

**POLITENESS STRATEGIES USED IN
“BEAUTY AND THE BEAST” MOVIE**

THESIS

By:

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DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM

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2019

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THESIS

Presented to
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the Requirements for the Degree of *Sarjana Sastra (S.S.)*.

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MALANG
2019**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled *Politeness Strategies used in "Beauty and The Beast" Movie* is my original work. I do not include any materials previously written or published by another person, except those that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, 11 July 2019
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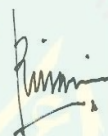
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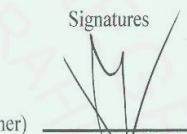
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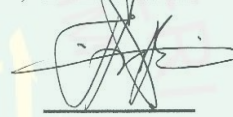
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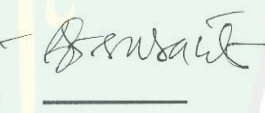
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MOTTO

With the science of our lives will be easy, with the art of our lives will become more beautiful and with religion our lives will be directed (A.H. Mukti Ali).



DEDICATION

I dedicate this thesis to my beloved parents, Mr. Hasan Mahmud and Mrs. Tiami, the greatest parents in the world. My father is the strongest person who always teaches me to be a strong woman. My mother is an angel in my life who always supports and prays for my success. My sister, Nina Fitriya Yulaika, M.Pd. and My bother AH. Sultoni S., S. Pd. I who always supports me.

My honorable advisor, H. Djoko Susanto, M.Ed., Ph.D who always leads me all this time. All my lectures and staff who have contributed to accomplish my thesis. My friends, Moch Ikhsan Udin, Wilda Habibah, and all of my friends that I cannot mention one by one who always support me.

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I would never have been able to complete my study without the support and love of my family, especially for my parents, Mr. Hasan Mahmud and Mrs. Tiami who have given affection, love, prayer, facility, and support in studying at the Maulana Malik Ibrahim State Islamic University of Malang. Both are the most important thing in my life.

The researcher also want to express my deepest gratitude to my esteemed advisor, H. Djoko Susanto, M.Ed., Ph.D my genial thanks for your given me brilliant ideas, advice, and has worked with me on my English, He has been supportive in advising me, particularly when I lost direction in writing my thesis.

Finally, I as the researcher expect and need more constructive criticism and suggestion from the readers to make this more perfect.

Malang, 11 July 2019

The researcher

ABSTRACT

Wijayanti, Tutut Ayu. 2019. **Politeness Strategies used in “Beauty and The Beast” Movie.** Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor : Drs. H. Djoko Susanto, M. Ed., Ph.D.

Keywords : politeness, positive politeness strategies, compliment response

Politeness strategy is important for human being because it can make harmonious interactions. This research deals with the uses positive politeness in the “Beauty and the Beast” movie. The aims of this research are: (1) to identify out the types of positive politeness strategies used in “Beauty and the Beast” movie, (2) to identify the factors which influence the use of positive politeness strategies in “Beauty and the Beast” movie, and (3) to explain the character's response when receiving positive politeness expressions from their interlocutors.

This research uses descriptive qualitative method to analyze of all research questions. Then, in the results of findings and analysis it can be concluded that there are 32 data of positive politeness strategies finds in “Beauty and the Beast” movie. This study finds 12 out of 15 types of positive politeness strategies applied in the movie based on Brown and Levinson’s (1987) theory, those are: (1) notice, (attend to hearer’s interest, wants, need, and goods) there are six data, (2) exaggerate (interest, approval, sympathy which hearer) there are four data, (3) intensify interest to the hearer in the speaker’s contribution there is one data; (4) use in-group identity markers there are five data, (5) seek agreement there are three data, (6) avoid disagreement there are two data, (7) presuppose, raise, or assert common ground there are four data, (8) offer and promise there are two data, (9) include both the speaker and hearer in the activity there are two data, (10) give or ask for reasons there is one data, (11) assert reciprocal exchange there is one data, and (12) give gift to hearer (goods, sympathy, understanding, and cooperation) there are two data.

This research also finds the factors which influence the use positive politeness strategies in “Beauty and the Beast” movie based on Brown and Levinson’s (1987) theory, those are: (1) relative power factor, (2) social distance factor, and (3) size imposition factor. The last discussion of positive politeness used in the “Beauty and the Beast” movie, this research also show the compliment response when received positive politeness expression from their interlocutors based on Holmes’s (1988) theory, those are: (1) accept, (2) avoid, and (3) reject.

ABSTRAK

Wijayanti, Tutut Ayu. 2019. **Strategi Kesopanan yang digunakan Dalam Film “Beauty and The Beast”**. Skripsi. Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing : Drs. H. Djoko Susanto, M. Ed., Ph.D.

Kata Kunci : sopan santun, strategi kesopanan positif, respon pujian

Strategi kesopanan penting bagi manusia, karena dapat membawa keharmonisan berinteraksi. Penelitian ini tentang penggunaan kesopanan positif dalam “Beauty and the Beast” movie. Tujuan dari penelitian ini adalah: (1) untuk mengidentifikasi jenis-jenis strategi kesopanan positif yang digunakan dalam film Beauty and the Beast, (2) untuk mengidentifikasi faktor-faktor apa yang digunakan dalam film “Beauty and the Beast” (3) untuk menjeleaskan tanggapan karakter ketika menerima ekspresi kesopanan positif dari lawan bicara mereka.

Kajian penelitian ini menggunakan rancangan penelitian deskriptif kualitatif untuk menganalisis semua pertanyaan penelitian. Pada hasil temuan dan analisis, penelitian ini menemukan 32 data strategi kesopanan positif dalam film “Beauty and the Beast” berdasarkan teori dari Brown and Levinson (1987), yaitu: (1) memperhatikan minat, keinginan, kelakuan, dan barang-barang lawan tutur, (2) melebih-lebihkan rasa ketertarikan, persetujuan dan simpati terhadap lawan tutur, (3) meningkatkan rasa tertarik terhadap lawan tutur, (4) menggunakan penanda yang menunjukkan kesamaan diri atau kelompok, (5) mencari persetujuan lawan tutur, (6) menghindari pertentangan lawan tutur, (7) mempresuposisikan atau menimbulkan persepsi sejumlah persamaan penutur dan lawan tutur, (8) membuat penawaran janji, (9) berusaha melibatkan lawan tutur dan penutur dalam satu keinginan, (10) memberikan dan meminta alasan, (11) menawarkan suatu tindakan timbal balik, dan (12) memberikan rasa simpati lawan tutur.

Penelitian ini juga menemukan faktor-faktor yang mempengaruhi penggunaan kesopanan positif dalam film berdasarkan teori Brown & Levinson (1978), yaitu: (1) peringkat kekuasaan antara penutur dan lawan tutur, (2) rentangan social antara penutur dan lawan tutur, dan (3) peringkat beban dari tindakan. Pada pembahasan yang terakhir dari strategi kesopanan positif dalam film “Beauty and the Beast”, penelitian ini juga menunjukkan respon pujian ketika menerima ekspresi kesopanan positif dari lawan bicara mereka berdasarkan teori Holmes (1988), yaitu: (1) menerima, (2) menolak, dan (3) mengelak.

مخلص البحث

وجينتي, توتوت ايو, 2019, يتم استخدام المداراة الإيجابية في فيلم "الجمال والوحش". ر
 سالك لير يوس, قسم الأدب الإنجليزي, كلية العلوم الإنسانية, جامعة الدول الإسلامية
 سلامية في مولانا مالك إبراهيم ما لانج, المشرف: الدكتور حاجي دجو كوسوسانتو
 ماجستير في التعليم الطبعة, دكتوراه
 الكمال الرئيسية: الأخلاق, مبدأ اللطف الإيجابي, استجابة التناء

استراتيجية الإدارة المهمة للبشر, لأنها يمكن أن تجلب الانسجام للتفاعل. يدور هذا البحث حول استخدام
 الأدب الإيجابي في فيلم "الجمال والوحش" أهداف هذه الدراسة هي (1) تحديد أنواع استراتيجيات المداراة الإيجا
 بية المستخدمة في فيلم الجمال والوحش (2) تحديد العوامل المستخدمة في فيلم "الجمال والوحش" (3) التوضيح
 اشتجابة شخصية عند تلقي تعبيرات المداراة الإيجابية من الشخص الذي يتحدثون إليه.
 تستخدم هذه الدراسة البحثية تصميم البحث النوعي الوصفي. في النتائج والتحليلات, وجدت هذه الدراسة 32
 من بيئات استراتيجية المارة الإيجابية في فيلم "الجمال والوحش" استنادا إلى نظرية (1987) Brwon and levinson
 وهي: (1) الاهتمام بالمصالح والح والرغبات والسلوك والعنا صريديا من الكلام, (2) المبالغة في مشاعر الاهتمام
 والموافقة والتعاطف مع المحاور, (3) الاهتمام المتزايد بالمحاور, (4) باستخدام علامات تظهر تشا به الذات
 أو المجموعة, (5) تسعى إلى الحصول على موافقة الخصم, (6) تجنب الخصم, (7) يفترض مسبقا أويثير مفهوم عدد
 من المتحدثين والمحاورين (8) يقدم و عودا (9) يحاول إشراك الحاورين والمتحدثين برغبة واحدم (10) يعطي
 ويسأل لأسباب (11) العروض فعل المعاملة بالمثل, و (12) إعطاء تعاطف مع الطرف الآخر.

ووجدت هذه الدراسة أيضا العوامل التي تؤثر على استخدام الأدب الإيجابي في الأفلام القائمة على نظرية
 Brwon and levinson (1978), وهي: (1) تصنيف القوة بين المتحدث والمحا, (2) النطاق الاجتماعي بين
 المتحدث والمحاور, و (3) تحميل تصنيف الإجراءات, توضع الدراسة الأخيرة في كل هذا النقاش, توضح الدراسة اسر
 تيجية الاستجابة عند تلقي تعبيرات إيجابية من محاور بهم على أساس نظرية (1988) Holmes وهي: (1) القبول,
 (2) الرفض, (3) المراوغة.

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CHAPTER I

INTRODUCTION

This chapter presents background of the research, research questions, the objectives of the research, scope and limitation, the significance of the study, definition of key terms, previous studies, and research method.

1.1 Background of the Research

One of the social aspects in society is politeness. According to Sugono (2008, p.1330) politeness is related to behavior. Behavior do not only in an action but also in conversation politeness. This conversation politeness case becomes a problem that is not considered in an interaction so misunderstanding and communication breakdown often occur. Thus, one way to build a meaningful conversation in society is by applying politeness. Behaving politeness does not merely depend on how good a members in society but also people should use conversation politeness when they communicate to the other people to avoid misunderstanding communication breakdown.

Holmes (1992, p. 296) and Haugh (2011, p.252) state that politeness is related to language because it does not only involve understanding linguistic aspects. Meanwhile, Gunawan (2014, p. 17) said the language politeness is not only related to understanding how to say how are you, thanks and apologies, but also needs to understand social values in society. Therefore, to understand the communication politeness is something that should get special attention, because communication is related to self-image.

According to Trudgill (1978, p.14) in any activities related to politeness, politeness is a universal phenomenon because every human being has a different behavior. Thus, politeness strategies become important in daily life. According to Brown & Levinson (1987, p.60) politeness strategies are used to avoid FTA (Face Threatening Act). Politeness theory proposed by Brown & Levinson (1987) consists of bald on record, positive politeness, negative politeness and off record.

The significances of politeness strategies in communication do not only in real society but also we can find in movie (Holmes, 1993, pp. 296-297). Therefore this present research the researcher analyze the movie. In addition, movie has several types. One of them is a fantasy movie like “Beauty and the Beast” movie. This study only examines positive politeness strategies used in “Beauty and the Beast” movie because this movie related to social interactions and social responses about feminism in society (Coates, Bonnah & Richardson, 2019, pp. 120-123).

Studies on politeness strategies have been carried out by a number of researchers e.g. Afnani (2013) investigates politeness in love expression used in the “Last Promise” novel. His research aims to describe the types of politeness strategies found in the novel based on Brown & Levinson (1987) theory.

Aslikatulmilah (2015) investigates politeness strategies used by Charlie and Max in *Real Steel: An analysis of command utterances*. Her research aims (1) to analyze, (2) compare, and (3) contrast the use of politeness strategies between Charlie and max’s command utterances based on Brown & Levinson’s (1987) theory.

Nailah (2016) investigates politeness strategies used by the main characters in transformer: “Age of Extinction” movie. The aims of her research are (1) to investigate what kinds politeness strategies used in the movie, and (2) to investigate politeness strategy mostly used in the movie based on Brown & Levinson’s (1987) theory.

Viollita (2017) explores politeness strategies used by characters in “Victoria and Abdul” movie 2017. The aims of her research are (1) to investigate what kinds politeness strategies used in the movie, (2) to investigate politeness strategy mostly used in the movie based on Brown & Levinson’s (1987) theory; and (3) to investigate the characters who mostly used politeness strategies.

Karimnia and Khodashenas (2017) investigates patterns of politeness in teacher-student interaction. Their researcher aims to investigate politeness strategies used in an instructor-student relationship in an academic environment. The research used Brown & Levinson (1987) politeness theory.

Gemasih (2018) investigates politeness strategies employed by lecturers in speaking class. The aims of the research are (1) to describe the types of politeness strategies employed by lecturer in speaking class and (2) to discuss the most frequent politeness strategies employed by lecturer in speaking class. The research used Brown & Levinson’s (1987) politeness theory.

Overall previous study investigated in novel, movie and academic context. Meanwhile, this present study also investigating in a movie but different subject of all previous study. “Beauty and the Beast” movie as subject of this study then,

Brown & Levinson's, (1987) and Holmes's (1988) theories are used to help analyze of all research questions.

1.2 Research Questions

1. What kinds of positive politeness strategies used in "Beauty and the Beast" movie?
2. What are the factors which influence the use of positive politeness strategies in "Beauty and the Beast" movie?
3. How do the characters respond when receiving positive politeness expressions from their interlocutors?

1.3 Research Objectives

1. To identify the types of positive politeness strategies used in "Beauty and the Beast" movie.
2. To identify the factors which influence the use of positive politeness strategies in "Beauty and the Beast" movie.
3. To explain the characters responses when receiving positive politeness expressions from their interlocutors.

1.4 Scope and Limitation of Study

The scope of this study is pragmatic through movie because the researcher wants to analyze the positive politeness strategies in the movie and the limitation of this study is focuses on examining positive politeness strategies in "Beauty and the Beast" movie. Brown & Levinson's (1987) theory on positive politeness strategies is used to analyze the data, as well as Holmes's (1988) theory to examine

the characters responses when they receive positive politeness expression from their interlocutors.

1.5 The Significance of Study

Theoretically, this study is expected to enrich theoretical perspective on positive politeness strategies used in “Beauty and the Beast” movie. Practically, the results of this study is useful reference for further researchers who are investigating relevant topic in the area of politeness with the different aspect, such as literary works or comparative analysis of politeness in different languages and culture.

1.6 Definition of Key Terms

1. Pragmatics: is the study of meaning of the speaker, the study of meaning as communicated by a speaker or writer and interpreted by a listener or reader Yule (1996).
2. Politeness: is related to face of people. Face means as self-image or social identify in society Brown & Levinson’s (1987) theory.
3. Politeness strategies: focuses on positive politeness, negative politeness, bald on record and off record Brown & Levinson’s (1978) theory.
4. Positive politeness strategies: includes claim common ground and convey that speaker and hearer are cooperators. (1) Claim common ground can be done in eight ways and (2) convey that speaker and hearer are cooperators in the relevant activity can be done in seven ways, Brown & Levinson’s (1978) theory.
5. Compliment responses: is related to positive politeness strategies as a means polite or impolite expression Holmes’s (1988) theory.

1.7. Previous Studies

There are some previous studies related to this study, e.g. Afnani (2013) investigates politeness in love expression used in the “Last Promise” novel. His research aims to describe the types of politeness strategies found in the novel based on Brown & Levinson (1987) theory. The result of his research shows the politeness patterns of love expression are bald on record 10%, positive politeness 77,5% and negative politeness 12,5%.

Aslikatulmilah (2015) investigates politeness strategies used by Charlie and Max in *Real Steel: An analysis of command utterances*. Her research aims (1) to analyze, (2) compare, and (3) contrast the use of politeness strategies between Charlie and max’s command utterances based on Brown & Levinson’s (1987) theory. The results of her research indicate that (1) Charlie mostly uses bald on record strategy in case of non-minimization of the face threat. From 157 command utterances, 115 utterances contain bald on record strategy, 28 utterances contain positive politeness strategy, 12 utterances contain negative politeness strategy, and 2 utterances contain mixture of strategies. Then Max also mostly uses bald on record strategy in case of non-minimization of the face threat. From 62 command utterances, 44 utterances contain bald on record strategy, 13 utterances contain positive politeness strategy, 4 utterances contain negative politeness strategy, and 1 utterance contain mixture of strategies; (2) the similarities and the differences between Charlie and Max’s command utterances occur in all politeness strategies; (3) the different characters and experiences occur when they meet new people.

Nailah (2016) investigates politeness strategies used by the main characters in transformer: “Age of Extinction” movie. The aims of her research are (1) to investigate what kinds politeness strategies used in the movie, and (2) to investigate politeness strategy mostly used in the movie based on Brown & Levinson’s (1987) theory. The results of her research show that (1) there are four kinds of politeness strategies found in the movie, namely: bald on record, negative politeness, positive politeness and off record; (2) From 30 utterances, bald on record strategy is the most frequently used by Cade Yeager and Tessa are 10 utterances, 9 utterances contain positive politeness strategy, 7 utterances contain negative politeness strategy, and 0 utterances contain off record strategy.

Viollita (2017) explores politeness strategies used by characters in “Victoria and Abdul” movie 2017. The aims of her research are (1) to investigate what kinds politeness strategies used in the movie, (2) to investigate politeness strategy mostly used in the movie based on Brown & Levinson’s (1987) theory; and (3) to investigate the characters who mostly used politeness strategies. The results of her research show that (1) there are four kinds of politeness strategies found in the movie, namely: bald on record, negative politeness, positive politeness, and off record; (2) bald on record strategy is the most frequently used in the movie; (3) there are five characters who used politeness strategies more frequently in requesting something, namely: Queen Victoria, Abdul, Bertie, Dr. Reid, and Alice Yorke.

Karimnia and Khodashenas (2017) investigates patterns of politeness in teacher-student interaction. Their researcher aims to investigate politeness

strategies used in an instructor-student relationship in an academic environment. The research used Brown & Levinson (1987) politeness theory. The results of her research show that the instructors should be aware of using threatening utterances that could negatively affect student's self-esteem.

