

Fabulous Beasts: Imagery In J.K. Rowling

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Abstract

The chosen Young Adult literary pieces for the present study are the screenplay and book versions of *Fantastic Beasts*, published in 2018 and 2001, respectively. The screenplay does not constitute an adaptation of the book; rather, it serves as a contextual backdrop to the era in which a character authored his treatise on the fauna inhabiting his surroundings. Within the literary works, the utilization of lexicons such as "monster" and "beast" appears to connote a depersonalized portrayal of the subject matter, thereby prompting inquiries as to why the author would prompt readers to associate autism with monstrosity. Is the author perpetuating the convention of employing illness as a thematic device in narrative or is she proposing an alternative perspective? To establish a foundation for these inquiries, we will examine the text through the lens of Lacan and Derrida's theories on "Subjectivity" and its role in distinguishing between fellowship, alterity, and monstrosity. The aim of this study is to examine the portrayal of autism in Rowling's screenplay, utilizing textual evidence from the book to evaluate the extent to which it aligns with reality or, conversely, perpetuates stereotypical depictions of individuals with autism.

Keywords: beast; dehumanised; autistic other; literary; character-centred; monstrosity; fellowship.

Introduction

Putting autism into books has been hard because the goal is to help both autistic and neurotypical readers understand themselves and their surroundings better. Most of these books are in the Young-adult fiction (YA) field, which has a large number of fans of all ages. Autism seems to be what YA fiction is supposed

to talk about, but it's not clear if it has done its job well. For this paper, we chose J. K. Rowling's *Fantastic Beasts* script (2018)¹ and a book from 2001 with the same title but a different story. While the screenplay describes Newt Scamander's journey to America to liberate a beast that had been traded and return it to its natural habitat, he begins writing the book (2001) about other creatures he has encountered, describing their identities, where they reside, and how they behave. Both works are required for this paper: the film to examine Scamander's day-to-day existence and how people perceive and regard him, and the book to learn more about the creatures that reside in his case.

Despite the disparate taxonomic classifications of Scamander and his beasts, their association exhibits a degree of similarity. The script text appears to suggest a correlation between the autistic traits exhibited by the beasts in Scamander's case and the possibility of Scamander himself being autistic. The resemblance observed in the depiction of autistic individuals and beasts in Rowling's work raises the question of whether autism is utilized as a literary tool or if it serves as a commentary on individuals with autism. Can the author's fictional work serve as a means to portray an individual with autism to a broad audience of young adult readers, encompassing both neurotypical and autistic individuals, or does it simply relegate them to a literary construct? Drawing upon the theory of opposites, the term "monster" prompts individuals to explore the potential psychological intersections between this concept and autism.

On the other hand, the binary doesn't just tell us who is "other self" and who is "self," it also puts them in opposition to each other. It helps the self become more self-aware, but it sees people who don't meet its standards as "less" and dehumanizes them. This dichotomy is prevalent in groups where individuals have diverse social, political, cultural, historical, gender, and other origins. In *Fantastic Beasts*, the distinction between "self" and "other," or "Sovereign" and "Beast" as Derrida terms it, is depicted between members of the same society and culture who are not identical.

Literature Review

There have been some arguments about how ASD is portrayed in YA fiction lately, and it's still not clear if the real and the fictional match up. After reading about the works that came before, you can put them into two groups: those that show autism as a theme and those that show autism as a minor or major character.

Sherlock Holmes has no diagnosis. The person's acute visual acuity, limited communication, and preference for solitary activity match the Asperger Spectrum's autism diagnosis criteria. Fantastic Beasts' character resembles J. K. Rowling's Harry Potter's visual and textual elements are used in the play. This literary adaption preceded a 2016 film series. Newt Scamander, the film's narrator, finishes Fantastic Beasts (2001) at the conclusion. A "magizoologist," a paranormal scientist, tells the story. The storyline follows Scamander's worldwide hunt for rare species from 1918. The film's timeline shows the book was released in 1927 after the author finished. The author describes the species' habits to help wizards understand and protect them.

