

# Role of Structure and Agent in the Movie Fantastic Beasts and Where to Find Them

Sukmawati<sup>1</sup>, M. Amir P<sup>2</sup>, Herawaty Abbas<sup>3</sup>

<sup>1,2,3</sup>English Department Faculty of Cultural Sciences, Hasanuddin University, Makassar, Indonesia

**ABSTRACT:** *This study is aimed to analyze Fantastic Beasts and Where to Find Them movie by David Yates in term of analytical the role of structure and agent. The problem concerns on how the role of structure and agent in Fantastic Beasts and Where to Find Them movie. Bourdieu's theory is used to explain the material object. The objective of this research is to reveal the role of structure and agent that reflected in Fantastic Beasts and Where to Find Them movie and to find out the relationship of role of structure and agent that portrayed in this movie. The method of this study is descriptive qualitative. The data were collected through process of watching, pausing and interpreting and then the writer analyses those data by using the theory of Pierre Bourdieu. The result of data analysis is found that the role of structure and agent are related to one another or they have the reciprocal relationship where the structure can influence the agent's practice but not totally because agent can do practice out of the structure also based on the field and the habitus of each agents. The role of structure and agent are shown or reflected in the film "Fantastic Beasts and Where to Find Them" where the world of enchanters or MACUSA (Magical Congress of the United States of America) is being the field or arena which has the structure and agent inside it.*

**Keywords:** *Structure; Agent; Fantastic Beast*

## I. INTRODUCTION

Literary works as the expression of human are not only limited on written form now, such as: novel, poetry and short story, but also can be adapted into movie (Ramrao, 2016). The development of literary works itself is the effect of globalization era. Previous literary works in oral or written form could be transformed into audiovisual it is called movie. Movie also have a various genre and always reflects social condition like another literary works. Some movies are adapted from novel, folklore, mythology fairytales, and so on. Movie is a tool to convey a variety of messages for society through a story of media. Movie is also an artistic tool to show ideas, movie has power that impacts to communication of society.

Fantastic Beasts and Where to Find Them is a fantasy movie by David Yates. It was published by Warner Bros in New York city 2016. The movie is an attachment to the wizarding world from the Harry Potter film series, and it was produced and written by J. K. Rowling. She was motivated by her book of the same title in 2001. The movie Fantastic Beasts and Where to Find Them tells about a man named Newt Scamander, a British wizard and magizoologist who arrives by ship in New York on the way to Arizona to buy a magical beast, but on his trip, he is a getting some troubles (Yates, 2016).

In this research the researchers attempt to analyze the role of structure and agent and also their relationship. The researchers assume that the film Fantastic Beasts and Where to Find Them shows the role of structure and agent and their relationship to one another. The definition of structure and agent are social structures as practices of activity and agencies as consistently situated within a field of current practices (Risjord, 2014). Social structures are both formed by human agency and they eventually are very medium of

this constitution at the same time (Giddens, 1979). The relationship between structure and agency is one of the many unresolved substance mysteries in social sciences and social theory.

According to Hays (1994, 61), these social theorists use structure and agency as contrast terms (agency is what structure is not, and vice versa), they neglect the interconnected nature of the two. In line with this, in one hand, are those conceptions of structure that focus on its constraining nature and fail to recognize its empowering aspects. On the other hand, there are those conceptions of agency that treat it as the creative, contingent, and therefore (implicitly) un-structured component of social life. To complicate matters further, some conceptions of agency tend to limit it narrowly to individual choice, while others expand it to include human action in general.

For example, systems theory and network analysis administer with "actor" and "agency" as basic sociological concepts. For Luhmann(1981), persons are methods whose autopoiesis conducted by consciousness. It means they produce cognitive conditions from other cognitive. In distinction, social systems operate in their own autopoiesis. While there would be no communication without mind, it doesn't follow from mind and cannot be reduced to it, as if senses entailed communication. Persons cannot really communicate; they can say or write something, but what happen next, if anything, is decided by the behavior of communication, not by mental states and consciousness (Seidl, 2004).