Gemasih (2018) investigates politeness strategies employed by lecturers in speaking class. The aims of the research are (1) to describe the types of politeness strategies employed by lecturer in speaking class and (2) to discuss the most frequent politeness strategies employed by lecturer in speaking class. The research used Brown & Levinson's (1987) politeness theory. The results of her research show that (1) there are three types of politeness strategies found namely: bald on record, positive politeness and off-record; (2) the most frequent of politeness strategy employed by the lecturer in basic speaking unit seven is bald on record politeness strategy with thirty-two utterances and in basic speaking unit one is bald on record politeness strategy with twenty-three utterances.

The different between this present study and the previous studies is this present study analyzes "Beauty and the Beast" movie, i.e. investigating the types of positive politeness strategies, factors influencing the use of positive politeness strategies, and response when receiving positive politeness expression from their interlocutor in "Beauty and the Beast" movie. Overall in previous study above investigated kinds of all politeness strategies but this present study specifically only examines positive politeness strategies Thus, this present study is different with the previous studies.

1.8 Research Method

This section presents research design, research instrument, data and data source, data collection, and data analysis.

1.8.1 Research Design

This study employs a descriptive qualitative design which tries (1) to identify the types of positive politeness strategies used in “Beauty and the Beast” movie, (2) to identify find out factors which influence the use of positive politeness strategies in “Beauty and the Beast” movie, and (3) to explain the character's response when receiving positive politeness expressions from their interlocutors.

1.8.2 Research Instrument

This research instrument of this study is the researcher herself. The researcher obtains the data by observing the conversations in “Beauty and the Beast” movie in the form of utterances.

1.8.3 Data and Data Source

The data of this research are obtained from the character’s utterances which generate positive politeness strategies in “Beauty and the Beast” movie. According to Bogdan & Biklen (1982) the data sources of descriptive qualitative research can be derived from word, sentences or discourses of social phenomena and literary works, such as manuscripts. Thus, the data source of this study is “Beauty and the Beast” movie script.

1.8.4 Data Collection

In collecting the data, the following steps are done:

1. Downloading the script of the “Beauty and the Beast” movie from the website in <http://www.fq/Disney/Scripts/BeautyAndTheBeast.txt>
2. Watching “Beauty and the Beast” movie several times.
3. Screening and making a table of positive politeness strategies found and the factors which influence the use of positive politeness strategies in “Beauty and the Beast” movie based on Brown & Levinson’s (1987) theory.

1.8.5 Data Analysis

To analyze the data according to Miles & Huberman (1992, p.16) dived into three steps, those are: (1) data reduction or selection, (2) data presentation or display, (3) and data summarizing or conclusion. Thus, this study the data were analyzed the following steps:

1. Data Reduction

Data reduction is the process of concerning the subject, and selecting. This study, the researcher presents the data like explore all the data needed and understands the meaning of the movie in detail.

2. Data Presentation or Display

Data presentation or display is the process of show all the data analyze. This study, the researcher present the data in the form of table, in order to make easy to understand the readers. Then, the researcher classifies the positive politeness strategies found, classifies the factors which influence the use of positive politeness in “Beauty and the Beast” movie according to Brown & Levinson’s, (1987) theory,

and explains the characters' response when receiving positive politeness expressions from their interlocutors according to Holmes's (1988) theory.

3. Data Summarizing or conclusion

Data summarizing or conclusion is one of the important steps to know the result of this study. Thus, the researcher makes conclusion and suggestion.



CHAPTER II

THEORETICAL FRAMEWORK

This chapter consists of many significance theories concerning to the related object of this research.

2.1 Definition of Pragmatics

Pragmatics is a sub-discipline of linguistics, pragmatic study of the practical aspects of action such as signs, words, and sentences. In the actual situation Leech, (1983) states, “that pragmatics is the study of meaning in relation to the situation of speech” (p. 6). While Levinson (1983) states, “pragmatics is the study of the meaning of the relationship between language and context that are fundamental to the accountability of the language” (p. 6). According to Yule (1996), “pragmatics is the study of the meaning of the speaker, the study of meaning as communicated by a speaker or writer and interpreted by a listener or reader” (p. 3).

In addition, the researcher conclude that pragmatics is the study of meaning of speaker utterance in relation to the contexts which involves how the speaker produces an utterance to deliver his or her intention and how the listener interprets it.

2.2 Definition of Politeness

In the study of pragmatics, politeness is seen as a strategy employed by the speaker to achieve a variety of goals (Leech, 1983; Brown & Levinson, 1987). One of the purposes of politeness is to make all participants feel comfortable and relaxed with one another. According to Yule (1996) “politeness is a concept of polite social behavior in a particular context in society to show good manners toward others” (p.

60). Politeness is the practical application of good etiquette or manner. Lakoff (1990) states that “politeness is a system of interpersonal human communication designed to facilitate interaction by minimizing the potential conflict or contradiction and confrontation inherent in all human interaction in the societies” (p. 34). According to Leech (1983) “politeness is as form of behavior establishment and maintains comity in the societies” (p. 34). That is the participant ability to engage in interaction in an atmosphere of relative harmony.

Politeness related to the concept of face. “A face is a public image of a person, it refers to the emotions of human interaction” Brown & Levinson (1978, p. 61). There are two kinds of a face; negative face and positive face. Negative face is the basic claim to territories and personal preserves. Positive face is the positive consistent self-image including the desire that this self-image. According to Brown & Levinson (1987), the concept of “face is of a nature universal, and naturally there are various utterances which tend to be actions an unpleasant thing called Face Threatening Acts or FTA” (pp. 65-68).

FTA is a threat to each person’s face and his own face, by making a question, suggestion, criticizing, suggesting or expressing an error and thank you. The threat of negative face included warning, advice, reminding, order, request and suggestion. Then the threat of positive face included expression of criticism, contradiction, disagreement and disapproval. Therefore, there are several ways to convey of FTA. It meant can be conveyed directly, indirectly, politely or more politely, these ways are called as politeness strategies.

2.3 Politeness Strategies of Brown & Levinson (1978)

Politeness strategies is a strategy that is used by speaker usually try to avoid ambiguity, make the hearer feel comfortable or to avoid minimizing disfiguration and ambiguity of self-image from Face Threatening Act by a speaker. There are bald on record, positive politeness, negative politeness, and off record Brown & Levinson (1978, p. 68).

2.3.1 Bald On-Record

This strategy is associated with Grice's Maxims (1975) to get the maximum advantage in communication, people should consider maxim of quality, maxim of quantity, maxim of relevance and also maxim of manner. Usually, the speaker used bald on record strategy when she or he wanted to do FTA (Face Threatening Acts) with maximum efficiency toward the hearer's face. This strategy makes the hearer feel uncomfortable. This strategy has two types of sub-strategies in bald on record: sub-strategy of non-minimization of the threat used in the situations of urgency, and strategy of FTA oriented on bald-on-record usage, i.e. situations where the speaker has more power than hearer (Brown & Levinson, 1987, pp. 95-97), for example:

1. Sub-strategy of non-minimization of the threat.
 - a. Watch out!
 - b. Help me!
2. The strategy of FTA is oriented on bald-on-record usage.
 - a. Please come in.
 - b. Leave it to me.

2.3.2 Positive Politeness

Positive politeness is oriented toward the positive face of hearer. According to Brown and Levinson (1987) positive face is as an individual's need to be respect in any form of social interaction. Thus, the researcher conclude that positive politeness is directed to the hearer's positive face, to avoid ambiguity and to achieve solidarity through a friendship between speaker and hearer.

This strategy consists of two main strategies: (1) claim common ground and (2) convey that speaker and hearer are cooperators (Brown & Levinson, 1987, p. 101).

2.3.2.1 Claim Common Ground

A concept to show that the speaker and hearer belongs to the same person, specific wants, including values and goals which involve three general mechanism between speaker and hearer: (1) speaker knows the hearer want (in strategy 1-3), (2) the speaker can determine general membership on a group (in strategy 4) and claim common, opinions, point of view, attitude, knowledge, and empathy (in strategy 5-8).

1. Noticing, attending to hearer's interest, wants, need, and goods. The speaker should pay attention to the aspects of the condition of the hearer (Brown & Levinson, 1987, p. 103) for example: "You have nothing to eat! Come to my house at night".
2. Exaggerating interest, approval, sympathy which hearer. This strategy is often used by intonation, exaggerate, pressure, and other aspects of prosodic

(Brown & Levinson, 1987, p. 104), for example: “Oh thank you, my shirt was a gift from my father”.

3. Intensifying interest to the hearer in the speaker’s contribution. This strategy is the way for the speaker to communicate to the hearer that he shares some of this wants by intensifying the interest of his own contributions to conversation. In other words, it can be done by making good story (Brown & Levinson, 1987, p. 105), for example: “That was a good movie, you know?”
4. Using in-group identity markers. This strategy is the way to convey in-group membership, for example: generic name and terms like mac, mate, buddy, pal, honey, dear, babe, Mom, brother, sister, cutie, sweetheart, and guys (Brown & Levinson, 1987, pp. 107-108).
5. Seeking agreement. The main function of this strategy is to seek ways in which it is possible to agree with him. There are two ways to seek agreement; raising agreement and doing repetition. Raising “safe topic” allows the speaker to stress his agreement with Hearer and therefore to satisfy Hearer’s desire to be ‘right’ or to be corroborated in his opinions. Than repetition is used to stress emotional agreement with the utterance (Brown & Levinson, 1987, p. 112), for example:

A: John went to London this weekend!

B: To London!

6. Avoiding disagreement, the desire to agree with hearer leads to mechanism for pretending to agree (Brown & Levinson, 1987, pp. 113-117), for example: “You really sort of botched it, did not you?”
7. Presupposing, raising, or asserting common ground. The main purpose of this strategy is to make a mark of friendship or interest in Hearer, for example: “Isn’t it a beautiful day?” (Brown & Levinson, 1978, pp. 117-124).
8. Joking. Joke can be used to emphasize the background of shared values or shared. A joke is a technique of basic positive politeness. Jokes can minimize the FTA to a request (Brown & Levinson, 1987, pp. 124-125), for example: how about lending me this old heap of junk? He is new Cadillac.

2.3.2.2 Convey that Speaker and Hearer are Cooperators

Then the ninth until fifteen are functioned to convey that both speaker and hearer are cooperators in the relevant activity.

9. Asserting or presupposing. One way to indicate that Speaker and Hearer are cooperators is by asserting or implying knowledge of Hearer’s wants and willingness to fit one’s own wants in with them (Brown & Levinson, 1987, p. 125), for example: look, I know you want the car back by 6.00, so should not go to the town now?
10. Offering and promising. In order to redress the potential threat of some face threatening acts, the speaker may choose to stress his cooperation with hearer in another way (Brown & Levinson, 1987, p. 125), for example: “Do you need some helps?”

11. Being optimistic. Presumptuous or optimistic expressions of face threatening acts are one outcome of this strategy (Brown and Levinson, 1987, p. 126), for example: “You will led me your apartment key for weekend, I hope”.
12. Including both Speaker and Hearer in the same activity. Usually this strategy by using ‘we’ form as an inclusive when speaker really means ‘you’ or ‘me’, he can call upon the cooperative assumptions and thereby redress face threatening acts (Brown & Levinson, 1987, p. 127), for example: “Let’s stop for a bite”.
13. Giving or asking for reasons. Usually this strategy used by including hearer in his practical reasoning, In other words, giving reasons is a way of implying an offer and assuming cooperation (Brown & Levinson, 1987, p. 128), for example: “Why don’t we go to the cinema?”
14. Assuming or asserting reciprocity. The existence of cooperation between Speaker and Hearer may also be claimed or urged by giving evidence or reciprocal rights or obligations obtaining between the speaker and the hearer such as criticisms and complaints (Brown & Levinson, 1987, p. 129), for example: “I did X for you, so you do Y for me this”.
15. Giving gift to hearer goods, sympathy, understanding, cooperation and also the last positive-politeness strategy, involves Speaker deciding to redress Hearer’s face directly by fulfilling some of Hearer’s wants, thereby indicating that Speaker wants Hearer’s wants for Hearer, in some particular respects. It is by giving gift to Hearer. It can be in form of goods, sympathy,

understanding, or cooperation (Brown & Levinson, 1987, p. 129), for example: “I’m sorry to hear that” (sympathy).

2.3.3 Negative Politeness

Negative politeness is redressive action addressed to the addressee’s negative face. There are several types of this strategy such as conventional indirect, pessimistic, minimize the imposition, give deference, apologize, imperative state the FTA as a general rule and nominalized (Brown & Levinson, 1987, pp. 130-210), for example:

1. Impersonalize speaker and hearer
 - a. I ask you to do this.
 - b. It is okay.
2. Imperative
 1. Give me it!
 2. Go!

2.3.4 Off Record

Off record has the main purpose of taking some pressures off of the hearer. According to Brown & Levinson (1978) off record enables speaker to have one interpretation of his act. There are several types of this strategy such as, giving association clues, presuppose, understate, overstate, use tautologies, using contradiction, be ironic, using metaphors and use rhetorical (pp. 211-227), for example:

1. Presuppose
 - a. Alia again.

b. I don't go around boasting about my achievement.

2. Understate

a. Why are you always smoking now?

b. That dress is quite good.

2.4. Factors Influencing the Use of Positive Politeness Strategies

The employment of positive politeness strategy is influenced by several factors. Brown and Levinson (1987) explained that there are three factors influencing the speaker to use positive politeness: (1) relative power, (2) social distance, and (3) size imposition.

2.4.1 Relative Power

Relative power is the position of addressee's in society, age, and social status. People tend to speak socially in the same way differently from those whose status is higher or lower than the situation given. Therefore the power possessed by the speaker has an effect on the hearer. Relative strength itself is not only inherent in individuals but also sets of roles, such as employers between employees, teachers between students, and gangsters between victims (Brown & Levinson, 1987, p. 77).

2.4.2 Social Distance

Social distance means the social distance between speaker and addressee in society. According to Brown & Levinson (1987) social distance is a symmetric social dimension of similarity or difference where the speaker and hearer stand for the purpose of an act, for example: status, sex, age, degree of intimacy, which together determine the overall degree of respectfulness within a given situations, and socio-cultural background. While in the intimacy between the speaker and

hearer effects the choice of the strategy, for example: if the speaker and the hearer are intimate, the speaker might use in group membership marker such as, bro, honey, mam, which are kinds of positive politeness strategy (Brown & Levinson, 1987, p. 78).

2.4.3 Size Imposition

The last of factor is size of imposition. According to Brown & Levinson, (1987) size imposition can be interpreted as the weight of the actions that threatens the addressee's autonomy and freedom of action. Size imposition has two variables those are: (1) positive face and (2) negative face. (1) In the positive face, the imposition is assessed by the amount of threat given to hearer positive face, (2) then for the negative face, there are consist of two scales namely the imposition requiring services such as the provision of time and the imposition requiring goods like non-material goods like information (Brown & Levinson, 1987, p. 78).

2.5 Holmes (1988) Compliment Responses

Holmes (1988) states compliments can be used as a positive device when a speaker pays attention to a hearer's interest, wants, and needs, while a compliment can work as a face-threatening act when they are understood as a cause of embarrassment (Aisyah, 2015, p. 51). The main function of compliments according to Holmes (1988) that compliments can be used as a positive speech act that serves to increase solidarity between speaker and hearer.

Holmes (1988) compliment is a speech act which explicitly or implicitly attributes credit to someone other than the speaker, usually the person addressed for some good characteristic, possession, attributes and skills which are valued

positively by both the speaker and hearer (Ghanbaran, Rahimi & Resekh, 2014, p. 542). Holmes (1988) developed three main categories of compliment responses which also belong to positive politeness: accept, reject, and deflecting the compliment (Dirgeryasa, 2017, pp. 229-230). Each type was then divided into smaller categories.

2.5.1 Accept

1. Appreciation or agreement token: It is a verbal acceptance of a compliment, for example: Thanks or thank you and yes.
2. Agreeing utterances: The addressee agrees with the complimentary force by means of a response semantically fitted to the compliment, for example: I think it is lovely too.
3. Downgrading utterance: The addressee accept the compliment and assert that the compliment force is sufficient, for example: "I enjoyed doing it".
4. Returning the compliment: The praise is shifted to the addresser or one who compliment, for example: "You are looking good too".

2.5.2 Reject

1. Disagreeing utterance: The addressee directly disagrees with addresser's assertion, for example: "I am afraid I don't like it much".
2. Question accuracy: In the situation, the addressee might want a repetition or an expansion of the original compliment or question, for example: Really?
3. Challenge sincerity: Although the addressee agrees with the complimentary force, she or he does not accept the praise personally, for example: "You don't really mean that".

2.5.3 Avoid

1. Shift credit: This type of response is given when the addressee may choose not to accept the full complimentary force offered by qualifying that praise, usually by employing words such as, but, not and yet.
2. No acknowledgement: This type of response is given when the addressee gives no indication of having heard the compliment, for example: Silence.
3. Request reassurances: The addressee interprets the compliment as a request rather than a simple compliment or repetition, for example: Do you really think so?

2.6 Movie

Politeness strategies has significances for using language politeness in several groups in society. The significances of politeness strategies in communication do not only in real society but also we can find in movie, therefore this present research the researcher analyze in the movie. The movie is associated with contexts, it means movie as an illustration of the condition in society. Context situation itself is important to decide the using of politeness strategies (Holmes, 1955, pp.11-15). Therefore, the audience can understand the situation which happens during the conversation among the character easily when watching the movie.

Movie has several kinds and one of them is a fantasy movie like “Beauty and the Beast movie”. Thus, the researcher has a reasons use “Beauty and the Beast movie” as the subject of this research there is “Beauty and the Beast” movie is an American musical romantic fantasy which tells about an extraordinary event that is

full of fantasy (fiction) and is considered not really happening. This movie using modern cinematography in this era with the aims to convey moral messages and entertainment. However, the researcher only investigate the data from the based on linguistics perspective.



CHAPTER III

FINDINGS AND DISCUSSION

This chapter presents the result of research which includes findings and discussion. Based on the research questions, the objectives of this research are to identify the types of positive politeness strategies in “Beauty and the Beast” movie; identify the factors which influence the use of positive politeness strategies in “Beauty and the Beast” movie; and to explain the character's response when receiving positive politeness expressions from their interlocutors.

3.1 Findings and Discussion

To facilitate data analysis, all research questions are answered sequentially in one discussion. Initially, types of positive politeness strategies found in this study are presented, which is then followed by analyzing factors influencing the use of positive politeness, and finally explaining how the character's response when receiving positive politeness expressions from their interlocutors.