Zoologists tend to do certain things when they are around animals. When around wild animals, they usually have to avoid "dominance displays" and instead show that they are willing to give up (Mikulincer 2). So, The animal would invite the biologist inside its personal area and open up to him. If the zoologist did something else, it would scare the animal so much that its defense system would be thrown off. This seems to be what Scamander does with animals, since he utilizes body language to communicate with them and make them feel at ease around him. But when Scamander speaks it in front of other people, his identity crumbles fast, revealing some of his own behaviors. Eddie Redmayne, who portrayed Scamander, discusses his feelings on how his character performed. He discussed how he felt when he initially learned about the role in an interview with "Digital Spy" in 2018.

"When Jo [Rowling] first talked about him in the first movie, she talked about the way he walked, the way he looked, and the way he made eye contact," said Redmayne. "I think he has Asperger syndrome. At that time, in the 1940s, I think, it hadn't been described yet, so yes, those things were something. (Armitage, "Fantastic Beasts". p3).

He says straight out that no one has said that his character is on the autism spectrum, even though that was what he thought. He also says that it is a sign of Asperger, a type of high-functioning autism, because the person has limited behavior and is very focused and sharp. He thinks that the only reason his character hasn't been "diagnosed" in the book is because the timeline doesn't allow it because the spectrum hasn't been named yet. Also, the story "Lumos! Action!" by university expert Rocio Riesta-Camacho gets the same kind of attention. "Fantastic Beasts: The Original Screenplay" (2019) provides cognitive theater therapy for those with Asperger's syndrome. He has "quirks," "skips

conversations," "avoids group behavior," and is exceptionally brilliant, but he is not considered a "autistic savant" (Riestra-Camacho 403, 405, 404). She uses these to back up her assumptions about his "diagnosis" of Asperger's.

There are books that explain autism and books that are made for people with autism. In this paper, we'll try to figure out if J.K. Rowling's *Fantastic Beasts*, both the script from 2018 and the book from 2001, use autism as a theme or include it in the story to reach both groups.

Beasts: Metaphoric Fragments of His Autistic Being

Newt's animals are his companions until he helps them safely return to their homes. We can see that the author's description of these monsters reveals something about the person who owns them. Each "beast" reflects a different aspect of Newt's autistic personality, although the name "beast" was picked for no apparent reason. In this section, we'll discuss what the terms "beast" and "monster" represent and how essential they are in Rowling's novel. Then we'll discuss what the human representations of each beast entail for persons with autism.

The inhabitants of the aforementioned location are occasionally referred to by various terms such as beasts, animals, beings, or even monsters. According to Newt, the divisive categorization of "being" versus "beast" within Maj-society has been a subject of controversy and has undergone modifications throughout history. According to Scamander (x, xi, xii), the definition of "being" has undergone a transformation from referring to individuals possessing bipedal locomotion and the capacity for verbal communication in human language, to those who exhibit adequate cognitive abilities to comprehend the regulations of the magical society and participate in their formulation. The decisions made were deemed erroneous due to the fact that certain monsters possess the ability to fly or glide, yet still exhibit cognitive abilities. Additionally, there exist certain monsters that are capable of verbal communication, yet do not possess the same level of intelligence as humans. Furthermore, it is noteworthy that muggles are unable to utilize magic, yet they do not fall under the category of monsters. The speaker asserts that discerning a distinct dissimilarity between the two entities is a challenging task, and any attempt to categorize them would result in perplexity, which contradicts the fundamental purpose of classification. The term "beast" is commonly associated with the animal kingdom, whereas "monster" typically connotes an otherworldly or fantastical entity that originates from the creative imagination of

a writer. A perspective on the term "beast" is that it may be regarded as an entity that inhabits a space between the categories of "human" and "animal," yet does not align with either classification. Upon being transported to the realm of literature, the creature's fictitious portrayal has undergone a transformation, resulting in its manifestation as various types of monstrous beings. Within the realm of fiction, these designations are employed interchangeably to refer to individuals who deviate from the established societal standards.

