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APPENDIXES

The screenplay of *Fantastic Beasts and Where to Find Them*.

SCENE 8

INT. LOBBY OF BANK—MOMENTS LATER—DAY

A large, impressive-looking bank atrium. In the center, behind a golden counter, clerks are busy at work serving customers.

Newt skids to a halt in the entrance of the space and looks around to find his creature. His dress and demeanor make him out of place among the smartly dressed New Yorkers.

BANK EMPLOYEE

(suspicious)

Can I help you, sir?

NEWT

No, I was just... just... waiting...

Newt motions toward a bench and backs away, taking a seat next to Jacob.

Tina peers at Newt from behind a pillar.

JACOB

(nervous)

Hi. What brings you here?

Newt is desperately trying to spot his Niffler.

NEWT

Same as you...

JACOB

You're here to get a loan to open up a bakery?

NEWT

(looking around—preoccupied)

Yes.

JACOB

What re the odds of that? Well, may the best man win, I guess.

Newt spots the Niffler, which is now stealing coins from someone's bag.

Jacob holds out his hand, but Newt is off.

NEWT

Excuse me.

Newt darts away. In his place on the bench lies a large silver egg.

JACOB

Hey, mister... Hey, mister!

Newt doesn't hear; he is too engaged in hunting the Niffler.

Jacob picks up the eggs just as the door into the bank manager's office opens, and a secretary looks out.

JACOB

Hey, fella!

SECRETARY

Mr. Kowalski, Mr. Bingley will see you now.

Pocketing the egg, Jacob heads toward the office, steeling himself.

JACOB

(under his breath)

Okay... Okay.

ANGLE ON NEWT, surreptitiously pursuing the Niffler as it moves through the bank. He finally spots it removing a glittering buckle from a lady's shoe before scurrying onward, eager for more shiny objects.

As Newt watches, helpless, the Niffler jumps lithely between cases and into bags, snatching and pilfering.

SCENES 9

INT. BINGLEY'S OFFICE—MOMENTS LATER—DAY

Jacob is facing the imposing and impeccably suited Mr. Bingley. Bingley is examining Jacob's business proposal for a bakery.

An uncomfortable silence. The sound of a ticking clock and Bingley murmuring.

Jacob looks down at his pocket—the egg has started to vibrate.

BINGLEY

You are currently working... in a canning factory?

JACOB

That's the best I can do—I only got back in '24.

BINGLEY

Got back?

JACOB

From Europe, sir. Yeah—I was part of the Expeditionary Forces there—

Jacob is clearly nervous, miming a digging action to the words “Expeditionary Forces,” in the vain hope that a joke might help his cause.

SCENE 16

EXT. DESERTED SIDE STREET NEXT TO THE BANK—DAY

Newt and Jacob Apparate onto a side street. Security alarms ring out from the bank and, at the end of the side street, we see crowds gathering, police arriving.

Tina runs out of the bank and looks down. She sees Newt wrestling the Niffler back into the case, Jacob cowering by a wall.

JACOB

Ahhh!

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.

NEWT

I'm awfully sorry about all that—

JACOB

What the hell was that?

NEWT

Nothing that need concern you. Now unfortunately you have seen far too much, so if you wouldn't mind—if you just stand there—this will be over in a jiffy.

Newt, trying to find his wand, turns his back on Jacob. Jacob takes the opportunity, seizes his case, swinging it violently at Newt, who is knocked to the ground.

JACOB

Sorry—

Jacob runs for his life.

Newt holds his head for a moment and looks after Jacob, who has hurried down the alleyway and into the crowd.

NEWT

Bugger!

Tina comes walking down the side street with purpose. Newt gathers himself, picks up the case, and, trying to be nonchalant, walks toward her. As he passes her, Tina grabs Newt's elbow and Disapparates.

SCENE 17

EXT. NARROW ALLEYWAY OPPOSITE BANK—DAY

Newt and Tina Apparate into a cramped, bricked-up alleyway. We can still hear police sirens sounding in the background.

Tina, incredulous and out of breath, rounds on Newt:

TINA

Who are you?

NEWT

I'm sorry

TINA

Who are you?