After collecting the data, this study found thirty two data of positive politeness strategies in “Beauty and the Beast” movie. This study found twelve types of positive politeness strategies. However, the researcher only display the example analysis of each types of positive politeness strategies found in “Beauty and the Beast” movie because all the analysis of the data are stated in appendix I.

3.1 The table of positive politeness strategies found in “Beauty and the Beast” move.

No	Types of Positive Politeness	Data
1	Noticing, attending to hearer (her/his interest, wants, need, and goods)	6
2	Exaggerating (interest, approval, sympathy which hearer)	4
3	Intensifying interest to the hearer in the speaker’s contribution.	1
4	Using in-group identify markers in speech	5
5	Seeking agreement in safe topic	3
6	Avoid disagreement	2
7	Presupposing, raising, asserting common ground	4
8	Joke	-
9	Asserting or presupposing	-
10	Offering, promising	2
11	Be optimistic	-
12	Include both the speaker and hearer in the activity	2
13	Giving or asking for reasons	1
14	Asserting reciprocal exchange	1
15	Giving gift to hearer (goods, sympathy, understanding, cooperation)	1
	Total	32

3.1.1 Noticing, attending to hearer (her/his interest, wants, need, and goods)

Context situation

This conversation happened in the bookstore, the participants of the conversation were Bookseller (the bookstore owner) and Belle (customer). The topic of the conversation was about Belle’s favorite Book. Initially, Belle came to the bookstore to return a book and she also wanted to borrow her favorite book, but she had already read it two weeks ago.

Data 1 (Code: A2)

- Bookseller : Ah, belle!
- Belle : Good morning. I've come to return the book I borrowed.
- Bookseller : (putting the book back on the shelf) finished already?
- Belle : Oh, I couldn't put it down! Have you got anything new?
- Bookseller : (laughing) not since yesterday.
- Belle : (On ladder of bookshelf) that's all right. I'll borrow... this one.
- Bookseller : That one? But you've read it twice!
- Belle : Well it's my favorite!
- Bookseller : **Well, if you like it all that much, it's yours!**
- Belle : But sir!
- Bookseller : I insist!
- Belle : **Well thank you. Thank you very much!**

Analysis:

In data 1, Bookseller's utterance of **"Well, if you like it all that much, it's yours!"** is a kind of **claim common ground**. It is categorized as a strategy of notice the hearer (regard to his interest, need, goods, and wants) because bookseller paid attention to Belle's statement where she loved the book very much. Bookseller applied this strategy to show that he understood what Belle wanted, thus the bookseller gave Belle's favorite book that has been read two weeks ago.

Bookseller used this strategy because he was influenced by a relative power factor. Relative power factor is not only inherent in individuals but also sets of roles, such as employers between employees, teachers between students, and gangsters

between victims. As a bookseller, it seems that he wants to make Belle, one of his customers, feels happy by having the book she loves. Because of this, power possessed by Bookseller has an effect to Belle.

Belle was a character who received the expression of positive politeness from Bookseller. Belle used two strategies to answer all questions from Bookseller, the first utterances “**But sir!**” is a kind of deflecting compliment. It is categorized as a shift credit because this type of response is give when the addressee tries to avoid compliments, gifts or invitations given by the speaker, usually by using words like, but, no and yet. Second utterance is “**Thank you. Thank you very much!**” It is categorized as appreciation or agreement token because the word of “**Thanks you**” is a verbal acceptance of a compliment, which means the Belle accepted Bookseller’s utterances.

3.1.2 Exaggerating (interest, approval, sympathy which hearer)

Context situation

This conversation happened in a village. The participants of the conversation were Lefou Gaston was the former solder and animal greatest hunter in the whole world while Lefou was Gaston’s assistant. In the morning, Lefou runs to Gaston after Gaston shot the animal in the forest, and Lefou also gave a compliment to Gaston.

Data 2 (Code: A3)

Lefou : **Wow! You didn't miss a shot, Gaston! You're the greatest hunter in the whole world!**

Gaston : I know!

Analysis:

In data 2, Lefou's utterance "**Wow! You didn't miss a shot, Gaston! You're the greatest hunter in the whole world!**" is a kind of claim common ground strategy because Lefou used exaggerating expression of "**Wow**". Lefou applied this strategy to express his compliment to Gaston because of his ability to shoot accurately. The word "**Wow!**" is usually used to express excitement, interest, like, or great pleasure Oxford Dictionary (1995).

Lefou used this strategy because he was influenced by relative power factor. The reason why Lefou expressed his compliment to Gaston because Lefou was Gaston's assistant, and he wanted to make Gaston feels happy.

Gaston was a character who received the expression of positive politeness from Lefou. Lefou's praise "**Wow! You didn't miss a shot, Gaston! You're the greatest hunter in the whole world!**" had a positive impact on Gaston, in fact Gaston responded to his statement "**I know**" indicating that Gaston approved Lefou's compliment. It is categorized as appreciation or agreement token because the words "**I Know**" is a verbal acceptance of a compliment which means that Gaston accepted Lefou's utterances.

3.1.3 Intensifying interest to the hearer in the speaker's contribution

Context situation

This conversation happened at Maurice's house. The Participants were Maurice and Belle. Maurice was Belle's father. The topic of the conversation was about Gaston's characteristic. Initially, Maurice knew what happened between Belle and Gaston because Maurice saw Belle having a conversation with Gaston

and Maurice knew if Gaston liked Belle. Therefore, Maurice asked Belle, and Belle responded to Maurice.

Data 3 (Code: A7)

Maurice : **What about that Gaston? He's a handsome fellow!**

Belle : He's handsome all right, and rude and conceited and... oh papa he's not for me!

Analysis:

In data 3, Maurice's utterances **"What about that Gaston?" He's a handsome fellow!"** is kind of a claim common ground strategy. It is categorized as intensifying the interest to the hearer, because this strategy will make our listeners happy and make our language behavior more polite. Maurice gives complement to Gaston and he also shares information about Gaston to increase Belle's interest in Gaston.

Maurice used this strategy because he was influenced by a social distance factor. The main purpose the social distance is to show intimacy. Because of this Maurice used strategy to show familiarity or intimacy with Belle, and Belle spoke politely to Maurice because Maurice was Bella's father.

Belle was a character who received the expression of positive politeness from Maurice interlocutor. Belle avoided Maurice's statement by saying **"He's handsome all right, and rude and conceited and...Oh Papa, he's not for me!"** The word of **"Not"** is a kind of deflecting compliment. It is categorized as shift credit, because this type of response is given when the addressee may not accept the Maurice's compliment.

3.1.4 Using in-group identify markers

Context situation

This conversation happened in front of home, the participants of the conversation were Belle and Maurice. Maurice was Belle's father. The next day Maurice and Phillippe continue on their journey until they get lost before Maurice would attend an exhibition with Phillippe. Belle drove her father until in front of the house.

Data 4 (Code: A8)

Belle : **Good bye, Papa! Good luck!**

Maurice : Good bye, Belle, and take care while I'm gone!

Analysis:

In data 4, Belle's utterance "**Papa**" is a claim common ground. It is categorized as group identify markers, because this strategy is a way to convey membership familiarity in groups, includes; generic name and terms like mac, mate, buddy, pal, honey, dear, babe, mom, brother, sister, cutie, sweetheart, and guys. Because of this, Belle called Maurice by saying "**Papa**". Papa is a nickname for a father. Belle used this strategy, because she was influenced by a social distance factor, to show familiarity or intimacy to Maurice as her father.

Maurice was a character who received the expression of positive politeness from Belle by saying "**Goodbye, Belle, and take care while I'm gone!**" It is a categorized as returning the compliment, because Maurice received from the Belle compliment.

3.1.5 Presupposing, raising and asserting common ground

Context situation

This conversation happened in a coffee shop. The participants of the conversation were Old Cronies (the coffee shop owner), Lefou (Gaston's assistant) and Gaston (animal hunter and former soldier). The topic of the conversation was about Gaston's characteristic. Initially, Gaston stood next to the coffee table looking at Lefou who is dancing on the table. Old Cronies and Lefou came to Gaston and gave compliments to Gaston.

Data 5 (Code: A13)

Old Cronies : **No one's been like Gaston, a king-pin like Gaston**

Lefou : **No one's got a swell cleft in his chin like Gaston**

Gaston : As a specimen, yes, I'm intimidating!

Analysis:

In data 5, there are two utterances that are indicated as claim common ground. Those are; Old Cronies's utterance "**No one's been like Gaston, a king-pin like Gaston**" and Lefou's utterance "**No one's got a swell cleft in his chin like Gaston**". It is categorized as presupposing, raising, asserting common ground strategy because the main purpose of this strategy is to make a mark of friendship or interest in hearer. Initially, Old Cronies gave praise to Gaston by saying "**King a pin**" which means the most important king in the whole world, and Lefou "**No one's words got a swift cleft in his chin like Gaston**" which means adding the first a compliment given by Old Cronies to Gaston by describing the Gaston's characteristic.

Old Cronies and Lefou used relative power factor because, they wanted to show a reality that there were different status between Old Cronies, Lefou and Gaston. Therefore power possessed by Old Cronies and Lefou have an effect to Gaston.

Gaston was a character who received the expression of positive politeness from Old Cronies and Lefou by saying **“As a specimen, yes, I'm intimidating!”** It is categorized as appreciation or agreement token, because the word of **“Yes”**, it is a verbal acceptance of a compliment, which means the Gaston accepted Old Cronies and Lefou's utterances.

3.1.6 Seeking agreement

Context situation

This conversation happened in the castle's kitchen. The participants of the conversation were Chip and Mrs. Potts. Mrs. Potts was Chip's mother. The topic of the conversation was about Mrs.Potts wanted her son to sleep with his brothers and sisters in the castle cupboard, but the chip tried to resist Mrs. Pott's desire, but it did not succeed in rejecting Mrs. Potts' desire. Finally, Chip obeyed his mother's desire and Mrs. Potts shuts the cupboard door.

Data 6 (Code: A17)

Mrs. Potts : **Come on, Chip. Into the cupboard with your brothers and sisters.**

Chip : But I'm not sleepy.

Mrs. Potts : Yes you are.

Chip : No, I'm.....not.

Analysis:

In data 6, Mrs.Potts's utterances "**Come on, Chip. In the closet with your brothers and sisters and "Yes you are "**" is a kind of claim common ground. This is categorized as seeking agreement because the main function of this strategy is to find ways in which it is possible to agree with it. Because of this, his utterances indicated that she asked Chip to sleep with his brothers in the castle's cupboard.

Mrs. Potts used this strategy because she was influenced by social distance factor. Actually, they have family ties where Mrs.Pott was Chip's mother.

Chip was a character who received a positive politeness expression from his mother. Chip avoided his mother statement by saying "**But I'm not sleepy**" it is categorized as shift credit, because this type of response is given when the recipient can choose not to receive a statement from the speaker not fully by giving an explanation to the speaker. Chip explained to his mother that he didn't feel sleepy but Mrs. said "**Yes you are**" it is identified as the request sensitivity on the chip so that the Chip will approve the desire.

3.1.7 Avoid disagreement

Context situation

This conversation happened in the forbidden room castle. The participants of the conversation were Belle and Cogsworth. Cogsworth was castle's waiter and Belle was a Beast's prisoner. The topic of the conversation was about a promise denied by Belle. Initially, she promised the Beast not to enter the forbidden room and stay in the castle forever but Belle forgot her promise to the Beast, she entered the forbidden room and the Beast saw it. Finally, Beast was angry and drove Belle

out of the Castle. Belle was afraid to see Beast's anger, Belle ran to her room to take her clothes and Meet Cogswort and Lumiere, Belle wanted to get out of the castle but Cogsworth tried to prevent Belle's desire to leave the castle.

Data 7 (Code: A18)

Belle : **Promise or no promise, I can't stay here another minute!**

Cogsworth : Oh no, wait, please wait!

Analysis:

In data 7, Belle said "**Promise or not promise, I can't stay here any minute!**" is a kind of common ground. It is categorized as avoid disputes. Initially, Beast believed in Belle, because Belle promised not to enter the forbidden room and stay in the castle forever. But Belle only pretended to promise the Beast not to enter the forbidden room to avoid Beast's anger, Belle decided to get out of the castle and forget her promise to the Beast.

Belle used this strategy because she was influenced by relative factor. Cogsworth was a waiter and Belle was Beast's prisoner in castle. Therefore Belle more powerful than Cogsworth.

Cogsworth was a character who received the expression of positive politeness from Belle. Cogsworth avoided Belle's statement by saying "**Oh no, wait, please wait**", it is categorized as shift credit, because this type of response was given when the recipient can choose not to receive a statement from the speaker not fully by giving an explanation to the speaker which means Cogsworth avoided Belle's utterance.

3.1.8 Include both the speaker and hearer in the activity

Context situation

This conversation happened in the castle cell. The conversation participants were Belle and Maurice (Belle's father). The topic was about Maurice's conditions in the castle cell. Initially, Belle knew father's condition from Philip (father's horse). After hearing the news about father's condition from Philip, Belle rushed to the Castel and found his father. She wanted to get her father out of the castle prison.

Data 8 (Code: B1)

- Maurice : How did you find me?
- Belle : **Oh, your hands are like ice. We have to get you out of here.**
- Maurice : Belle, I want you to leave this place.
- Belle : Who's done this to you?
- Maurice : No time to explain. You must go...now!
- Belle : I won't leave you!

Analysis:

In data 8, Belle's utterances **"Oh, your hands are like ice. We have to get you out of here"** expresses Speaker and Hearer cooperation as indicated by the use of **"We"**. Belle applied this strategy to show that she felt concerned about her father's condition.

Maurice was a character who received positive politeness expressions from Belle. Maurice disagreed Belle's statement by saying, **"Belle, I want you to leave this place!"** because this castle is very dangerous therefore Maurice rejected Belle's desire to get him out of the castle.

3.1.9 Offering and promising

Context situation

This conversation happened over the castle call. The participants of the conversation are Belle and Beast (castle's king). The topic of this conversation was about Belle's desire to get his father out of prison. Initially, Beast know that Belle had arrived in the castle cell to get out his father. Beast came to Belle, then Beast dropped the torch he carried into a pool of water so that the room darkened with only a little light from the sky.

Data 9 (Code: B2)

Belle : I've come for my father. Please let him out! Can't you see he's sick?

Beast : Then he shouldn't have trespassed here.

Belle : **But he could die. Please, I'll do anything!**

Beast : There's nothing you can do. He's my prisoner.

Analysis:

In data 9, Belle's utterance "**Please, I'll do anything!**" it is categorized as a promising and promising strategy, because according to fixing potential threats from several threatening faces, the speaker can choose to emphasize cooperation with listeners in another way, namely making a promise. Because of this, Belle made a promise to Beast to get her father out of the cell castle.

Belle used relative power factor, because Belle's position was different from Beast. Beast was prince and Belle was Maurice's daughter. Therefore, Beast more powerful than Belle.

Beast was a character who received positive politeness expressions from Belle. Beast rejected Belle's utterances by saying, "**There is nothing you can do. He is my prisoner**" which means Beast rejected Belle's utterance to get Maurice out of the castle cell.

3.1.10 Giving gift to hearer (goods, sympathy, understanding, cooperation)

Context situation

This conversation happened in the castle. The participants of the conversation were Beast (castle's prince) and Belle (Beast's prisoner). The topic of the conversation was about Beast who felt sympathy to Belle. Initially, Belle was worried about Maurice's (her father's) condition who was staying alone without her. She wanted to see her father directly but it was impossible because she had promised Beast not to leave the castle anymore. Beast knew what happened with Belle, he felt sympathy for Belle's condition. Therefore, Beast gave Belle a magic mirror to see her father. After seeing that her father was sick, she returned the magic mirror to Beast. Finally Beast gave Belle permission to meet her father, and he did not forget to give the Magic Mirror to Belle.

Data 10 (Code: B5)

Beast : **Take it with you, so you'll always have a way to look back, and remember me.**

Belle : Thank you for understanding how much he needs me.

Analysis:

In data 10, Beast's utterances "**Take it with you, so you will always have a way to look back, and remember me**" It is categorized as giving gifts to Belle

because Beast decided to fulfill Belle's expectation, that is giving Belle permission to leave the castle and also giving her a magic mirror.

Beast used this strategy because he was influenced by a relative power factor. Beast's position was different from Belle. Beast was the prince and Belle was the prisoner. Because of this, Beast was more powerful than Belle.

Belle was the character who received positive politeness expression from Beast. She accepted Beast's offer of receiving a magic mirror by saying "**Thank you for understanding how much he needs me**" It is categorized as appreciation or agreement token, because the words of "**Thanks you**" is a verbal acceptance of a compliment which means that Belle accepted Beast's offer.

3.1.11 Giving or asking for reasons

Context situation

This conversation happened in the Beast's room. The participants of the conversation were Cogsworth (castle's waiter) and Beast (castle's prince). The topic of the conversation was about Beast's sadness. Initially, Cogsworth saw Beast's sadness because Belle had left the castle, then Cogsworth asked Beast why Belle left the castle prison.

Data 11 (Code: B6)

Cogsworth : Well, your highness. I must say everything is going just peachy. I
knew you had it in you.

Beast : (Very sad) I let her go.

Cogsworth : Ha ha ha, yes. You what? How could you do that?

Beast : I had to.

Cogsworth : **Yes, but why?**

Beast : **Because, I love her.**

Analysis:

In data 11, Cogsworth says "**Yes, but why?**" It is categorized as giving or asking reasons to Beast. Cogsworth applied this strategy to find out why Beast gave Belle permission to leave the castle prison.

Cogsworth used this strategy because he was influenced by a relative power factor. Cogsworth was a waiter and Beast was a prince. Therefore, Beast was more powerful than Cogsworth.

Beast was a character who received positive politeness expressions from Cogsworth. He answered Cogsworth's question by saying "**Because, I love her**", which imply that Beast loved Belle.

3.1.12 Asserting reciprocal exchange

Context situation

This conversation happened in the castle. The participants of the conversation were Gaston (the former soldier and animal hunter) and Belle (Maurice's daughter). The topic of conversation was about Gaston's desire to marry Belle. Initially, Gaston gave name to Belle's father as a crazy old man. Finally, all villagers believed that Belle's father was crazy. Gaston will restore Belle father's good name as long as Belle agreed to marry him, but his desire was rejected by Belle.

Data 12 (Code: B7)

Gaston : Tsk, tsk, tsk. Poor Belle. It's a shame about your father.

Belle : You know he's not crazy, Gaston.

Gaston : **I might be able to clear up, this little misunderstanding, if...**

Belle : If what?

