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## ***Dedications***

To my precious family

My father Idir and my mother Nacera

My sisters Lamia, Karima and my brother Said

My only best friend Lydia

***Samira Ait Ouarab***

To my beloved family

My father Slimane and my mother Nacera

To my sister and my brother

***Kahina Ben Addi***

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## **Abstract**

*The present study investigates the sexist language used in two American movies: Beauty and the Beast (1991) animation movie and Beauty and the Beast (2017) live action movie. The aim of our study is to reveal the sexist language used in both versions from a sociolinguistic perspective; it thrives to show how women are depicted in both the live action and animated versions. The study analyzed the scripts of both movies by adopting a qualitative research method, which allows a deep “explanation of the concepts” analyzed by the framework introduced by Sara Mills (2008) Language and Sexism. Twelve scenes from each movie were selected for analysis. The results revealed that both overt and indirect sexism were found in the analyzed scenes. Sexist language was manifested at two levels: the word level and the discourse level, as well as the presence of insult terms, sexism in swear words, semantic derogation, naming, presupposition, words and meaning. The conclusion to be drawn from the findings is that the language used in the two movies we analyzed is sexist against women. It is shown in the use of sexist terms, sentences, and derogatory vocabulary and that women are depicted as objects or properties, powerless, and second- place citizens. Men, on the other hand, are depicted as dominant and powerful masters; therefore, movies can be seen as carriers of discrimination against women.*

**Key words:** *Beauty and the Beast animation, Beauty and the Beast live action, Movies, sexist language, sociolinguistics.*

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### Statement of the Problem

Language is paramount for the purpose of communication, which is essential for human existence and their social process; it creates links between the different societies scattered around the world. Language helps the individual to express his thoughts and emotions, and communicate them accordingly. Language is also used to indicate a specific gender. In sociolinguistics, gender is used to characterize sexual identity in relation to culture and society. Word choice has the power to reveal and perpetuate societal views around gender. Professor of linguistics Robin Lakoff launched the multidisciplinary study of language and gender in the United States with her book “*Language and Women’s Place*” (1975). She states that “women employ a distinct style of speech, ‘women’s language’, which comprises linguistic features that demonstrate and reinforce women’s inferior position in society” (Lakoff, 1975, p. 4). With the development of feminism or the feminist movement worldwide, scholars gave much of their attention to the ways women are treated in different societies by men using sexist language. In an article entitled “Sexism in Language”, Lei (2006, p.90) states that “Sexist Language is defined as language that discriminatorily treats the other sex by expressing bias in favor of one sex”.

Sexist language is a serious issue worldwide; it is a sort of prejudice or discrimination against the other sex. According to Shapiro (1985), the term ‘sexism’ was most likely coined on November 1965 by Pauline M. Leet during a ‘student –faculty forum’ at Franklin and Marshall College. Sexist language is used in society, job interviews and movies. Throughout history and even in the rapidly changing media landscape of the twenty first century, movies have remained the same in using sexist language against women. (Simonton, 2004).

Women are considered to be second-place citizens, whereas men’s role in society is never questioned. This fact actually created a huge gap between men and women. The position of women is a significant aspect of consideration throughout the world. They covered

a long distance towards progress and prosperity, yet their position is not satisfactory in societies all over the world. A good example to take is Hollywood movies where sexist scenes are broadcasted for people all over the world to see. Distinction is made between what is made for children whom are highly perceptive, and a live action movie for grown-ups.

Sexism is found not only in live action movies but also in Walt Disney animated movies where children spend their time watching stereotypical gender roles in a normalized context. Walt Disney is rumored to be sexist; this phenomenon is apparent in one of its productions *The Beauty and the Beast* (1991) and (2017) versions. Therefore, this research aims at investigating the sexist language used in both movies.

Some studies have investigated the use of sexist language in movies, at an international level; a work worth mentioning in the year 2020 is an investigation by Chinyelu in the department of English Language and Literature at Nnamdi Azikiwe University, Awka. The work is entitled “Sexist Language in Nollywood Movies”. It focuses on sexist language that is portrayed in everyday activity and the way it has been weaved into the language system. According to the results, out of the five sexist linguistic forms (the generic words, words that indicate men and women differs from each other, non-human terms, negative words and sex role descriptors) that Rybacki and Rybacki (1991) identified, the characters in the movies have used three out of the five identified types. The analysis has revealed to the fact that women have been treated unfairly even in language.

At the national level, a work worth mentioning is an investigation carried out by Boukheddad in the department of English at Mouloud Mammeri University of Tizi Ouzou in the 2010. The work is entitled “Gender, Race and Generation in Algerian Secondary School Textbooks”. It focuses on how women and men are portrayed in school textbooks. Findings

on the use of gender –biased language reveal that the depiction of gender-biased language has not been featured much in the content analyzed.

In this research, the aim is to achieve a better understanding of the sexist patterns perpetuated in the motion pictures industry namely Disney. Our attempt is to uncover the hidden sexism in the *Beauty and the Beast* movies by analyzing the language used.

### **Aims and Significance of the Study**

This dissertation seeks to uncover the sexist language used in both *Beauty and the Beast* animated and live action movies where women are highly objectified and scrutinized over any behavior out of the fixed societal norms. This study endeavors to show how women are depicted in both the live action and the animated movies. The significance of the current research is to provide a broader understanding of the perpetual sexist patterns in film industry.

### **Research Questions and Hypotheses**

In order to uncover the sexism that lays in the two movies, the following questions need to be answered:

- **Q 01-** How is language used to portray women in *Beauty and the Beast* movies?
- **Q 02-** What is the difference between the representation of women and men in both movies?

As a prediction of the results, we have advanced the following hypotheses:

- **H1.** Sexist language is used in both movies.
- **H2.** There is equality between the two sexes in both versions of the movie.

### **Research Techniques and Methodology**

To conduct the investigation, we adopted a qualitative research method for data collection and data analysis. We also applied Sara Mills model of “Language and Sexism” (2008) as a theoretical framework. The research data were taken from the scripts of the

Disney animated movie *Beauty and the Beast* (1991) and its new live action (2017). We downloaded the scripts from Google. Each script contains 12 scenes; we analyzed them and selected the sexist scenes using the framework we mentioned and then made a comparison between the two movies.

### **Structure of the Dissertation**

This dissertation's overall format is the simple traditional model, with a general introduction that introduces the research topic, four chapters, and a general conclusion that summarizes the key points and the findings of the investigation. The dissertation contains a first chapter, the Literature Review, that covers frameworks and concepts related to the topic of our investigation. The detail of the methodology used in the dissertation is presented in the second chapter named Research Design. Then, in the third chapter, the Research Results are presented. The final chapter, Discussion of the Results, interprets the findings and confirms or rejects the hypotheses proposed in this study. The research concludes with a general conclusion that summarizes the most relevant aspects of the study and suggests recommendations for future investigations.

**Introduction**

This chapter is a review of the literature. It provides relevant concepts and background knowledge about sexist language. It also aims at introducing the theory used in our analysis introduced by Sara Mills “Language and Sexism” (2008), by highlighting its usefulness in the analysis of sexism in language. It provides also an overview of the field of sociolinguistics as a method of analysis.

**1. Definition of Sociolinguistics**

Sociolinguistics examines the sociological components of language and it is interested in how language helps to maintain social positions in a community. Sociolinguists make an effort to identify the specific language features that are used in a given context. Sociolinguistics was founded by William Labov (1972), who defines it as a “Discipline dedicated to understanding and researching language in relation to social factors that include region, race, class, and gender”. According to Fishman (1971,pp.233) ”Sociolinguistics is the study of the characteristics of language varieties, the characteristics of their functions, and the characteristics of their speakers as these three constantly interact, change, and change one another within a speech community”. Holmes & Wilson (2022, p.1) defined sociolinguistics in their book “An Introduction to Sociolinguistics” as “the study of the interaction between language and society”.

Analyzing language is very important. As Labov (1972, p.30) postulated:

There is a great deal to be done in describing and analyzing the patterns of use of language and dialects within a specific culture: the forms of speech events, the roles of appropriate selection of speakers; the interrelations of speakers; addressee, audience, topic, channel and setting; and the ways in which the speakers draw upon the resources of their language to perform certain functions.

**2. Sexism**

Sexism is the term for bias or prejudice that is directed, especially at women and girls, based on sex or gender. Although the precise roots of the term “sexism”, are unknown, it is most likely influenced by the term “racism”, which was used by the civil rights movement to refer to prejudice or discrimination based on race. Sexism is the belief that one sex is superior to or more valuable than another. However, by the beginning of the twenty-first century, it had occasionally been expanded to include male oppression as well. Basically, it was intended to draw attention to the oppression of women and girls Okeke (2012).

Wilson (2012) defined sexism as any behavior or appearance that perpetuates the belief that one sex is superior to the other, as well as expectations about women’s conduct, feelings and appropriate social status. Thus, a sexist behavior is defined as one that is detrimental to women’s interests and is justified by a physiological difference between men and women. Graddol and Swann (1989, p. 96) defined “Sexism as any discrimination against women or men because of their sex, and made on irrelevant grounds”.

The persistent belief that members of one sex or gender are inherently superior to members of the other is known as sexism. Feminist theorists began referring to sexism rather than male chauvinism because they were able to demonstrate how ubiquitous female oppression was in practically every aspect of human civilization. Unlike male chauvinists, who typically exhibited their superiority over women on an individual level, sexism refers to group actions that represent society as a whole. Dworkin (2019, P.2) asserts that “Every social structure and form of abuse that is predicated on male power over females is modeled on sexism”.

### 3. Sexist Language

Language that is sexist refers to expressions that unnecessarily highlight gender or that degrade, neglect, or stereotype individuals of either sex. An example of linguistic sexism is pronoun reference. It uses prejudiced terminology in some way. By permitting masculine phrases to be used to refer particularly to males and generally to humans, English sexism ignores women. Even when it occurs unintentionally, sexist language has a profoundly negative impact on society. It perpetuates unfavorable preconceptions and supports the viewpoint that men and women should continue to vary based on their inherent differences. Some examples about sexist language are “women are the snares of Satan” which means that Satan make use of women to reach men, they are accused to be Satan’s partners which shows that women are the source of evil. Another example, “who is tired of a happy life, let him get a wife” which means that women are troublesome and a man who is tired of happiness should take a wife. Another example, “a woman has a long hair but short brain”, means that women are stupid and hide their stupidity in making themselves beautiful physically. They are believed to hide the flaw of stupidity with their physical appearance. Atkinson(1993, p. 403) defines “Linguistic sexism” as a “wide range of verbal practices including not only how women are labeled and referred to, but also how language strategies in mixed sex interaction may serve to silence or depreciate women as interactants”. Ivy and Backlund(1994, p. 72) added that if sexism refers to attitudes and /or behaviors that denigrate one sex to the exaltation of the other, then it follows that sexist language would be verbal communication that conveys those attitudes or behaviors.

According to GU (2002), English is characterized by several sexist traits, the most significant of which being the lexis. Nielsen (1977) and Schulz (1990) argued that sexism is inherent in many of the labels which English speakers use. Some feminists have advocated for the notion that there are lexical gaps in the language-aspects of women's life that are

pervasive but lack words to define it (Spender, 1980). So, it is frequently argued that these usages are sexist. According to Vetterling (1981), if a term or phrase generates, encourages, constitutes, or exploits any unnecessary marking of the division between the sexes, it is considered sexist.

According to Mills (2008), the word "sexism" from which the term "sexist language" derives, refers to a single error or lapse brought on by carelessness or ignorance. This mistake can be corrected by giving an alternative usage. Mills references Cameron's (1995) hypothesis about an effort to change language due to worries about inappropriate, annoying, or offensive usages; hence, the language that is considered sexist will be replaced by using alternative terms. In addition, the definition of sexist language is provided by Parks and Robertson (1998) as words, phrases, and expressions that discriminate against or exclude one gender or the other, belittle or devalue either gender. Sexism in language is apparent when the language makes a distinction between the male and the female gender without any explicit necessity of it. (Parks & Robertson 2004). Numerous studies have attempted to comprehend how men and women of various demographic backgrounds feel about sexist language. Through the examination of examples of "writings, utterances, and other discernable conduct," it is simple to identify instances of sexist language usage. (Gastil, 1990, p. 633).

#### **4. Sara Mills Theory**

A framework for analyzing sexism in language is developed by Mills (2008). According to her paradigm, sexism in language can occur on a variety of levels, including personal, institutional, and public ones. She claims that sexism shows up in the asymmetrical language used to describe men and women, such as the tendency to describe women more frequently in terms of their beauty than males. In her model, Mills identifies two categories of sexism: overt and indirect sexism. Mills (1995, p. 162). Mills (2008, p. 11) defines overt sexism as:

Type usage that can be plainly identified through the use of linguistic markers or through the analysis of presuppositions, which has historically been associated with the expression of discriminatory opinions about women, which signals to hearers that women are seen as an inferior group in comparison to males".

Overt sexism includes using terms that are insulting to women, hostile language, and their first names, last names, and titles. She asserts that this explicitly favors male authority over female dominance. On the other hand, "indirect sexism refers to a group of stereotypes about women that are not able to be immediately connected to a particular language usage of features" Mills (2008, p.10). Mills (2008, p.135) says that:

Some ways attempts to deny responsibility for an utterance, mediating the utterance through irony or disguising the force of the sexism of the utterance through humor, innuendo, embedding sexism at the level of presupposition, or prefacing sexist statements with disclaimers or hesitation.

The difficulty of dealing with, unraveling, and responding to this kind of sexism makes it more harmful in a subtle way. Indirect sexism, on the other hand, can only be interpreted contextually in connection to the interpretation of surrounding utterances; it displays sexism while simultaneously denying responsibility for it. To put it in another way, overt sexism is obvious and unambiguous. It requires fresh approaches to be challenged and examined because it is so widespread. This dissertation explores the use of overt sexism in *Beauty and the Beast* (1991) animated movie and *Beauty and the Beast* new version (2017).