## II. THEORETICAL BACKGROUND

At the center of Bourdieu's sociological work is the logic of practice which is crucial in the body and practice in the social world. Against the intellectual tradition, Bourdieu, that the mechanisms of social domination and culture based on capable knowledge and practice in the social world. Bourdieu argues for Rational Choice Theory because it's based on how social agents operate. Social agents, according to Bourdieu (1990), do not constantly calculate according to explicit rational and economic criteria. In contrast, social agents operate according to the implicit practical logic of practical sense and bodily disposition. Social agents become conformed to their "feel for the game" ("feeling", roughly speaking, habitus, and "game" field) (Swartz, 2002).

Society is divided into different and specialized fields such as economic, literary, religious, etc. Each of them is regulated by internal rules, vocabulary, techniques, etc. (Rahman, 2017). Actors learn this ensemble of practical skills that relate, collaborate or contend with other fellows. Bourdieu stamps what he calls a set of dispositions. The reception, development, and dispatch of this intersubjective habitus are an infra-conscious process, which comes with practice and imitation (Rahman and Rahman, 2019). Its mobilization by individuals through everyday practices supports a shared sense of belonging. But, habitus is also conducive to the incorporation of the structure of domination that characterizes the field (Bourdieu 1990). A field is a setting or place which agents and their role are located. role of each particular agent in the field is a result of interaction between the detailed rules of the field, habitus and capital (social, economic, symbolic and cultural). Fields interact with each other, and are hierarchical: Most are subordinate to the enormous field of capital and class relations.

Habitus is formed through discursive practices (Bourdieu, 1984). The habitus as new is a habitus of knowledge, including cultural and therefore linguistic hybridity (Robinson, 2009). Habitus also as a set of socially constituted dispositions that indicate a propensity to speak in good ways and to utter determinate things (an expressive interest), as well as competence to speak defined inseparably as the linguistic knowledge to engender an infinite exhibition of discourses that are grammatically conforming, and as the social ability to sufficiently use this competence in a provided circumstances (Bourdieu & Wacquant, 1992)

The term capital arises in the first version of the Theory of Practice with the notion of symbolic capital (Bourdieu 2000). It makes Bourdieu think an interest in complying with collective criteria insofar as it lets them avoid social anxiety and get reputation or symbolic capital in other's view (Lacroix, 2012). Bourdieu divides capital into several forms they are economic, symbolic, cultural, and social. Unintentionally, every agent in the field will try to pull the highest amount of profit or added capital from every symbolic interaction (Bourdieu, 1991).

Types of print mass media include newspapers, magazines, tabloids, bulletins, posters, pamphlets, and so on. Meanwhile, the types of electronic mass media include radio, television and movies. Currently the latest generation of mass media is online which is connected to the internet network. Movies are live images, also often called movies. Films are collectively known as cinema. Cinema itself comes from the word kinematics or motion (Weda, et al., 2022; Andini, et al., 2022).

Sobur (1965:40) mentions movie as the second mass communication tool to appear in the world, having mass growth at the end of the 19th century, in other words at a time when the elements that hinder the development of newspapers have disappeared.

Film is an audio-visual communication medium to convey a message to a group of people gathered in a certain place (Effendy, 1986, 134). Movie messages in mass communication can take any form depending on the content of the film, but in general a film can include various kinds of messages, be it educational, entertainment and informational messages (Tahir, et al., 2021). Messages in films use the mechanism of symbols or symbols that exist in the human mind in the form of message content, sound, speech, and conversation (Sukmawaty, et al., 2022).

Movie is also considered as a powerful medium of communication to the masses that are the target, because of its audio-visual nature, namely moving images and live sound (Rahman, 2022). With pictures and sound, movies can tell a lot in a short time. When watching a film, the audience seems to be able to penetrate through space and time which can tell life and can even affect the audience. Today there are various kinds of movie, although all movies can be said to have one goal, namely, to attract people's attention to the contents of the problem. In addition, movie can also be designed to serve the needs of a limited public or the wider public (Sukmawaty, et al., 2022).