Gaston : **If you marry me.**

Belle : What?

Gaston : One little word, Belle. That's all it takes.

Belle : Never!

Gaston : Have it your way. (Turns and walks away slowly).

Analysis:

In data 12, Gaston's statement "**I might be able to clear up, this little misunderstanding, if you marry me**" can be categorized as asserting reciprocal exchange because Gaston wanted to help Belle if he was willing to marry him.

Gaston used size imposition factor, that is, he threatens Belle's freedom to act. Because if she did not want to marry him, her father's good name will not be returned.

Belle was a character who received the expression of positive politeness from Gaston, that is, he offered to marry Belle. She disagreed with Gaston's request by saying "**Never!**", because the addressee (Belle) directly disagreed with addresser's (Gaston) assertion: Belle rejects Gaston's request.

3.2 Discussion

In the thirty two data of positive politeness strategies in "Beauty and the Beast" movie. This study found twelve types of positive based on Brown and Levinson (1987) theory. Among them are; 6 noticing (attending to hearer's interest, wants, need, and goods); 4 exaggerating (interest, approval, and sympathy which

hearer); 1 intensifying interest to the hearer in the speaker's contribution; 5 using in-group identity markers; 3 seeking agreement; 2 avoid disagreement; 4 presupposing, raising, or asserting common ground; 2 offering and promising; 2 include both the speaker and hearer in the activity there are two utterances; 1 giving or asking for reasons; 1 asserting reciprocal exchange; 1 giving gift to hearer (goods, sympathy, understanding, and cooperation).

Noticing (attending to hearer's interest, wants, need, and goods strategy) is the most frequently used in "Beauty and the Beast" movie, because this strategy is used by the speaker to increase solidarity with the hearer to pay attention the hearer's wants and needs. (Brown & Levinson, 1987) also state that the speaker must pay attention to aspects of the listener's condition (p. 103).

With previous studies, which used the same theory but with different object, it was found that Afnani (2013) used theory from (Brown & Levinson, 1987) for all politeness strategies in novel. Aslikatulmilah (2015), Nailah (2016), and Viollita (2017) also used theory from (Brown & Levinson, 1987) for all politeness strategies in movie. Karimnia and Khodashenas (2017) and Gemasih (2018) used theory from (Brown & Levinson, 1987) for all politeness strategies in academic context. This study it does not indicate of all politeness strategies but only positive politeness strategies because positive politeness strategies is related to positive face or self-image in any form of social interaction especially to avoid ambiguity (Brown & Levinson, 1987).

Moreover, the highlight of this research finding is different from all previous studies, in the previous studies no one have examined the factors influence the used

positive politeness strategies and how do the characters response when received positive politeness expression from their interlocutors. Thus, this study found the factors which influence the use positive politeness strategies in “Beauty and the Beast” movie based on (Brown & Levinson, 1987) theory, those are; (1) relative power, factor, (2) social distance factor, and (3) size of imposition factor. The relative power factor is mostly influence the use positive politeness strategies in “Beauty and the Beast” movie because relative power is the position of addressee’s in society like differences age, and social status (Brown & Levinson, 1987, p. 77). Therefore, in this study show that in each types of positive politeness strategies found, there are factors influence the conversation such as, relative power factor, social distance factor, and size imposition factor.

Furthermore, according to Holmes (1988) that compliments can be used as a positive speech act that serves to increase solidarity between speaker and hearer. Thus, this research also show the strategy of response when received positive politeness expression from their interlocutors based on Holmes (1988) theory those are; (1) accept such as appreciation or agreement token, agreeing utterances, downgrading utterance, and returning the compliment are used by characters in “Beauty and the Beast” movie when received positive politeness expression from their interlocutors; (2) reject such as disagreeing utterance, question accuracy, and challenge sincerity are used by characters in “Beauty and the Beast” movie when received positive politeness expression from their interlocutors; (3) avoid such as shift credit, no acknowledgement and request reassurances are used by characters

in “Beauty and the Beast” movie when received positive politeness expression from their interlocutors.



CHAPTER IV

CONCLUSION AND SUGGESTION

This section presents conclusion and suggestion. The conclusion will be based on research findings and the suggestion will lead further researchers who conduct relevant study.

4.1. Conclusion

After analyzing and discussing the positive politeness strategies used in “Beauty and the Beast” movie, this study found thirty two data of positive politeness strategies in the “Beauty and the Beast” movie. This study finds twelve types of positive politeness strategies applied in the movie namely: (1) Noticing, attending to hearer’s interest, wants, need, and goods there are six data; (2) Exaggerating interest, approval, sympathy which hearer there are four data; (3) Intensifying interest to the hearer in the speaker’s contribution there is one data; (4) Using in-group identity markers there are five data; (5) Seeking agreement there are three data; (6) Avoid disagreement there are two data; (7) Presupposing, raising, or asserting common ground there are four data; (8) Offering and promising there are two data; (9) Include both the speaker and hearer in the activity there are two data; (10) Giving or asking for reasons there is one data ; (11) Asserting reciprocal exchange there is one data; and (12) Giving gift to hearer; (goods, sympathy, understanding, and cooperation) there are two data.

This research also found the factors which influence the use positive politeness strategies in “Beauty and the Beast” movie, those are; (1) relative power factor (2)

social distance factor and (3) size of imposition factor. The last point all discussion, this research show the strategy of response when received positive politeness expression from their interlocutors those are; accept, avoid and reject.

4.2 Suggestion

Related to the reasons of positive politeness strategies, the results of this study can be useful as reference for further researchers who are investigating relevant topic in the area of politeness with the different aspect, such as in literary works or comparative analysis of politeness in different languages and culture.

The suggestion for the readers is the researcher also expect that this study is not only useful for further researcher, but also it is useful for anybody who wants to know and understand the positive politeness strategies for all context like in film, literary works and in various languages.

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APPENDIX I

Appendix data of positive politeness strategies and factors which influence the use of positive politeness strategies in “Beauty and The Beast” movie.

1. Types of positive politeness strategies, those are;

Claim common ground

1. Noticing, attending to hearer (her/his interest, wants, need, and goods)
2. Exaggerating (interest, approval, sympathy which hearer)
3. Intensifying interest to the hearer in the speaker’s contribution.
4. Using in-group identify markers in speech
5. Seeking agreement in safe topic
6. Avoid disagreement
7. Presupposing, raising, asserting common ground
8. Joke

Convey that speaker and hearer are cooperation

9. Asserting or presupposing
10. Offering, promising
11. Be optimistic
12. Include both the speaker and hearer in the activity
13. Giving or asking for reasons
14. Asserting reciprocal exchange
15. Giving gift to hearer (goods, sympathy, understanding, cooperation).

2. The factors which influence the use of positive politeness strategies, those are;

1. R: Relative power
2. S: Social distance
3. Z: Size imposition

CODE	CONVERSATION	POSITIVE POLITENESS STRATGIES															Positive politeness factors			Explanation	
		Claim common ground								Convey that speaker and hearer are cooperation							R	S	Z		
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15					
A1	<p>Belle: Morning monsieur!</p> <p>Baker: Where are you off to?</p> <p>Belle: The bookshop! I just finished the most wonderful story, about a beanstalk and an ogre and...</p>				V													V			<p>The conversation happened in traditional market, the participants of the conversation were Belle (Maurice's daughter) and Baker (the bakery owner). Belle was the speaker used strategy number four because she was influenced by social distance factor to show familiarity.</p>
A2	<p>Bookseller: Ah, belle!</p> <p>Belle: Good morning. I've come to return the book i borrowed.</p> <p>Bookseller: (putting the book back on the shelf) finished already?</p> <p>Belle: Oh, i couldn't put it down! Have you got anything new?</p> <p>Bookseller: (laughing) not since yesterday.</p>	V																V			<p>The conversation happened in bookstore, the participants of the conversation were Bookseller (the bookstore owner) and Belle (Bookseller's customer). Bookseller was the speaker used strategy number one because he was influenced by social distance factor to show familiarity with Belle.</p>

	<p>Belle: (On ladder of bookshelf) that's all right. I'll borrow... this one.</p> <p>Bookseller: That one? But you've read it twice!</p> <p>Belle: Well it's my favorite!</p> <p>Bookseller: Well, if you like it all that much, it's yours!</p> <p>Belle: But sir!</p> <p>Bookseller: I insist!</p> <p>Belle: Well thank you. Thank you very much!</p>																				
A3	<p>Lefou: Wow! You didn't miss a shot, Gaston! You're the greatest hunter in the whole world!</p> <p>Gaston: I know!</p> <p>Lefou: Huh. No beast alive stands a chance against you...and no girl for that matter!</p>	V																V			<p>The conversation happened in Village. The participants of the conversation were Lefou (Gaston's assistant) and Gaston (animal hunter). Lefou was the speaker used strategy number two because he was influenced by relative power factor to show different status between Lefou and Gaston.</p>

	Gaston: It's true, Lefou, and I've got my sights set on that one!																			
A4	Lefou: Huh. No beast alive stands a chance against you...and no girl for that matter! Gaston: It's true, Lefou, and I've got my sights set on that one!	V												V						The conversation happened in village. The participants of the conversation were Lefou (Gaston's assistant) and Gaston (animal hunter). Lefou was the speaker used strategy number two because he was influenced by relative power to show different status.
A5	Lefou: The inventor's daughter? Gaston: She's the one! The lucky girl i'm going to marry. Lefou: But she's-- Gaston: The most beautiful girl in town.					V								V						The conversation happened in village. The participants of the conversation were lefou (Gaston's assistant) and Gaston (animal hunter). Lefou was the speaker used strategy number six to the Gaston because he was influenced by relative power factor to show different status between Gaston and Lefou.
A6	Belle: Are you all right, Papa? Maurice: I'm about ready to give up on this hunk of junk!	V													V					The conversation happened in home. The participants in the conversation were Belle (Maurice's daughter) and Maurice (Belle's father). Belle was the speaker used strategy number one because she was influenced social distance factor to show familiarity.

A7	<p>Maurice: What about that gaston? He's a handsome fellow!</p> <p>Belle: He's handsome all right, and rude and conceited and... oh papa he's not for me!</p>			V													V	<p>The conversation happened in home. The participants of the conversation were Maurice (Belle's father) and Belle (Maurice's daughter). Maurice was the speaker used strategy number three to the Belle because she was influenced by social distance factor to show familiarity between Maurice and Belle.</p>
A8	<p>Belle: Good bye, Papa! Good luck!</p> <p>Maurice: Good bye, Belle, and take care while I'm gone!</p>			V													V	<p>The conversation happened in home. The participants of the conversation were Belle (Maurice's daughter) and Maurice (Belle's father). Belle was the speaker used strategy number four to the Maurice because she was influenced by social distance factor to show familiarity between Maurice and Belle.</p>
A9	<p>Lumiere: Oh, you are soaked to the bone, monsieur. Come, warm yourself by the fire.</p> <p>Maurice: Thank you.</p>	V															V	<p>The conversation happened in Castle. The participants of the conversation were Lumiere (Castle's waiter) and Maurice (Belle's father). Lumiere was the speaker used strategy of number one because he was influenced by size imposition</p>

A14	<p>Old Cronies: No one's been like Gaston, a king-pin like Gaston Lefou : No one's got a swell cleft in his chin like Gaston Gaston: As a specimen, yes, i'm intimidating!</p>	V															V		<p>The conversation happened in café shop. The participants of the conversation were Old Cronies (the coffee shop owner), Lefou (Gaston's assistant) and Gaston (animal hunter). Lefou and Old cronies were the speakers used strategy of number two because they were influenced by relative power factor to show different status between Lefou and Gaston.</p>
A15	<p>Old Cronies: No one hits like Gaston, matches wits like Gaston Lefou: In a spitting match, nobody spits like Gaston!</p>						V										V		<p>The conversation happened in café shop. The participants of the conversation were Old Cronies (the coffee shop owner) and Lefou (Gaston's assistant). Old Cronies was speaker used strategy of number six because he was influenced by relative power factor to show different status between Lefou and Old Cronies.</p>
B4	<p>Gaston: All right, old man. We'll help you out. Maurice: You will? Oh thank you, thank you!</p>										V						V		<p>The conversation happened in coffee shop. The participants of the conversation were Gaston (animal hunter) and Maurice (Belle's father). Maurice was the speaker used strategy of number twelve because he was influenced by relative power</p>

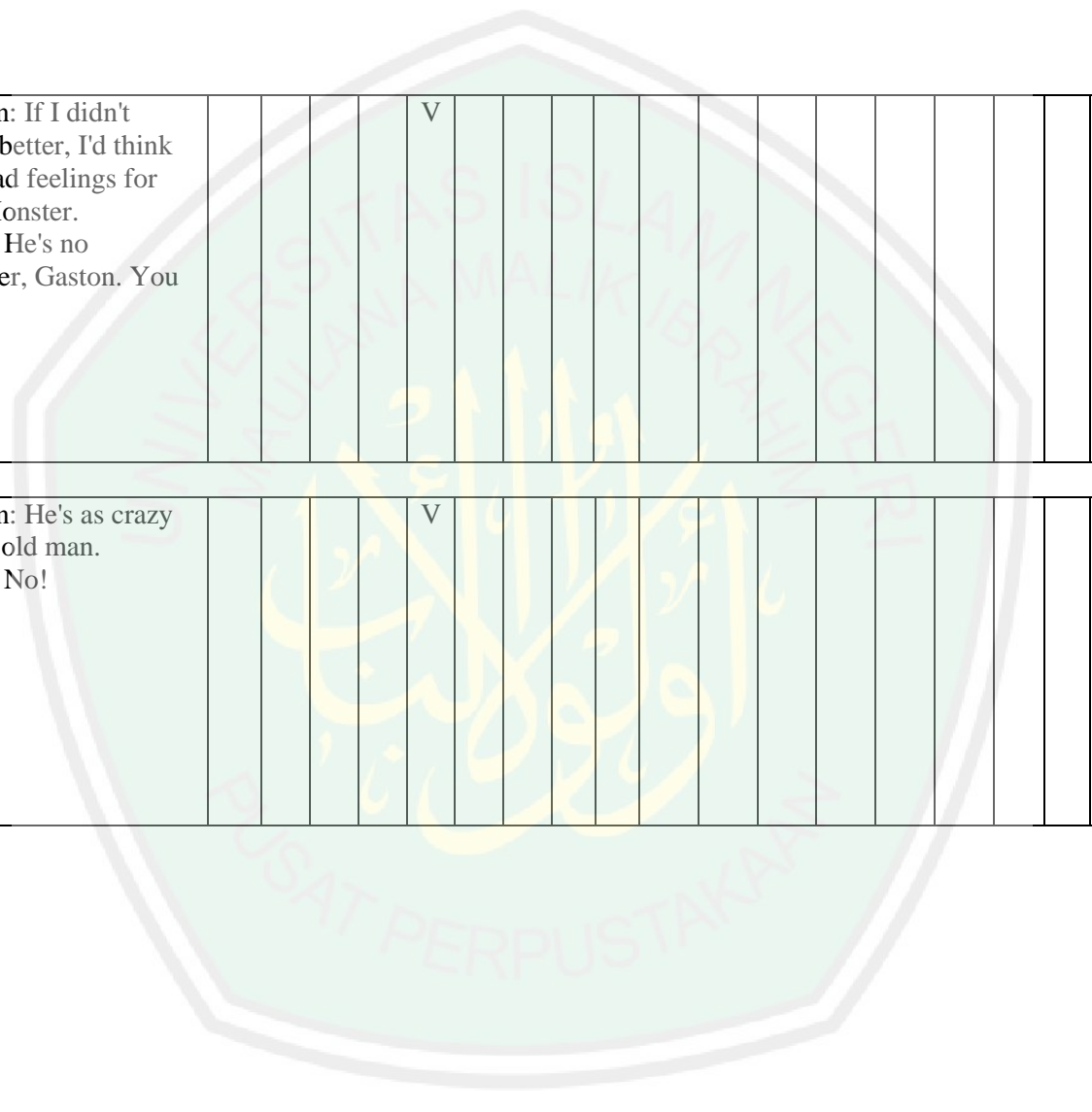
A18	<p>Belle: Promise or no promise, I can't stay here another minute!</p> <p>Cogsworth: Oh no, wait, please wait!</p>						V												V	<p>The conversation happened in castle. The participants of the conversation were Belle (Beast's prisoner) and Cogsworth (Castle's waiter). Belle was the speaker used strategy of number six because she was influenced by size imposition to show positive face to Cogsworth.</p>
A19	<p>Belle: I can't believe it. I've never seen so many books in all my life!</p> <p>Beast: You--you like it?</p> <p>Belle: It's wonderful.</p> <p>Beast: Then it's yours.</p> <p>Beast: Oh, thank you so much</p>	V																V		<p>The conversation happened in castle library. The participants of the conversation were Belle (Beast prisoner) and Beast (Castle's prince). Beast was the speaker used strategy of number one because he was influenced by relative power factor to show different status between Belle and Beast.</p>
A20	<p>Beast: I release you. You are no longer my prisoner.</p> <p>Belle:(In amazement) You mean...I'm free?</p> <p>Beast: Yes.</p> <p>Belle: Oh, thank you.</p>	V																V		<p>The conversation happened castle room. The participants of the conversation were Beast (Castle's prince) and Belle (Maurice's daughter, Beast prisoner). Beast was the speaker used strategy of number one because he was influenced by relative power factor to show</p>

	<p>Beast: I had to. Cogsworth: Yes, but why? Beast: Because, I love her.</p>																		
B7	<p>Gaston: I might be able to clear up this little misunderstanding, if... Belle: If what? Gaston: If you marry me. Belle: What? Gaston: One little word, Belle. That's all it takes. Belle: Never!</p>										V							V	<p>The conversation happened in home. The participant of the conversation were Gaston (animal hunter) and Belle (Maurice's daughter, Beast prisoner). Gaston was the speaker used strategy of number ten because he was influenced by size imposition factor to show negative face to Belle.</p>



A21	<p>Gaston: If I didn't know better, I'd think you had feelings for this Monster. Belle: He's no monster, Gaston. You are!</p>					V													V	<p>The conversation happened in home. The participants of the conversation were Gaston (animal hunter) and (Beast's prisoner). Gaston was the speaker used strategy of number fourteen because he was influenced size imposition factor to shows negative face to Belle.</p>
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A22	<p>Gaston: He's as crazy as the old man. Belle: No!</p>					V													V	<p>The conversation happened in home. The participants of the conversation were Gaston (animal hunter) and Belle (Beast's prisoner). Gaston was the speaker used strategy of number fourteen because he was influenced by size imposition power to shows negative face to Belle.</p>
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A23	Lumiere: Life is so unnerving, For a servant who's not serving! He's not whole without a soul to wait upon Cogsworth: Get off!		V															V	The conversation happened in castle. The participants of the conversation were Lumiere (castle's waiter) and Cogsworth (castle's waiter). Lumiere was the speaker used strategy of number eight because he was influenced by social distance factor to show familiarity.
A 24	Chip: Are they gonna live happily ever after, mama? Mrs. Potts: Of course, my dear. Of course.			V														V	The conversation happened in castle. The participants of the conversation were Chip (Mrs. Potts's son) and Mrs. Potts (Chip's mother). Chip was the speaker used strategy of number four because he was influenced by social distance factor to show familiarity.
A25	Cogsworth: Well, Lumiere, old friend. Shall we let bygones be bygones? Lumiere: Of course, Mon ami. I told you she would break the spell.			V														V	The conversation happened in castle. The participants of the conversation were Cogsworth (castle's waiter) and Lumiere (castle's waiter). Cogsworth was the speaker used strategy of number four because he was influenced by social distances factor to show familiarity.