## **5. Sexism in Film Industry**

The film industry has been referred to throughout history as a "place of dreams," but after decades of advancement, people continue to exclude others from chances based on their gender and identity (Abbot, 2021). The article, titled "Sexism in Film Industry" (Abbot, 2021) explains why there is still sexism in the movies. Although much progress has occurred in media by hiring more leading women and women directors, media as a whole is not a healthy representation of women on or behind the screen. Hannah Ellis Peterson is the Guardian's South Asia correspondent who wrote an article about film industry entitled

“Gender Bias in the Film Industry: (75%) of Blockbuster Crews are Male”. As the study reveals a severe lack of women at all levels of film production over the past twenty years, prominent figures in the film industry are calling for action to increase diversity in the sector.

In addition, the study revealed that in the two thousand of the highest- grossing movies during the past twenty years, more than (75%) of the crew members were men, while just (22%) were women. The analysis created by the British producer Stephen Follows noted the gender of numerous personnel who had worked on the hundred biggest film office hits every year since 1994, from directors to sound engineers to animators. Even in creative fields, men were found to predominate visual effects, which is typically the largest department of huge feature films, had an average of only (17.5%) women, while music had just (16%), camera and electrical were on average (95%) male.

## **6. Sexism in Disney**

The linguists Carmen Fought and Karen Eisenhauer recently examined a number of Disney movie conversations. The Washington Post (2016) reports that they "found that the entire Disney Renaissance era princess flicks from 1989-1999 are stunningly male dominated. In *Beauty and the Beast* (1991), *Aladdin* (1992), and *Pocahontas* (1976), men speak (71%) of the time, (90%) of the time, and (76%) of the time, respectively (1995). It was difficult to locate a subset that did not over-index men "across thousands of films." Even romantic flicks have (58%) male-dominated speech on average.

## **7. Disney’s Portrayal of Racism and Sexism in its Princess Films**

Disney, one of the most significant businesses in the entertainment industry, has the ability to enthrall viewers with its timeless stories. Since its establishment in 1923, the company has grown in value, reaching its present market cap of \$110 billion (Dennison, 2018). A global audience interacts with Disney's content and products, which include both

fresh movies, TV series, and merchandise as well as periodically released classics from the Disney archive. To enjoy the "pure, innocent delight for the whole family" that is advertised as a piece of Disney enchantment, customers give money to the company (Cappicic et al, 2012, p.57). Customers, however, are blind to the fact that Disney is the force behind the advertising campaigns and enduring movies. Disney is not as forward-thinking as their reputation.

Disney portrays racism and gender stereotypes in a way that is not immediately apparent to the typical spectator, and especially not to the youth demographic that makes up a significant amount of their audience. We need to consider the effects that Disney's employment of stereotypes and racial images has on the generations of people who watch these movies and are engrossed in the related commerce. The representation of race and gender perspectives in Disney princess movies has been the subject of numerous articles. In Disney movies, sexism, racism, and stereotyping are all common place. An example can be found in the 2011 article "Gender Role Portrayal and the Disney princesses by Collier Meek. Even though Disney's animation, visual effects, and plots have changed throughout the course of the company's 100 year history, the princesses are still mostly portrayed in solely feminine roles, and there are several racial references in these movies. An analysis of princess movies to show how Disney has tackled gender and racial stereotypes and made some progress, but not been able to completely remove these barriers and reflect gender equality and racial diversity. The author (leamle, 2018) provided background on the historical periods of the Disney company and the princess movies that were released during each period in the previously stated article, which served as the foundation for her thesis. She also discusses the ramifications of this reality and the impact these stereotypes have on kids who watch and read these stories, particularly girls (specifically black girls because of the intersectionality they face). (Leamle, 2018).

Disney's narratives can be examined by dividing the film releases into various historical periods. Disney's golden age began in the Classic Era of 1937, with the release of *Snow White and the Seven Dwarves*, *Cinderella* and *The Sleeping Beauty*. Due to this period's success, Disney rose to prominence in the cinema and animation industries. However, after the passing of both Roy and Walt Disney, the business "faced enormous sums of debt." (Leamle, 2018) Disney's popularity and earnings were on the wane until Michael Eisner and Jeffrey Katzenberg took control.

The Renaissance era during the 1980s and the 1990s has had a great revitalizing effect on Disney, with the consecutive release of twelve films with female assuming the main roles (May, 2011, p.2) including *The Little Mermaid*, *Beauty and the Beast*, *Aladdin* and *Pocahontas*. These films show Disney's progressive incorporation of the current waves of feminism, however, "the portrayal of gender roles does not appear to have greatly changed since the death of Walt Disney" (Wiersma, 2000, p. 104). The post-Renaissance Era, which came later on, includes releases such as *The Princess and the Frog*, Disney's first motion picture to feature a black princess.

Disney has always been known to have mostly white, all-male production teams, that took on the task of creating the princess models based on their own perception on beauty standards. The male gaze seems to be dominant in the creation of Disney princesses, and that prevails in some tropes such as the prince charming appearing on a white horse to swoop the damsel in distress from any type of danger. This provides insight on the reasons why most Disney princess movies include some form of racial or gender oriented stereotypical profiling, and why "seven of the eleven official Disney princesses are white". (Cordwell, 2016; cited in Leamle, 2018, p.3).

The only existing non-white princesses adhere to some sort of racial trope, such as Tiana from *The Princess and the Frog* being the only black princess. However, she did not acquire or inherit her title but it was given to her by a man; the prince who married her, which can be considered as offensive from both racial and feminist perspectives. Disney princesses were created with a generic mostly male appealing personality, which seemed to have great influence on female expectations from males as Disney rendered the ‘prince charming on a white horse’ scenario a real life expectation from a man; this means men are expected to swoop in and save women from any distress as if a woman is not able to take care of herself; “the stereotypical personality of the princesses did not change until the end of the 20<sup>th</sup> century, during the third wave of feminism” (Trulson, 2017; cited in Leamle, 2018,p.4).

Disney had what Watts (1997) describes as a “very old fashioned view of women” (Wiersma, 2000, cited in Leamle, 2018, p.4). Which is that a woman’s place is at home, her role consists of having children and taking care of them, in addition to catering to all needs required from the patriarch.

## **8. English as a Sexist Language**

English is undoubtedly one of the most spoken languages in the world. Over the years, sociolinguistic researchers have demonstrated that the English language favors the masculine gender over the feminine (Okeke, 2012). According to Piercy (2000), sexism is an inherent feature of the English language, which means that it purposefully exhibits bias for one sex while discriminating against the other. Other researchers like (Mcelhinny, 2003), have established a connection between language and sexism, They have linked between the use of slang words or abuse oriented terms and sexism; They came to certain conclusions such as the fact that words have a special gendered connotation which often is derogatory towards women. Many people frequently misinterpret or overlook language’s gender neutrality in

order to maintain their biased notion of gender. In reality, women face discrimination in a variety of areas, including the language industry.

The problem with sexism in English goes beyond matters of vocabulary; sexist attitudes are inherent in both the language structure and terminology each of us chooses to discuss language-related concepts. The Sociolinguists overall goal was to demonstrate whether or not English is a sexist language. The findings indicated that there is proof that English is truly sexist.

Three factors led Goddard and Patterson (2001) to refer to the English language as a gendered language. First, it employs terminology with sex-specific terms (like hunk for men, and chick for women). Second, vocabulary includes words that relate to either men or women equally yet have different connotations. Third, it is a language that embodies a common understanding of the traits and behaviors that men and women are expected to exhibit. (Cited in Okeke, 2012, p.5).

## **9. The Dominance Power Approach**

The release of Lakoff's influential book *Language and Women's Place* (1975), written from a feminist viewpoint, might be seen as the beginning of language and gender studies' next phase. Since Labov (1966) and Trudgill (1972) overlooked gender as a social element, it is widely considered that her book was a turning point in sociolinguistics. Instead, Labov (1966) and Trudgill (1972) concentrated mainly on confounding factors including age, race, language and social class. In other words, they merely inquired as to which languages and dialects were spoken by men and women. Lakoff, on the other hand, was highly inventive; she tried to construct a women's language in which she portrayed women as regularly employing certain grammatical patterns. According to Lakoff (1973, p.48):

So a girl is damned if she does, damned if she doesn't. If she refuses to talk like a lady, she is ridiculed and subjected to criticism as unfeminine, if she does learn, she is ridiculed as unable to think clearly, unable to take part in a serious discussion: in some sense, as less than fully human. These two choices which woman has to be less than woman or less than a person – are highly painful).

Lakoff claims that the reason for gender inequalities in language use is that women are subordinate in order to achieve dominance and power. The dominance Approach is the name given to her tactic. It is assumed that it originates from an outdated patriarchal evaluation of female speech that is negative. (Cited in Hocine, 2014).

Although Lakoff's work is widely regarded as a significant pioneering effort that opened the door for the study of the complexity of language and gender interactions, later scholars in language and gender studies have been harshly critical of her work, particularly from the late 1970s to the late 1980s. They said that it was not sufficiently explained. Actually, Lakoff's work lacked empirical validity because it was based solely on her own observations and intuitions, and she made broad generalizations in it. She also failed to consider meaning, assuming that each linguistic form can only have one meaning. In addition, she overlooked polysemy by doing so.

Lakoff received criticism for neglecting to examine how gender is expressed in conversation. Instead, she perceived everything as static and saw it in terms of the contrast between the sexes. Furthermore, because she never questioned the essence of gender, she strengthened gender preconceptions. In other words, she separated the gender-specific speech from its context. She also agreed that certain linguistic constructions serve solely to mark feminine identity. The connection between gender and these language expressions is mediated rather than direct. This means that language and gender are both implicitly indexed by one another. (Cited in Hocine, 2014).

## 10. Bourdieu's Masculine Domination

The English equivalent of “la domination masculine” is Pierre Bourdieu's theory of “Masculine Dominance” (1998). It explains Bourdieu's theories on gender inequality and how gender is constructed. The data acquired in 1960 from the Kabyle civilization (a Mediterranean ethnic group) led to the discovery of masculine dominance. Bourdieu stated that in order to defend his selection of Kabylia” The cultural legacy that has been preserved here is a model for how the Mediterranean cultures relate.”(Bourdieu, 1998, p.6). As a result, Bourdieu utilized this civilization to describe the dominance of men over women and how this could be equated to nobility by saying:

The double standard, with which the Kabyle are very familiar, applied in the evaluation of male and females activities. Not only can a man stoop without degrading himself to certain tasks that are socially defined as inferior (not least because it is unthinkable that a man should perform them), but the same task may be noble and difficult, when performed by men, or insignificant and imperceptible, easy and futile when performed by women. (Bourdieu, 1998, p. 60).

According to Bourdieu (1998), our social identities are neither imposed on us, nor voluntarily chosen, but rather acquired because of the experiment of living, an experiment that is not consciously undertaken, but is rather coincident with the practical matter of living in a society.

As a result, he concentrated on the sex divide, making the case that it functions as the society's organizing principle in the Kabyle culture and appears to be entirely normal and taken for granted. It exists in both the objective state (for instance, the arrangement of the Kabylia dwellings) and the embodied state (in the bodies of men and women, in the form of gendered habitus). According to (Bourdieu, 1998, p.8) “The concordance of these two aspects of the sexual division, its objectification in the physical and social order, and its embodiment in gendered dispositions legitimates the idea of gender differences and inequality as both natural and eternal”. According to Bourdieu (1998, p.8). He also makes the point that

women's dominant roles in society are not natural, but rather have been naturalized by habits that operate below the level of conscious thought and are reflected in the way that social institutions are ingrained in our physical beings (Bourdieu,1998). The positions held by men are frequently described as (qualifié), while those given to women are frequently regarded as (unqualified). Since women are supposed to labor all day at home and nothing of their work is visible outside of the home in the Kabylia society, their labor is doomed to be invisible. (Cited in Hami & Hadjeb, 2016).

## **Conclusion**

This chapter reviews the different concepts related to the sociolinguistic analysis of sexist language. It provides relevant concepts and background knowledge about sexism and sexist language as well as the theory we are going to use for our analysis. This section introduces an overview of sociolinguistics sexism and sexist language, in addition to some key concepts related to these fields. The analysis of these resources helps us to answer the main questions of our research.

## Introduction

This chapter is the Research Design of the study. It describes the research techniques used to investigate the sexist language used in the two selected movies; Walt Disney animated movie *Beauty and the Beast* (1991) and the live action remake (2017). In this chapter, we identify the research method, which is discourse analysis used in order to analyze the sexist scenes extracted from the two movies and then compare them. The corpus of our research consists of scenes from the two movies. Finally, we introduce the method of data analysis, which is based on the framework of Sara Mill's "Language and Sexism" (2008) model, and we highlight its usefulness in the analysis of sexist language in movies.

### 1. Research Method

The research method that is followed in the present study is the qualitative research design. It is conducted on the two Hollywood movies *Beauty and the Beast* animated version (1991) and *Beauty and the Beast* live action movie (2017). The data are the selected scripts of the two movies. We have selected twelve scenes from the first version of the movie to analyze and compare to twelve scenes from the second version of the movie that was released in (2017). The reason behind our choice of the twelve scenes is that they contain sexist expressions and derogatory vocabulary more than the other scenes. Therefore, we selected them carefully, analyzed and compared the two versions of the movie to see whether they are the same or not. We relied on the descriptive qualitative research to select the data. According to Bogdan and Taylor (cited in Moleong, 2007, p.4), "Descriptive qualitative research is a research procedure that represents data either written or spoken from the people and behaviors which can be observed". In addition, Kirk and Miller (cited in *ibid*) define "the descriptive qualitative method as a certain tradition in social sciences fundamentally relies on human observation in its own religion and deals with these people in language and terminologies". Qualitative research is mostly associated with words, language and experiences rather than

measurements, statistics, and numeral figures. In analyzing the types of sexism which are used by the characters of the Beauty and the Beast animated and live action movies, it is conducted by using descriptive qualitative research. Because the chosen research efforts are focused on discussing, analyzing, and discovering social phenomena that are occurring spontaneously rather than in controlled or laboratory settings, a qualitative method is used. As Blazer et al (2000, p. 61) explain:

Qualitative research... is concerned with collecting and analyzing information in as many forms, chiefly non-numeric, as possible. It tends to focus on exploring, in as much details as possible, smaller numbers of instances or examples which are seen as being interesting or illuminating, and aims to achieve *'depth'* rather than *'breadth'*.

