Fantastic Beasts and Where to Find Them: **An Exploration of Aristotelian Emotional Appeals and the Practice of Understanding**

Fantastic Beasts and Where to Find Them, particularly when analyzed through the lens of Aristotelian emotional appeals, functions to bridge a chasm in a thoroughly divided society, which supports the importance of the young adult genre in interpreting the society that produces these texts. The climax of *Fantastic Beasts* has the audience aligning their position with Grindelwald's as he argues to abolish a law that would have saved the character for whom the audience feels the most pity: Credence. The final moment in the subway, Graves' speech, and the revelation of his true identity, create an opportunity for audiences to understand the slippery appeal of would-be villains and dictators. When audience members find themselves involuntarily (or voluntarily) agreeing with Grindelwald, an obvious negative presence, they are forced to reflect on their process of synthesizing information. When this feeling is expanded to the political climate of today, and particularly November 2016, *Fantastic Beasts* proves itself an invaluable emotional technology that allows its audience to make sense of their reality and political opposers.

The character of Credence has connections to marginalized groups in reality, particularly immigrants, as a result of an identity that is neither fully magical or non-magical. Credence tries to immigrate into the magical community and faces realistic challenges. Another connection to reality lies in the exclusionary and xenophobic ideals of Graves as Grindelwald. One of the emotions that the filmmakers employ most heavily to create audience engagement with the story is pity. Credence's struggle to find his identity and place of belonging makes him the object of Aristotelian pity. By establishing Credence as a relatable figure, the climax is given more power and a direct emotional effect on the audience. Placing this text in conversation with the American political climate reveals the necessity of aligning the audience with Credence through the use of pity; as a result of this, an audience that had just seen the election of Donald Trump to the office of President can not only see the reasoning behind his supporters, but envision themselves in the same position.