Sudarto, et al., (2015) entitled *Analisis Semiotika Film "Alangkah Lucunya NegeriIni"*, The film What a Funny thing (This Country) raises real portraits that exist in life Indonesian nation. This film is also filled with Indonesian film stars, there are nine names who won trophies images that collaborate perfectly to provide quality viewing. Slamet Rahardjo, Deddy Mizwar, TioPakusadewo, and RinaHasyim. The whole film is full of political satire smart one. Far from it this film opened the eyes of all of us about education, about unemployment, about the harshness of living on the streets, as well as criticism of the rulers of this country. Without understanding, this film will only be a mere comedy. With this background, the researchers are interested in knowing more about the symbolic meaning of the moral message to be conveyed in the film How Funny (This Country). Therefore, it is very important to know the Semiotics of Analisis Semiotika Film "Alangkah Lucunya NegeriIni" (This Country) so that the public can find educational films and through this film, can provide inspiration for the next generation of the nation about the importance of education to build a nation that better in the future. By Knowing Semiotics from Analisis Semiotika Film "Alangkah Lucunya NegeriIni" (This Country) then the Community and the audience can tell which films are ordinary comedy or absurd comedy with films satirical comedy (satire) full of positive messages for the government, filmmakers can learn from the AnalisisSemiotika Film "Alangkah Lucunya NegeriIni" (This Country) by giving the community a film that contains hope and future aspirations for the education and character of our nation and state, Indonesia.

Asri (2020) entitled *Membaca Film Sebagai SebuahTeks: Analisis Isi Film "Nanti Kita Cerita Tentang HariIni (NKCTHI)"*, the development of the film world is currently growing rapidly, not least in Indonesia Indonesia. Various film themes have been produced as a means of entertainment and delivery message to the audience. This study aims to describe the message delivered in a film by analyzing the content (content analysis) qualitatively in the story of the film "Later We Tell About Today (NKCTHI)" which genre a family drama that has described the position and role of a man, husband and father in a family sued by their children according to developments their era. The message of the story of this NKCTHI film is to sue for male domination as husband and wife as well as a father in a society that is still patriarchal, where authority and the center of power is still dominant in men.

---

While Sartika (2014) wrote about the analysis of the film entitled *Analisis Isi Kualitatif Pesan Moral*  
Nabih Amer

*Dalam Film Berjudul "Kita Versus Korupsi".* This research contains a qualitative content analysis of moral messages that are visible (manifest) and hidden morals (latent message) in the film entitled "We Versus Corruption". The film entitled "Kita Versus Korupsi" is a film with an omnibus concept, which contains four short story films which are incorporated into one feature-length film including "Rumah Perkara", "Aku Padamu", "Selamat Siang, Rissa!", and "Psssttt...Jangan BilangSiapa-siapa". The omnibus film entitled "Kita Versus Korupsi" is a form of anti-corruption campaign corruption by presenting a story that describes the portrait a person's proximity to the origins of corruption cases and how one can stop the chain of corruption before the corrupt practice epidemic. This article is focused on morals in human relations with God, morals in human relations with other humans, morals in human relations with nature, and morals in human relations with self. The research method is a qualitative descriptive method with data analysis namely qualitative content analysis (qualitative content analysis). Results of this research shows that for the "visible moral message" in the film entitled "Kita Versus Korupsi" is a moral in human relations with God who believes in God. Morals in human relations with other humans in the form of kinship, caring, helping. Moral in human relations with oneself in the form of fear, honesty, patience, selfishness, courage, ingenuity, pride, pride, doubt and disappointed. While the results of the analysis obtained for the "moral message" hidden" in the film entitled "Kita Versus Corruption" is the moral in human relationship with God in the form of gratitude and belief in Lord. Moral in human relationships with other humans in the form of love, willing to sacrifice, kinship, caring, mutual cooperation and help. Moral in human relations with nature in the form of nature natural. Moral in human relations with oneself in the form of fear, honest, patient, death, longing, selfishness, hard work, studying, courage, ingenuity, pride, pain, pride, doubt and disappointment.

### III. OBJECTIVE OF THE RESEARCH

The objective of this research is 1) to find the role of structure and agent from the Where to Find Them Movie and 2) to reveal the role of structure and agent that reflected in Fantastic Beasts and Where to Find Them movie and to find out the relationship of role of structure and agent that portrayed in this movie.