## 2. Procedures of Data Collection

This section provides a descriptive account of the main procedure of data collection. The corpus of analysis in this study is Beauty and the Beast (1991) animated movie and the (2017) new live action version. We have downloaded the scripts of both movies from Google. The link to the Beauty and the Beast (1991) full script is <https://movies.fandom.com>, and the link to Beauty and the Beast (2017) full script is <https://www.studiobinder.com>. Then we have read the full scripts carefully, each script contains 12 scenes, which are going to be analyzed. This means we are going to analyze the scenes from both movies and compare them. For our analysis, we have used Sara Mills's theory of "Language and Sexism" (2008), where she identified two types of sexism, overt and indirect sexism.

## 3. Description of the Corpus

The corpus used in this study is collected from the two American movies Beauty and the Beast (1991) and Beauty and the Beast (2017). One is an animation movie and the other is a live action movie. The reason behind our choice is related first to the popularity of this animation movie since it is one of Disney's original productions that go back to (1991); hence, it is interesting to do a research on it. The second reason is that we wanted to see if

there is any difference between the original version and the live action version that was released in (2017).

### **3.1. Beauty and the Beast (1991)**

A 1991 American animated musical fantasy film titled *Beauty and the Beast* was created by Walt Disney Feature Animation and distributed by Walt Disney Pictures. It is based on the 1756 fairy tale of the same name by Jeanne Marie Leprince de Beaumont (who was only given credit in the French dub). The movie was produced by Don Hahn, with a script by Linda Woolverton, and directed by Dary Trousdale and Kirk Wise. The main characters of the movie are Belle, the story's heroine smart, compassionate, assertive and brave. She values her freedom and individuality and is considered an oddity in her village because of her love for books and her disdain for Gaston's advances. The Beast, a 21 year old guy who is insecure, wants to be loved, wants to love, but has this ugly exterior and has to overcome this. Gaston, the main antagonist of Disney's 1991 animated feature film *Beauty and the Beast*. He was an arrogant and chauvinistic hunter, who was greedily determined to have Belle's hand in marriage, even by force if necessary. Lumiere, is supporting character of the movie, he is the Beast's kindhearted, yet rebellious, and who ended up being cursed as a golden candelabra during the enchantress' curse. Maurice, Belle's father, an eccentric inventor, comic, warm, sincere and immensely lovable devoted to his daughter. Chip, is adventurous and constantly curious about the world around him. Chip is a cheerful and active young boy. Ms Potts, intelligent, level-headed and self-righteous. She is the most reliant member of the Beast's staff. Being a mother, she can be very gentle and nurturing. Cogsworth, is the Beast's strict, yet loyal person, who was turned into an enchanted pendulum clock, due to the enchantress curse. Wardrobe, is the castle's lady in waiting, who was cursed by the enchantress along with the other servants, and transformed into a sentient wardrobe. The movie took 1 hour and 27 minutes.

### 3.2. Beauty and the Beast (2017)

The 2017 American musical fantasy film *Beauty and the Beast*, with a screenplay by Stephen Chbosky and Evan Spiliotopoulos, is directed by Bill Condon. Mandeville films and Walt Disney Pictures jointly produced the film. (McClintock, 2016). The movie is a live-action remake of the animated Disney movie of the same name from 1991, which was itself a remake of the fairy tale by Jeanne-Marie Leprince de Beaumont from 1756. (Erbland, 2017). The film's ensemble and choir cast, which includes Luke Evans, Kevin Kline, Josh Gad, Ewan McGregor, Stanley Tucci, Audra McDonald, and Emma Thompson, are led by Emma Watson and Dan Stevens as the titular Belle and the Beast (Fletcher, 2016); the movie took 2 hours and 10 minutes. Belle, in this version is not only a bookworm, but also an inventor; she uses her inventions for everyday chores, such as laundry, which in turn provides her with time to catch up on her reading. The Beast, also known as Prince Adam the master and the male protagonist, by birth he was cursed by a mysterious Enchantress as punishment for his selfish and cruel nature. Brooding conflicted, intelligent and initially self-centered. Gaston, strong and handsome he is hailed as a local hero, desired by many of the young women of his village, but he is really boorish, uncultured and egotistical. However, despite these negative qualities, he is far from stupid or brainless as Belle claims. Lumiere, a kind hearted, charismatic, yet rebellious footman of the beast. Incredibly social and hospitable towards all of whom he meets. Maurice, Belle's father. In this version, he is an over protective father as a result of the loss of his wife. He does not create odd inventions; rather he spends his time creating an array of music boxes. Cogsworth, naturally has a serious demeanor which is evident in his strict attitude in serving the beast and ordering the other servants around constantly. Chip Potts, the son of Mrs. Potts, he is adventurous, cheerful and active young boy. He is also known to be very brave and heroic shown in the first movie, where he saved Belle and her father Maurice.

Wardrobe, she is an opera singer of the castle and was cursed by the enchantress along with the other servants, becoming a sentient wardrobe.

#### **4. Procedures of Data Analysis**

This section explains the procedures for data analysis; it describes the techniques used to analyze the data. According to Mills (1995, p.21) sexism could analyze at three levels: at the word level, sentence level, and at the discourse level. In this dissertation we analyzed the data at two levels only: at the word level and the discourse level, According to Mills, sexism has two types the “overt” and the “indirect”. She said that the “overt sexism” is a type of usage that can directly be identified through the use of linguistic markers, such as generic nouns, derivational, non-parallel term, sexism in proverbs and sexism in swear words. The other type of sexism she identified is the indirect sexism, which is not directly related to certain linguistic features (Mills, 2008). It is manifested at the level of presupposition, irony, humor, hesitation.

In the analysis of the twelve scenes we have selected from each corpus. We will identify at which level sexism was manifested and what type of sexism is used. More specifically, we identified the components of the two types of sexism used. We will analyze the data at the word level, at the discourse level and within the theory on “Language and Sexism” we focused on the insult terms, naming, words and meaning, sexism in swear words, presupposition and semantic derogation.

##### **4.1. Word Level**

A word is a single meaningful element of speech or writing. According to Mills (1995, p.21), “Words could only be sexist depending on the context”. Mills argues for the importance of analyzing texts at a word level by stating that certain words uses reflect gender differences”. By using general words, the tradition of perceiving males as the standard in language is made clear at the word level. When discussing the masculine form, generic

phrases are frequently employed (Pauwels, 2003, p. 553). Mills(1995, p. 87-89) states that the most common examples are when “*he*” and “*man*” are used for referring to both women and men. Generic names like “*postman*,” “*manpower*,” and “*policeman*” all contain the prefix “*man*” as well. According to Pauwels (2003), this language usage renders women invisible. When reading a word that involves “*man*,” it is more typical to picture a person, which could result in preconceptions about particular professions. Weatherall (2002), refers to studies (MacKay and Fulkerson, 1979, Moulton et al 1978) which proves that when masculine words are used generically, they are interpreted as describing a man. It could also be argued that these types of word use are unclear since it could be difficult to know when the word is used generically and when it is used as a masculine term. (Doyle, 1995).

#### 4.1.1. Insult terms

Insult terms are derogatory terms, which have multiple meanings, and these terms are problematic. Gender based insults are terms, that are applied in a non-respectful way to members of a particular gender and more frequently against women. Insults refer to many things; it can refer to racial insults, sexual orientation, religion, ethnicity, age, class, gender, and national origin. Users of the term derogatory mean that they are interpreted differently from the way they are interpreted by the media, Mills (2008, p. 52).

#### 4.1.2. Naming

There are some vocabulary items that still look blatantly sexist and that individuals might desire to employ, such a number of terms that generally refer to women negatively. Even when used constructively, the terms “*shrill*” and “*feisty*” are employed to characterize women and have an exaggerated meaning. In contrast to the expected norms of masculine low tone and female serenity, “*shrill*” typically assumes that a woman's voice is too high and loud. Only women are described as being “*feisty*,” which has a negative connotation that gives rise to the term “*exaggeration*.” Feisty is defined as being independent and forceful. Although the

word “shrill” can be used positively to refer to a woman who is very strict, women are not allowed to act in this way. According to Mills (2008, p.45) “This context contradicts the male norm; men are ‘strong’ and ‘independent’ but not ‘feisty’, male voices have a normal tone despite being high pitched and would not be called “shrill”.

#### 4.1.3. Words and Meaning

Words are linguistic building blocks with distinct meanings. In government papers and policy archives, sexist language is frequently institutionalized by the use of common pronouns. Mills (2008, p.42) states that: “Sexism is not equivalent to institutional sexism, in few cases, individual’s use shapes that are regulated while cooperating and make patterns or models of sexist language that are like the structures that are standardized”. Sexism can be seen as a form of language that is available to people and is standardized. Mills (2008, p. 43) consider sexism to be “a position of exertion to places of force and access resources”.

#### 4.1.4. Sexism in Swear Words

Swear words are expressions sometimes said by the speaker consciously or unconsciously who might be in a bad condition. In some areas, swearing is a taboo but in some others, it has become a habit. Swear words are used to insult, curse, offend or even mock someone especially women because they are considered to be weak humans. Most swear words have transgressive connotations about women. According to Crystal (1997). (Cited in Narista, 2013, p.8) “Sexist swears words are regarded as an emotive or expressive function of language”.

#### 4.1.5. Presupposition

Presupposition is a form of indirect sexism that is challenging to refute, for instance, the statement “*He is British, ergo He is Brave*” implies that all Britons are brave individuals. Pratama (2017) offers examples of presupposition in his analysis. Presupposition is described

by the Cambridge Dictionary fourth edition as "what you believe to be true without having any proof."

#### **4.1.6. Semantic derogation**

Semantic derogation is when lexical items have negative connotations and meaning associated with them. (Schulz, 1975, p.73), explained the semantic derogation of women saying "again and again in the history of English language, one finds that a perfectly innocent term designating a girl or women may begin with totally neutral or even positive connotations, but that gradually acquires negative implications".

#### **4.2. Discourse Level**

The term can be described as the way our language use is influenced by the political attitudes and beliefs in society. Weatherall (2002) states that Mills places the character-description methods at the discourse level. The way female and male characters are described in texts is a discourse-level aspect that Mills has examined. Mills (1995) emphasizes the significance stereotypes that the characters have when they are described. Stereotyping is a way of simplifying reality and categorizing groups of people. Stereotypes are often used with people with less power, which could be considered women in this case. Talbot (2003, p.162) states that: "Female characters are more frequently described in terms of their beauty, whilst their male counterparts are more frequently defined in terms of the type of personality they possess". This means that women are pictured as weak, emotional creatures; they are described in terms of their beauty, while men are expected to be strong, dominant and aggressive, and they are defined in terms of the personality they possess. When designating female characters as mothers, a stereotype is being used that holds women to be the most responsible for raising children (Mills, 2008). In addition, Heilman (2012, p.705) states that "Women are often assigned attributes that are connected to relationship and caring

traditionally, women have been viewed as homemakers, nurturers, caregivers and helper, they prepare meals and clean the house.

### **Conclusion**

This chapter describes the research design of the study by presenting the research method, which is used to investigate the topic. In addition, it explains the procedures of data analysis, which consists of the principles introduced by Sara Mills (2008). The work attempts to analyze the sexist language used in the two movies *Beauty and the Beast* (1991) and *Beauty and the Beast* (2017). The corpus of our study consists of scripts from both movies, we have selected 24 scenes from both scripts that are analyzed using Language and Sexism (2008) theory and compared to see if there is any difference between them.

## Introduction

This chapter presents the results of the analysis of the sexist language in the two movies. The corpus consists of the scripts, of *Beauty and the Beast* (1991) and the script of the movie (2017). From the corpus we have obtained, 24 scenes are selected from both movies, for analysis using the theory provided by Sara Mills ‘Language and Sexism’ (2008). We also identify at which level sexism is manifested in the two movies. Finally, we compare between the two versions of the movie to see whether sexism is used in the second version of the movie, which was released recently.

## 1. Results of Applying” Language and Sexism” on “Beauty and the Beast” (1991)

### 1.1 Analysis of scene 01

The analysis at the word level revealed the used of insult terms in the first scene, we have noticed the use of sexist language in the form of insult terms. Insult terms are abusive terms used by males in particular to undermine, derogate or marginalize females. As an example of this is the use of the word” peculiar”. The word peculiar means that the person is out of the normal. Belle was described as a “peculiar”, and this is considered as sexist language. (See appendix 01).

Moving to discourse level, the features analyzed are included in how female and male characters are described. In the first scene of the movie, Belle who likes to read books and develop knowledge seeks to realize her dreams out of the provincial life, she expected by all the town villagers to be a housewife like the other women. The villagers were not satisfied by her being different from them. On the other hand, Gaston who is the protagonist or the “*devil*” of the story was loved by all the town people. He was described as a tall, dark, strong and handsome brute and the entire women dream to be Gaston’s wives. There is also the scene where Gaston was planning to make belle his wife without her approval. The way that

Gaston said to the townsfolk, "*just watch I'm going to make Belle my wife*" indicates Gaston does not consider Belle as a human being who has the same rights as him, hence this makes it sexist. (See Appendix 01).