NEWT

Newt Scamander. And you are?

TINA

What's that thing in your case?

NEWT

That's my Niffler.

(pointing at hot dog mustard still on Tina's lip)

Er, you've got something on your—

TINA

Why in the name of Deliverance Dane did you let that thing loose?

NEWT

I didn't mean to—he's incorrigible, you see, anything shiny, he's all over the
place—

TINA

You didn't mean to?

NEWT

No.

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)

So, you work for MACUSA? What are you, some kind of investigator?

TINA

(hesitates)

Uh-huh.

She stuffs her identification card back into her coat.

TINA

Can you please tell me you took care of the No-Maj?

NEWT

The what?

TINA

(becoming irritated)

The No-Maj! No-magic—the non-wizard!

NEWT

Oh, sorry, we call them Muggles.

TINA

(getting really worried)

You wiped his memory, right? The No-Maj with the case?

NEWT

Um...

TINA

(appalled)

That's a Section 3A, Mr. Scamander. I'm taking you in.

She takes Newt by the arm and they Disapparate again.

SCENE 24

INT. WAND PERMIT OFFICE—DAY

The Wand Permit Office is only slightly larger than a cupboard. There are piles of unopened wand applications.

Tina stops behind a desk, removing her coat and hat. She tries to regain her lost status in front of Newt by appearing official, busying herself with papers.

TINA

So, 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)

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.

ABERNATHY (O.S.)

GOLDSTEIN! Where is she? Where is she? GOLDSTEIN!

Tina ducks behind her desk, which amuses Newt.

Abernathy, a pompous jobsworth, enters. He immediately realizes where Tina is hidden.

ABERNATHY

Goldstein!

Tina, looking guilty, slowly emerges from behind the desk.

ABERNATHY

Did you just butt in on the Investigative Team again?

Tina is about to defend herself, but Abernathy continues:

ABERNATHY

Where've you been?

TINA

(awkward)

What...?

ABERNATHY

(to Newt)

Where'd she pick you up?

NEWT

Me?

Newt quickly looks at Tina, who shakes her head, her expression one of desperation. Newt stalls—a silent pact between him and Tina.

ABERNATHY

(agitated with the lack of information)

Have you been tracking them Second Salemers again?

TINA

Of course not, sir.

Graves comes around the corner. Abernathy is immediately cowed.

ABERNATHY

Afternoon, Mr. Graves, sir!

GRAVES

Afternoon, ah—Abernathy.

Tina steps forward to formally address Graves.

TINA

(speaking quickly, eager to have her case heard)

Mr. Graves, sir, this is Mr. Scamander—he has a crazy creature in that case and it
got out and caused mayhem in a bank, sir.

GRAVES

Let's see the little guy.

Tina breathes a sigh of relief: Finally someone is listening to her. Newt tries to speak up—he looks more panicky than might seem warranted by a Niffler—but Graves dismisses him.

Tina theatrically places the case onto the table and throws open the lid. She looks aghast at the contents.

ANGLE ON THE CASE CONTENTS—it is full of pastries.

Newt approaches, nervous. On seeing the contents, he looks horrified. Graves looks confused, but smirks slightly—another one of Tina's mistakes.

GRAVES

Tina...

Graves walks away. Newt and Tina stare at each other.

SCENE 31

EXT. BUSY STREET ON THE LOWER EAST SIDE—AFTERNOON

CLOSE ON A BUILDING—a small blue creature with helicopter-like wings on its head—flying high above the street.

Tina and Newt walk along the street, Tina carrying the case.

TINA

(on the verge of tears)

I can't believe you didn't Oblivate that man! If there's an inquiry, I'm finished!

NEWT

So why would you be finished? I'm the one that's—

TINA

I'm not supposed to go near the Second Salemers!

The Billywig zooms over their heads. Newt spins, horrified, watching it.

TINA

What was that?

NEWT

Er—moth, I think. Big moth.

Tina finds his explanation dubious. They round a corner to find a crowd gathered in front of a crumbling building. People are shouting, others are hurriedly evacuating the building. A policeman is standing at the center of the crowd, being harassed by disgruntled tenement dwellers.