### IV. RESEARCH METHODOLOGY

A. The Role of Structure and Agent Reflected in the Film "Fantastic Beasts and Where to Find Them".

The film "Fantastic Beasts and Where to Find Them" reflects a significant role of structure and agent which the both of them are related to one another. This film tells about the enchanter institution called MACUSA or Magical Congress of the United States of America where this institution exists in the human world but it is hidden from human sight because the enchanters use their magic to make that institution invisible. In that enchanter institution there is a rule or structure that all of the member inside should obey it.

"The wizard, Newt Scamander meets No-Maj cannery worker and aspiring baker Jacob Kowalski, and they unwittingly swap suitcases. Newt Scamander uses his magic in front of Jacob a No-Maj or no magic human to catch his magical animal which called *Niffler* that escape from his suitcase. Demoted *Auror* (hunter of dark wizards) Tina Goldstein arrests Newt for being an unregistered wizard who uses his magical power in front of a No-Maj which is forbidden in enchanter field and takes him to the Magical Congress of the United States of America (MACUSA) headquarters".(00:10:18-00:14:56).

In the part of the film "Fantastic Beasts and Where to Find Them" above shows the reflection of the significant role of structure and agent which in the world of enchanter or enchanter field or in this film present with the name of MACUSA (Magical Congress of the United States of America), the action that use or show the magical power in front of the No-Maj by the enchanter or in this case the wizard Newt Scamander uses his magical power in front of Jacob's eyes the No-Maj is forbidden in the world of enchanter or in MACUSA.

This becomes the structure in MACUSA and all enchanter should follow it but in fact the wizard Newt

Scamander doesn't care about the rule or structure, he does action out from that structure, he uses his magical power in front of the No-Maj. This reflects that structure cannot limit the practice of agent or a person totally. The agent can act practice out from the structure circle because the agent or person has the habitus that can control their practice freely without the totally influence from the structure.

In the part of the film above also show that agent cannot be free totally from the structure effect, it is reflected when Tina Goldstein arrests Newt Scamander because she know or she sees that Newt Scamander uses his magical power in front of the No-Maj which in the world of enchanter or MACUSA is forbidden and Tina Goldstein realizes that rule or structure and finally she arrests Newt Scamander and takes him to the MACUSA. This action reflects that the structure influences the practice of agent which does action in the circle of the structure, that's meant that agent cannot act freely because structure can influence the agent's practice.

The next role of structure and agent which claimed by the researchers is reflected in the following part of the film "Fantastic Beasts and Where to Find Them".

"another reason that based Tina Goldstein in arresting Newt Scamander is because the wizard Newt Scamander has the magical animal. Newt Scamander keeps his magical animal in his suitcase which also has a magic because the inside part of that suitcase is like a big stable that can load many magical animal even he can go inside like a home. The magical animal in the world of enchanter or in MACUSA is forbidden because the magical animal can endanger the No-Maj or human with no magic, but Newt Scamander has a different thought with MACUSA, he does vise-versa, he pets the magical animal". (00:10:18-00:14:56).

The part of film "Fantastic Beasts and Where to Find Them" above also reflects the role of structure and agent. In MACUSA the existence of the magical animal is forbidden this is the structure there because it can take the No-Maj in danger, but for the wizard Newt Scamander this structure is different with his own thought, he thinks that the magical animal should be protected and conserved by the enchanter because the magical animal is not dangerous even it can help the enchanter to solve their problem, so that's why Newt Scamander preserves his magical animal in his magical suitcase to protect it.

This reflects that agent can does practice without the influence of the structure. Structure cannot limit the agent's practice because agent can determine his/her practice by his/her own self like the wizard Newt Scamander that disobeys the structure in MACUSA about the forbidden existence of magical animal. But the structure here also influence the agent's action that is reflected from the practice of Tina Goldstein who arrest Newt Scamander because he breaks the rule or structure that has been composed by MACUSA. This meant that Tina Goldstein follows the structure, she recognizes the structure and does practice appropriate with the structure by arresting Newt Scamander.

#### B. The Relationship between Structure and Agent reflected in the film "Fantastic Beasts and Where to Find Them"

The relationship between the role of structure and agent that analyze by the researchers is reflected in the part of film "Fantastic Beasts and Where to Find Them" below.