### 1.2 Analysis of scene 02

In the second scene, we have noticed at the word level the use of sexist language in the form of naming and meaning. We find a type of overt sexism, which is 'Naming'. An example of this occurred when Belle refused to give company to Gaston; the other women call her '*crazy*'. It is sexist because Belle is not a crazy character but the villagers call her crazy. (See Appendix 01). In terms of words and meaning Sexist language is regularly institutionalized in language word reference. The following example demonstrates what the words used refer to. Gaston grabs the book from Belle and "*tell her that you must pay attention to more important things...like me*"! This means there is nothing important for Belle than Gaston. Another example is the town saying "*it's not right for a woman to read soon she starts getting ideas... thinking*". This means that if a woman grabs a book to read, she will develop her mental skills and be better than men. (See Appendix 01)

### 1.3 Analysis of scene 03

In this scene, the analysis at the word level revealed the use of sexist language in the form of semantic derogation. Sexist language appeared in the sentence "*little wife massaging my feet*" (see appendix 01). It is sexist to refer to a wife '*little*' because it diminishes her value and makes her look as a maid, like she has no status. In addition, '*massaging my feet*', means that men expect women to serve them, cook and bear children; men give orders which women must obey.

Regarding the analysis of the word level, Gaston was portrayed as a man who can do anything he wants, and that he can have anything he desire, his relationship with the townsfolk is good, hence they support him in everything he does, even when he was planning

to have Belle his wife with or without her approval. While Belle was portrayed as being an “*object*” or a woman who was stuck in the village, travelling through her reading of books dreaming to leave the village and see the real world. (See Appendix 01).

#### 1.4. Analysis of scene 04

At the discourse level, Belle said to the Beast “*Take me as a prisoner instead of my father*”, in order to save her father; she offered herself to the Beast. The Beast here was portrayed as a powerful man who has the ability to do anything he wants. Belle was his prisoner; she is portrayed as a weak powerless girl who is terrified from the Beast and begs him for mercy. (See Appendix 01).

#### 1.5. Analysis of Scene 05

The analysis at the word level revealed the use of swear words. In this scene, we have noticed the presence of sexist language in the form of swear words. Swear words are words used or said by someone who is angry or disappointed by the other person. An example for this is shown in the fifth scene when Belle rejected Gaston. Gaston said” *who does she think she is? That girl has tangled with the wrong man. No one says no to Gaston*”. This sentence appears to be sexist because Belle must say yes to Gaston’s proposal. When she refused him, he swore to make her pay for that. (See Appendix 01). Another example of swear words occurred in the same scene” *you come out or I will break the door*” the Beast was angry at Belle because she refused to join him for dinner. This sentence is sexist because Belle had no other choice but to come out and join the Beast for dinner. It was not her desire as she was forced to do so. (See Appendix 01).

#### 1.6. Analysis of Scene 06

The analysis at the word level revealed the use of naming. In scene 06, we encounter examples of naming like “*Cherie*”, and the “*girl*”, “*Mademoiselle*”, and “*poor child*”. All of these names were used by the object (the people who were cursed by the old women and

turned into objects) to refer to the female character Belle. All of these names are found sexist because the female character has a name and it is not fair to name her multiple names to refer to her. (See Appendix 01).

The Discourse Level analysis of scene 06 revealed that Belle was still the Beast's prisoner. She was hungry and when she asked for food some objects (the people who were cursed and turned into objects, refused to feed her because the Master (Beast) forbid them. The Beast took her as a prisoner and refused to feed her. This gives a bad image of women and reinforces male domination and sexism against women (See Appendix 01). It is shown in the following example:

**Cogsworth:** Remember what the master said.

**Mrs. Potts:** I am not going to let the poor child go hungry.

**Lumiere:** Cogsworth, I am surprised at you. She is not our prisoner, she is our guest.

**Cogsworth:** If the Master finds out about this it will be our necks.

### 1.7. Analysis of Scene 07

The word level analysis revealed the use of naming and presupposition. In scene 07, we encounter another example of the overt sexism type which is naming. The example, "*one girl short*", it is sexist because a woman cannot be called a girl, especially when she is a grown up. Another example found in this scene is a presupposition, "*each one reflecting her concerned look*". This sentence is sexist because it gave a bad image for Belle as a woman who is always scared as if she has no courage. (See Appendix 01). Sexist language was also found at the discourse level. Although it was against the rules for her to enter the west wing, Belle was depicted in this moment as a curious young girl who was eager to learn everything about the castle. She was characterized as someone who poked her nose into other people's affairs, which is undesirable behavior and gives women a negative reputation.

Another example found in this scene is a presupposition, “*each one reflecting her concerned look*”. This sentence is sexist because it gave a bad image for Belle as a woman who is always scared as if she has no courage. (See Appendix 01).

### **1.8. Analysis of Scene 08**

In this scene, there is no sexist language present at the word level. We have found sexist language at the level of discourse. The Beast got his heart on marrying Belle. In order to persuade her, he offered to Belle a whole library to spark her and win her heart. Belle was shocked and acted like she never saw books before, even though she liked to read books and borrowed plenty from the bookshop. However, she was portrayed as a woman who never saw books before and she gave a bad image of women that a man could win any woman’s heart by offering her something she likes. This scene is sexist. (See Appendix 01).

### **1.9. Analysis of Scene 09**

In this scene, we did not find any sexist language at the level of word meaning; there is only sexist discourse. In scene 09, there is an example about women discrimination and sexism, Wardrobe who is singing and praying to be a woman again, tells lumi re “*I will wear lipstick and rouge*”. This sentence is sexist as it portrayed that fat women are not beautiful without lipstick and rouge. (See Appendix 01).

### **1.10. Analysis of Scene 10**

Sexism at the discourse level is found when the Beast asked Belle if she is happy with him. Hesitantly she told him “*yes*” but she did not seem happy with him because she misses her father, which the Beast released him and took Belle in his place. It is sexist because Belle stayed with the Beast out of her as approval she was forced to do so. It is a sort of discrimination and dominance against women. (See Appendix 01).

### 1.11. Analysis of Scene 11

In scene 11, sexism is found at the word level through the use of insult terms. The use of the word “*crazy*” in this movie is so repetitive. It is sexist to use this word out of its right place; Gaston telling the villagers “*she is as crazy as the old men*” meant that Belle is a crazy woman just like her father (see Appendix 01).

### 1.12. Analysis of Scene 12

In scene 12, sexism is located at the discourse level. In this scene, Belle was portrayed as being an object. Both the male characters wanted to marry her by force; the males were portrayed as powerful and dominant over the one female character. Gaston, especially, sees himself as the most handsome man on earth and no woman would reject him; he could not accept the idea that Belle refused him. It is shown in the following example: “*Did you honestly think that she would want you when she had someone like me?*” (See Appendix 01).

## 2. Results of Applying “Language and Sexism” on “Beauty and the Beast”(2017)

### 2.1. Analysis of Scene 01

In this scene, the word level analysis showed language in the form of insult terms. Insult terms are abusive terms used by males in particular to undermine, derogate or marginalize females. An example for this type is the use of the sentence” who needs her when you have got us” which means she is needless and useless because, she did not accept Gaston as spouse. (See Appendix 02).

At the discourse level, Belle was described as the most beautiful girl in town yet the oddest person because she is of the view that women should read books and develops knowledge but the villagers were all against her. On the other hand, Gaston the evil character was everyone’s favorite person because he is selfish and arrogant but strong and handsome and anyone would fall for him. (See Appendix 02).

### 2.1. Analysis of Scene 02

In this scene, the sexist language at the word level is used in the form of naming, words and meaning and presupposition. Naming is a type of “overt sexism”. It is present in the second scene of the movie. An example of it is the word “*crazy*”. Calling Belle crazy just because she refused the evil character is so sexist. (See Appendix 02).

Sexism in the following example is manifested in a form of presupposition; the reader must understand the meaning of a sentence to know on which sexism is based. In the sentence, “*It’s the ones who play always hard to get, that are always the sweetest prey*”, Gaston is referring to Belle that she is playing hard to get on Gaston and that she is the sweetest ‘prey’. In this sentence, the word “prey” is not used in its right place. Prey is used for animals not for women. Hence, this quote raises the assumption that all women play it hard to get on men and that they are preys. (See Appendix 02).

### 2.3. Analysis of Scene 03

At the word level, the analysis revealed the use of semantic derogation and meaning. The terms relating to women or femininity have historically been derogatory. An example for this is the use of the word “*washer girl*” which means that only women must do the laundry; it is their job to do all the homework. (See Appendix 02). This sentence is sexist.

Another example of naming occurs in the third scene where Gaston said to Belle “*you are the wildest thing I have ever seen*”. The use of the word “*wild*” for a woman is not in its right place as it means that the woman is crazy, undisciplined like a wild animal. Moreover, Gaston used the word “*thing*” to refer to Belle. “Thing” is used to refer to objects not humans, especially women. So, this sentence is so sexist. Another example of meaning is found in “*Belle, do you know what happens to spinsters in our village after their fathers die?*”. The use of the word “*spinster*” to refer to unmarried women typically older women

beyond the usual age for marriage. This term has a negative impact on women; we can see this in the language used about them outside of specific names. Words like “*cougar*” and “*gold digger*” do not have male equivalents and their usage has made it into our day language. (See Appendix 02).

#### **2.4. Analysis of Scene 04**

Sexism at the discourse level can be found in “*Take me as a prisoner*” Belle said this to the Beast in order to save her father. Here the beast was portrayed as a powerful man who can do anything; he takes people as prisoners whenever he wants. Belle was his prisoner she is portrayed as weak woman who is terrified from the Beast and begs him for mercy. (See Appendix 02).

#### **2.5. Analysis of Scene 05**

Swear words are words used or said by someone who is angry or disappointed by the other person. Example for this is shown in the fifth scene where Belle rejected Beast.

He said “*if she does not eat with me, then she does not eat at all*”. This sentence appeared to be sexist because Belle must say yes to the Beast proposal, when she refused to eat with him; he swore to let her starve. (See appendix 02).

#### **2.6. Analysis of Scene 06**

In the scene 06, we encounter example in naming which are “*Cherie*”, “*girl*”, and “*Mademoiselle*”. Of these names were used by the object (the workers who were cursed and turned into objects), to refer to the female character Belle.

#### **2.7. Analysis of Scene 07**

In this scene, we encounter an example of the ‘overt sexism’ type, which is ‘naming’. The example “*one girl short*” is sexist because a woman cannot be called a girl, especially when she is a grown up. (See Appendix 02).

At the discourse level, Belle was portrayed as an excited girl, who seeks to know and discover everything in the castle. Though she was forbidden to go to the west wing, but her curiosity overtook her. She was portrayed as someone who digs her head in other people's business, which is something bad to do. It gives a bad image of women.

Another example, which presents how the characters are described, is Belle who kept thanking the Beast for saving her life, even though he was the one who yelled at her to run away and puts her in danger. He did not apologize for what he did to her, but she thanked him for what he did. It is simply sexist because men are not supposed to apologize to woman when harming them, yet women are supposed to thank men for the smallest things they do. (See Appendix 02).

Another example found in this scene is a presupposition. The sentence "*each one reflecting her concerned look*" is sexist because it gave a bad image of Belle as a woman who is always scared as if she has no courage. (See Appendix 02).

### **1.8. Analysis of Scene 08**

The discourse analysis shows that the Beast got his heart on marrying Belle. In order to persuade her, he offered to Belle a whole library to spark her and win her heart. Belle was shocked and acted like she never saw books before. Even though she likes to read books and borrowed plenty from the bookshop, she was still portrayed as woman who never saw books before and she gave a bad image for woman whom a man could win any women's heart by offering her something she likes.

### **1.9. Analysis of Scene 09**

In this scene, there is an example about women discrimination and sexism at the discourse level. Wardrobe who is singing and praying to be a woman again, telling Lumière "*I will easily fit through that door*". This sentence is sexist it portrayed that fat women cannot fit through door. (See Appendix 02).

### 1.10. Analysis of Scene 10

In this scene, sexism at the discourse level is shown when the Beast asked Belle if she is happy with him. Hesitantly she told him “yes”, but she did not seem happy with him because she misses her father, whom the Beast released and took Belle in his place. It is sexist because Belle stayed with the Beast out of her approval she was forced to do so. It is a sort of discrimination and dominance against women. (See Appendix 02).

### 1.11. Analysis of Scene 11

The use of the sentence “*make off with children*” in these movies is not right; it is sexist to use such a sentence. Gaston telling Belle “*the Beast will make off with your children*” just to make Belle scared and make her hate the beast and leave him, so that he (Gaston) can win her heart. (See Appendix 02).

### 1.12. Analysis of Scene 12

Sexism at the discourse level is shown when; Belle was portrayed as an object. Both male (Gaston and the Beast) characters wanted to marry her by force; the males were portrayed as powerful and dominant over the female character. Gaston especially sees himself as the most handsome man on earth and no woman would ever reject him; he could not accept the idea that Belle refused him. It is shown in the following example: “*Did you honestly think that she would want you when she had someone like me?*” (See Appendix 02).

## Conclusion

This chapter has presented the main results of the sociolinguistic analysis of sexist language used in “Beauty and the Beast” (1991) animation version and “Beauty and the Beast” (2017) live action movie. The scripts were analyzed using qualitative method; the results reveal that 24 scenes were sexist. We have used the theory provided by Sara Mills (2008) in order to analyze the scenes we have selected. Therefore, we have found (04) “insult

terms”, (12) “Naming”, (02) “Semantic derogations”, (02) “Words and meaning”, (04) expressions in sexism in “Swear words”, (02) “Presuppositions”. The use of such words affect women negatively; hence people should stop using these types of words and expressions and find other alternatives that affect women positively. The analysis enabled us to discover the sexist language used in the two versions of the movie *Beauty and the Beast* (1991) and the *Beauty and the Beast* (2017). The language used was sexist against women; we also witness a difference between how men were portrayed and how women were portrayed.

## Introduction

After presenting the results in the previous chapter, this chapter is devoted to the discussion and the explanation of the results of the sociolinguistic analysis of the sexist language used in *Beauty and the Beast* (1991) and *Beauty and the Beast* (2017). It provides answers to the research questions formulated in the general introduction about the way discourse portrays men and women in both versions of the movie. It further aims at checking the validity of the hypothesis, which suggests that women and men are not equal and it is shown in the comparison of the two versions of the movie.