The semantic connotations of the term "monster" as presented in the New Shorter Oxford English Dictionary are intriguing. The term "monster" has its origins in the lexicon of portents or warnings. Based on the six connotations attributed to it, it can be inferred that a "monster" is an entity that deviates from the norm, either as a creature that instills fear in people or as an object that is exploited for personal gain (Booker 1). At the outset of *Monster Theory*, two distinct and significant concepts regarding the defining characteristics of a monster are presented. According to Davies, Cicero perceived the emergence of monstrous creatures as an ominous indication of unfavorable events. Conversely, Pliny the Elder asserted that remote regions of the world are inhabited by complete populations of monstrous beings (50). According to Pliny, there exist two factors that qualify an individual as a monster. One possible explanation for their obscurity is their geographical remoteness. The remark he made has the potential to evoke thoughts of monstrous beings in individuals. The author's lexical selection implies a hierarchical distinction between Western and non-Western races, thereby perpetuating the marginalization of the latter. According to Richards (p. 377), monsters represent the manifestation of elements that are expelled from an individual's psyche. The concept of a monster or beast can be perceived as inferior to the human self, prompting inquiries not regarding its place in society, but rather concerning the definition of normalcy.

Rowling's stories put people and animals on the same level, saying through Newt that it's hard to tell the difference between them because they follow the same rules. Putting human and beast next to each other brings up Derrida's talk *The Beast and the Sovereign*, which was a response to Lacan's course on subjectivity. Lacan doesn't include animals in normativity, but Derrida says that the binary opposition is a hegemonic construct that gives humans, or "subjects" as Lacan calls them, power over animals. This leaves animals without ethical consideration and turns them into things that can be used for human gain.

Derrida's objective is not limited to the mere grouping of humans and animals, but rather extends to showcasing the role of binary oppositions in engendering a sense of alienation among individuals. According to Oliver (54), the author challenges the fundamental concept of "the animal" and deconstructs the longstanding dichotomy between human and animal. Gary Steiner argues in his work "Animals and the Limits of Postmodernism" that Derrida's exploration of animal subjectivity does not necessarily result in the establishment of ethical principles for animal treatment. However, it may pave the way for novel ecological research, as cited in Direk's publication. The text accentuates the intellectual aspect of Derrida's thesis, prioritizing his deconstruction of the human/animal dichotomy over his proposition of a moral framework for both humans and animals. According to Milburn, Derrida's monsters are entities that possess both material and semiotic qualities. These creatures serve as representations of the deconstruction process and pose a challenge to the established notion of "normalcy" in history. Additionally, Derrida's work involves the deconstruction of the axiomatics of the Other and the subversion of the impositions of the "Absolute Master." The given text lacks context and does not contain any meaningful information to be rewritten in an academic manner. Please provide more details or context to enable me to assist you better. The purported attempt to terminate animal exploitation, ostensibly as a means of showcasing their cognizance and worthiness of reverence, ultimately transpires as a declaration of dismantling the "other," be it a non-human animal or a human being. The process of deconstructing the binary involves the elimination of the perceived inferiority of the "Whole Other" through the application of human superiority. The matter at hand is not aligned with Lacan's conceptualization of subjectivity, as it pertains to the eradication of the notion of alterity and any individuals who may find themselves in the liminal space between humanity and animality.

The intention behind the speaker's utterance is to endow the interlocutor with a human persona and the dignity of being regarded as a peer, given that our display of empathy is limited to those whom we perceive as our "fellow" (Derrida 106). Emmanuel Levinas posits that the establishment of fellowship is predicated upon the capacity of the gaze to discern facial features. Upon initial encounter, two individuals engage in a mutual gaze. According to Wadiwel (15), the act of perceiving the difference of another individual is accompanied by the creation of "the refusal

of difference through non-recognition." Paré shares Levinas' perspective that individuals recognize each other through their physical characteristics and bodily attributes, thereby rendering "abnormalities" as sources of fear. The concept of the "Whole Other," "fellow," or "Cosmic Other" pertains to the decision-making process of individuals when it comes to including or excluding others in their social circle and considering them from an ethical standpoint. This decision is often based on the physical appearance of the individuals in question.

