of space. (Faris, 2004).

### B. Disruption of Identity

In magical realism, disruptions to one's identity may result in a new identity that is not homogeneous. Magical realism is used to transform identity into personal diversity. (Faris, 2004). This can be seen in the following discussion:

Data 9:



Picture 12 & 13: Credence changed to Obscurus and Mr. Graves changed to Gellert Grindelwald

In the shadows of a tunnel, Newt has arrived at the Obscurus. Now much calmer, it gently swirls in the air above the train tracks.

Newt hides behind a pillar as he talks.

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: Credence, I've met someone who is exactly like you. A little girl who had been imprisoned, shut away, and punished for her magical abilities.

Credence is paying attention—he had no idea there was another. Slowly, the Obscurus fades away, leaving only Credence, a terrified youngster, crouched on the train tracks.

Newt squats on the ground. Credence stares at him, a glimmer of hope in his eyes: Is there a way back?

Newt: Credence, can I come over to you? Can I come over? **(Performed 01:41:52-01:43:25)**

Tina: Accio.

Graves's wand flies into Tina's hand. Graves looks around at them, a deep hatred in his eyes.

Newt and Tina slowly advance, Newt raising his wand.

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? **(Performed 01:49:14-01:49:53)**

This scene shows Credence, who previously became an Obscurus and disrupted the city, turning into himself again and willing to listen to Newt, who calmed him down and Newt who managed to dismantle Gellert Grindelwald's disguise who had been disguised as Percival Graves.

These two scenes are a disruption of identity because of the emergence of new identities that are not homogeneous. It is called disruption of identity because these two characters have more than one identity and can change when desired. This follows the Faris theory, which claims that magical realism reorients our habits toward space and time, as well as our identity.

Magical realism's cross narrative and cultural hybridity extend to its characters, who trend toward radical multiplicity. It's possible that you'll get a curious sensation of fluid identity and connectedness. Merging and shifting identities is key to the wonders of magical realism in a less numerous but equally interchangeable sense (Faris, 2004).

## Discussion

In this segment, the researcher describes the data analysis found in *Fantastic Beasts and Where to Find them film*. The researcher identifies the characteristics of magical realism in *Fantastic Beasts and Where to Find Them* film by J.K Rowling. The researcher analyzed the characteristics of magical realism using Wendy B. Faris theory.

### 1. The Irreducible Element

As the researcher explained before regarding Faris's (2004) statement about the irreducible element, the irreducible element cannot be explained by logic or general knowledge. In the *Fantastic Beasts and Where to Find Them* film there are

also events that do not make sense and cannot be explained by logic. As in each of the data following,

In data 1, Newt's case opened by itself and made the port officer suspicious, but Newt convinced the officer that his case was damaged and needed to be repaired. This incident also happened to Mrs. Lou in the previous scene. Mrs. Lou was surprised and a little scared because the belt he held suddenly pulled by itself and scratched his hand. This is an unreasonable thing and cannot be accepted by logic. Still, magical things like the previous scene also occur in real life, such as objects that fall by themselves without any reason causing the object to fall or doors that open or close by themselves without any reason wind or people are opening and closing it. Magical events happen in the real world and cannot be thought out or solved by logic or common knowledge.

This can be proved by the theory of Young and Keith (1884) which was quoted by Faris (2004). She said that the irreducible element cannot be explained according to the Western empirical discourse which means that it must be based on logic, general knowledge or accepted beliefs. This scene contains an irreducible element because Newt's case opened by itself and suddenly made the inspection officers at the port suspicious. Also, the belt that pulled itself out of Mrs. Lou made her shocked and a little scared. Therefore, it can be called one irreducible element because there is an unusual phenomenon where an inanimate object moves by itself. In this context, a case that opens without human intervention but is opened by the magical power of the beasts is in case.

Data 2 shows that Niffler slipped in through a very narrow safe door. The Niffler slips in easily and looks so elastic that it can fit into very narrow safe doors. This is an absurd occurrence because Nifler is a Platypus with bones and is not an elastic animal. This is unreasonable and logical and common knowledge. In the real world, no animal is elastic and can slip through doors or tight objects.

It can be connected to Faris (2004) also explained that the irreducible element must be accepted as part of reality to make it "real" and rarely raises questions or explanations about its origin, either from the characters, narrator or even the reader/audience. This scene also does not raise questions from the character of Jacob, a No-Maj (Non-Wizard) who existed at that time and this incident also cannot be explained logically. Niffler is an animal similar to a platypus that does not have an elastic body so that it can slip its body into a blemish very narrow but it happened in this scene.

Data 3 shows a dog barking at an invisible beast that is Demiguise, one of Newt's magical beasts that comes out of the case. This is illogical because only dogs can see the invisible, but the humans in the scene cannot see it. However, things like this also happen in the real world, and dogs will bark or howl when they see supernatural things. Even though things like this don't make sense to the human mind and can't be solved by common knowledge, this does happen. In the real world, and has become commonplace and can be accepted by some people.