APPENDIX II

1. “Beauty and the Beast” Movie.



The “Beauty and the Beast” movie is entertaining movie with modern Cinematography, this movie release in the Mart 17, 2017, United Kingdom by Walt Disney Pictures and Mandeville production. “Beauty and the Beast” movie starts with young girl who lived with her father. This movie has a happy ending because the great love between Beauty and Beast was real when Beauty declared the love for Beast he transformed into a handsome prince.

There are some actors and actress of “Beauty and the Beast” movie 2017: Emma Watson as the Belle, Dan Stevens as the Beast, Luke Evans as the Gaston, Kevin Kline as the Maurice, Josh Gad as the Le Fou, Ewan McGregor as the Lumière, Stanley Tucci as the Maestro Cadenza, Audra McDonald as the Madame de Garderobe, Gugu Mbatha-Raw as the Plumette, Ian McKellen as the Cogsworth, Emma Thompson as the Mrs. Potts, Nathan Mack as the Chip, and the last Hattie Morahan as the Agathe.

APPENDIX III

<pre>

Beauty and the Beast

The Complete Script

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NARRATOR: Once upon a time, in a faraway land, a young prince lived in a shining castle. Although he had everything his heart desired, the prince was spoiled, selfish, and unkind. But then, one winter's night, an old beggar woman came to the castle and offered him a single rose in return for shelter from the bitter cold. Repulsed by her haggard appearance, the prince sneered at the gift and turned the old woman away, but she warned him not to be deceived by appearances, for beauty is found within. And when he dismissed her again, the old woman's ugliness melted away to reveal a beautiful enchantress. The prince tried to apologize, but it was too late, for she had seen that there was no love in his heart, and as punishment, she transformed him into a hideous beast, and placed a powerful spell on the castle, and all who lived there. Ashamed of his monstrous form, the beast concealed himself inside his castle, with a magic mirror as his only window to the outside world. The rose she had offered was truly an enchanted rose, which would bloom until his twenty-first year. If he could learn to love another, and earn her love in return by the time the last petal fell, then the spell would be broken. If not, he would be doomed to remain a beast for all time. As the years passed, he fell into despair, and lost all hope, for who could ever learn to love a beast (We have seen a progression of stained glass windows illustrating the narration, as well as BEAST shredding his portrait. The camera slowly zooms out from the castle and we see the title. Fade up on the home of BELLE. She exits the front door and begins her walk into town.)

BELLE : Little town, it's a quiet village.
Every day, like the one before
Little town, full of little people
Waking up to say...

TOWNSFOLK 1: Bonjour!

TOWNSFOLK 2: Bonjour!

TOWNSFOLK 3: Bonjour!

TOWNSFOLK 4: Bonjour!

TOWNSFOLK 5: Bonjour!

BELLE : There goes the baker with his tray like always
The same old bread and rolls to sell
Ev'ry morning just the same
Since the morning that we came
To this poor provincial town...

BAKER : Good morning, Belle!

(BELLE jumps over to the bakery)

BELLE : 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 : (Ignoring her) That's nice...Marie, the baguettes! Hurry up!!

TOWNSFOLK: Look there she goes, that girl is strange no question
Dazed and distracted, can't you tell?

WOMAN 1 : Never part of any crowd

BARBER : Cause her head's up on some cloud

TOWNSFOLK: No denying she's a funny girl, that Belle!

(BELLE jumps on the back of a wagon and rides through town)

DRIVER : Bonjour!

WOMAN 2 : Good day!

DRIVER : How is your family?

WOMAN 3 : Bonjour!
 MERCHANT : Good day!
 WOMAN 3 : How is your wife?
 WOMAN 4 : I need six eggs!
 MAN 1 : That's too expensive!
 BELLE : There must be more than this provincial life!
 (BELLE enters the bookshop)
 BOOKSELLER : Ah, Belle!
 BELLE : Good morning. I've come to return the book I borrowed.
 BOOKSELLER : (Putting the book back on the shelf) Finished already?
 BELLE : Oh, I couldn't put it down! Have you got anything new?
 BOOKSELLER : (laughing) Not since yesterday.
 BELLE : (on ladder of bookshelf) That's all right. I'll borrow.. this one.
 BOOKSELLER : That one? But you've read it twice!
 BELLE : Well it's my favorite!
 BOOKSELLER : (handing her the book) Well, if you like it all that much, it's yours!
 BELLE : But sir!
 BOOKSELLER : I insist!
 BELLE : Well thank you. Thank you very much! (leaves bookshop)
 MEN : (looking in window, then turning to watch her)
 Look there she goes
 That girl is so peculiar!
 I wonder if she's feeling well!
 WOMEN : With a dreamy far-off look!
 MEN : And her nose stuck in a book!
 ALL What a puzzle to 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)
 BELLE : Oh! Isn't this amazing!
 It's my favorite part because, you'll see!
 Here's where she meets Prince Charming
 But she won't discover that it's him 'til chapter three!
 WOMAN 5 : Now it's no wonder that her name means 'beauty' Her looks have got no parallel!
 MERCHANT : But behind that fair facade
 I'm afraid she's rather odd
 Very different from the rest of us...
 ALL : She's nothing like the rest of us
 Yes different from the rest of us is Belle
 LEFOU : Wow! You didn't miss a shot, Gaston! You're the greatest hunter in the whole world!
 GASTON : I know!
 LEFOU : Huh. No beast alive stands a chance against you...and no girl for that matter!
 GASTON : It's true, Lefou, and I've got my sights set on that one! (pointing to BELLE)
 LEFOU : The inventor's daughter?
 GASTON : She's the one! The lucky girl I'm going to marry.
 LEFOU : But she's--
 GASTON : The most beautiful girl in town.
 LEFOU : I know--
 GASTON : And that makes her the best. And 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's gorgeous and I fell
 Here in town there's only she (BELLE walks by and away)
 Who is beautiful as me

So I'm making plans to woo and marry Belle
 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)
 MAN 1 : Bonjour!
 GASTON : Pardon!
 MAN 2 : Good day!
 MAN 3 : Mais oui!
 WOMAN 1 : You call this bacon?
 WOMAN 2 : What lovely grapes!
 MAN 4 : Some cheese!
 WOMAN 3 : Ten yards!
 MAN 4 : One pound
 GASTON : Excuse me!
 MAN 4 : I'll get the knife!
 GASTON : Please let me through!
 WOMAN 4 : This bread!
 MAN 5 : Those fish!
 WOMAN 4 : It's stale!
 MAN 5 : They smell!
 MAN 6 : Madame's mistaken!
 BELLE : There must be more than this provincial life!
 ALL : Well maybe so...
 GASTON : Just watch I'm going to make Belle my wife! (TOWNSFOLK 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!
 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's 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 whole town's talking about it. (The BIMBETTES, who are looking on, sigh.
 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 hand around her shoulders) Why thank you, Belle. Hey, whaddya say you and me take a walk over to the tavern and have a look at my hunting trophies.
 BELLE : Maybe some other time.
 BIMBETTE 1 : What's wrong with her?
 BIMBETTE 2 : She's crazy!
 BIMBETTE 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, don't talk about her father that way! (He conks LEFOU on the head.)

BELLE : My father's not crazy! He's a genius! (Explosion in background. GASTON and LEFOU continue laughing. BELLE rushes home and descends into the basement.)

BELLE : Papa?

MAURICE : How on earth did that happen? Dog gonnit! (He pulls the barrel off his waist, along with his pants.)

BELLE : Are you all right, Papa?

MAURICE : I'm about ready to give up on this hunk of junk! (kicking machine)

BELLE : You always say that.

MAURICE : I mean it, this time. I'll never get this boneheaded contraption to work.

BELLE : Yes, you will. And you'll win first prize at the fair tomorrow

MAURICE : Hmmmph!

BELLE : And become a world famous inventor!

MAURICE : You really believe that?

BELLE : I always have.

MAURICE : Well, what are we waiting for. I'll have this thing fixed in no time. (sliding under machine) Hand me that dog-legged clencher there... So, did you have a good time in town today?

BELLE : I got a new book. Papa, do you think I'm odd?

MAURICE : My daughter? Odd? (Appears from under machine with bizarre goggle contraption on his head distorting his eyes) Where would you get an idea like that?

BELLE : Oh, I don't know. It's just I'm not sure I fit in here. There's no one I can really talk to.

MAURICE : What about that Gaston? He's a handsome fellow!

BELLE : He's handsome all right, and rude and conceited and...Oh Papa, he's not for me!

MAURICE : Well, don't you worry, cause this invention's going to be the start of a new life for us. (Comes out from under machine) I think that's done it. Now, let's give it a try. (MACHINE whirs and chops wood, just as it should)

BELLE : It works!

MAURICE : It does? It does!

BELLE : You did it! You really did it!

MAURICE : Hitch up Phillipe, girl. I'm off to the fair! (Log strikes him in the head, knocking him out. Fade to later in the day)

BELLE : Good bye, Papa! Good luck!

MAURICE : Good bye, Belle, and take care while I'm gone!

(MAURICE and PHILLIPE continue on their journey until they become lost)

MAURICE : We should be there by now. Maybe we missed a turn. I guess I should have taken a...wait a minute. (Lifts lantern to illuminate sign giving directions to Anaheim and Valencia) Let's go this way!

MAURICE : Come on, Phillipe! It's a shortcut. We'll be there in no time!

(PHILLIPE and MAURICE continue through the dark.)

MAURICE : This can't be right. Where have you taken us, Phillipe? We'd better turn around...and...whoa...whoa boy, whoa Phillipe. Oh, oh! Look out!

(A swarm of bats fly out of a tree. PHILLIPE runs through the forest avoiding everything until he almost runs over the edge of a cliff)

MAURICE : Back up! Back up! Back up! Good boy, good boy. That's good, that's--back up! Steady. Steady! Hey now. Steady. (PHILLIPE finally bucks him off.) Phillipe! (PHILLIPE runs away, leaving MAURICE on the edge of the cliff.) Phillipe? Oh no! (He looks up and sees WOLVES growling at him. MAURICE runs away, being chased by the WOLVES. He stumbles down a hill, and lands at the gate of a castle. He grabs the locked gate and tries to shake it open.)

MAURICE : Help! Is someone there?

(The gate opens, and MAURICE runs in. He slams the gate in the faces of the WOLVES. Leaving his hat on the ground as the rain begins to fall, MAURICE runs to the castle and bangs on the door. It creaks open and he enters, cautiously.)

MAURICE : Hello? Hello?

(Watching from a table near the entrance are LUMIERE and COGSWORTH)

LUMIERE : (Barely whispering) Old fellow must have lost his way in the woods.

COGSWORTH : (Also whispering) Keep quiet! Maybe he'll go away.

MAURICE : Is someone there?

COGSWORTH : Not a word, Lumiere. Not one word!

MAURICE : I don't mean to intrude, but I've lost my horse and I need a place to stay for the night.

LUMIERE : (looking at COGSWORTH like a child having just found a lostpuppy)
Oh Cogsworth, have a heart.

COGSWORTH : Shush shush shhhhh! (COGSWORTH puts hand over LUMIERE'S mouth, who promptly proceeds to touch his lit candle hand to COGSWORTH's hand.
Ow ow Ow OW OW OUCH!!!!)

LUMIERE : Of course, monsieur, you are welcome here.

MAURICE : (looking around in confusion) Who said that? (He picks up the candlestick for light, not realizing that the speaker is in his hand)

LUMIERE : (Tapping him on the shoulder) Over here!

MAURICE : (Spins around, pulling LUMIERE to the other side) Where?

LUMIERE : (Taps MAURICE on the side of the head. MAURICE looks at LUMIERE.) Allo!

MAURICE : Oh!!!! (Startled, he drops LUMIERE onto the floor.) Incredible!

COGSWORTH : (hopping over) Well, now you've done it, Lumiere. Splendid, just peachy--
aaarrgghh! (MAURICE picks up COGSWORTH)

MAURICE : How is this accomplished? (He fiddles with COGSWORTH)

COGSWORTH : Put me down! At once! (MAURICE tickles the bottoms of COGSWORTH's feet. He laughs. He begins to wind the spring on the back of COGSWORTH's head, twisting his face around with the clock hands. MAURICE opens the front of COGSWORTH and begin to play with his pendulum. COGSWORTH slams the door shut on his finger.) Sir, close that at once, do you mind!

MAURICE : I beg your pardon, it's just that I've never seen a clock that...aah...i mean...aah aah aah-choo!!!! (MAURICE sneezes in the face of COGSWORTH, who proceeds to wipe his face off using his clock hands in a very anachronistic windshield wiper manner. MAURICE sniffles, indicating the cold he has caught from being in the rain.)

LUMIERE : Oh, you are soaked to the bone, monsieur. Come, warm yourself by the fire.

MAURICE : Thank you.

(LUMIERE and MAURICE head towards the den, with COGSWORTH running after them.)

COGSWORTH : No, no, no, do you know what the master would do if he finds you here. (BEAST is watching the action from an overhead walkway, and rushes off as the trio enters the den.) I demand that you stop...right...there! (COGSWORTH tumbles down the steps. MAURICE takes a seat in a large chair in front of a roaring fire.) Oh no, not the master's chair! (FOOTSTOOL rushes past COGSWORTH, barking up a storm.) I'm not seeing this, I'm not seeing this!

MAURICE : (As FOOTSTOOL rushes up to him) Well, hello there, boy.

(FOOTSTOOL props himself up under the feet of MAURICE. COATRACK enters and removes his cloak.) What service!

COGSWORTH : All right, this has gone far enough. I'm in charge here, and (COGSWORTH is run over by the (once again) anachronistic IndyCar sounding teacart of MRS. POTTS)

MRS. POTTS : (Arriving by the side of MAURICE) How would you like a nice spot of tea, sir? It'll warm you up in no time. (Pours tea into cup (CHIP), which hops over into MAURICE's open hand)

COGSWORTH : (from face down position on carpet) No! No tea, no tea!!!

CHIP : (As MAURICE sips the tea) Ha ha! His moustache tickles, mamma!

MAURICE : (Startled by the cup) Oh! Hello!

(The door to the den slams open and a strong gust of wind blows into the room, extinguishing LUMIERE's flames and the fire in the fireplace. COGSWORTH dives for cover. MRS. POTTS begins to shake. CHIP jumps back onto the tea cart and takes refuge from behind his mother)

CHIP : Uh oh!

(BEAST enters. We see him in full for the first time. He is on all fours. He looks around in the darkness.)

BEAST : (Growling his words) There's a stranger here.

LUMIERE : (who has relit his flames) Master, allow me to explain. The gentleman was lost in the woods and he was cold and wet...
(LUMIERE's last sentence is drowned out by the very loud growl of BEAST, which puts out his flames once again. LUMIERE looks down, dejected.)

COGSWORTH: (Coming out from under a rug) Master, I'd like to take this moment to say...I was against this from the start. I tried to stop them, but would they listen to me? No, no, no! (Again, BEAST's growl drowns out COGSWORTH.)

(MAURICE looks to one side of the chair, then to the other and sees BEAST.)

BEAST : Who are you! What are you doing here?

MAURICE : (Very scared and backing away from the advancing BEAST) I was lost in the woods and...(stares at BEAST)

BEAST : (Advancing on him) You are not welcome here!

MAURICE : I'm sorry

BEAST : What are you staring at?

MAURICE : (Cowering under BEAST) Noth-noth-nothing! (Turns to leave)

BEAST : (Racing around and blocking the entrance with surprising speed)

So, you've come to stare at the beast, have you?

MAURICE : Please, I meant no harm! I just needed a place to stay .

BEAST : I'll give you a place to stay! (BEAST picks up MAURICE, carries him out of the room and slams the door, plunging the den, along with COGSWORTH, LUMIERE, MRS. POTTS, and CHIP into darkness. Fade out.)

(Fade in to BELLE's cottage, seen from POV of GASTON and LEFOU.)

LEFOU : Heh! Oh boy! Belle's gonna get the surprise of her life, huh Gaston.

GASTON : Yep. This is her lucky day!

(GASTON lets go of a branch, which swings back and hits LEFOU in the mouth.

GASTON turns to the band, wedding guests and others, apparently just out of sight of BELLE's cottage.)

GASTON : I'd like to thank you all for coming to my wedding. But 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) Now, you Lefou. When Belle and I come out that door--

LEFOU: Oh I know, I know! (He turns and begins directing the band in "Here Comes the Bride." GASTON slams a baritone over his head.)

GASTON: Not yet!

LEFOU: (From inside the instrument, with his lips sticking out the mouthpiece) Sorry!

(Cut to interior of 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'm just full of surprises. You know, Belle.

There's not a girl in town who wouldn't 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'll 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 : (Corners BELLE) You, Belle!
 BELLE : (Ducking under GASTON'S arms) Gaston, I'm speechless. I really
 don't 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'll marry me.
 BELLE : (Reaching for the doorknob) I'm very sorry, Gaston, but I just
 don't deserve you. (She twists the knob and the door opens (this
 time outward). BELLE ducks under GASTON as he tumbles out the
 door and into the mud.)