As per Derrida's perspective, the face criterion does not serve as a methodology to ascertain an individual's familiarity. According to the author, there exists a perception among individuals that certain humans who possess birth defects or diseases and lack typical traits of a person are not recognized as their fellow beings (Moser, 64). This statement places greater emphasis on the personality traits of the individual in question rather than their classification as a member of the animal kingdom. In other words, is the monstrous nature of certain beings an inherent trait, or is it a consequence of humanity's tendency towards dichotomous thinking, which leads to the stigmatization and marginalization of individuals? Colin Milburn asserts that scholars such as Evelleen Richards, Mia Spiro, Terry Caesar, Iris Idelson-Shein, and Nadja Durbach, who specialize in Derrida and Monster Studies, contend that monsters are a product of societal construction. As per his statement, the utilization of oppositional thinking leads to the vilification, ostracization, and marginalization of non-human entities and individuals who are deemed inferior on the basis of binary distinctions. According to Moser (10), emphasis was added. Consequently, the term "monster" encompasses more than just mere creatures. The term can also be applied to individuals who reside within the same societal context as the "normative" majority, yet fail to recognize their divergence from said majority. This elicits a sense of vulnerability within them, thereby leading the "normative" majority to perceive them as abominable.

The act of generating beings can be regarded as dehumanizing due to its potential to dehumanize individuals who are perceived as non-human, even if they are indeed human. The term "monsters" encompasses a broad range of phenomena, ranging from a child's fear of the unfamiliar to instances of dehumanization directed towards individuals who are not regarded as equals. The aforementioned statement presents a fitting depiction of the occurrence of dehumanization, which leads to the negation of ethical consideration towards persons possessing bodies that deviate from the norm. The sources cited in this instance are

Derrida (108) and Moser (77). The individual known as "Whole Other" employs a strategy of self-identification as human in order to justify their dehumanization and mistreatment by others. According to Moser, monsters are deemed as "victims" and "casualties" of the "social construct of monstrosity" (68). Referring to individuals as "monsters" can serve as a coping mechanism for accepting their exclusion and rationalizing their exploitation without experiencing remorse.

Similar to Derrida, Le Clézio holds a divergent perspective regarding Levinas's facial criterion, which distinguishes humans from animals. The individual posits that anomalies may also manifest in human beings, a notion that bears resemblance to the ideas espoused by Derrida. In contrast to Derrida's perspective, Le Clézio explicitly asserts that the extensive roster of monsters comprises individuals who dehumanize others on account of their dissimilarities. According to Richards, Dominique's persona evokes the image of a monster who is an outsider, a foreigner, and a marginalized entity that inhabits various realms without being a part of any of them. According to Moser (63), in Paris, the character "Dodo" assumes the role of a "ambassador" for the disenfranchised "ghosts" residing on the outskirts of contemporary society. These individuals' poignant experiences of hardship challenge the prevailing values that underpin neoliberal, consumerist societies. This is in reference to a quote from Le Clézio's work (182). The individual in question serves as a representation of the "other," albeit not solely.

Rowling appears to portray Newt Scamander as a distinct mental disease. wonderful monsters' monsters are damaged and "fantastic" like an autistic person. The author seems to offer us a life beyond autism stereotypes. She deems them "fantastic," dispelling the idea that diverse people are afraid. We say that she gives Newt's animals certain traits that hint at the fact that he is autistic. They all live and act in different ways around other people. Some are anti-social, shy, and have a long list of other physical and mental traits.

Scamander's creatures prefer solitude over socializing. Erumpents are powerful, grey African animals. It like "broad, open" spaces (Rowling, *Fantastic Beasts* 38). "Giant leopard" Nundus are more hazardous than Erumpents (Scamander 31). In its native habitat, Newt and Jacob discover it "standing proudly on a big rock and roaring at the moon" (Rowling *Fantastic Beasts and Where to discover Them*, 80). This animal "proudly" stands alone with the

moon. They merely visit to "scatter food at its feet" and depart (80).