JUMP CUT TO:

Newt and Tina move around outskirts of the crowd. At the back, a tipsy hobo is trying to attract the policeman's attention.

POLICEMAN

Hey... Hey—quiet down—I'm trying to get a statement...

HOUSEWIFE

...I'm telling you it's a gas explosion again, I ain't taking the kids back up there until it's safe.

POLICEMAN

Sorry, ma'am—There ain't no smell of gas.

HOBO

(drunk)

It warn't gas—hey, Officer, I seen it!—it wuzza—a gigantic—a huge hippopotto—

Tina is looking up at the ruined building, and misses Newt sliding his wand from his sleeve and pointing it at the hobo.

HOBO

—gas. It was gas.

The others in the crowd around him agree.

CROWD

Gas... It was gas!

Tina again catches sight of the Billywig. Taking advantage of this distraction, Newt runs up the metal steps and inside the ruined tenement building.

SCENE 40

INT. GOLDSTEIN RESIDENCE, STAIRWELL—DUSK

Newt, Tina and Jacob tiptoe up the stairs. They have just reached the first landing when Mrs. Esposito, the landlady, calls out. The group freezes.

MRS. ESPOSITO (O.S.)

That you, Tina?

TINA

Yes, Mrs. Esposito!

MRS. ESPOSITO (O.S.)

Are you alone?

TINA

I'm always alone, Mrs. Esposito!

A beat.

SCENE 48

**EXT./INT. STREET OUTSIDE THE SECOND SALEM CHURCH—
NIGHT**

Credence walks home toward the church. He looks happier than before: His meeting with Graves comforted him.

Credence slowly enters the church, shutting the double doors quietly.

Chastity is in the kitchen area—drying crockery.

Mary Lou sits in the semidarkness on the stairs. Credence senses her and pauses, his face one of trepidation.

MARY LOU

Credence—where have you been?

CREDESCENCE

I was... looking for a place for tomorrow's meeting. There's a corner on Thirty
Second that could—

*Credence moves around to the bottom of the stairs, falling silent at the severe
expression on Mary Lou's face,*

CREDESCENCE

I'm sorry, Ma. I didn't realize it was so late.

*As if on autopilot, Credence removes his belt. Mary Lou stands and extends her
hand, taking the belt. In silence, she turns and walks up the stairs—Credence
obediently following.*

*Modesty moves to the bottom of the stairs, watching them go, a look of fear and
upset on her face.*

SCENE 50

EXT. DIAMOND DISTRICT—NIGHT

*Newt and Jacob walk along another deserted street on the way to Central Park.
The shops around them are full of expensive jewelry, diamonds, precious stones.
Newt, carrying his case, scans the shadows for small movements.*

NEWT

I was watching you at dinner.

JACOB

Yeah.

NEWT

People like you, don't they, Mr. Kowalski?

JACOB

(startled)

Oh—well, I'm—I'm sure people like you too—huh?

NEWT

(not very concerned)

No, not really. I annoy people.

JACOB

(not sure how to answer)

Ahh.

Newt seems thoroughly intrigued by Jacob.

NEWT

Why did you decide to be a baker?

JACOB

Ah well, um—because I'm dying—in that canning factory.

(off Newt's look)

Everyone there's dying. It just crushes the life outta you. You like canned food?

NEWT

No.

JACOB

Me neither. That's why I want to make pastries, you know. It makes people
happy. We're going this way.

Jacob heads off to his right. Newt follows.

NEWT

So did you get your loan?

JACOB

Er, no—I ain't got no collateral. I stayed in the army too long, apparently—I
don't know.

NEWT

What, you fought in the war?

JACOB

Of course I fought in the war, everyone fought in the war—you didn't fight in the
war?

NEWT

I worked mostly with dragons, Ukrainian Ironbellies—Eastern Front.

SCENE 54

EXT. CENTRAL PARK ZOO—NIGHT

*Newt and Jacob run up to the now half-empty zoo, the outer walls of which have
been demolished in places. A large pile of rubble lies at the entrance.*

*Another bellowing roar echoes around the brick building. Newt produces a body
protector.*

NEWT

Okay, if you just, uh, pop this on.

Newt stands behind Jacob, fastening the breastplate over him.