(The wedding band begins to play "Here Comes the Bride." GASTON's boots are thrown out of
 the door (now opened inward) and the door is slammed shut. LEFOU, who is directing the band,
 looks down and sees GASTON's legs sticking out of the mud, and a PIERRE's head sticking up.
 LEFOU cuts off the band, and GASTON's head pops up, with the pig on top of him. He tilts his
 head, and the pig slides down his back.)
 LEFOU: So, how'd it go?
 GASTON: (Picks up LEFOU by the neck) I'll have Belle for my wife, make no
 mistake about that! (GASTON drops LEFOU into the mud.)
 LEFOU: (To PIERRE) Touchy!
 PIERRE: Grunt Grunt.
 (GASTON walks off, dejected, and the focus returns to the cottage. BELLE pokes
 her head out the door.)
 BELLE: (To the chickens) Is he gone? Can you imagine, he asked me to
 marry him. Me, the wife of that
 boorish, brainless...
 Madame Gaston, can't you just see it
 Madame Gaston, his little wife
 Not me, no sir, I guarantee it
 I want much more than this provincial life...

(BELLE walks into the pen and feeds the animals, then runs off singing into an
 open field overlooking a beautiful valley)

I want adventure in the great wide somewhere
 I want it more than I can tell
 And for once it might be grand
 To have someone understand
 I want so much more than they've got planned

(PHILLIPE runs into the open field. BELLE looks at him, disturbed that MAURICE
 is not with him.)
 BELLE: Phillippe! What are you doing here? Where's Papa? Where is he,

Phillipe? What happened? Oh, we have to find him, you have to take me to him!

(BELLE unhitches the wagon from PHILLIPE. Cut to exterior of the castle gate. (How PHILLIPE brought BELLE there is a mystery, seeing as PHILLIPE never made It to the castle with MAURICE.))

BELLE: What is this place?

(PHILLIPE snorts, then begins to buck as if something is scaring him. BELLE dismounts and comforts him.)

BELLE: Phillipe, please, steady. (She enters the gate and sees MAURICE's hat on the ground.)

Papa. (Cut to interior of castle with COGSWORTH and LUMIERE discussing events.)

COGSWORTH: Couldn't keep quiet, could we. Just had to invite him to stay, didn't we? Serve him tea, sit in the master's chair, pet the pooch.

LUMIERE: I was trying to be hospitable.

(Cut back to door opening and BELLE entering castle.)

BELLE: Hello? Is anyone here? Hello? Papa? Papa, are you here?

(We follow as BELLE ascends the grand staircase and searches for her father. Cut to kitchen where MRS. POTTS is standing next to a tub of hot water. CHIP hops in.)

CHIP : Momma. There's a girl in the castle!

MRS. POTTS: Now, Chip, I won't have you making up such wild stories.

CHIP: But really, momma, I saw her.

MRS. POTTS: (Disgusted) Not another word. Into the tub. (She lifts CHIP into the tub. FEATHERDUSTER enters) FEATHERDUSTER: A girl! I saw a girl in the castle!

CHIP : (poking his head out from the water) See, I told ya!

(Cut back to LUMIERE and COGSWORTH bickering)

COGSWORTH: Irresponsible, devil-may-care, waxy eared, slack-jawed--

BELLE: Papa?

(COGSWORTH and LUMIERE turn to look at the new arrival)

LUMIERE: Did you see that? (Running to the door and poking his head around the corner with COGSWORTH) It's a girl!

COGSWORTH: I know it's a girl.

LUMIERE : Don't you see? She's the one. The girl we have been waiting for. She has come to break the spell! (He chases after her.)

COGSWORTH : Wait a minute, wait a minute!

(BELLE advances down a narrow hallway. COGSWORTH and LUMIERE sneak up behind her and open the door that leads to the tower where MAURICE is being kept. The door creaks open and BELLE hears the sound)

BELLE : Papa? Papa? (COGSWORTH hides behind the door and LUMIERE rushes off.) Hello? Is someone here? Wait! I'm looking for my father! (She begins up the stairs, but doesn't realize that LUMIERE is watching her.) That's funny, I'm sure there was someone... I-I-Is there anyone here?

(MAURICE's voice echoes from his cell)

MAURICE : Belle?

BELLE : (Rushes up to the cell to find him) Oh, Papa!

MAURICE : How did you find me?

BELLE : Oh, your hands are like ice. We have to get you out of here.

MAURICE : Belle, I want you to leave this place.

BELLE : Who's done this to you?

MAURICE : No time to explain. You must go...now!

BELLE : I won't leave you!

(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's there? Who are you?

BEAST : The master of this castle.

BELLE : I've come for my father. Please let him out! Can't you see he's sick?

BEAST : Then he shouldn't have trespassed here.

BELLE : But he could die. Please, I'll do anything!

BEAST : There's nothing you can do. He's 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 don't know what you're doing!

BELLE : If I did, would you let him go?

BEAST : Yes, but you must promise to stay here forever.

(BELLE ponders the situation and realizes she can't see the captor)

BELLE : Come into the light.

(BEAST drags his legs, then his whole body into the beam of light. BELLE looks, her eyes growing wider until she can stand no more and falls back to MAURICE.)

MAURICE : No, Belle. I won't let you do this!

(BELLE regains her composure, then steps into the beam of light, giving her a very virgin-ish look)

BELLE : You have my word.

BEAST : (quickly) Done!

(BEAST moves over to unlock the cell, and BELLE collapses to the floor with her head in her hands. We hear the door being unlocked, then MAURICE rushing over to BELLE.)

MAURICE : No, Belle. Listen to me. I'm old, I've lived my life--

(BEAST grabs him and drags him downstairs)

BELLE : Wait!

MAURICE : Belle!

BELLE : Wait!

(Cut to ext. of castle. BEAST drags MAURICE towards PALLEQUIN)

MAURICE : No, please spare my daughter!

BEAST : She's no longer your concern. (BEAST throws MAURICE into the PALLEQUIN.) Take him to the village. (The PALLEQUIN breaks the ivy holding it to the ground, then slinks off like a spider with MAURICE inside)

MAURICE: Please, let me out, please!

(Cut to BELLE looking out cell window at the PALLEQUIN crossing the bridge Over the moat. She begins to cry. Cut to BEAST walking up the stairs. LUMIERE is still at his post.)

LUMIERE: Master?

BEAST : (angrily) What!

LUMIERE: Since the girl is going to be with us for quite some time, I was thinking that you might want to offer her a more comfortable room. (BEAST growls angrily at him.) Then again, maybe not.

(BEAST enters the cell where BELLE is still crying.)

BELLE : You didn't even let me say good bye. I'll never see him again. I didn't get to say good-bye.

BEAST : (feeling bad) I'll show you to your room.

BELLE : (surprised) My room? (Indicating the cell) But I thought--

BEAST : You wanna, you wanna stay in the tower?

BELLE : No.

BEAST : Then follow me.

(BEAST leads BELLE to her room. As they proceed, BELLE begins to lag behind. She looks at the hideous sculptures on the walls and the light casting shadows on them. Frightened, she gasps and runs to catch up with BEAST, who is carrying LUMIERE as a light source. BEAST looks back at BELLE, and sees a tear form at the corner of her eye.)

LUMIERE : Say something to her.

BEAST : Hmm? Oh. (To BELLE) I...um...hope you like it here. (He looks at LUMIERE for approval. He motions BEAST to continue.) The castle is your home now, so you can go anywhere you wish, except the West Wing.

BELLE : (looking intrigued) What's in the West Wing?

BEAST : (stopping angrily) It's forbidden!

(BEAST continues, and BELLE reluctantly follows. Cut to int. of BELLE's room, dark. The door opens and light spills in.)

BEAST : (Tenderly) Now, if there's anything you need, my servants will attend you.

LUMIERE : (whispering in his ear) Dinner--invite her to dinner.

BEAST : (Growing angry) You...will join me for dinner. That's 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. 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!

LEFOU: Darn right!

GASTON: Dismissed. Rejected. Publicly humiliated. Why, it's more than I can bear. (turns chair away)

LEFOU : (Runs in front of him) More beer?

GASTON: (Turns chair away again) What for? Nothing helps. I'm disgraced.

LEFOU : Who, you? Never. Gaston, you've got to pull yourself together.

Gosh it disturbs me to see you, Gaston

Looking so down in the dumps

Every guy here'd love to be you, Gaston (cheering from the gallery)

Even when taking your lumps

There's no man in town as admired as you

You're everyone's favorite guy

Everyone's awed and inspired by you (LEFOU turns chair back to forward)

And it's not very hard to see why!

No one's slick as Gaston, no one's quick as Gaston

No one's next as incredibly thick as Gaston

For there's no man in town half as manly

Perfect, a pure paragon!

You can ask any Tom, Dick, or Stanley

And they'll tell you who's team they'd prefer to be on!

OLD CRONIES: No one's been like Gaston, a king-pin like Gaston

LEFOU : No one's got a swell cleft in his chin like Gaston

GASTON : As a specimen, yes, I'm intimidating!

ALL : No one fights like Gaston, no one bites like Gaston

WRESTLER : In a wrestling match, nobody bites like Gaston

BIMBETTES : For there's no one as burly and brawny

GASTON : As you see I've got biceps to spare

LEFOU : Not a bit of him scraggly or scrawny

GASTON : That's right! And every last bit of me's covered with hair!

(GASTON fights with the men, then lifts a bench with the BIMBETTES on it. He drops the bench on LEFOU, then turns to the camera and reveals his hairy chest.)

OLD CRONIES: No one hits like Gaston, matches wits like Gaston

LEFOU : In a spitting match, nobody spits like Gaston!

GASTON : I'm especially good at expectorating! Ptoeey!

ALL : Ten points for Gaston!

(GASTON plays a chess game with a man, then hits the board, sending it and pieces all over. He takes a bite of leather from the belt once wrapped around his neck, chews it and spits it into a spittoon, which falls and gets stuck on the head of LEFOU.)

GASTON: When I was a lad I ate four dozen eggs

Every morning to help me get large!

And now that I'm grown, I eat five dozen eggs
 So I'm roughly the size of a barge!

(GASTON juggles a number of eggs, then swallows them whole. LEFOU attempts the trick, and is hit in the face by three eggs.)

ALL : No one shoots like Gaston, makes those beauts like Gaston
 LEFOU : Then goes tromping around wearing boots like Gaston
 GASTON : I use antlers in all of my decorating!

(GASTON takes three shots at a beer barrel, which begins leaking into the mugs of onlookers. He returns stomping to his chair, where we see the fireplace surrounded by the heads of the animals he has killed. The mystery cut of music is here! Cut to ending of "Gaston Reprise")

ALL : My what a guy! Gaston!!!!!!

(The OLD CRONIES have picked up the chair and carry GASTON around in it. LEFOU tries to flee, but they toss the chair into its normal place, and LEFOU is pinned underneath. MAURICE bursts in frantically)

MAURICE : Help! Someone help me!
 OLD MAN : Maurice?
 MAURICE : Please! Please, I need your help! He's got her. He's got he locked in the dungeon.
 LEFOU : Who?
 MAURICE : Belle. We must go. Not a minute to lose!
 GASTON : Whoa! Slow down, Maurice. Who's got Belle locked in a dungeon?
 MAURICE : A beast! A horrible, monstrous beast!

(MAURICE has gone from person to person, pleading his case, until he is thrown at the feet of GASTON. A moment of silence, then the OLD CRONIES begin to laugh and mock him.)

CRONY 1 : Is it a big beast?
 MAURICE : Huge!
 CRONY 2 : With a long, ugly snout?
 MAURICE : Hideously ugly!
 CRONY 3 : And sharp, cruel fangs?
 MAURICE : Yes, yes. Will you help me?
 GASTON : All right, old man. We'll help you out.
 MAURICE : You will? Oh thank you, thank you!

(The OLD CRONIES pick up MAURICE and help him out by throwing him through the door.)

CRONY 1 : Crazy old Maurice. He's always good for a laugh!
 GASTON : (Very pensive) Crazy old Maurice, hmm? Crazy old Maurice.
 Hmmm?

Lefou, I'm afraid I've been thinking. (LEFOU is still under the chair.)

LEFOU : A dangerous pastime--
 GASTON : (finishing line) I know,
 But that wacky old coot is Belle's father
 And his sanity's only so-so

Now the wheels in my head have been turning
 Since I looked at that loony old man
 See I promised myself I'd be married to Belle,
 And right now I'm evolving a plan!

(GASTON picks LEFOU out from under the chair and holds his head close, and whispers)

GASTON : If I...(whisper)
 LEFOU : Yes?
 GASTON : Then I...(whisper)
 LEFOU : No, would she?
 GASTON : (whispering)...GUESS!
 LEFOU : Now I get it!
 BOTH : Let's go!

(They begin a waltz around the floor as they sing)

BOTH : No one plots like Gaston, takes cheap shots like Gaston

LEFOU : Plans to persecute harmless crackpots like Gaston

ALL : So his marriage we soon'll be celebrating! My what a guy, Gaston!!!

(Camera zooms out through window to snow covered square, empty except for MAURICE)

MAURICE : (to no one in particular) Will no one help me?

(Fade back to the bedroom of the castle where BELLE is still crying. There is A 'clink clink clink' at the door. She gets up and walks over to open the door. MRS. POTTS enters with CHIP and their entourage.)

BELLE : Who is it?

MRS. POTTS: (from outside the door) Mrs. Potts, dear. (Door opens.) thought you might like a spot of tea.

BELLE : (amazed at the fact that she is listening to a walking tea set) But you...ah...but...I--

(BELLE bumps into the WARDROBE)

WARDROBE : Oof. Careful!

BELLE : (sits on bed) This is impossible--

WARDROBE : (leans 'shoulder' on bed, popping other end and BELLE into the air) I know it is, but here we are!

CHIP : (as sugar and cream are being poured into him) Told ya she was pretty, mama, didn't I?

MRS. POTTS: All right, now, Chip. That'll do. (CHIP hops over to BELLE, who is sitting on the floor) Slowly, now. Don't spill!

BELLE : Thank you. (She picks up CHIP, and is about to take a sip of tea.)

CHIP : (To BELLE) Wanna see me do a trick? (CHIP takes a big breath, then puffs out his cheeks and blows bubbles out the top of the cup.)

MRS. POTTS : (admonishingly) Chip!

CHIP : (looking guilty) Oops. Sorry.

MRS. POTTS : (To BELLE) That was a very brave thing you did, my dear.

WARDROBE : We all think so.

BELLE : But I've lost my father, my dreams, everything.

MRS. POTTS : Cheer up, child. It'll turn out all right in the end. You'll see. (She looks up, startled.) Oops! Look at me, jabbering on, when there's a supper to get on the table. Chip!

CHIP : (hopping away) Bye!

(BELLE stands and the WARDROBE approaches her.)

WARDROBE: Well now, what shall we dress you in for dinner? Let's see what I've got in my drawers. (The doors fly open and moths flutter out. She slams them shut.) Oh! How embarrassing. Here we are. (One door opens, the other serves as an arm. It pulls out a pink dress.) Ah! There, you'll look ravishing in this one! (Something to think about: We never hear of a King or Queen or parents, so what is a Prince living on his own doing with a wardrobe full of women's clothing? Maybe he wants to be a lumberjack!)

BELLE : That's very kind of you, but I'm not going to dinner.

WARDROBE : Oh, but you must!

(COGSWORTH waddles in)

COGSWORTH : Ahem, ahem, ahem. Dinner...is served.

(Cut to BEAST pacing back and forth in front of fire, with MRS. POTTS and LUMIERE looking on.)

BEAST : What's taking 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.

LUMIERE : Uh, master. Have you thought that , perhaps, this girl could be the one to break the spell?

BEAST : (angrily) Of course I have. I'm not a fool.

LUMIERE : Good. You fall in love with her, she falls in love with you and--Poof!--the spell is broken! We'll be human again by midnight! (That sounds like a good title for a song-- "Human Again")

MRS. POTTS : Oh, it's not that easy, Lumiere. These things take time.

LUMIERE : But the rose has already begun to wilt.

BEAST : It's no use. She's so beautiful, and I'm so...well, look at me!
(LUMIERE shrugs his shoulders and looks at MRS. POTTS.)

MRS. POTTS : Oh, you must help her to see past all that.

BEAST : I don't know how.

MRS. POTTS : Well, you can start by making yourself more presentable.
Straighten up, try to act like a gentleman. (BEAST sits up, then straightens his face very formally)

LUMIERE: (adding in) Ah yes, when she comes in, give her a dashing, debonair smile. Come, come. Show me the smile. (BEAST bears his ragged fangs in a scary, and yet funny grin.)

MRS. POTTS : But don't frighten the poor girl.

LUMIERE : Impress her with your rapier wit.

MRS. POTTS : But be gentle.

LUMIERE : Shower her with compliments.

MRS. POTTS : But be sincere

LUMIERE : And above all...

BOTH : You must control your temper!
(The door creaks open. BEAST wipes the silly face off, and looks to the door expectantly.)

LUMIERE: Here she is!
(COGSWORTH enters.)

COGSWORTH: Uh, good evening.
(BEAST goes from expectant to mad.)

BEAST : (growling) Well, where is she?

COGSWORTH: (buying time) Who? Oh! The girl. Yes, the, ah, girl. Well, actually, she's in the process of, ah, um, circumstances being what they are, ah... she's not coming.
(Cut to ext of den with door slightly ajar)

BEAST : WHAT!!!!!!!
(Door bangs open and BEAST comes running out, with OBJECTS giving chase) COGSWORTH: Your grace! Your eminence! Let's not be hasty! (Cut to ext of BELLE's room. BEAST runs up to it and bangs on the door.)

BEAST : (Yelling) I thought I told you to come down to dinner!

BELLE : (From behind the door) I'm not hungry.

BEAST : You'll come out or I'll...I'll break down the door!

LUMIERE : (interrupting) Master, I could be wrong, but that may not be the best way to win the girl's affections.

COGSWORTH: (pleading) Please! Attempt to be a gentleman.

BEAST : (growing angrier) But she is being so...difficult!

MRS. POTTS : Gently, gently.

BEAST : (very dejected) Will you come down to dinner?

BELLE : No!
(BEAST looks at the OBJECTS, very frustrated.)

COGSWORTH: Suave. Genteel.

BEAST : (Trying to act formal, bowing at the door) It would give me great pleasure if you would join me for dinner.

COGSWORTH: Ahem, ahem, we say 'please.'

BEAST : (once again dejected) ...please.

BELLE : (Mad at BEAST) No, thank you.

BEAST : (furious) You can't stay in there forever!

BELLE : (provokingly) Yes I can!

BEAST : Fine! Then go ahead and STARVE!!!! (To OBJECTS) If she doesn't eat with me, then she doesn't eat at all!

(BEAST runs back down the hall, slamming a door and causing a piece of the ceiling to fall on LUMIERE.)

MRS. POTTS: That didn't go very well at all, did it.

COGSWORTH: Lumiere, stand watch at the door and inform me at once if there is the slightest change.

LUMIERE : (Taking guard position next to door) You can count on me, mon capitan.

COGSWORTH : Well, I guess we better go downstairs and start cleaning up.