People sometimes see these creatures, but they always manage to get away when there are a lot of people around. Individuals with autism frequently experience discomfort in social situations, and may even perceive loud environments and crowded gatherings as threatening. According to Wilkinson's (2002) quotation, individuals tend to experience fear and respond with a sense of horror when they encounter loud noises and objects in motion. In the same way, a Demiguise is a peaceful herbivore that won't think twice about leaving a place where it feels attacked. It can make itself invisible, which helps it avoid people it doesn't want to see. The Diricawls is "a fat, weak bird," and its way of getting away from danger is "remarkable" (Scamander, p. 9). When it's brought up twice, it shows how autistic people tend to dislike and avoid people they think are dangerous. Like the Swooping Evil creature, they like to stay in their "cocoon" and only come out when they feel safe. These animals don't like to be around other people, and sometimes they respond more strongly when they do.

Some people with autism have a smaller circle of comfort than others. Like Occamies, they are usually mean to anyone who comes near them. People say that they "learn to defend themselves early," so strangers are dangerous and not welcome (Rowling F.B. 80). The script shows this when Newt shows Jacob his Thunderbird, a very strong animal that looks like an eagle but is very shy. It gets upset when other people are around, so when Jacob goes up to it, Newt tells him to move away because it is "sensitive to strangers" (75,76).

"Intensely shy" Augureys, Mooncalves, and Bowtruckles (Scamander 3, 5, 29). Shyness is mistaken for introversion. Parents mistake their introverted youngster for bashful. Augurey "looks sad" and "flies only when it's raining hard and stays hidden in its tear-shaped nest" (03). They don't enjoy company, nor alone. His "distinctive throbbing cry" highlights his "mournful look" (03). He's called a death caller since its scream brings death. Later, research proved it screams when rain or storms approach. It may exhibit its fear rather than terrify others. Augureys exclusively cry. This makes it simple to put words in its mouth and associate it with invoking death. Autism causes language issues. They cry or make noises to communicate because they can't speak. Parents and community members endeavor to understand a child's needs.

Scamander's attentive care seems to elicit a response from the animals. As Jacob and Scamander make their way into the Graphorns' abode, Jacob vocalizes his distress through raised vocal intonations and a physical attempt to retreat. However, Scamander employs a soothing demeanor to pacify Jacob's agitation. According to Rowling's *Fantastic Beasts and Where to Find Them* (p. 76), when Harry encounters a Graphorn, the creature's peculiar and slimy tentacles come to rest on his shoulder, appearing to embrace him as it expresses itself in its unique manner. Despite the inherent difficulty in comprehending, individuals with autism spectrum disorder do indeed undergo emotional experiences.

Autistic persons struggle to interpret and express emotions. Their facial expressions are unusual. An autistic person may say "I'm happy" or grin, but they may not exhibit it "through facial expressions and language" ("Asperger Profiles", 02). However, utilizing body language to express emotions may help both parties communicate. It's simple for adults and children with autism since it doesn't need much eye contact (Salvatore 10). That's how the Graphon expresses its affection for Scamander. Scamander reaches out and studies the creature's response, unlike others.

The "enchanted" Scamander instance is exceptional. Rowling depicts autism via visuals. Externally, the individual in question presents with observable differences that lead to societal labeling and stigmatization as "limited" and "inferior." From an intimate or parental perspective, there is concern that exposure to individuals who lack understanding of the individual's condition may result in harm. Finally, from an introspective standpoint, the individual's autism spectrum disorder is a defining characteristic that shapes their identity. Bias apart, "below" average with four short-stretching bounds is far more. We can view his case, Jacob, and Scamander via his relationship with Jacob. He seems peaceful and shy, which all animals share. He avoids "dangerous" or unfriendly people. He appreciates his privacy. He sometimes can't express his ideas and sentiments, leaving them up to interpretation. He expresses himself. He dances and leaps joyously with the same moves. He smashes his possessions when he doesn't want to share and shows his affection with a touch or shoulder. Scamander's creatures demonstrate how autistic people live, yet he leaves some of them susceptible to discrimination to highlight how hazardous it is to seem.