JACOB

Okay.

NEWT

Now, there's absolutely nothing for you to worry about.

JACOB

Tell me—has anyone ever believed you when you told them not to worry?

NEWT

My philosophy is that worrying means you suffer twice.

Jacob digests Newt's "wisdom."

Newt picks up his case and Jacob follows him, stumbling over rubble and debris.

They stand at the entrance to the zoo. A loud snort comes from within.

NEWT

She's in season. She needs to mate.

SCENE 60

A hologram image of Senator Shaw's dead and twisted body floats high above the room, emitting a glowing light.

All heads turn as Tina hurries into the chamber.

TINA

Madam President, I'm so sorry to interrupt, but this is critical—

Echoing silence. Tina slides into a halt in the middle of the marble floor before realizing exactly what she's walked into. The delegate stares at her.

MADAM PICQUERY

You'd better have an excellent excuse for this intrusion, Miss Goldstein.

TINA

Yes—I do.

(stepping forward to address her)

Ma'am. Yesterday a wizard entered New York with a case. This case full of magical creatures, and—unfortunately—some have escaped.

MADAM PICQUERY

He arrived yesterday? You have known for twenty-four hours that an unregistered wizard set magical beasts loose in New York and you see fit to tell us only when a man has been killed?

TINA

Who has been killed?

MADAM PICQUERY

Where is this man?

Tina sets the case flat on the floor and thumps the lid. After a second or two, it creaks open. First Newt, the Jacob emerges, looking sheepish and nervous.

BRITISH ENVOY

Scamander?

NEWT

(closing the case)

Oh—er—hello, Minister.

MOMOLU WOTORSON

Theseus Scamander? The war hero?

BRITISH ENVOY

No, this is his little brother. And what in the name of Merlin are you doing in
New York?

NEWT

I came to buy an Appaloosa Puffskein, sir.

BRITISH ENVOY

(suspicious)

Right. What are you really doing here?

MADAM PICQUERY

(to Tina, about Jacob)

Goldstein—and who is this?

TINA

This is Jacob Kowalski, Madam President, he's a No-Maj who got bitten by one
of Mr. Scamander's creatures.

Furious reaction from MACUSA employees and dignitaries all around.

MINISTERS

(whispers)

No-Maj? Obliviated?

Newt is absorbed in the image of Senator Shaw's body floating around the room.

NEWT

Merlin's beard.

MADAM YA ZHOU

You know which of your creatures was responsible, Mr. Scamander?

NEWT

No creature did this... Don't pretend! You must know what that was; look at the marks...

ANGLE ON SENATOR SHAW'S FACE.

ANGLE ON NEWT.

NEWT

That was an Obscurus.

Mass consternation, muttering, exclamations. Graves looks alert.

MADAM PICQUERY

You go too far, Mr. Scamander. There is no Obscurial in America. Impound that case, Graves!

Graves summons the case; it lands next to him. Newt draws his wand.

NEWT

(to Graves)

No... Give that b—!

MADAM PICQUERY

Arrest them!

A dazzling eruption of spells hits Newt, Tina and Jacob, all of whom are slammed to their knees. Newt's wand flies out of his hands, caught by Graves.

Graves stands and picks up the case.

NEWT

(magically restrained)

No—no—don't hurt those creatures—please, you don't understand—nothing in there is dangerous, nothing!

MADAM PICQUERY

We'll be the judges of that!

(to the Aurors now standing behind them)

Take them to the cells!

ANGLE ON GRAVES watching Tina as she, Newt, and Jacob are dragged away—

NEWT

(screaming, desperate)

Don't hurt those creatures—there is nothing in there that is dangerous. Please
don't hurt my creatures—they are not dangerous... Please, they are not
dangerous!

SCENE 65

INT. INTERROGATION ROOM—DAY

Graves reaches a hand toward the Obscurus—he's utterly fascinated. At his sudden close proximity, the Obscurus swirls faster, bubbling and shrinking backward.

Newt turns instinctively to Tina. Without fully realizing why, it is she whom he wants to convince.