"After Tina and Newt find Jacob and the suitcase, Tina takes them to her apartment and introduces them to her Legilimens sister Queenie. Jacob and Queenie are mutually attracted, though American wizards are forbidden to marry or even meet No-Majs, and also when the No-Maj see magic they should oblivate (remove) their memories of magic. Newt takes Jacob inside his magically expanded suitcase, where Jacob encounters a contained Obscurus, a dark, destructive parasite that develops inside magically gifted children if they suppress their magical abilities. Newt Scamander, Tina Goldstein, Queenie, and Jacob become closer and be friend". (00:29:21-00:56:40).

The part of film above once again reflects that the structure is being disobeyed by the agent. In MACUSA there is a structure that the enchanter and the No-Maj or human with no magic cannot be friend, this is the rule or structure which all enchanter should obey but the reflection in this part tells vise-versa, Tina Goldstein, her sister Queenie, and Newt Scamander become friend with Jacob a No-Maj. That's meant that the structure here is break by the agent. The agents don't follow or obey the rule or the structure, they do practice out from the structure. Another structure that the agents disobey is about obligate (remove) the No-Maj memories of magic when they see the enchanter use their magical power in front of them, and the enchanter should do obligate when the No-Maj see them use their magical power as soon as possible.

But in the fact the enchanter Tina Goldstein, Queenie, and Newt Scamander don't obliterate Jacob the No-Maj as soon as possible when he sees them use the magical power event they keep to use their magical power in front of Jacob which is this already break the rule that had been made by MACUSA, especially for Tina Goldstein and her sister Queenie who are the member of MACUSA, they are aware about this rule or structure but they don't do it as soon as possible, they do it a long time after. Actually they don't want to do it but because the rule of MACUSA, they should do it.

This meant that structure doesn't influence the agents totally, agents can do practice out of the rule or structure, but also the agents cannot do practice freely because there is the influence of structure that influence the practice of agents. This shows or reflects the relationship between structure and agent, structure cannot be dominant and limit the practice of agent because agent can do practice based on their habitus, so agents can do practice out of the structure, but agents cannot do it freely because structure can influence agents' practice, so the role of structure and agent are related to one another, they have a reciprocal relationship. Structure supports agents, and agents also support structure.

## V. CONCLUSION

The role of structure and agent are related to one another or they have the reciprocal relationship where the structure can influence the agent's practice but not totally because agent can do practice out of the structure also based on the field and the habitus of each agents. The role of structure and agent are shown or reflected in the film "Fantastic Beasts and Where to Find Them" where the world of enchanter or MACUSA (Magical Congress of the United States of America) is being the field or arena which has the structure and agent inside it.

The last section in this research is suggestion. Since this study is not a complete study, the researcher suggests to the next researchers who want to conduct the research with same film and issue to have more complete analysis to the film. The next researcher hopefully can analyze the film from other perspective. Undoubtedly, this research has many weaknesses. Therefore, the researcher expects there will be the next researcher who completes the weakness in his study. Furthermore, critic and suggestion is also accepted by the researcher as the amelioration for the next projects.

## REFERENCE

- [1.] Andini, C., Sosrohadi, S., Fairuz, M. Dalyan, Rahman, F.F., Hasnia. (2022). The Study of Japanese Women in the Facial Treatment Advertisement: A Semiotics Perspective of Pierce's Theory. *ELS (Journal on Interdisciplinary Studies in Humanities)*, 5(2), 337-347.
- [2.] Asri, R. (2020). Membaca film sebagai sebuah teks: analisis film "nantikitacritatentanghariini (nkcthi)". *Jurnal Al Azhar Indonesia Seri Ilmu Sosial*, 1(2), 74-86.
- [3.] Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgement of Taste*. Trans. Richard Nice. Cambridge, MA: Harvard University Press.
- [4.] Bourdieu, P. (1990). *The logic of Practice*. Paris: Seuil.
- [5.] Bourdieu, P. (1991). *Language and Symbolic Power*. Raymond, T. G. and Adamson, M. Cambridge Polity Press.
- [6.] Bourdieu, P. and Wacquant, L. (1992). *Reponses*. Paris: Seuil.
- [7.] Bourdieu, P. (2000) *Practical Discourse for the Theory of Action*. Paris :Seuil.
- [8.] Effendy, O. U. (2000). *Ilmu, TeoridanFilsafatKomunikasi*. Bandung : PT. Citra AdityaBakti