It is supported by Faris's theory which states that the irreducible element must be accepted as part of the reality that makes it "real" and only rarely or even rarely raises questions or explanations about its origin, both from the narrator,

characters, and readers/audiences. This scene does not raise questions from either the characters in the film or the researchers because even though it doesn't make sense, it can be accepted by researchers and even the characters in the film.

## 2. Unsettling Doubt

The 4 data is an unsettling doubt because it raises questions and doubts for researchers about the Niffler, a magical animal that likes shiny and precious objects, while the Niffler is just a platypus. In the real world, animals only like food and usually collect things that make them comfortable, such as birds gathering debris from trees or dry grass to build their nests. However, it is undeniable that in the real world, there are magical things that are like objects of high value, such as money and jewelry, such as tuyul. Tuyul is an astral creature that resembles a bald child who likes to steal valuables. Niffler represents tuyul in the real world because it has the exact nature, namely stealing.

In this case, the incident is not confusing and doubtful because it is a natural thing. However, the issue of Niffler is inversely proportional to Niffler-like animals, namely the platypus in general.

It is backed by Faris' argument, which claims that the reader may be split between two contradicting interpretations of events, leading to disturbing uncertainties. Because beliefs vary, some people who read in various cultures will be less hesitant over others, depending on the story's implied clash of cultural systems, which moves toward belief in extrasensory phenomena but tells from a post-Enlightenment point of view and in real life that has traditionally excluded them. Because opinions differ, some readers in other cultures will be less hesitant than others, depending on the story's implied clash of cultural systems, which moves to faith in heightened sensory phenomena but does so from a post-Enlightenment perspective and in a realistic manner (Faris, 2004).

Therefore, this scene can be an unsettling doubt because of the doubts of the researchers who contradict the incident. Because the researcher's culture is familiar with the empirical culture, the incident becomes odd.

Data 5 shows that Jacob went with Newt to his magic case and saw many magical animals and their habitats that matched their natural habitat. This scene is a troubling doubt because the incident cannot be explained with logic. The thing that makes researchers doubt is that in the small box, there are so many magical animals that live, and also in it there are several seasons such as summer and winter. Not only researchers, Jacob, a No-Maj character, also had doubts, he thought he was dreaming but in fact, he wasn't. Jacob's doubts and thoughts asking whether he was dreaming or not usually happened in the real world. In the real world, people also sometimes experience hallucinations, which are perceptual disturbances in which a person hears, feels, smells, or sees things that aren't really there. This happens due to several things, namely mental disorders or certain diseases, and side effects of certain drugs. Sometimes humans are also in a situation between reality and dream while sleeping, so hallucinations can occur and will raise the question of whether it is real or just a dream.

This worry is felt by both the characters and the audience at the same time. This sense is felt when determining whether or not a feeling or circumstance is

irreducible. According to Faris, this worry is produced by readers' inability to identify two contradicting events simultaneously, resulting in a confused comprehension of two different universes. This ambiguity, on the other hand, is significant because it shows how magical realism operates.

Disconcerting doubts, on the other hand, are affected by one's cultural perspectives. Readers familiar with non-logical notions or conceptions will be more aware of the story's "magical" components than others unfamiliar with such cultures (Faris, 2004). Therefore, these scenes can be called unsettling doubt because of the characters' doubts and the researchers. The researcher and Jacob's character have a different culture and are familiar with the empirical culture, making these scenes doubtful.

Data 6 shows data that Newt caught Niffler trapped in a jewelry store's glass. Still, the thing that made the researcher hesitate was that the rigid jewelry store glass suddenly became elastic-like sticky jelly so that Niffler could not move and was released from the glass. This scene is an unsettling doubt because the researcher doubts that glass, which is a rigid object, cannot change to elastic instantly. In the real world, glass can become elastic when the glass is burned with a very hot fire, but in this scene, the glass becomes suddenly elastic due to the magic power of Newt's wand.

It can be connected with the theory of Faris, which says that unsettling doubt is a feeling of doubt that arises when reading or watching magical realism literary works. Even not only readers or viewers, characters in literary works can also experience doubts. This doubt questions whether what happened is true or not (Faris, 2004).

### 3. Merging Realms

Data 7 shows a boy who sees an apple floating. This incident is a combination of realism because of the unification of the world, namely the magical world and the real world caused by magical realism. In the real world, nothing can float on its own unless caused by the wind. However, there is no wind in this scene and the city goes on as usual, but an apple can float and even the apple is bitten without knowing who the bitten apple is.

However, it is undeniable that the merging of the two worlds also occurs in the real world, especially for children who have high sensitivity and can see supernatural things. In the real world, it is believed that children can see or even speak with supernatural stuff because they are still innocent or innocent. Therefore, many small children have a high sensitivity to supernatural things.

In America itself, based on research from Tom Rice entitled "Believe It or Not: Religious and Other". According to Paranormal Beliefs in the United States, not all Americans believe in the paranormal; only some people, namely rural residents, are more likely to believe in the supernatural than city dwellers; women are more likely to believe in the supernatural than men; African Americans and less educated people are also more likely to believe in the supernatural. (Rice, 2003). If parents believe in the supernatural, their children, especially small kids, will also easily believe in the supernatural.