### **1. Discussion of the Outcomes Obtained by Applying Language and Sexism (2008) Theory on Beauty and the Beast (1991) and Beauty and the Beast (2017)**

Considering the findings of the research, which investigate sexist language in *Beauty and the Beast* animated movie (1991) and *Beauty and the Beast* (2017), we have noticed that the language used in the movies contain sexist expressions and sexist vocabulary against women, and the way women were depicted was different from men. According to Weatherall (2002, p. 11), “Sexist language is not just about the words used to describe women but also how they are used and to what ends”. Sexist language is discriminatory on the basis of sex (usually said of men’s attitude toward women). Sexist language is part of sociolinguistics; language is said to be an umbrella of sexist language.

Language is the most important medium to communicate with one another, yet to communicate using language, one has to avoid the terms that can be sexist and harm or discriminate others, especially women. Parks and Robertson (1998, p. 45), state that “Sexist expressions mean an expression that exclude gender male or female”. It is important to

understand that sexist language is part of the patriarchal system and a culture of misogyny that harms women most of time, and men sometimes.

Spender (1980, p. 96) argues that “Sexist language enables sexist world views; she also argues that those with power, in other words men, have the ability to create language and consequently the reality”. In the analysis, we have done on the 24 scenes, we have found that sexist language was manifested at two levels: the word level and the discourse levels. In addition, we have found two types of sexism: the overt sexism and the indirect sexism. According to Mills (2008). Sexist language is divided into two main types.

The first type is language clearly seen to be discrimination against men or women but specifically we encounter more often sexist language against women; this type is called overt sexism. The second type is the opposite of the first type, namely that there is no clear discrimination against women.

### **1. 1. Overt Sexism: Insult Terms, Sexism in Swear Words, Naming, and Word and Meaning**

In the analysis we have done, sexist language was manifested in the use of types of overt sexism, which the insult terms, sexism are in swear words, Naming, and words and meaning. The use of sexist language is not something good especially against women, because it is harmful and discriminatory in some ways. In the two movies we have analyzed, we have found many sexist words, and expressions came in many forms. For example the use of the word “*peculiar*” is classified among the insult terms because it has a negative meaning on women. It is sexist to use such words to refer to women who are different from the others.

Another type of how language was found sexist is in the use of sexism in swearing words. For instance, we take an example from the movies we have analyzed when the male character Gaston swore to make Belle pay the price simply because she refused him

he said “she has tangled with the wrong man, who she thinks she is”. According to a quote from (Nneka, 2012), "Swear words that incorporate sexist connotations are considered to be emotive or expressive functions of language.". In the analysis of our data, we have encountered plenty of swear words in both versions. Another example of swear words” *you come out or I will break the door*”. Women are known as being sensitive creatures, and they deserve to be treated nicely, and a man are known to be powerful and strong, they have to speak to women using a gentle language not in a sexist way.

Naming which is the more frequent type of overt sexism was found in *Beauty and the Beast* (1991), and *Beauty and the Beast* (2017). Sexist words and names are prevalent in most languages, and people frequently use them to their advantage. Giving a woman a different name than her birth name is considered sexist, especially when the phrase has a deep-seated connotation of sexism. Many feminists have focused on the process of naming because they consider it very essential”. Our languages are sexist, as they label the world from a masculine perspective and in line with gender norms (Mills, 1995). Naming and naming practices have been a significant component of the study of languages because they provide insights into a culture's worldview and social hierarchy. For instance, in both versions of *Beauty and the Beast*, the villagers and more specifically the men, used words like "Cherie" and "crazy" to refer to Belle. The number of names used for women than men results many differences in power relations between men and women. (Bourdieu,1998) states that our social identities are neither imposed upon us nor freely chosen; rather, they are gained because of the trial of life, an experiment that is consciously undergone but is more likely to correspond with the practical matter of existing in a society. From what he said, we conclude that men are so dominating that they may refer to women anyway they like, and they also employ sexist terminology and negative stereotypes that make them appear weak. In the movies we have previously examined, the term "spinster," which caused a great stir in America after the

publication of the second installment of the Beauty and the Beast is used to describe those who are single. By contrast, single men were referred to as bachelors, and this phrase has no baggage whatsoever. Other examples like “*poor child*” and “*one girl short*” were used to refer to Belle.

The last type of overt sexism is words and meaning. This type is also used frequently in both movies. For instance, we take an example from Beauty and the Beast (1991) where the male character (Gaston) grabs the book that Belle was holding and tells her *that it is time to pay attention to more important things; like me!*. If we were to simply explain what this means, we would conclude that a woman values a person more than everything else in the world. Learning sexist language at an early age exposes children to the belief that women are just meant to be home makers and that they have no right to pursue anything else. This is especially true in animated films like Beauty and the Beast. The sequence was preserved in the live action film, proving that men may treat women in a way that shows them superior to women."Changing the language that discriminates against women is feminist activists and thinkers principal priority" Mills (2008, p. 1). Another example of this type is “*it is right for a women to read, soon she starts getting ideas...thinking*”. This whole sentence is sexist; the use of such language on women is discriminative, as women also have the right to read, and develop ideas and their skills and thinking.

### **1.2. The Indirect Sexism: Presupposition**

We encountered indirect sexism with one of its subtypes. In the examination of our data, we came across numerous instances of sexism in various forms. We have seen “overt sexism” with its types and examples, and now we will see “indirect sexism”, which is confusing and challenging to comprehend. According to Mills (2008) indirect sexism is an effort to avoid taking responsibility for an utterance, so when the reader reads the utterance, he or she will not recognize that it uses sexist language. Indirect sexism is expressed through

irony or comedy, where sexism is embedded at the level of presumption or where sexist utterances are preceded with qualifiers or reluctance. (Mills, 2008). For instance, we found two sentences which contain indirect sexism in the form of presupposition; one example is “*each one reflecting her concerned look*”. Here, Belle was looking at a broken mirror; each piece of that mirror is reflecting her concerned look. If we try to understand the meaning of this sentence, it means that Belle is scared and her looks are concerning. Another example, used in the new live action movie *Beauty and the Beast (2017)* is “*the one who play it hard to get that are always the sweetest prey*”. This example is a presupposition and means that women like to play it hard to get on men, the one who are like that are always the sweetest ‘prey’. It is sexist to use the word ‘prey’ for women, because it is used only to refer to animals. This sentence has a negative connotation and people should not use these kinds of words on women.

### **1.3. Discourse Level**

Moving on to the discourse levels, the features analyzed are included in how females and males characters are described in the two versions of the movie.

#### **1.3.1. Discussion of the Portrayal of Male and Female Characters**

Stereotypical beliefs can frequently be seen in descriptions of males and females (Mills, 1995). *Beauty and the Beast (1991)* animation movie did not give a good image of women in their description. As previously mentioned in the analysis chapter, we have presented how males are portrayed and how females portrayed. Belle was described as a farm girl with house cleaner clothes. She did not change her clothes until the last scene where the Beast married her, and they could have chosen different clothes because Belle was not a house cleaner in the movie. She was treated unfairly by all the villagers because she liked to read books. At that time, women were forbidden to study or work. They were allowed only to stay at home, cook for their parents when they are single and when they get married they do

the same thing for their husbands; they must obey the men and raise children to resemble their father. Mills (2008, p. 127) claimed that “Motherhood is more frequently associated with women than men, as evidenced by the prevalence of references to mothers being female”. In both versions of the movie, there was no change in the way males are portrayed and how females are portrayed.

Females are always depicted as less serious, weak, powerless, and somehow objects or referred to as things. According Mills (1995, pp. 162-163). "Wives and moms are terms that are increasingly frequently used to describe women." Whereas, males are portrayed as kings or masters, dominant and powerful they are allowed to possess anything they desire even women. Udofot (2009) states that “Males are frequently referred to as the stronger, more powerful, and deserving sex”. This was clearly shown in the scene where Gaston was planning to marry Belle by force, simply because he thinks that women have no right to refuse a man’s order. In addition, *Beauty and the Beast* created a written and visual discourse of women being inferior to men. Terms and usages that exclude or discriminate women are found in the two versions of the movie we have selected, this takes into account that one presumes maleness is the standard, the norm and that femaleness is the non-standard, or the exception.

People use sexist language due to a variety of reasons; the first is attributable to the tradition because it is the norm in written and spoken language. The other reason why people use sexist language is that they have no understanding of what sexism is and what it entails. Sexist language is learnt at an early age and can be considered a linguistic habit. Tannen (1994, p.17) states that “Men and women communicate differently based on how boys and girls are taught to treat one another when they are young.” According to her, mothers instill in their daughters a desire to be respectful of males, submissive, less forceful, reliant, and subordinate. On the other side, boys are taught how to be self-reliant, forceful, powerful, and

dominant. Women are exposed to sexist language everyday in all aspects of life like magazines, newspapers, television and more specifically in movies as in the case of *Beauty and the Beast* (1991) and *Beauty and the Beast* (2017).

The terminology employed in the films we studied discriminates against women by portraying them as not having the same status and obligations as men, including the entitlement to education. Sexism originates in language. As Cameron (1990, p.14) stated:

Language could be seen as a reflection of sexist culture, or it could be seen as a carrier of ideas and assumptions that become so common and conventional through constant re-enactment in discourse that we miss their significance, so sexism is not only reflected but acted out and thus reinforced in a thousand mundane encounters

Sexist language is one of the most effective ways to spread misinterpretations of masculinity, including the idea that women are automatically inferior, weak, and subordinate to men". (Kramarae & Treichler, 1983).

To sum up, the use of sexist language against women did not change over time and we have seen this when we compared the two versions of the movie. From (1991) to (2017), the sexist scenes we found in the first version remained the same and even they added sexist words and expressions to refer to women. There is also sexist discourse and discriminatory portrayal of women. People can change the way they use language, they can replace the sexist words they use with other alternatives.

## **Conclusion**

In this chapter, we have discussed the main results of our analysis of sexist language used in *Beauty and the Beast* animated movie (1991) and *Beauty and the Beast* live action version (2017). We have applied the theory introduced by the linguist Sara Mills "Language and Sexism" (2008) in analyzing the data we obtained from the scripts of the two movies. We analyzed 24 scenes and found that sexist language was present in all of them, by the use of

insult terms, naming, derogatory vocabulary, and presupposition. This analysis shows also that men and women are not pictured in the same way; rather they are associated with stereotypes, which place women in the second and subordinate position.

This dissertation is a sociolinguistic analysis of two American movies *Beauty and the Beast* (1991) and *Beauty and the Beast* (2017) using the framework developed by Sara Mills “Language and Sexism” (2008). The study has tried to shed light on the sexist language used in movies against women. The two films that we have analyzed enabled us to shed light on the misogyny that persisted up until the current day, long before significant innovation and technological advancement. Sexism still exists and we have seen this phenomenon in the analysis of the second version of the movie. Even in industrialized nations where the majority of women achieve success in all spheres of life, discrimination against them persists in some places.

The research study has stated two main objectives. The first one was to see how discourse portrayed men and women in both *Beauty and the Beast* versions and the second objective was to reveal the difference in the representation of both genders in both movies. Thus, to conduct the study, we adopted a qualitative research method, which allowed us to interpret the findings, which are collected from the two aforementioned movies. The corpus was the scripts of the two movies; each script contained twelve scenes. The data we obtained were the 24 scenes, which we have found sexist. The study has confirmed the first hypothesis; there is a sexist representation of women in both versions. The new live action film does not support the second hypothesis because women are not treated equally to men.

The findings and discussion of the findings showed that women are portrayed in a way, which made them look weak and powerless. The use of sexist language depicted women in a bad image to the outside world in that they must obey men. On the other side, men are depicted as being powerful and they can have whatever they want they are allowed to discriminate women and name them little wives or fools. In short, the study showed that sexism exist not only in real life but also in cinema where they give minimum roles for women just to show to the world that they can be whatever the men want them to be. This

study has examined overt and indirect sexism in Beauty the Beast animation movie (1991), Beauty and the Beast (2017). The analysis has revealed that women have been treated unfairly even in language.

Our study hopefully contributed to the field of sociolinguistics in analyzing the sexist found in the field of cinematography. We have just analyzed some sexist scenes from the original version and we compared them to the newest version to see if sexism still exists. In the future, other forms of resources such as analyzing sexist scenes with pictures or videos that show more content can be more useful for the topic. It will also be interesting to use qualitative research method with another perspective in order to generalize and shed light on sexism in discourse. Finally, our study is limited to the two American movies we have chosen. Thus, future studies can use, for example Algerian movies.

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## Appendix 01

### The BEAUTY AND THE BEAST 1991 sexist scenes

#### SCENE 01

- **Baker:** Good morning Belle!
- **Belle** :( speaking) Good morning Monsieur.
- **Baker:** where are you off to
- **Belle:** the Bookshop! I just finished the most wonderful story, about a beanstalk and an ogre and\_
- **Baker:**that is nice. Maire! The Baguettes hurry up!  
(Meanwhile, Belle continues her stroll downtown).

**(Townsfolk)**

Look there she goes, that girl is strange, no question.

Dazed and distracted, can't you tell?

**(Woman)**

Never part of any crowd.

**(Barber)**

Cause her head's up on some cloud.

**(Townsfolk)**

No denying she is a funny girl that Belle.

**(Men)**

Look, there she goes that girl is so peculiar.

I wonder if she is feeling well!

**(Women)**

With a dreamy far- off look!

**(Men)**

In addition, her nose stuck in a book!

**(All)**

What a puzzle for the rest of us is Belle!

(Belle sits on the edge of a fountain, singing to the sheep and the washing woman in the background, who leaves).

**(Woman 5)**

Now it is no wonder that her name means ‘beauty’

Her looks have got no parallel!

**(Merchant)**

But behind that fair façade

I am afraid she is rather odd

Very different from the rest of us is Belle.

- **Lefou:** wow! You did not miss a shot Gaston! You are the greatest hunter in the whole world!
- **Gaston:** I know.
- **Lefou:** Huh. No Beast stands a chance against you... and no girl for that matter!
- **Gaston:** it is true, lefou, and I have got my sights set on that one! (Pointing to Belle).
- **Lefou:** the inventor’s daughter?
- **Gaston:** She is the one! The lucky girl I am going to marry.
- **Lefou:** But she’s—
- **Gaston:** the most beautiful girl in town.
- **Lefou:** I know—

- **Gaston:** and that makes her the best. In addition, don't I deserve the best?
- **Lefou:** Well of course, I mean you do, but I mean...