NEWT

It's an Obscurus—

(off her look)

But it's not what you think. I managed to separate it from the Sudanese girl as I

tried to save her—I wanted to take it home, to study it—

(off Tina's shock)

But it cannot survive outside that box, it could not hurt anyone, Tina!

GRAVES

So it's useless without the host?

NEWT

“Useless?” “Useless?” That is a parasitical magical force that killed a child. What

on earth would you use it for?

Newt, anger finally boiling within him, stares at Graves. Tina, reacting to the atmosphere, also looks to Graves—concern and trepidation written across her face.

Graves realizes his mistake. He stands, brushing off the questions, turning the blame back onto Newt.

GRAVES

You fool nobody, Mr. Scamander. You brought this Obscurus into the city of New York in the hope of causing mass disruption—breaking the Statue of Secrecy and revealing the magical world—

NEWT

You know that can't hurt anyone, you know that!

GRAVES

—you are guilty of a treasonous betrayal of your fellow wizards and are sentenced to death. Miss Goldstein, who has aided and abetted you—

NEWT

No, she's done nothing of the kind.

GRAVES

—she receives the same sentence.

The two executioners step forward. They calmly, intrusively, press the tips of their wand into Newt's and Tina's necks.

Tina is so overcome with shock and fear that she can barely speak.

GRAVES

(to the executioners)

Just do it immediately. I will inform President Picquery myself.

NEWT

Tina.

Graves again places a finger to his lips.

GRAVES

Shh.

(waving to the executioners)

Please.

SCENE 68

INT. MASUCA LOBBY—DAY

Queenie stands in the crowded lobby.

The elevator doors sound.

ANGLE ON THE ELEVATOR DOORS, which open, revealing Jacob, escorted by Sam, the Obliviator.

Queenie hurries toward them, determined.

QUEENIE

Hey, Sam!

SAM

Hey, Queenie.

QUEENIE

They need you downstairs. I'll Oblivate this guy.

SAM

You ain't qualified.

Grim-faced, Queenie reads his mind.

QUEENIE

Hey, Sam—does Cecily know you been seeing Ruby?

ANGLE ON RUBY, a MACUSA witch, standing ahead of them. She smiles at Sam.

ANGLE ON QUEENIE AND SAM—Sam looks nervous.

SAM

(appalled)

How'd you—?

QUEENIE

Let me Obliviate this guy and she'll never hear about it from me.

Stunned, Sam backs away. Queenie seizes Jacob's arm and marches him off across the cavernous lobby.

SCENE 78

INT. MACUSA LOBBY—MINUTES LATER—DAY

Queenie moves quickly across the lobby floor, trying desperately not to be conspicuous in her haste, but acutely aware of the need to leave.

A flustered Abernathy emerges from a crowd of wizards.

ABERNATHY

Queenie!

Queenie, poised at the top of the stairs, turns and composes herself.

Abernathy moves toward her, straightening his tie, trying to appear calm and authoritative—Queenie obviously makes him nervous.

ABERNATHY

(a large smile)

Where you going?

Queenie puts on an alluringly innocent expression and holds the case behind her back.

QUEENIE

I'm... I'm sick, Mr. Abernathy.

She coughs a little, widening her eyes.

ABERNATHY

Again? Well—what've you got there?

A beat.

Queenie thinks fast, her face quickly breaking into a breathtaking smile.

QUEENIE

Ladies' things.

Queenie produces the case and innocently trots up the steps toward Abernathy.

QUEENIE

You wanna take a look? I don't mind.

Abernathy is overcome with embarrassment.

ABERNATHY

(swallowing hard)

Oh! Good gravy, no! I—you get well soon now!

QUEENIE

(smiling sweetly and arranging his tie)

Thanks!

Queenie immediately turns and hurries down the stairs, leaving Abernathy—heart racing—staring after her.

SCENE 92

INT. NEWT'S CASE—SHORTLY AFTERWARD—NIGHT

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 Lestrage? 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 intrigue 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.

SCENE 114

INT. SUBWAY—NIGHT

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.

GRAVES

Don't listen to her, Credence. I want you to be free. It's all right.

TINA

(to Credence, calming him)

That's it...

The Obscurus is beginning to shrink. Its dreadful face is becoming more human, more like Credence's own.