(Cut to int of BEAST's lair. BEAST enters, knocking over and destroying things in his path.)

BEAST : I ask nicely, but she refuses. What a...what does she want me to do--beg?

(Picking up the MAGIC MIRROR) Show me the girl.

(The MAGIC MIRROR shines, then glows green and reveals BELLE in her bedroom, talking to the WARDROBE)

WARDROBE : (in mirror pleading) Why the master's not so bad once you get to know him. Why don't you give him a chance?

BELLE : (still disturbed by the attack) I don't want to get to know him. I don't want to have anything to do with him!

BEAST : (setting down MAGIC MIRROR, speaking tenderly) I'm just fooling myself. She'll never see me as anything...but a monster. (Another petal falls off the rose.) It's hopeless. (BEAST puts his head in his hands as in a depressed state. 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 LUMIERE and FEATHERDUSTER.)

FEATHERDUSTER:

Oh, no!

LUMIERE : Oh, yes!

FEATHERDUSTER:

Oh, no!

LUMIERE : Oh, yes, yes, yes!

FEATHERDUSTER:

I've been burnt by you before!

(LUMIERE and FEATHERDUSTER have emerged and LUMIERE takes her in his arms.

Suddenly he looks up and sees BELLE walking down the hall. He drops

FEATHERDUSTER.)

FEATHERDUSTER: Oof!

LUMIERE : Zut alors! She has emerged!

(Cut to kitchen, where we find COGSWORTH, MRS. POTTS, CHIP and the STOVE.)

MRS. POTTS : Come on, Chip. Into the cupboard with your brothers and sisters.

CHIP : But I'm not sleepy.

MRS. POTTS : Yes you are.

CHIP : No, I'm...not. (He falls asleep and MRS. POTTS shuts the cupboard door.) (A banging of pots and pans comes from the STOVE.)

STOVE : I work and I slave all day, and for what? A culinary masterpiece gone to waste.

MRS. POTTS : Oh, stop your grouching. It's been a long night for all of us.

COGSWORTH : Well, if you ask me, she was just being stubborn. After all, the master did say 'please.'

MRS. POTTS : But if the master doesn't learn to control that temper, he'll never break the— (BELLE enters, and COGSWORTH cuts off MRS. POTTS before she can say 'spell.')

COGSWORTH : (interrupting) Splendid to see you out and about, mademoiselle. (LUMIERE comes running in.) I am Cogsworth, head of the household. (He leans over to kiss her hand, but LUMIERE butts in front of him.) This is Lumiere.

LUMIERE : En chante, cherie.

COGSWORTH : (trying to talk around LUMIERE who is still kissing BELLE's hand) If there's anything...stop that...that we can...please (finally shoving him out of the way)...to make your stay more comfortable. (LUMIERE burns the hand of COGSWORTH) Ow!!!!

BELLE : I am a little hungry.

MRS. POTTS : (excited, to the other tea pots) You are? Hear that? She's 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'm not going to let the poor child go hungry.

COGSWORTH: (thinking he is giving in to the ultimate demand) Oh, all right. Glass of water, crust of bread, and then-- LUMIERE Cogsworth, I am surprised at you. She's not our prisoner. She's our guest. We must make her feel welcome here. (to BELLE)

Right this way, mademoiselle.

COGSWORTH : Well keep it down. If the master finds out about this, it will be our necks!

LUMIERE : Of course, of course. But what is dinner without a little music?

(LUMIERE 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. LUMIERE is on the table and a spotlight shines on him.)

LUMIERE : Ma chere, mademoiselle. It is with deepest pleasure 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.

Be our guest, be our guest

Put our service to the test,

tie your napkin 'round your neck, cherie

and we provide the rest!

(The CHAIR has wrapped a napkin around the neck of BELLE, who takes it off and places it on her lap. The CHAIR's arms put it's hands on it's 'waist' as if it were mad.)

Soup du jour, hot hors d'oeuvres

Why we only live to serve

Try the grey stuff, it's delicious

Don't believe me? Ask the dishes!

(LUMIERE offers BELLE a plate of hors d'oeuvres. She dips her finger in one, and tastes it.)

They can sing, they can dance

After all, miss, this is France!

And a dinner here is never second best!

Go on unfold your menu, take a glance and then you'll

Be our guest, be our guest, be our guest!

(A cabinet at the end of the table opens to reveal a large CHINA collection, which rolls out and begins to perform. LUMIERE hands BELLE a menu, which she begins to read.)

Beef ragout, cheese souffle,

Pie and pudding en flambe!

We'll prepare and serve with flair

A culinary cabaret!

(Plates of food go dancing by, with COGSWORTH in the pudding. LUMIERE sets his torch to it, and it explodes, turning COGSWORTH's face black with soot.)

You're alone and you're scared,

But the banquet's all prepared!

No one's gloomy or complaining,

While the flatware's entertaining!

(The FLATWARE enters a 'Busby Berkley-esque' swimming scene.)

We tell jokes, I do tricks

With my fellow candlesticks

(LUMIERE, standing on a plate, is elevated and begins to juggle his candles. MUGS enter the shot.)

MUGS : And it's all in perfect taste That you can bet!!!
 (The MUGS begin a gymnastics routine, hopping over one another and passing a beverage from one to the next)

ALL : Come on and lift your glass,
 You've won your own free pass
 To be our guest, be our guest, be our guest!

LUMIERE : If you're stressed, it's fine dining we suggest!
 ALL : Be our guest, be our guest, be our guest!
 (ALL leave except COGSWORTH, who looks scared, then begins to inch away. LUMIERE enters and holds him there.)

LUMIERE : Life is so unnerving,
 For a servant who's not serving!
 He's not whole without a soul to wait upon

COGSWORTH: Get off!

LUMIERE: Ah, those good old days when we were useful Suddenly, those good old days are gone.

(LUMIERE sings as if he were reminiscing. Snow begins to fall. COGSWORTH Looks up and sees the salt and pepper shakers doing their thing.)

LUMIERE: Ten years we've been rusting
 Needing so much more than dusting
 Needing exercise, a chance to use our skills!

(LUMIERE dusts the salt of the head of COGSWORTH, who tries to escape. He Trips and falls into the gelatin mold.)

Most days just lay around the castle,
 Flabby fat and lazy
 You walked in, and oops-a-daisie!

(LUMIERE jumps on a spoon in the gelatin, which catapults COGSWORTH out of the mold. Cut to kitchen, where MRS. POTTS is surrounded by soap bubbles.)

MRS. POTTS: It's a guest, it's a guest!
 Sakes alive, well I'll be blessed!
 Wine's been poured and thank the Lord
 I've had the napkins freshly pressed!

(MRS. POTTS continues to dance around the kitchen)

With dessert, she'll want tea,
 And my dear, that's fine with me!
 While the cups do their soft shoeing,
 I'll be bubbling, I'll be brewing!
 I'll get warm, piping hot
 Heaven's sake, is that a spot?
 Clean it up, we want the company impressed!
 We've got a lot to do--
 Is it one lump or two?
 For you our guest!

(MRS. POTTS is cleaned off by a napkin. She hops onto the tea cart and rolls into the dining room, where she offers tea to BELLE.)

ALL : She's our guest!

MRS. POTTS: She's our guest!

ALL : She's our guest!
 Be our guest! Be our guest!
 Our command is your request!
 It's ten years since we had anybody here
 And we're obsessed!
 With your meal, with your ease,
 Yes indeed, we aim to please
 While the candlelight's still glowing

Let us help you, we'll keep going--

(The CHINA and CANDLESTICKS perform an elaborately choreographed dance sequence, ending in a c.u. of LUMIERE.)

ALL (esp. LUMIERE):

Course, by course

One by one

'Til you shout "Enough, I'm done!"

Then we'll sing you off to sleep as you digest

Tonight you'll prop your feet up,

But for let's eat up

Be our guest! Be our guest! Be our guest! Please Be our guest!!

(A fantastic ending comes of the song, with SILVERWARE flying through the air, PLATES and FEATHERDUSTERS dancing, and COGSWORTH the focus of attention, until LUMIERE comes sliding in and sends him flying out of camera range.)

BELLE : Bravo! That was wonderful!

COGSWORTH: Thank you, thank you, mademoiselle. Yes, good show, wasn't it everyone.

(Looking at his own face) Oh, my goodness, will you look at the time. Now, it's off to bed, off to bed!

(LUMIERE comes up next to COGSWORTH.)

BELLE : Oh, I couldn't possibly go to bed now. It's my first time in an enchanted castle.

COGSWORTH : Enchanted? Who said anything about the castle being enchanted?

(He tries to cover it up, just as a fork runs past. To LUMIERE) It was you, wasn't it!

BELLE : I, um, figured it out for myself. (COGSWORTH and LUMIERE have Been fighting. They both look at her, then stop. COGSWORTH dusts himself off, and LUMIERE fixes his wax nose.) I'd like to look around, if that's all right.

LUMIERE : (excited) Oh! Would you like a tour?

COGSWORTH: Wait a second, wait a second. I'm not sure that's such a good idea.

(Confidentially, to LUMIERE) We can't let her go poking around in certain places, if you know what I mean.

BELLE : (Poking COGSWORTH in the belly (like the Pillsbury doughboy))

Perhaps you could take me. I'm sure you know everything there is to know about the castle.

COGSWORTH : (flattered) Well, actually, ah yes, I do!

(Fade to COGSWORTH, LUMIERE, and BELLE walking down a hall with FOOTSTOOL.

COGSWORTH is lecturing.)

COGSWORTH : As you can see, the pseudo facade 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's not baroque, don't fix it! Ha ha ha. Now then, where was I? (He turns to find the heads of the SUITS OF ARMOR have turned to follow BELLE.) As you were! (They all snap back to face forward.) 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 LUMIERE run up to her and jump in front of her, blocking her progress upstairs.)

BELLE : What's up there?

COGSWORTH: Where? Up there? Nothing. Absolutely nothing of interest at all in the West Wing. Dusty, dull, very boring.

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

BELLE : Oh, so that's the West Wing.

LUMIERE : (To COGSWORTH) Nice going!

BELLE : I wonder what he's hiding up there.

LUMIERE : Hiding? The master is hiding nothing!

BELLE : Then it wouldn't be forbidden.

(She steps over them, but they dash up and block her again.)

COGSWORTH: Perhaps mademoiselle would like to see something else. We have exquisite tapestries dating all the way back to...

BELLE : (again stepping over them) Maybe later.

LUMIERE : (with COGSWORTH, again dashing and blocking) The gardens, or the library perhaps?

BELLE : (Now, with incredible interest) You have a library?

COGSWORTH: (Thrilled that he has found something to interest her) Oh yes! Indeed!

LUMIERE : With books!

COGSWORTH: Gads of books!

LUMIERE : Mountains of books!

COGSWORTH: Forests of books!

LUMIERE : Cascades...

COGSWORTH : of books!

LUMIERE : Swamps of books!

COGSWORTH : More books than you'll ever be able to read in a lifetime! Books on every subject ever studied, by every author who ever set pen to paper...

(LUMIERE 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 int 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. It is the same portrait that 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 slams the jar back on the rose. He then turns his attention to BELLE.)

BEAST : (growing angry) Why did you come here?

BELLE : (Backing away, scared) I'm sorry,

BEAST : I warned you never to come here!

BELLE : I didn't 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 LUMIERE and COGSWORTH.)

LUMIERE : Where are you going?

BELLE : Promise or no promise, I can't stay here another minute!

COGSWORTH : Oh no, wait, please wait!

(LUMIERE tries to respond, but BELLE slams the door behind her. He and COGSWORTH both bow their heads in sadness. Cut to BELLE outside in the forest on PHILLIPE. She begins to ride through the forest, but PHILLIPE comes to a stop. She looks up and sees the WOLVES. She gasps, then pulls the reins and begins to flee. She runs from side to side, making the WOLVES hit the trees (a la Speederbike chase in Return of the Jedi). PHILLIPE runs out on a frozen pond, but his and BELLE's weight collapse the ice. The WOLVES chase her into the water. Some begin to drown, but PHILLIPE is able to get out of the water before anything serious happens. He runs into a clearing, but becomes surrounded by WOLVES. He bucks, throwing BELLE off and wrapping the

reins around a tree branch. The WOLVES begin their attack on PHILLIPE, but BELLE comes to his rescue and beats them away with a stick. One WOLF grabs the stick in its mouth and breaks half of it off, leaving BELLE defenseless. Another leaps at her, grabbing the corner of her cloak and dragging her to the ground. She looks up and sees a WOLF about to jump on top of her. It leaps and is caught in mid-air by BEAST. He throws the WOLF away, then stands behind them and BELLE. They lunge at each other. One rips a hole in BEAST's shoulder, and the others focus their attack on that spot. Finally, BEAST throws a WOLF against a tree, knocking it out. The others turn and run in fear. BEAST turns back to BELLE, looks at her despairingly, then collapses. BELLE, grateful to be alive, turns back to PHILLIPE and begins to get on, but her conscience takes over, and she walks over to the fallen BEAST. Fade to BELLE and PHILLIPE walking back to the castle, with BEAST on the horse's back. Fade to int of den, with BELLE pouring hot water out of MRS. POTTS. She soaks a rag in the water, then turns to BEAST, who is licking his wounds.)

BELLE : Here now. Oh, don't do that. (BEAST growls at her as she tries to clean the wound with her rag.) Just...hold still. (She touches the rag to the wound and BEAST roars in pain. The OBJECTS, who have been watching, jump back into hiding from the outburst.)

BEAST : That hurts!

BELLE : (In counterpoint) If you'd hold still, it wouldn't hurt as much.

BEAST : Well if you hadn't run away, this wouldn't have happened!

BELLE : Well if you hadn't frightened me, I wouldn't have run away!

BEAST : (Opens his mouth to respond, but has to stop and think of a good line) Well you shouldn't have been in the West Wing!

BELLE : Well you should learn to control your temper!

(BEAST raises his hand to bring out another point, but finds he has none, so he bows his head down again. The OBJECTS emerge from their hiding as BELLE has conquered the ferocious temper of BEAST. BELLE moves the rag closer to the wound) Now, hold still. This may sting a little. (BEAST gives a surprised grunt, then grits his teeth as the rag is applied. BELLE speaks tenderly.) By the way, thank you, for saving my life. (BEAST opens his eyes, looking surprised.)

BEAST : (Also very tenderly) You're welcome.

(Camera zooms out and we see the OBJECTS looking on with interest. Fade to GASTON's tavern, which is empty except for GASTON, LEFOU and MONSIEUR D'ARQUE, who are all sitting at a table.)

D'ARQUE : I don't usually leave the asylum in the middle of the night, but they said you'd make it worth my while. (GASTON pulls out a sack of gold and tosses it in front of him. He takes out a piece, scrapes it on his chin and continues.) Aah, I'm listening.

GASTON : It's like this. I've got my heart set on marrying Belle, but she needs a little persuasion.

LEFOU : (butting in) Turned him down flat!

(GASTON slams a beer mug on his head.)

GASTON : Everyone knows her father's a lunatic. He was in here tonight raving about a beast in a castle...

D'ARQUE : Maurice is harmless.

GASTON : The point is, Belle would do anything to keep him from being locked up.

LEFOU : Yeah, even marry him!

(GASTON gives him another threatening look, and he ducks back under the mug.)

D'ARQUE : So you want me to throw her father in the asylum unless she agrees to marry you? (They both nod in agreement.) Oh, that is despicable. I love it!

(Cut to int of BELLE's cottage. MAURICE is packing to leave.)

MAURICE : If no one will help me, then I'll go back alone. I don't care what it takes. I'll find that castle and somehow I'll get her out of there.

(MAURICE leaves on his journey. Seconds later, GASTON and LEFOU arrive with D'ARQUE. They enter the house looking for one of the residents.)

GASTON : Belle! Maurice!

LEFOU : Oh, well, I guess it's not gonna work after all.

(GASTON grabs him by the neck and walks outside.)

GASTON : They have to come back sometime, and when they do, we'll be ready for them.
(Drops LEFOU into a snowbank by the porch) Lefou don't move from that spot until Belle and her father come home.

LEFOU : But, but... aww, nuts! (He pounds the side of the house and a Pile of snow falls on his head.) (Fade to ext of castle. BELLE is playing in the snow with PHILLIPE and

FOOTSTOOL. BEAST, COGSWORTH and LUMIERE watch from the balcony.)

BEAST : I've never felt this way about anyone. (Looks excited) I want to do something for her. (Looks discouraged.) But what?

COGSWORTH : Well, there's the usual things--flowers, chocolates, promise you don't intend to, keep...

LUMIERE : Ahh, no no. It has to be something very special. Something that sparks her inter--wait a minute.

(Cut to int hallway leading to library. BEAST and BELLE are alone.)

BEAST : Belle, there's something I want to show you. (Begins to open the door, then stops.) But first, you have to close your eyes. (She looks at him questioningly.) It's 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 can't believe it. I've never seen so many books in all my life!

BEAST : You--you like it?

BELLE : It's wonderful.

BEAST : Then it's 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?

LUMIERE : Ha ha! I knew it would work.

CHIP : What? What works?

COGSWORTH : It's very encouraging.

FEATHERDUSTER: Isn't this exciting!

CHIP : I didn't see anything.

MRS. POTTS : Come along, Chip. There's chores to be done in the kitchen.

CHIP : But what are they talking about? What's going 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, and 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 (very 3-D-ishly). BELLE looks at him in 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 a 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.)

BELLE : There's something sweet

And almost kind

But he was mean

And he was coarse and unrefined.

But now he's dear

And so unsure,
I wonder why I didn't see it there before.

(BELLE is trying to attract some birds to BEAST, who shoves a handful of seed At them. Finally, she takes a handful and gently spreads it out, creating a trail. One lands in his hands, and he looks up thrilled.)

BEAST : She glanced this way
I thought I saw
And when we touched
She didn't shudder at my paw
No it can't be
I'll just ignore
But then she's never looked at me that way before.

(BELLE has ducked around a tree, leaving BEAST with the birds. She begins to look doubtful again, but turns her head around the tree and laughs. BEAST is covered with birds.)

BELLE : New, and a bit alarming
Who'd have ever thought that this could be?
True, that he's no Prince Charming
But there's something in him that I simply didn't see.

(BELLE throws a snowball at BEAST, who had looked at her proudly after the Birds flew away. He begins to gather a large pile of snow. We cut to the OBJECTS, looking out of a window at the two. In the background, BELLE throws another snowball at BEAST, who drops his huge pile of snow on his head. He chases her around a tree, but she ducks around the other side and sneaks up on him from behind.)