**(Gaston)**

Right from the moment when I met her, saw her  
I said she is gorgeous and I fell  
Here in town there's only she  
Who is beautiful as me?  
So I'm making plans to woo and marry Belle  
(Belle walks by and away).

**(Bimbettes)**

Look, there he goes, isn't he dreamy  
Monsieur Gaston, oh he's so cute.  
Be still my heart, I'm hardly breathing  
He's such a tall, dark, strong and handsome brute  
(Belle walks easily through the crowd of people in the town, Gaston struggles to catch up to her)

**(Gaston)**

Just watch I'm going to make Belle my wife!

(Townfolk gather around Gaston, and eventually surround him)

**(All)**

Look, there she goes a girl who's strange but special

A most peculiar mademoiselle

It's a pity and a sin

She doesn't quite fit in!

**(Group 1)**

But she really is a funny girl

**(Group 2)**

A Beauty but a funny girl

**(All)**

She really is a funny girl that Belle!

### *SCENE 02:*

- **Gaston:** Hello, Belle.
- **Belle:** Bonjour, Gaston. (Gaston grabs the book from Belle) Gaston, may I have my book, please?
- **Gaston:** How can you read this? There are no pictures!
- **Belle:** well, some people use their imaginations.
- **Gaston:** Belle, it's about time you got your head out of those books (tossing book into the mud) and paid attention to more important things .... Like me!  
(The Bimbettes who are looking on, sigh)
  - **Gaston:** The whole town's talking about it. (Belle has picked up the book and is cleaning off the mud) it's not right for a woman to read—soon she starts getting ideas... and thinking.
  - **Belle:** Gaston, you are positively primeval.
  - **Gaston:** (putting his hands around her shoulders) why thank you, Belle. Hey, whaddaya say you and me take a walk over to the tavern and have a look at my hunting trophies.
  - **Belle:** May be some other time.
  - **Bimbettes 1:** what's wrong with her?
  - **Bimbettes 2:** she's crazy!
  - **Bimbettes 3:** He's gorgeous!
  - **Belle:** please, Gaston. I can't. I have to get home and help my father.
  - **Lefou:** Ha, ha ha, that crazy old loon, he need all the help he can get!

(Gaston and lefou laugh heartily)

- **Belle:** Don't you talk about my father that way!
- **Gaston:** yeah, do not talk about her father that way! (He conks Lefou on the head).
- **Belle:** My father is not crazy! He is a genius.

### *SCENE 03:*

(Fade in to Belle's cottage, seen from POV of Gaston and Lefou).

- **Lefou:** Heh! Oh Boy! Belle isgoing to get the surprise of her life, huh Gaston.
- **Gaston:** yep. This is her lucky day!
- **Gaston:** I would like to thank you all for coming to my wedding. First, I better go in there and... propose to the girl! (Minister, Baker, and others laugh heartily. Camera pans quickly to show Bimbettes crying their eyes out. To lefou).
- **Gaston:** now, you Lefou. When Belle and I come out that door—
- **Lefou:** Oh! I know, I know! I strike up the band. (He turns and begins directing the band in "Here comes the Bride". (Gaston slams a baritone over his head).
- **Gaston:** Not yet!

(Cut the interior of the cottage. Belle is sitting in a chair reading her new book. There is a knock at the door. She puts the book down and walks to the door. She reaches up and pulls down a viewing device. She peeks through and sees an anachronistically accurate fish-eye view of Gaston. She moans, and pushes the door open).

- **Belle:** Gaston, what a pleasant ...surprise.
- **Gaston:** isn't it though? I am just full of surprises. You know, Belle. There is not a girl in town who would not love to be in your shoes. This is the day ... (Gaston pauses by a mirror and licks his teeth clean). This is the day your dreams come true.
- **Belle:** what do you know about my dreams Gaston?
- **Gaston:** plenty. Here, picture this. (Gaston plops down in the chair and props his mud-covered feet up on Belle's book. He begins to kick off his boots and wiggle his toes through his hole-y socks). A rustic hunting lodge, my latest kill roasting on the fire, and

my little wife, massaging my feet, while the little ones play with the dogs. (Belle looks positively disgusted. Gaston gets up next to her face) we will have six or seven.

• **Belle:** Dogs?

• **Gaston:** No, Belle! Strapping boys like me!

• **Belle:** imagine that. (She picks up her book, places a mark in it, and puts it on the shelf).

• **Gaston:** and do you know who that wife will be?

• **Belle:** let me think.

• **Gaston:** (comes Belle) You, Belle!

• **Belle:** (Ducking under Gaston's arms) Gaston, I am speechless. I really do not know what to say.

• **Gaston:** (pushing chairs and things out of the way until he reaches Belle and traps her against the door) say you will marry me.

• **Belle:** (Reaching for the doorknob) I am very sorry, Gaston, but I just don't deserve you.

• **Lefou:** So how would it go?

• **Gaston :**( picks up le fou by the neck) I will have Belle for my wife, make no mistakes about that! (Gaston drops le fou into the mud).

### **SCENE 04:**

(Suddenly, Beast grabs Belle's shoulder and whips her around. She drops the torch she was carrying into a puddle and the room is dark except for one beam of light from a skylight).

- **Beast:** what are you doing here?
- **Maurice:** Run Belle!
- **Belle:** who is there? Who are you?
- **Beast:** the Master of this castle

- **Belle:** I have come for my father. Please let him out can't you see he is sick?
- **Beast:** then he should not have trespassed here.
- **Belle:** but he could die. Please, I will do anything!
- **Beast:** there is nothing you can do. He is my prisoner.
- **Belle:** Oh, there must be some way I can....wait! Take me instead!
- **Beast:** you! You would take his place.
- **Maurice:** Belle! No, you do not know what you are doing!
- **Belle:** if I did, would you let him go.
- **Beast:** Yes, but you must promise to stay here forever.
- **Beast:** (Tenderly) Now, if there is anything you need, my servants will attend you.
- **Lumière:** (whispering in his ear) Dinner—invite her to dinner.
- **Beast:** (Growing angry) you....will join me for dinner. That is not a request!

(Beast leaves, slamming the door behind him. Belle, terrified, runs over to the bed and flings herself onto it, finally breaking down and crying).

### SCENE 05:

(Fade to tavern in the town)

- **Gaston:** who does she think she is? That girl has tangled with the wrong man. No one says “no” to Gaston!

(Belle stands and the wardrobe approaches her)

- **Wardrobe:** well now, what shall we dress you in for dinner? Let us see what I have got in my drawers.
- **Belle:** that is very kind of you, but I am not going to dinner.
- **Wardrobe:** Oh! But you must.
- **Cogsworth:** Ahem, ahem, ahem. Dinner ...is served.

- **Beast:** what is taking her so long? I told her to come down. Why isn't she here yet?
- **Mrs. Potts:** oh, try to be patient, sir; the girl has lost her father and her freedom all in one day.
- **Cogsworth:** your grace! Your eminence! Let us not be hasty!
- **Beast: (yelling)** I thought I told you to come down to dinner!
- **Belle: (from behind the door)** I am not hungry.
- **Beast:** you will come out or I will.....I will break the door!
- **Cogsworth:** please! Attempt to be a Gentleman
- **Beast:** (growing angrier) but she's being so difficult
- **Beast:** (once again) will you join me for dinner?
- **Belle:** No! thank you
- **Beast:** you cannot stay in there forever!
- **Belle:** yes, I can!
- **Beast:** Fine! Then go ahead and STARVE! (To the objects) if she does not eat with me, then she doesn't eat at all!

### Scene 06:

(Fade out / fade in to ext. of Belle's room. Door creaks open. Belle silently emerges. We see her feet go by as three bright spots shine through a curtain at floor level. Behind it are Lumière and Featherduster.)

- **Featherduster:** Oh, no!
- **Lumière:** Oh, yes!
- **Featherduster:** Oh, no!
- **Lumière:** Oh, yes, yes, yes!
- **Featherduster:** you before have burned I!

(Lumière and featherduster have emerged and Lumière takes her in his arms. Suddenly he looks up and sees Belle walking down the hall. He drops Featherduster.)

- **Featherduster:** Off!
- **Lumière :** Zut alors ! She has emerged !
- **Cogsworth:** I am Cogsworth, head of the household.

(He leans over to kiss her hand, but Lumière butts in front of him.)

- **Cogsworth:** this is Lumière.
- **Lumière:** Enchante, chérie.
- **Cogsworth:** (trying to talk around Lumière who is still kissing Belle's hand) if there is anything...stop that...that we can... please (finally shoving out of the way)...to make your stay more comfortable. (Lumière burns the hand of Cogsworth). Ow!
- **Belle:** I am a little hungry.
- **Mrs. Potts :**( excited, to the other teapots) .You are.Hearthat?She is hungry. Stoke the fire; break out the silver, wake the china.

(The fire on the stove roars to life, and drawers open to reveal silverware standing at attention.)

- **Cogsworth:** (secretively).Remember what the master said.
- **Mrs. Potts:** Oh pish tosh. I am not going to let the poor child go hungry.
- **Cogsworth:** (thinking he is in to the ultimate demand).Oh, all right. Glass of water, crust of bread, and then welcome here. (To Belle) right this way, mademoiselle.
- **Cogsworth:** Well keeping it down. If the master finds out about this. It will be our necks!

• **Lumière:** Of course, of course. However, what is dinner without a little music?

(Lumière has started out the swinging door. He lets it close, and the door hits Cogsworth and sends him across the room to land in a pan filled with (what looks like) pancake batter. He screams his line as he is in flight).

• **Cogsworth:** MUSIC!

(Cut to dining room, where Belle is seated at the end of a long table. Lumière is on the table and a spotlight shines on him)

• **Lumière:** Ma chère, mademoiselle .it is with deepest pride and greatest pride that I welcome you tonight and now, we invite you to relax. Let us pull up a chair as the dining room proudly presents ... your dinner.

**(Lumière)**

*Be out guest, be out guest*

*Put our service to the test,*

*Tie your napkin round your neck, Chérie*

*And we provide the rest!*

(The Chair has wrapped a napkin around the neck of Belle, who takes it off and places it in her lap. The Chair 's arm put its hand on its waist as if it were mad.)

### **Scene 07:**

(Fade to Cogsworth, Lumière, and Belle walking down a hall with Sultan. Cogsworth is lecturing.

• **Cogsworth:** As you can see, the pseudo façade was stripped away to reveal a minimalist rococo design. Note the unusual inverted vaulted ceilings. This is

yet another example of the neo-classic baroque period, and as I always say, if it is not baroque, do not fix it! Ha haha. Now then where was!.

(He turns to find the heads of the suits of armor have turned to follow Belle.)

- **Cogsworth:** As you were!

(They all snap back to face forward.)

- **Cogsworth:** now, if I may draw your attention to the flying buttresses above the – mademoiselle?

(Cogsworth turns back to the group and is one girl short. He sees her beginning to climb the grand staircase. He and Lumière run up to her and jump in front of her, blocking her progress upstairs.)

- **Belle:** what is up there?
- **Cogsworth:** where? Up there? Nothing. Absolutely nothing of interest at all in the West Wing. Dusty, dull, very boring.

(Lumière has been shaking his head, but Cogsworth nudges him and he nods in agreement.)

- **Belle:** Oh, so that is the West Wing.

- **Lumière:** (To Cogsworth) Nice going!

- **Cogsworth:** More books than you will ever be able to read in lifetime! Books on every subject ever studied, by every author who every set pen to paper...

(Lumière and Cogsworth begin marching off, and Belle begins to follow, but her curiosity overtakes her, and she turns back to the West Wing. her excitement

begins to dwindle, though, when she enters the hallway leading to Beast's lair. As she walks down the hall, she stops to look in a mirror that has been shattered into several pieces, each one reflecting her concerned look. She reaches the end of the hall and finds a closed door with gargoyle handles. She takes a deep breath, then reaches out and opens the door. Cut to in of lair, where Belle begins to explore. She is truly shocked by everything she sees. She wanders around, looking, and knocks over a table, but she catches it before it crashes to the floor. She then turns her head and sees a shredded picture on the wall. We can only see part of a portrait. The same portrait was shredded in the opening. Belle reaches out and lifts the shreds of the picture to reveal the prince. We never see this; however, for then she turns her head and sees the rose under the bell jar. She walks over to it, her eyes transfixed. She reaches out, then lifts off the jar, leaving the rose unprotected. She reaches up; brushes back the strand of hair that has been repeatedly falling on her forehead, then reaches out to touch the rose. As she nears it, a shadow falls over her. Beast has been on the balcony, and sees her. He jumps back into the room then slam the jar back on the rose. He then turns his attention to Belle.)

- **Beast:** (growing angry) Why did you come there?
- **Belle:** (backing away, scared) I am sorry.
- **Beast:** I warned you never to come here!
- **Belle:** I did not mean any harm.
- **Beast:** (angrier) Do you realize what you could have done? (Begins to thrash at the furniture )
- **Belle:** (Pleading, but still scared) please, stop! No!
- **Beast:** (Screaming) Get out! GET OUT!

(Belle turns and flees the room. Beast calms down, then falls into despair, finally realizing that he may have destroyed his chances with Belle. She reaches the stairway and grabs her cloak. She rushes down the stairs, wrapping the cloak around her and bursting past a confused Lumière and Cogsworth.)

### Scene 08:

• **Beast:** I 'never felt this way about anyone. (looks excited ) I want to do something. (Look discouraged.) However, what?

• **Cogsworth:** well, there is the usual thing—flowers, chocolates promises you do not intend to keep...

• **Lumière:** Ahh, no, no. it has to be something very special. Something that sparks her interests—waits a minute.

(Cut to into hallway leading to library. Beast and Belle are alone.)

• **Beast:** Belle, there is something I want to show you. (Begins to open the door, then stops.) First, you have to close your eyes.