- [9.] Giddens, A. (1979). *Central problems in social theory: Action, structure, and contradiction in social analysis* (Vol. 241). Univ of California Press.
- [10.] Hays, S. (1994). Structure and agency and the sticky problem of culture. *Sociological theory*, 57-72.
- [11.] Lacroix, T. (2012). Transnationalisme villageois et développement: Kabyles algériens, Chleuhs marocains en France et Panjabis indiens en Grande-Bretagne. *Revue européenne des migrations internationales*, 28(1), 71-84.
- [12.] Luhmann, N. (1978). *Organisation und entscheidung*. In *Organisation und Entscheidung* (pp. 5-71). VS Verlag für Sozialwissenschaften, Wiesbaden.
- [13.] Rahman, F. F., & Rahman, F. (2019). Translation or Intertextuality: A Literature Comparative Analysis of “The Young Dead Soldiers Do Not Speak” by Archibald MacLeish and “Krawang Bekasi” by Chairil Anwar. *Elsya: Journal of English Language Studies*, 1(3), 110-117.
- [14.] Rahman, F. (2022, January 28). Fungsionalitas Sastra dalam Pemertahanan Karakter Bangsa. <https://doi.org/10.31219/osf.io/u6jtf>.
- [15.] Rahman, F. (2017). Cyber literature: A reader–writer interactivity. *International Journal of Social Sciences & Educational Studies*, 3(4), 156.
- [16.] Ramrao, T. N. (2016). Film and literature: An overview. *Epitome Journals*, 2(9), 149-156.
- [17.] Risjord, M. (2014). *Structure, agency, and improvisation*. In *Rethinking the individualism-holism debate* (pp. 219-236). Springer, Cham.
- [18.] Robinson, L. (2009). A taste for the necessary: A Bourdieuan approach to digital inequality. *Information, Communication & Society*, 12(4), 488-507.
- [19.] Sartika, E. (2014). Analisis siskualitatif pesan moral dalam film berjudul “Kita versus Korupsi.” *EJournal Ilmu Komunikasi*, 2(2), 63-77.
- [20.] Seidl, D. (2004). Luhmann’s theory of autopoietic social systems. *Munich Business Research*, 2, 1-28.
- [21.] Sukmawaty, Rahman, F.F., Andini, C. (2022). Covid-19 Pandemic and Axiology of Communication: A Study of Linguistic Phenomena. *IJISRT*, 7(4), 1079-1087.
- [22.] Sukmawaty, Rahman, F.F., Andini, C. (2022). The Shift of Honorifics due to The Promotion As A Government Official: Comparative Study. *ELS Journal on Interdisciplinary Studies in Humanities*, 5(1), 166-176.
- [23.] Sudarto, A. D., Senduk, J., & Rembang, M. (2015). Analisis Semiotika Film “Alangkah Lucunya Negeri Ini”. *ACTA DIURNA KOMUNIKASI*, 4(1).
- [24.] Sobur, A. (2009). *Semiotika Komunikasi*. Jakarta: Gramedia pustaka Utama.
- [25.] Swartz, D. L. (2002). The sociology of habit: The perspective of Pierre Bourdieu. *OTJR: Occupation, Participation and Health*, 22(1\_suppl), 61S-69S.
- [26.] Tahir, M., Rahman, F., Rahman, A., & Pattu, M. A. (2021). *Kajian Verba Resiprokal Dalam Naskah Boeugineesche Chrestomathie*. FIB Press.
- [27.] WEDA, S., RAHMAN, F., & SAKTI, A. E. F. (2022). The Use of Literature in the Language Classroom At A Higher Education Institution In Indonesia. *Asian Journal of Advances in Research*, 40-44.
- [28.] Yates, D. (2016). *Fantastic Beasts and Where to Find Them*. Warner Bros. New York City.