The consequences of monstrosity and the aftermath of alienation are significant

Rowling's universe organizes differently. Magical creatures and non-mags exist. Never use magic around "normal" people. Newt's monsters, which symbolize his autism, and the Majs, who have extraordinary abilities, are distinct. We'll discuss the distinction between "monster" and "monstrous" and what occurs when society rejects autistic persons and others.

Jacques Lacan's 1901–1981 theory of the unconscious discusses repression, displacement, and overcompensation. Starting with the repressed is not concealing, covering up, or diminishing a thing from awareness to unconscious. Removing a notion from an emotion causes it. He maintains that emotions persist and manifest in other ways. It's "displacement." A person unknowingly experiences the same feeling in a different area or against a different item, which they consider a comparable substitute. Dreams of being terrified of a shoe or a creature that seems familiar typically come from the unconscious. Overcompensation is shrinking the thing to regulate it. This compensates for your size. Lacan claims they are personal.

The concept of the unknown remains an enigmatic and perplexing phenomenon to the human psyche. In order to overcome the trepidation it elicits, individuals tend to disassociate themselves from it and relegate it to a lower status, thereby enabling them to act unkindly towards it. The commonality among individuals who are not acknowledged is their distinctiveness. This phenomenon pertains to the impact of emotions such as fear, which is subsequently associated with demotion. The manifestation of a monstrous form in the unconscious series of movements appears to be a recurrent phenomenon, likely attributable to the negative affective states it elicits. This phenomenon results in the portrayal of any unfamiliar or unacknowledged self as a dehumanized entity. The aforementioned manifestations of the subconscious psyche elicit further inquiries regarding the nature of monstrous entities. Is there a semantic equivalence between the terms "monster" and "hideous"?

Prior to the activation of Lacanian unconscious mechanisms, the ocular faculty encounters the unfamiliar. The system excludes individuals who bear resemblance to it due to its inability to accurately identify their identity. According to Hurst (122), Derrida referred to screening as "the monstrosity of the general singular." The statement posits that the normative majority is problematic as it excludes individuals who do not align with its beliefs or values. According to Derrida, the absence in question remains unresolved as a result of the severe and inhumane violence that has been

inflicted upon living beings, including both animals and humans. These individuals were denied the fundamental right to be recognized as equals. This assertion is supported by Derrida's statement, "the worst, the cruelest, and the most human violence has been unleashed against living beings, beasts or humans, and humans in particular, who were not given the dignity of being fellows" (108). The term "monster" ought not to connote "otherness," but rather a lack of capacity to exhibit ethical deliberation. Moser employs the works of Clézio and Derrida as evidence to demonstrate that the act of generating "monstrous" beings enables individuals to exonerate themselves from any ethical accountability for the anguish experienced by those who are perceived as being subhuman or possessing inferior human qualities. (64). The justification for the severity of the gaze in maintaining social order is based on its unattractive nature.

In a different tale, the creators of monsters are allegedly equally as terrifying as their creations. It states that this contemporary monster fiction "would have been seen as more of a threat than a thrill" if published in the Middle Ages or Early Modern eras. Fears of monsters were taken seriously, rather being dismissed as figments of the imagination. (Italicized) (Bromley 6, emphasis added). It's a metaphor for the idea that what really matters about a monster isn't its outside but its inside. Bromley then examines *The Faerie Queene*, arguing that Spenser used "allegorical, visceral, and significant monsters on purpose as literary tools of pedagogy, warning against the human capacity for bestial behavior" before "his readers were deformed by their own inherent corruption." 11; 20; a fresh strain. Monsters are considered as a means of communicating cultural norms to readers in a nonverbal method, as well as a tool for teaching and warning them about the strangeness of the world. The author Jeffrey Jerome Cohen proposes a "method of reading cultures from the monsters they create." In order to reconsider our cultural preconceptions regarding race, gender, sexuality, our sense of diversity, and our tolerance for its manifestation, these monsters "ask us how we see the world and how we have misrepresented what we have tried to place" (3; 20). This serves as a sobering reminder of the inhumane effects of the stare and the degradation it may cause. Monsters serve as literary warnings and constant reminders that humans are capable of both good and evil.