(She looks at him questioningly.)

• **Beast:** it is a surprise.

(Belle closes her eyes, and Beast waves his hand in front of her. then he opens the door. he leads her in.)

• **Belle:** (just as she enters the room) can I open them?

• **Beast:** No, no .Not yet. Wait here.

(Beast walks away to draw back the curtains. He does, and brilliant sunlight spills into the room. Belle flinches reflexively as the light hits her face.)

- **Belle:** now can I open them?
- **Beast:** All right, now.

(Belle opens her eyes and the camera pulls back to reveal the gigantic library filled with books.)

- **Belle:** I cannot believe it .I have never seen so many books in all my life!
- **Beast:** You—you like it.
- **Belle:** it is wonderful.
- **Beast:** Then it is yours.
- **Beast:** Oh, thank you so much.

(Cut to Belle and Beast in bkgd, with objects including Chip in foreground watching them.)

- **Mrs. Potts:** Oh, would you look at that?
- **Lumière:** Ha, ha! I knew it would work.
- **Chip:** what? What works?
- **Cogsworth:**it is very encouraging.
- **Featherduster:**Is not this exciting!
- **Chip:** I did not see anything.
- **Mrs. Potts:** come along. Chip, there's chores to be done in the kitchen.
- **Chip:** but what are they talking about? What isgoing on?

(Objects walk away. Fade to breakfast table with Belle at one end and Beast at the other, with Mrs. Potts between them. Belle is served breakfast, as she begins to eat, she looks at Beast, gobbling up his food with no table manners whatsoever. Chip laughs, but Mrs. Potts shoots him an admonishing look. Belle turns away and tries to ignore it, but Chip comes to the rescue. He nudges the spoon with his nose, and Beast reaches out for it. Belle looks at him wonder as he tries to eat with the spoon, but he has little success. Finally, Belle puts down her spoon and lifts her bowl as if in toast. Beast looks at the compromise and does the same. They both begin to sip their breakfast out of their bowls. Fade to courtyard where Belle and Beast are feeding the birds.)

### **Scene 09:**

**(Lumière)**

*I'll be cooking again, be good –looking again,*

*With a mademoiselle on each arm*

*When I am human again, only human again*

*Poised and polish and gleaming with charm*

*I will be courting again, chic and sporting again.*

**(Mrs. Potts)**

Which should cause several husbands alarm?

**(Lumière)**

(Ha, ha!) I'll hop down off this shelf, and tout de suite by myself.

**(Lumière, Mrs. Potts and Cogsworth)**

I cannot wait to be human again

**(Essentials)**

*When we're human again, only human again*

*When we're knickknacks and whatnots no more*

*When we are human again, good and human again.*

**(Wardrobe)**

*O, Cherie, won't it all be top drawer?*

*I will wear lipstick and rouge*

*In addition, I will not be so huge*

*Why, I will easily fit through that door*

*I will exude savoir faire*

*I'll wear gowns, I will have hair*

*It is my prayer to be human again.*

**(Mrs. Potts & Cogsworth)**

*When we're human again, only human again*

*When the world once more starts making sense*

**(Cogsworth)**

I will unwind, for a change

**(Lumière)**

Really? That would be strange.

**Scene 10:**

(Cut to int. of beast's lair. He is in the tub getting washed up for the big night with Belle. Lumière is there with him.)

- **Lumière:** Tonight is the night!
- **Beast :**( Hesitantly) I am not sure I can do this.
- **Lumière:** you do not have time to be timid. You must be bold, daring.
- **Beast:** bold. Daring. (Beast has emerged from the tub and shakes himself dry.)
- **Lumière:** there will be music. Romantic candlelight, provided myself, and when the time is right, you confess your love.
- **Beast:** (Inspired) Yes, I –I con—No, I cannot.
- **Lumière:** You care for the girl don't you?
- **Beast:** more than anything.
- **Mrs. Potts:** (To Chip) off to the cupboard with you now, Chip. It is past your bedtime. Good night, love.

(Chip slides off the end of the cart, and hops out of the room, but comes back for one last look. Belle and Beast have adjourned to the balcony under a starry night.)

- **Beast:** Belle? Are you happy here with me?
- **Belle:** (Hesitantly). Yes. (She looks off into the distance).
- **Beast:** what is it?
- **Belle:** (looks at him desperately) if only I could see my father again, just for a moment. I miss him so much.
- **Beast:** (looks disappointed for a moment, then excited.) there is a way.

(The pair adjourn to beast's lair, where beast hands Belle the magic mirror.)

- **Beast:** this mirror will show you anything, anything you wish to see.
- **Belle:** (Hesitantly) I would like to see my father, please.(The magic mirror shines into life, and Belle turns her head away as it flashes. then it reveals Maurice fallen in the woods, coughing and lost. Belle is shocked. Beast looks at her with concern.)

- **Belle:** Papa. Oh. He is sick, he may be dying. And he is all alone.

**Le fou:** Oh, they are back.

### Scene 11:

(Cut to black. POV of Maurice as his eyes open. He sees Belle.)

- **Maurice:** Belle?
- **Belle:** it is all right. Papa. I'm home
- **Maurice:** I thought I would never see you again.
- **Belle :** I missed you so much
- **Maurice:** But the Beast. How did you escape?
- **Belle:** I did not escape. Papa. He let me go.
- **Maurice:** that horrible Beast?
- **Belle:** But he is different, now. He is changed somehow.

(There is sound coming from Belle's pack. The flap opens and the magic mirror falls out with Chip rolling to a stop on it.)

- **Chip:** Hi!
- **Belle:** Oh, a stowaway.
- **Maurice:** Why, hello there, little fella. Did not think I'd ever see you again.

(Chip turns to Belle with a look of question on his face.)

- **Chip:** Belle, why would you go away? Don't you like us anymore?
- **Women 1:** Is it dangerous?
- **Belle:** (trying to reassure her) Oh, no. He'd never hurt anyone. Please, I know he looks vicious, but he is really kind and gentle. He is my friend.
- **Gaston:** if I did not know better, I would think you had feelings for this monster.
- **Belle:** He is no monster, Gaston. You are!
- **Gaston:** she is as the old man. (He grabs the mirror from her hand). The Beast will make off with your children! He will come after them in night.
- **Belle:** No!

- **Gaston:**we are not safe 'til his head is mounted on my wall! I say we kill the Beast!

### Scene 12:

(Cut to Gaston, who finds Beast's lair. He raises his crossbow and takes aim. Beast looks up back. Down in sadness again. Gaston releases the arrow and it strikes Beast in the shoulder. He screams in pain and stands. Gaston rushes him and they fly out the window into the balcony, where it has begun to run.)

- **Gaston :** Ha hahahaha !

(Gaston corners Beast on the edge of the roof. Beast simply sits there in despair.)

- **Gaston:** Get up! Get up! What is the matter, Beast? Too kind and gentle to fight back?

(Beast looks down ignoring him. Gaston walks into the foreground and breaks off a piece of the roof. He is about to smash it on Beast is when Belle's voice drifts up. She is on the bridge and is yelling to Gaston, telling him to stop.)

- **Belle:** No!
- **Beast:** (Hearing her voice and giving him new life) Belle.
- **Belle:** Gaston, do not.

(Gaston swings down at Beast, but he catches the weapon in his hand. Beast rises up and roars in Gaston's face. They proceed through a fight on the rooftop. Finally, Beast takes a hiding place among the gargoyles in the darkness. Meanwhile, Belle enters the castle on the ground.)

- **Belle:** Let us go. Philippe!
- **Gaston:** Come on out and fight! Were you in love with her, Beast? Did you honestly think she would want you when she had someone like me?

(Beast has been provoked enough. He emerges and they fight again.)

- **Gaston:**it's over, Beast! Belle is mine!

(This time, however, Beast picks up Gaston by the neck and holds him out over the edge of the roof. Gaston pleads with Beast.)

- **Gaston:** put me down. Put me down. Please, do not hurt me! I will do anything! Anything.

## Appendix 02

### BEAUTY AND THE BEAST 2017 sexist scenes

#### *Scene 01:*

In the first scene of the movie, there is some adding to the conversation between Gaston and Le Fou.

**Gaston:** and that makes her the best

**Le Fou:** but she's so well read, and you're so...

(About to say "not")

Athletically inclined

**Gaston:** I know, Belle can be as argumentative as she is Beautiful.

**Lefou:** Exactly, who needs her, when you have us!

**Gaston:** Yes, but ever since that war I have been missing something. And she's the only girl I've met who gives me that sense of ...

**Le fou :** je ne sais quoi ?

**Gaston:** I do not know what that means.

#### *SCENE02:*

A changement appeared in the scenes where Belle was holding a book and Gaston throw it away.

**Gaston:** Good Morning Belle! Wonderful book you have there.

**Belle:** you have read it.

**Gaston:** well, not that one. But, you know Books (hands her the flower) for your dinner table... Shall I join you this evening?

**Belle:** Sorry, not tonight.

**Gaston:** busy?

**Belle:** No.

(A mortified smile and Belle's off –Le Fou approaches).

**Le Fou:** So-moving on?

**Gaston:** No, Lefou—it is the ones who play hard to get that are always the sweetest prey.

**Gaston:** that is what makes Belle so appealing. She has not made a fool of herself just to gain my favor.

What would you call that?

**Lefou:** Dignity?

**Gaston:**it is outrageously attractive, isn't it?

Gaston looks at the village lasses standing outside of the tavern; they all give him the eye- Gaston looks away.

**SCENE 03:**

Belle while doing her laundry, she witnesses a young washer girl looking at her, she waves for the girl to come to her; the nasty Headmaster emerges from the schoolhouse to see-----

Belle is sitting with the girl; she holds a book open, teaching the girl to read.

**Washer girl:** (struggling) the blue bird flies-----

**Belle:** ----- over the dark wood.

**Nasty headmaster:** what on earth are you doing?

He is joined by the fishmonger clothier outraged.

**Nasty headmaster:** teaching another girl to read? Isn't one enough?

Belle's washing machine is hauled out of the laverie and dumped onto the ground. She collects her laundry from the dirt, trying to remain poised before the gawking crowd.

**Gaston:** you are the wildest, most beautiful thing I have ever seen. No one deserves you, but at least I now our children will be beautiful.

Gaston follows back Belle to her cottage.

Gaston: Belle heard you had a little trouble with the headmaster. He never liked me, either. Can I give you a little advice about the villager, through? They are never going to trust the kind of change we are trying to bring.

**Belle:** All I wanted to do is to teach a young girl to read.

**Gaston:** the only children you should worry about are your own.(looking at her belly).

(Belle looks for a way out, she does not like where this is going).

**Belle:**I am not ready to have children.

**Gaston:** maybe you have not met the right man.

**Belle:**it is a small village Gaston I have met them all.

**Gaston:**maybe you should look, some of us have changed.

**Belle:** Gaston we could never make each other happy. No one can change that much.

**Gaston:** belle, do you know what happens to spinsters in our village after their fathers die?

(Gaston motions to the streets where we find Agatha, a spinster, late 30's dirty and homeless, rattling her cup" alms for the poor?")

**Gaston:** they beg for the scraps, like poor Agatha. This is our world Belle. For simple folk like us, it does not get any better.

**Belle:** I might be a farm girl, but I am not simple. I am sorry, but I will never marry you Gaston.

### ***SCENE 04:***

(Suddenly, Beast grabs Belle's shoulder and whips her around. She drops the torch she was carrying into a puddle and the room is dark except for one beam of light from a skylight).

- **Beast:** what are you doing here?
- **Maurice:** Run Belle!
- **Belle:**who is there? Who are you?
- **Beast:** the Master of this castle
- **Belle:**I have come for my father. Please let him out can't you see he is sick?

- **Beast:** then he should not have trespassed here.
- **Belle:** but he could die. Please, I will do anything!
- **Beast:**there is nothing you can do. He is my prisoner.
- **Belle:** Oh, there must be some way I can....wait! Take me instead!
- **Beast:** you! You would take his place.
- **Maurice:** Belle! No, you do not know what you are doing!
- **Belle:** if I did, would you let him go.
- **Beast:** Yes, but you must promise to stay here forever.
- **Beast:** (Tenderly) Now, if there is anything you need, my servants will attend you.
- **Lumière:** (whispering in his ear) Dinner—invite her to dinner.
- **Beast:** (Growing angry) you....will join me for dinner. That is not a request!

(Beast leaves, slamming the door behind him. Belle, terrified, runs over to the bed and flings herself onto it, finally breaking down and crying).

### SCENE 05:

(Fade to tavern in the town)

- **Gaston:** who does she think she is? That girl has tangled with the wrong man. No one says “no” to Gaston!

(Belle stands and the wardrobe approaches her)

- **Wardrobe:** well now, what shall we dress you in for dinner? Let us see what I have got in my drawers.
- **Belle:**that is very kind of you, but I am not going to dinner.
- **Wardrobe:** Oh! But you must.
- **Cogsworth:** Ahem, ahem, ahem. Dinner ...is served.
- **Beast:**what is taking her so long? I told her to come down. Why isn't she here yet?

- **Mrs. Potts:** oh, try to be patient, sir; the girl has lost her father and her freedom all in one day.
- **Cogsworth:** your grace! Your eminence! Let us not be hasty!
- **Beast: (yelling)** I thought I told you to come down to dinner!
- **Belle: (from behind the door)** I am not hungry.
- **Beast:** you will come out or I will.....I will break the door!
- **Cogsworth:** please! Attempt to be a Gentleman
- **Beast:** (growing angrier) but she's being so difficult
- **Beast:** (once again) will you join me for dinner?
- **Belle:** No! thank you
- **Beast:** you cannot stay in there forever!
- **Belle:** yes, I can!
- **Beast:** Fine! Then go ahead and STARVE! (To the objects) if she does not eat with me, then she does not eat at all!

### Scene 06:

(Fade out / fade in to ext. of Belle's room. Door creaks open. Belle silently emerges. We see her feet go by as three bright spots shine through a curtain at floor level. Behind it are Lumière and Featherduster.)