It can be linked to Faris's (2004) idea, whereby magical realism frequently merges the ancient or traditional and modern worlds. It's a mix of realism and fantasy. Perhaps the plot of the magical realist story is akin to the world's axis, which is supposed to be integrated with the realms of the underworld, earth, and sky in many systems of philosophy. As a result, the magical realism vision emerges at the confluence of two realities, at an imaginary point within a double-sided mirror that reflects both ways (Faris, 2004).

Ghosts and texts, or people and words that look like ghosts, inhabit this double-sided mirror, time and time again between the two worlds of life and death; they enlarge the junction space where several real magical fiction exist (Faris, 2004). In this scene, two worlds are mixed, namely the real world and the magical world. The magical beasts that appear and unite with the real world enlarge the crossroads where some magical fiction becomes real.

Therefore, this scene can be called merging realms because the event that occurred in the previous scene is the union of two realms between the magical world and the real world. By eliminating mediation between multiple realities, the unification process blurs the lines between fact and fantasy.

#### **4. Disruptions of Time, Space, and Identity**

##### **a. Disruption of Space**

Data 8 shows that disruption of space scenes due to the displacement of some of the characters in the film. Space chaos in the film is the occurrence of movement from one space to another in a short time and the transfer of space from the real world to the magic world. The space transfer experienced by Newt, Tina, and Jacob is a magical event in the film. In the real world too, magical things like space transfer happen. People who have a unique vision or sixth sense can see what other humans don't see. For example, humans without a sixth sense see a big tree in the middle of a city park. Still, people who have a sixth sense see the tree as a bank building the huge one, where all supernatural beings carry out their activities or the tree is a door that leads to another world but can only be seen by people who have a sixth sense.

This disorganization of space is a fiction of magical realism that distorts the ideas accepted by space. This can be connected with Faris's statement in her book. According to Faris, magical realism fiction contradicts generally held beliefs about time, space, and identity. Events throughout the year throw off our typical sense of time, and then our understanding of space is thrown off by tropical plants growing in unusual place (Faris, 2004).

##### **b. Disruptions of Identity**

Data 9 shows that the two scenes are a disruption of identity because there is more than one identity in these two Pictures. This identity change is part of magical realism. This confuses identity because people only have one identity and no more than one in the real world. This can be related to Faris theory, which says that magical realism reorients our habits towards space and time and our sense of identity. However, it is undeniable that there are situations where humans have

more identity in the real world, namely when the human is in a trance. When in a trance, the human body is filled with other creatures or supernatural beings. For example, someone who has a sixth sense can feel and see supernatural things. Supernatural beings easily possess such people. If a person who has a sixth sense cannot control his body, he will be easily possessed, but on the contrary, if he can control his body, then supernatural beings will not easily possess him. Like Credence, who still can't control himself from the Obscurus parasite, so when he becomes stressed, Obscurus will easily control his body and do evil things.

The narrative's multi-vocal aspect and the cultural hybridity that characterizes magical realism extend to the characters susceptible to radical plurality. A curious sense of fluid identity and connectedness may emerge. Merging and changing identities are critical to the wonders of magical realism in less numerous but equally interchangeable ways (Faris, 2004).

So, from the findings and previous discussion, it is explained that *Fantastic Beasts and Where to Find Them* film is a fantasy genre film with magical realism characteristics. With magical events, animals, and characters with magical and supernatural powers that also occur in the real world, *Fantastic Beasts and Where to Find Them* film have the characteristics of Wendy B. Faris's magical realism theory.

## CONCLUSION

This research is conducted to analyze characteristics of magical realism in *Fantastic Beasts and Where to Find Them* By J.K Rowling. The data is taken from the *Fantastic Beasts and Where to Find Them* film. In this research, the researcher analyzed data used Wendy B. Faris's theory that focused on characteristics of magical realism. Therefore, based on the findings and discussions, the researcher concluded:

The *Fantastic Beasts and Where to Find Them* film exhibits various aspects of magical realism, including the following: The first characteristic of Wendy B. Faris's magical realism is the irreducible element. The irreducible element cannot be explained logically and cannot be accepted by sense perception. In *Fantastic Beasts and Where to Find Them*, four scenes show irreducible elements.

Second, unsettling doubts describe situations that cause characters in the film and researchers to have doubts or questions. In *Fantastic Beasts and Where to Find Them*, four scenes show characteristics of unsettling doubt.

Third, merging realms is blurring the boundaries between fact and fiction. Mixed nature is the fourth characteristic of Wendy B. Faris' magical realism. The mixing of the real and magical worlds causes the two worlds to be indigestible with the mind. One scene in *Fantastic Beasts and Where to Find Them* shows the characteristics of merging realms.

Fourth, two scenes contain the characteristics of disruption of space and two scenes that contain the characteristics of disruption of identity in the *Fantastic Beasts and Where to Find Them* film, which shows the chaos of space and time that occurs.

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