The look and its works of overcompensation through dominance make it hard for people who are seen as different to fit in easily. On the other hand, it pushes them away so much that they often choose to be alone rather than be seen by people who are

prejudiced and want to talk about it or even act on it. In *Fantastic Beasts*, Newt hides his magical creatures and his autistic traits from normal people because he knows that showing differences from the norm leads to rejection, which is based on the lack of moral thought.

The case has two locks, and he won't allow anybody open it to see what's inside. To prevent his dogs from escaping before they arrive, he "discreetly flicks a brass dial to MUGGLEWORTHY" to reveal clothing and a travel pack (Rowling F.B. 01). When no one is looking, he will speak to it. He sometimes gives them hushed warnings that it is not yet safe to proceed. Newt, for instance, may go to New York in order to rescue a thunderbird that has been trapped in a transaction. Jacob can still make out the chain impressions on it. Scamander is overjoyed and appreciative when Jacob returns the egg to him after it slipped out of his case. According to him, the egg's shell is crafted from the finest silver on the planet, and anybody else would have smashed it to get to it (80). That is to say, he is concerned that others may "exploit" these animals without knowledge, and as a result, he sees it as his responsibility to "rescue, nurture, and protect" them, as well as "educate" his fellow wizards about them (76). Since numerous animals have escaped the case, he claims he must locate them "before they get hurt." (82). Despite their monstrous reputation, these creatures are really rather harmless. They are surrounded by millions of the world's most lethal creatures in a hostile habitat. Humans." (83-84). According to him, human beings are "vicious" because they resort to violence when confronted with what they perceive to be monsters or the "other" they dread.

Even when he is not protecting them, most animals are said to be shy, which means that they like to be alone. Some beasts, like Bowtruckles, say more directly in their descriptions that they like to hide. Through it, a very sensitive part of autism comes up: how society treats people with autism. Bowtruckles are guardians of trees, and Scamander's favorite is one called Pickett. Pickett won't jump off Scamander's hand when he leans toward the tree to put it back with its friends. He tells Jacob that it "has some attachment issues" (78), which doesn't mean that it's attached to its owner, but that it doesn't want to be around its friends. In a conversation, Scamander tells Pickett, "No, they won't pick on you because of your "quirky" ways" (78). Bullying is, in a lot of ways, "the personification of the violence done to the monster" (Moser 78). It happens a lot to people of all ages, but it hurts people with autism the most.

According to the literature, autistic persons have a "hidden condition," meaning they seem "normal" yet have "weird" behaviors. This explains why neurotypicals become frustrated with autistics (Hebron, 2005). Unreported bullying may have serious consequences for autistic children, including the development of "social isolation, rejection, and a lack of supportive friendships that can protect against bullying" (01). It has been suggested by therapist Oswald that autistic persons "may not have the skills to speak up for themselves and report being bullied" (Oswald 07). In fact, bullying greatly increases the likelihood that victims would go on to have difficulties. It's a sort of mental abuse known as "gaslighting" (09) if you're able to talk to someone about it. Puckett experiences the same impact of bullying in the narrative, which is why he avoids his friends and seeks comfort in being around Scamander. When someone is bullied because they are different, we see Lacan's version of displacement in action. When repressed memories surface, they may cause a person of any age to feel unsafe in social situations. Because of this, some individuals will avoid all forms of interaction in order to keep themselves secure, driving others who are different into seclusion.

People with magic have to force themselves to look normal because they can't stand how people look at them. In the past of the stories, Dumbledore's sister was an Obscurus that no one knew about. According to the subject's brothers, the origin of her psychological distress can be traced back to her childhood experiences of being ostracized and physically harmed by her peers due to her perceived differences. As a result, she made the decision to renounce the use of magic and assimilate into the societal norm. However, her brothers assert that despite her efforts to suppress her magical abilities, she was unable to fully rid herself of them, leading to a manifestation of internal turmoil and erratic behavior. Although she was generally perceived as kind, apprehensive, and secure, there were instances where her behavior deviated from the norm and posed a potential threat to herself and others. Ultimately, her attempt to conceal her innate abilities can be interpreted as a form of self-conflict, which ultimately resulted in the tragic loss of her own life and that of her mother.