- **Featherduster:** Oh, no!
- **Lumière:** Oh, yes!
- **Featherduster:** Oh, no!
- **Lumière:** Oh, yes, yes, yes!
- **Featherduster:** you before have burned I!

(Lumière and featherduster have emerged and Lumière takes her in his arms. Suddenly he looks up and sees Belle walking down the hall. He drops Featherduster.)

- **Featherduster:** Off!
- **Lumière :** Zut alors ! She has emerged !
- **Cogsworth:** I am Cogsworth, head of the household.

(He leans over to kiss her hand, but Lumière butts in front of him.)

- **Cogsworth:** this is Lumière.
- **Lumière:** Enchante, chérie.
- **Cogsworth:** (trying to talk around Lumière who is still kissing Belle's hand) if there is anything...stop that...that we can... please (finally shoving out of the way)...to make your stay more comfortable. (Lumière burns the hand of Cogsworth). Ow!
- **Belle:** I am a little hungry.
- **Mrs. Potts :**( excited, to the other teapots) .You are.Hearthat?She is hungry. Stoke the fire; break out the silver, wake the china.

(The fire on the stove roars to life, and drawers open to reveal silverware standing at attention.)

- **Cogsworth:** (secretively).Remember what the master said.
- **Mrs. Potts:** Oh pish tosh. I am not going to let the poor child go hungry.
- **Cogsworth:** (thinking he is in to the ultimate demand).Oh, all right. Glass of water, crust of bread, and then welcome here. (To Belle) right this way, mademoiselle.
- **Cogsworth:** Well keeping it down. If the master finds out about this. It will be our necks!
- **Lumière:** Of course, of course. But what is dinner without a little music?

(Lumière has started out the swinging door. He lets it close, and the door hits Cogsworth and sends him across the room to land in a pan filled with (what looks like) pancake batter. He screams his line as he is in flight).

- **Cogsworth:** MUSIC!

(Cut to dining room, where Belle is seated at the end of a long table. Lumière is on the table and a spotlight shines on him)

- **Lumière:** Ma chère, mademoiselle .it is with deepest pride and greatest pride that I welcome you tonight and now, we invite you to relax. Let us pull up a chair as the dining room proudly presents ... your dinner.

**(Lumière)**

*Be out guest, be out guest*

*Put our service to the test,*

*Tie your napkin round your neck, Chérie*

*And we provide the rest!*

(The Chair has wrapped a napkin around the neck of Belle, who takes it off and places it in her lap. The Chair 's arm put its hand on its waist as if it were mad.)

### **Scene 07:**

(Fade to Cogsworth, Lumière, and Belle walking down a hall with Sultan. Cogsworth is lecturing.

- **Cogsworth:** As you can see, the pseudo façade was stripped away to reveal a minimalist rococo design. Note the unusual inverted vaulted ceilings. This is yet another example of the neo-classic baroque period, and as I always say, if it is not baroque, do not fix it! Ha haha. Now then where was!.

(He turns to find the heads of the suits of armor have turned to follow Belle.)

- **Cogsworth:** As you were!

(They all snap back to face forward.)

- **Cogsworth:** now, if I may draw your attention to the flying buttresses above the – mademoiselle?

(Cogsworth turns back to the group and is one girl short. He sees her beginning to climb the grand staircase. He and Lumière run up to her and jump in front of her, blocking her progress upstairs.)

- **Belle:** what is up there?
- **Cogsworth:** where? Up there? Nothing. Absolutely nothing of interest at all in the West Wing. Dusty, dull, very boring.

(Lumière has been shaking his head, but Cogsworth nudges him and he nods in agreement.)

- **Belle:** Oh, so that is the West Wing.

- **Lumière:** (To Cogsworth) Nice going!

- **Cogsworth:** More books than you will ever be able to read in lifetime! Books on every subject ever studied, by every author who every set pen to paper...

(Lumière and Cogsworth begin marching off, and Belle begins to follow, but her curiosity overtakes her, and she turns back to the West Wing. her excitement begins to dwindle, though, when she enters the hallway leading to Beast's lair. As she walks down the hall, she stops to look in a mirror that has been shattered into several pieces, each one reflecting her concerned look. She reaches the end of the hall and finds a closed door with gargoyle handles. She takes a deep breath, then

reaches out and opens the door. Cut to in of lair, where Belle begins to explore. She is truly shocked by everything she sees. She wanders around, looking, and knocks over a table, but she catches it before it crashes to the floor. She then turns her head and sees a shredded picture on the wall. We can only see part of a portrait. The same portrait was shredded in the opening. Belle reaches out and lifts the shreds of the picture to reveal the prince. We never see this; however, for then she turns her head and sees the rose under the bell jar. She walks over to it, her eyes transfixed. She reaches out, and then lifts off the jar, leaving the rose unprotected. She reaches up; brushes back the strand of hair that has been repeatedly falling on her forehead, then reaches out to touch the rose. As she nears it, a shadow falls over her. Beast has been on the balcony, and sees her. Her jumps back into the room then slam the jar back on the rose. He then turns his attention to Belle.)

- **Beast:** (growing angry) Why did you come there?
- **Belle:** (backing away, scared) I am sorry.
- **Beast:** I warned you never to come here!
- **Belle:** I did not mean any harm.
- **Beast:** (angrier) Do you realize what you could have done? (Begins to thrash at the furniture )
- **Belle:** (Pleading, but still scared) please, stop! No!
- **Beast:** (Screaming) Get out! GET OUT!

(Belle turns and flees the room. Beast calms down, then falls into despair, finally realizing that he may have destroyed his chances with belle. She reaches the

stairway and grabs her cloak. She rushes down the stairs, wrapping the cloak around her and bursting past a confused Lumière and Cogsworth.)

### Scene 08:

• **Beast:** I ‘never felt this way about anyone. (looks excited ) I want to do something. (Look discouraged.) But what?

• **Cogsworth:** well, there is the usual thing—flowers, chocolates promises you do not intend to keep...

• **Lumière:** Ahh, no, no. it has to be something very special. Something that sparks her inters—waits a minute.

(Cut to into hallway leading to library. Beast and Belle are alone.)

• **Beast:** Belle, there is something I want to show you. (Begins to open the door, and then stops.) First, you have to close your eyes.

(She looks at him questioningly.)

- **Beast:** it is a surprise.

(Belle closes her eyes, and Beast waves his hand in front of her. then he opens the door. he leads her in.)

- **Belle:** (just as she enters the room) can I open them?

- **Beast:** No, no .Not yet. Wait here.

(Beast walks away to draw back the curtains. He does, and brilliant sunlight spills into the room. Belle flinches reflexively as the light hits her face.)

- **Belle:** now can I open them?
- **Beast:** All right, now.

(Belle opens her eyes and the camera pulls back to reveal the gigantic library filled with books.)

- **Belle:** I cannot believe it .I have never seen so many books in all my life!
- **Beast:** You—you like it.
- **Belle:** it is wonderful.
- **Beast:** Then it is yours.
- **Beast:** Oh, thank you so much.

(Cut to Belle and Beast in bkgd, with objects including Chip in foreground watching them.)

- **Mrs. Potts:** Oh, would you look at that?
- **Lumière:** Ha, ha! I knew it would work.
- **Chip:** what? What works?
- **Cogsworth:**it is very encouraging.
- **Featherduster:**Is not this exciting!
- **Chip:** I did not see anything.
- **Mrs. Potts:** come along. Chip, there's chores to be done in the kitchen.
- **Chip:** but what are they talking about? What isgoing on?

(Objects walk away. Fade to breakfast table with Belle at one end and Beast at the other, with Mrs. Potts between them. Belle is served breakfast, as she begins to eat, she looks at Beast, gobbling up his food with no table manners whatsoever. Chip laughs, but Mrs. Potts shoots him as admonishing look. Belle

turns away and tries to ignore it, but chip comes to the rescue. He nudges the spoon with his nose, and beast reaches out for it. Belle looks at him wonder as he tries to eat with the spoon, but he has little success. Finally, Belle puts down her spoon and lifts her bowl as if in toast. Beast looks at the compromise and does the same. They both begin to sip their breakfast out of their bowls. Fade to courtyard where Belle and beast are feeding the birds.)

### **Scene 09:**

**(Lumière)**

*I'll be cooking again, be good –looking again,*

*With a mademoiselle on each arm*

*When I am human again, only human again*

*Poised and polish and gleaming with charm*

*I will be courting again, chic and sporting again.*

**(Mrs. Potts)**

Which should cause several husbands alarm?

**(Lumière)**

(Ha, ha!) I'll hop down off this shelf, and tout de suite by myself.

**(Lumière, Mrs. Potts and Cogsworth)**

I cannot wait to be human again

**(Essentials)**

*When we're human again, only human again*

*When we're knickknacks and whatnots no more*

*When we are human again, good and human again.*

**(Wardrobe)**

*O, Cherie, won't it all be top drawer?*

*I will wear lipstick and rouge*

*And I won't be so huge*

*Why, I will easily fit through that door*

*I will exude savoir faire*

*I will wear gowns, I will have hair*

*It is my prayer to be human again.*

**(Mrs. Potts & Cogsworth)**

*When we're human again, only human again*

*When the world once more starts making sense*

**(Cogsworth)**

I will unwind, for a change

**(Lumière)**

Really? That would be strange.

## **Scene 10:**

(Cut to int. of beast's lair. He is in the tub getting washed up for the big night with Belle. Lumière is there with him.)

- **Lumière:** Tonight is the night!
- **Beast :**( Hesitantly) I am not sure I can do this.
- **Lumière:** you do not have time to be timid. You must be bold, daring.
- **Beast:** bold. Daring. (Beast has emerged from the tub and shakes himself dry.)

- **Lumière:** there will be music. Romantic candlelight, provided myself, and when the time is right, you confess your love.
- **Beast:** (Inspired) Yes, I—I con—No, I cannot.
- **Lumière:** You care for the girl don't you?
- **Beast:** more than anything.
- **Mrs. Potts:** (To Chip) off to the cupboard with you now, Chip. It is past your bedtime. Good night, love.

(Chip slides off the end of the cart, and hops out of the room, but comes back for one last look. Belle and Beast have adjourned to the balcony under a starry night.)

- **Beast:** Belle? Are you happy here with me?
- **Belle:** (Hesitantly). Yes. (She looks off into the distance).
- **Beast:** what is it?
- **Belle:** (looks at him desperately) if only I could see my father again, just for a moment. I miss him so much.
- **Beast:** (looks disappointed for a moment, then excited.) there is a way.

(The pair adjourn to beast's lair, where beast hands Belle the magic mirror.)

- **Beast:** this mirror will show you anything, anything you wish to see.
- **Belle:** (Hesitantly) I would like to see my father, please.

(The magic mirror shines into life, and Belle turns her head away as it flashes. then it reveals Maurice fallen in the woods, coughing and lost. Belle is shocked. Beast looks at her with concern.)

- **Belle:** Papa. Oh. He is sick, he may be dying. And he is all alone.
- **Le fou:** Oh, they are back.

### Scene 11:

(Cut to black. POV of Maurice as his eyes open. He sees Belle.)

- **Maurice:** Belle?
- **Belle:** it is all right. Papa. I'm home
- **Maurice:** I thought I would never see you again.
- **Belle :** I missed you so much
- **Maurice:** But the Beast. How did you escape?
- **Belle:** I did not escape. Papa. He let me go.
- **Maurice:** that horrible Beast?
- **Belle:** But he is different, now. He is changed somehow.

(There is sound coming from Belle's pack. The flap opens and the magic mirror falls out with Chip rolling to a stop on it.)

- **Chip:** Hi!
- **Belle:** Oh, a stowaway.
- **Maurice:** Why, hello there, little fella. Did not think I would ever see you again.

(Chip turns to Belle with a look of question on his face.)

- **Chip:** Belle, why would you go away? Don't you like us anymore?
- **Women 1:** Is it dangerous?
- **Belle:** (trying to reassure her) Oh, no .He never hurt anyone. Please, I know he looks vicious, but he is really kind and gentle. He is my friend.
- **Gaston:** if did not know better, I would think you had feelings for this monster.
- **Belle:** He is no monster, Gaston. You are!
- **Gaston:** she is as the old man. (He grabs the mirror from her hand).The Beast will make off with your children! He will come after them in night.
- **Belle:** No!
- **Gaston:** we are not safe 'til his head is mounted on my wall! I say we kill the Beast!

### Scene 12:

(Cut to Gaston, who finds Beast's lair. He raises his crossbow and takes aim. Beast looks up back. Down in sadness again. Gaston releases the arrow and it strikes Beast in the shoulder. He screams in pain and stands. Gaston rushes him and they fly out the window into the balcony, where it has begun to run.)

- **Gaston :** Ha hahahaha !

(Gaston corners Beast on the edge of the roof. Beast simply sits there in despair.)

- **Gaston:** Get up! Get up! What is the matter, Beast? Too kind and gentle to fight back?

(Beast looks down ignoring him. Gaston walks into the foreground and breaks off a piece of the roof. He is about to smash it on Beast is when Belle's voice drifts up. She is on the bridge and is yelling to Gaston, telling him to stop.)

- **Belle:** No!
- **Beast:** (Hearing her voice and giving him new life) Belle.
- **Belle:** Gaston, do not.

(Gaston swings down at Beast, but he catches the weapon in his hand. Beast rises up and roars in Gaston's face. They proceed through a fight on the rooftop. Finally, Beast takes a hiding place among the gargoyles in the darkness. Meanwhile, Belle enters the castle on the ground.)

- **Belle:** Let us go. Philippe!
- **Gaston:** Come on out and fight! Were you in love with her, Beast? Did you honestly think she would want you when she had someone like me?

(Beast has been provoked enough. He emerges and they fight again.)

- **Gaston:**it's over, Beast! Belle is mine!

(This time, however, Beast picks up Gaston by the neck and holds him out over the edge of the roof. Gaston pleads with Beast.)

- **Gaston:** put me down. Put me down. Please, do not hurt me! I will do anything! Anything.