The risk of repressing oneself and having to deal with self-alienation can lead to a number of mental problems. In her study, Jackson (1983) comes to the conclusion that isolation is the bad result of being seen as different. When other people reject her and

call her different, she has an identity problem that she calls "alienness" (Jackson 15). In its widest sense, isolation means,

"Every direction of human experience where basic emotional desire is frustrated, every direction in which the person may be compelled by social situations to do violence to his own nature. 'Alienation' is used to convey the emotional tone that accompanies any behavior in which the person is compelled to act self-destructively" (Feuer 95-96).

People who are thought to be different try to change to fit in better with their social groups. It sometimes goes so far as to trap and control the feelings and thoughts that make up a person's being. When a person doesn't see results right away, he blames his nature and tries to control himself more, while ignoring people who tell him to stop. This leads to clinical detachment, which is not a feeling but a mental sickness.

Fantastic Beasts doesn't just show autism in a real way before any counter-narrative comes up. It also goes out to everyone who has been dehumanized to give them back their humanity and the right to be treated with the same moral respect as their known peers. Newt hides and shuts himself off because he knows that if people knew he was autistic, they would treat him badly. He also gives a list of other people whose differences are not the norm. As aware as he is, autistic Newt doesn't let the attitudes of his society change who he is, but he still thinks it's best to keep himself (and beasts) to himself because they are dangerous. Rowling gives another example of someone who doesn't know who they are and lets bias from the outside shape how they see themselves. When most people bully them because of how they are different, they fall into the trap of self-alienation.

Conclusion

The term "monster" has frequently been employed as a figurative representation of malady due to its elusive nature. Autism is a condition that has recently garnered attention in the realm of literature, and upon initial examination, it appears to align with the characteristics of a pathological ailment. As such, there appears to be a correlation between the two entities. The portrayal of autism in *Fantastic Beasts* primarily centers around the characters rather than serving as a mere literary device or a thematic story twist. The depiction does not attribute autism to any causal event, but rather elucidates the daily experiences of an individual with autism. The text discusses the perception of the individual, their true identity, and the potential risks posed by

their community. The bag serves as a metaphorical representation of the individual's cognitive processes. The square shape of the object serves as a representation of external perceptions and judgments of the individual, whereas the contents contained within the object serve as a reflection of the individual's true character. Individuals who are perceived as "monstrous" by their observers are often subject to bullying due to their introverted nature and unique self-expression. The utilization of the term "beast" by Rowling can be interpreted as a reference to Derrida's discourse on dichotomous thinking, wherein he advocates for the dismantling of the "other" in order to prevent their dehumanization. The author's employment of the metaphorical term "beast" appears to serve the purpose of mitigating the dramatic connotations of the word, while simultaneously establishing a link to the existence of prevailing societal norms that inflict harm upon individuals who deviate from the norm. Rowling's portrayal of Newt's unique characteristics imbues them with a relatable humanity, thereby subverting the notion of monsters as inherently frightening entities. Instead, the author presents the monster as a wondrous being that possesses a remarkable distinctiveness. The reason for her utilization of the aforementioned picture was to challenge the conventional notion of difference being associated with a "monster" and to alter the cognitive framework of young readers in this regard.

Putting people out of the group because they are different can hurt them and lead to self-alienation. It shows that most of Newt's animals like to be alone, and that magical people tend to grow Obscurials, which are the magical version of being alone. Every difference or new thing in society goes through the same process of being ignored, labeled as "other" or "monstrous," and then pushed out of society. They feel uncomfortable inside, and just like an Obscurial, it gives them major mental diseases, the most common of which is isolation. The books try to show what it's like to be autistic in a way that's both realistic and artistic. They show an autistic person who is confident and proud of his differences, and they warn about the dangers of excluding them. Rowling's work is a "ambassador" for autistic people because it shows them as characters that readers can connect to and understand. This is different from the usual way of writing about illness as a part of the story whose effect is also "obscure." So, she gives us not only a written representation of the autistic, but also a work of education that helps us rethink our ideas of community and self.

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