LUMIERE : Well who'd have thought?
MRS. POTTS : Well bless my soul.
COGSWORTH : And who'd have known?
MRS. POTTS : Well who indeed?
LUMIERE : And who'd have guessed they'd come together on their own?
MRS. POTTS : It's so peculiar
ALL : We'll wait and see
A few days more

There may be something there that wasn't there before (Fade to den where BELLE sits in front of a roaring fire and reads to BEAST. OBJECTS inc. CHIP watch from doorway)

COGSWORTH : Yes, perhaps there's something there that wasn't there before.
CHIP : What?
MRS. POTTS : There may be something there that wasn't there before.
CHIP : What's there, mama?
MRS. POTTS : I'll tell you when you're older.

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

LUMIERE : Tonight is the night!
BEAST : (hesitantly) I'm not sure I can do this.
LUMIERE : You don't have time to be timid. You must be bold, daring.
BEAST : Bold. Daring. (BEAST has emerged from the tub and shakes himself dry.)
LUMIERE : 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 can't.
LUMIERE : You care for the girl, don't you?

BEAST : More than anything.

LUMIERE : Well then you must tell her. (COATRACK has been cutting BEAST's hair. It finishes and steps back.) Voila. You look so...so... (Cut to shot of BEAST in pig-tails and bows.)

BEAST : Stupid.

LUMIERE : Not quite the word I was looking for. Perhaps a little more off the top.
(COATRACK begins to cut and chop again. COGSWORTH enters.)

COGSWORTH : Ahem ahem ahem. Your lady awaits.

(Cut to grand staircase, where BELLE descends from the West Wing side in a glittering gold ball gown. She reaches the landing and looks up at BEAST, who is standing at the top of the stairs in his dress clothes. He is nudged on by LUMIERE from behind the curtain, and he descends and meets BELLE at the landing. Arm in arm, they descend the last section of stairs and continue on their way to dinner, stopped momentarily by FOOTSTOOL. MRS. POTTS sings from her cart with CHIP on board.)

MRS. POTTS : Tale as old as time
True as it can be
Barely even friends
Then somebody bends unexpectedly.
Just a little change
Small to say the least
Both a little scared
Neither one prepared, beauty and the beast.

(BELLE and BEAST have moved into the ballroom, where they move through a computer perfect dance sequence. BEAST occasionally looks over at LUMIERE and COGSWORTH for their approval. MRS. POTTS and CHIP are in the ballroom on their cart.

MRS. POTTS : Ever just the same
Ever a surprise
Ever as before, ever just as sure
As the sun will rise
Tale as old as time
Tune as old as song
Bittersweet and strange,
Finding you can change, learning you were wrong
Certain as the sun
Rising in the east
Tale as old as time,
Song as old as rhyme, beauty and the beast.
Tale as old as time,
Song as old as rhyme, beauty and the beast.
(To CHIP) Off to the cupboard with you now, Chip. It's 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'd 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, no. He's sick, he may be dying. And he's all alone. (BEAST turns, then looks at the rose, deep in thought.)

BEAST : Then...then you must go to him.

BELLE : What did you say?

BEAST : I release you. You are no longer my prisoner.

BELLE : (In amazement) You mean...I'm free?

BEAST : Yes.

BELLE : Oh, thank you. (To MAGIC MIRROR) Hold on, Papa. I'm on my way.
(BELLE turns to leave, then turns back and pushes the MAGIC MIRROR back to BEAST.)

BEAST : Take it with you, so you'll always have a way to look back, and remember me.

BELLE : Thank you for understanding how much he needs me.
(BELLE turns to leave and BEAST looks down in depression. She touches her hand to his cheek and rushes out. We see BELLE's skirt fly past COGSWORTH, who has entered the room.)

COGSWORTH: Well, your highness. I must say everything is going just peachy. I knew you had it in you.

BEAST : (Very sad) I let her go.

COGSWORTH : Ha ha ha, yes.

COGSWORTH : You what? How could you do that?

BEAST : I had to.

COGSWORTH : Yes, but why?

BEAST : Because, I love her.
(Cut to COGSWORTH telling the rest of the OBJECTS about BEAST's decision.) ALL (ex. COGSWORTH): He did what?!?

COGSWORTH : Yes, I'm afraid it's true.

CHIP : She's going away?

LUMIERE : But he was so close.

MRS. POTTS : After all this time, he's finally learned to love.

LUMIERE : That's it, then. That should break the spell.

MRS. POTTS : But it's not enough. She has to love him in return.

COGSWORTH : And now it's too late.
(Cut to BEAST watching BELLE leave from above. He roars in sorrow and anger. His roar turns into the sound of the wind. BELLE is out in the snow, calling out "Papa?" Finally, she finds him face down in a snowbank. They return home, where LEFOU is still waiting, disguised as a snowman.)

LEFOU : Oh, they're back.
(Cut to black. POV of MAURICE as his eyes open. He sees BELLE.)

MAURICE : Belle?

BELLE : It's all right, Papa. I'm home.

MAURICE : I thought I'd never see you again.

BELLE : I missed you so much.

MAURICE : But the beast. How did you escape?

BELLE : I didn't escape, Papa. He let me go.

MAURICE : That horrible beast?

BELLE : But he's different, now. He's 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. Didn't think I'd ever see you again.
(CHIP turns to BELLE with a look of question on his face.)

CHIP : Belle, why'd you go away? Don't you like us anymore?

BELLE : Oh, Chip. Of course I do. It's just that--
(There is a knocking at the door. BELLE opens it and MONSIEUR D'ARQUE stands On the porch.)

BELLE : May I help you?

D'ARQUE : I've come to collect your father. (He steps aside to show the Asylum D'Loons wagon behind him.)

BELLE : My father?

D'ARQUE : Don't worry, mademoiselle. We'll take good care of him.

BELLE : My father's not crazy.
LEFOU : (Emerging from the crowd) He was raving like a lunatic. We all heard him, didn't we!
BYSTANDERS: Yeah!
BELLE : No, I won't let you.
(MAURICE has emerged from the home.)
MAURICE : Belle?
LEFOU : Ah, Maurice. Tell us again, old man, just how big was the beast?
MAURICE : (Struggling) Well, he was...that is...enormous. I'd say at least eight, no more like ten feet. (CROWD laughs at him.)
LEFOU : Well, you don't get much crazier than that.
MAURICE : It's true, I tell you!
(D'ARQUE waves his arms and ORDERLIES move in and pick up MAURICE.)
LEFOU : Take him away!
MAURICE : Let go of me!
(GASTON has been watching from the sides, standing near D'ARQUE.)
BELLE : (To D'ARQUE.) No, you can't do this! (D'ARQUE shakes her off and walks away.)
GASTON : Tsk, tsk, tsk. Poor Belle. It's a shame about your father.
BELLE : You know he's not crazy, Gaston.
GASTON : I might be able to clear up this little misunderstanding, if...
BELLE : If what?
GASTON : If you marry me.
BELLE : What?
GASTON : One little word, Belle. That's all it takes.
BELLE : Never!
GASTON : Have it your way. (Turns and walks away slowly, playing hard to get.)
MAURICE : (Being thrown into the wagon.) Belle? (She runs back into the house.) Let go of me!
BELLE : (Comes back out with MAGIC MIRROR. She yells to the crowd.) My father's not crazy and I can prove it! (To MIRROR) Show me the beast! (MAGIC MIRROR again shines, then produces the image of the still depressed BEAST. The crowd oohs and aahs at it.)
WOMAN 1 : Is it dangerous?
BELLE : (Trying to reassure her) Oh, no. He'd never hurt anyone. Please, I know he looks vicious, but he's really kind and gentle. He's My friend.
GASTON : If I didn't know better, I'd think you had feelings for this monster.
BELLE : He's no monster, Gaston. You are!
GASTON : He's as crazy as the old man. (He grabs the MIRROR from her Hand. The beast will make off with your children! He'll come after them in the night.)
BELLE : No!
GASTON : We're not safe 'til his head is mounted on my wall! I say we kill the beast! (MOB cheers him and repeats the words 'kill him'.)
MAN 1 : We're not safe until he's dead,
MAN 2 : He'll come stalking us at night!
WOMAN 1 : Set to sacrifice our children to his monstrous appetite!
MAN 3 : He'll wreak havoc on our village If we let him wander free
GASTON : So it's time to take some action, boys It's time to follow me!
(GASTON throws a torch into a haystack, creating an instant bonfire. He begins to prance around it, warning of the dangers of the horrible BEAST.)
Through the mist, through the woods
Through the darkness and the shadows
It's a nightmare but it's one exciting ride.

Say a prayer, then we're there
At the drawbridge of a castle,
And there's something truly terrible inside.
(GASTON chases LEFOU around, mimicking a monster.)

It's a beast,
He's got fangs, razor sharp ones
Massive paws,
Killer claws for the feast

(MAGIC MIRROR shows the face of BEAST to LEFOU, which GASTON exaggerates about.)
Hear him roar, see him foam,
But we're not coming home,
'Til he's dead, good and dead, kill the beast!

BELLE : (Interjecting) No, I won't let you do this.

GASTON : If you're not with us, you're against us. Bring the old man.

MAURICE : Get your hands off me!

(GASTON throws them into the basement and bolts the door.)

GASTON : We can't have them running off to warn the creature!

BELLE : Let us out!

GASTON : (To the CROWD) We'll rid the village of this beast. Who's with me? (A chorus of "I am"s comes from the CROWD)

MOB : Light your torch, mount your horse!

GASTON : Screw your courage to the sticking place

MOB : We're counting on Gaston to lead the way!

Through a mist, to a wood,
Where within a haunted castle,
Something's lurking that you don't see every day!

(GASTON leads the MOB through the town and out into the forest, where they start chopping trees in preparation for their assault on the castle.)

It's a beast,
One as tall as a mountain!
We won't rest
'Til he's good and deceased!

Sally forth, tally ho,
Grab your sword, grab your bow
Praise the Lord and here we go!

GASTON : We'll lay siege to his castle and bring back his head!

(Cut to int of basement, where BELLE is prying at the window with a stick.)

BELLE: I have to warn the beast. This is all my fault. Oh, Papa. What are we going to do?

MAURICE : (Comforting her) Now, now. We'll think of something.

(We see CHIP looking in through the window. He turns around, thinking, and then he sees MAURICE's contraption with the axe on the end of it.)

MOB : We don't like, what we don't
Understand, it frankly scares us
And this monster is mysterious at least!

Bring your guns, bring your knives,
Save your children and your wives,
We'll save our village and our lives,
We'll kill the beast!

COGSWORTH : I knew it, I knew it was foolish to get our hopes up.

LUMIERE : Maybe it would have been better if she had never come at all.

(FOOTSTOOL comes in barking. They rush over to the window expecting the return of BELLE.)

LUMIERE : Could it be?
MRS. POTTS : Is it she?
LUMIERE : (Realizing the MOB is not BELLE) Sacre bleu, invaders!
COGSWORTH : Encroachers!
MRS. POTTS : (Seeing GASTON) And they have the mirror!
COGSWORTH : (Issuing orders) Warn the master. If it's a fight they want, we'll be ready for them. (Turns around from window) Who's with me? Aahh! (The door is slammed as the rest of the OBJECTS leave COGSWORTH behind.)
GASTON : Take whatever booty you can find, but remember, the beast is mine!
(Cut to stairway, where OBJECTS are marching down to do battle with the MOB.)
OBJECTS : Hearts ablaze, banners high!
We go marching into battle,
Unafraid, although the danger just increased!

MOB : Raise the flag, sing the song
Here we come, we're fifty strong
And fifty Frenchmen can't be wrong,
Let's kill the beast!

(Cut to int of BEAST's lair, where MRS. POTTS is briefing him.)
MRS. POTTS : Pardon me, master.
BEAST : Leave me in peace.
MRS. POTTS : But sir, the castle is under attack!
MOB : Kill the beast, kill the beast!
(The OBJECTS have tried to block off the door, but it is being bashed in by the MOB.)
LUMIERE : This isn't working!
FEATHERDUSTER : Oh, Lumiere! We must do something!
LUMIERE : Wait! I know!
MOB : Kill the beast, kill the beast! (Cut to BEAST's lair)
MRS. POTTS : What shall we do, master?
BEAST : (Still very sad) It doesn't matter now. Just let them come.
MOB : Kill the beast, kill the beast, kill the beast!!
(The MOB succeeds in breaking in, and finds a grand entrance filled with assorted pieces of furniture, teacups, candlesticks, featherdusters and clocks. They tiptoe in, and LEFOU unknowingly picks up LUMIERE.)
LUMIERE : Now!!!
(All the objects spring into life, attacking their human enemies. Cut back to BELLE's home, where CHIP has readied the invention.)
CHIP : Yes! Here we go!
(MAURICE looks out from the window and sees the advancing axe.)
MAURICE : What the devil? Belle, look out!
(The invention crashes into the door, and a red cloud of smoke puffs out of the basement. BELLE and MAURICE emerge from the wreckage to find CHIP swinging on a loose spring.)
CHIP : You guys gotta try this thing.
(Cut back to the castle where the attack continues. Meanwhile, GASTON has broken off from the mob, and is searching out BEAST. BELLE, MAURICE, PHILLIPE and CHIP are making their way to the castle. Finally, the invaders are chased out and the objects celebrate their victory.)
COGSWORTH : And stay out!
(LUMIERE pulls over COGSWORTH and kisses him once on each cheek. COGSWORTH shakes it off. Cut to GASTON, who finds BEAST's lair. He raises his crossbow and takes aim. BEAST looks up at him, then looks 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 onto the balcony, where it has begun to rain.)
GASTON : Ha ha ha ha ha!
(GASTON corners BEAST on the edge of the roof. BEAST simply sits there in despair.)
GASTON : Get up! Get up! What's 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's head 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, don't!

(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's go, Phillippe!

GASTON : Come on out and fight! Were you in love with her, beast? Did you honestly think she'd 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, don't hurt me! I'll do anything! Anything!

(BEAST's anger slowly melts off his face, and the look of compassion returns. He pulls GASTON back onto the roof.)

BEAST : Get out!

(He shoves GASTON to the ground. Above, BELLE comes out on a balcony.)

BELLE : Beast!

BEAST : Belle!

(BEAST begins to climb the tower (very much like King Kong) until he reaches The balcony. He hangs over the side.)

BEAST : Belle? You came back!

(BEAST and BELLE stare passionately at each other, but the moment is interrupted when GASTON sneaks up and stabs BEAST in the back. BEAST roars in pain, and BELLE is helpless. GASTON pulls the knife out and swings back for another shot. BEAST starts to fall, knocking GASTON off his balance. BELLE reaches forward and pulls BEAST back, while GASTON falls off never to be seen again. BELLE helps the injured BEAST up onto the balcony, where he lies down on the floor. The OBJECTS come rushing out, but stay out of sight.)

BEAST : You came back.

BELLE : Of course I came back. I couldn't let them...Oh this is all my fault. If only I'd gotten here sooner.

BEAST : Maybe it's better this way.

BELLE : Don't talk like that. You'll be all right. We're together now. Everything's going to be fine. You'll see.

BEAST : At least I got to see you one... last...time.

(BELLE pulls BEAST's paw up to her cheek. He holds it there for a second, then drops it. His head falls back, and his eyes close. BELLE drops the paw and puts her hands to her mouth. She can't believe this has happened.)

BELLE: (Crying) No, no! Please! Please! Please don't leave me! I love you!

(Cut to OBJECTS, who watch the last petal fall off the rose. They all look down at the floor, and COGSWORTH puts his arm around MRS. POTTS. Cut back to BELLE and BEAST. The rain continues to fall. But one beam of light falls, like a shooting star. Then another comes. And another, and another. BELLE finally notices what is happening. She stops crying for a second, then starts to back away. We cut A fog begins to enshroud BEAST. We see the OBJECTS looking on in extreme anticipation. BEAST rises up into the air magically and begins to turn. He is enveloped in a cloud of light, and becomes wrapped in his cloak. Underneath, we can see BEAST's body shifting and forming. A fore paw comes out and the claws turn into fingers. A hind paw emerges and develops into a foot. Finally, a wind blows across his face and the fur melts away to reveal a young prince. He gradually descends and is laid on the floor again. The fog disappears and BELLE reaches out to touch him. She jerks her hand back, however, when the figure begins to move. It stands, then

looks at it's hands, then turns to face BELLE. It is a human, with the same blue eyes as BEAST. It is obviously BEAST, transformed. BELLE gives him a mysterious look.)

PRINCE: Belle! It's me!

(She continues to look at him skeptically, but then she sees the blue eyes, and instantly knows it is him.)

BELLE : It is you!

(They kiss. A fireworks display explodes around them. The gloom surrounding the castle disappears, revealing a blue sky. The castle is transformed, with the gargoyles changing into cherubs. Finally, we return to the balcony, where the OBJECTS hop out to meet the PRINCE and BELLE. One by one, they are transformed back to their original human conditions.)

PRINCE: Lumiere! Cogsworth! Oh, Mrs. Potts! Look at us!

(CHIP comes riding in on FOOTSTOOL.)

CHIP : Mama! Mama! (The pair transforms back into a boy and dog.)

MRS. POTTS : (Picking up her boy) Oh my goodness!

LUMIERE : It is a miracle!

(The PRINCE picks up BELLE and swings her around. The ruffles of her skirt wipe to the ballroom, where all are gathered to celebrate. The PRINCE and BELLE dance around the room as the rest of the characters get in their last lines.)

LUMIERE : Ah, l'amour. (He says this, and a maid, obviously the former FEATHERDUSTER walks by, brushing him on the chin.) Heh heh! (He starts to chase after her, but COGSWORTH stops him.)

COGSWORTH : Well, Lumiere, old friend. Shall we let bygones be bygones?

LUMIERE : Of course, mon ami. I told you she would break the spell.

COGSWORTH : I beg your pardon, old friend, but I believe I told you.

LUMIERE : No you didn't. I told you.

COGSWORTH : You most certainly did not, you pompous paraffin-headed pea-brain!

LUMIERE : En garde, you overgrown pocket watch! (He takes off his glove and slaps COGSWORTH across the face with it. They begin to fight. Cut to BELLE and the PRINCE who continue to dance around the floor. The camera stops on MRS. POTTS, CHIP and MAURICE, who is beginning to cry.)

CHIP : Are they gonna live happily ever after, mama?

MRS. POTTS : Of course, my dear. Of course.

CHIP : (Looks happy for a moment, then puzzled.) Do I still have to sleep in the cupboard?

(MAURICE laughs and MRS. POTTS hugs her child and laughs. Cut to a camera looking over the entire ballroom with all in the shot. It slowly zooms out with BELLE and the PRINCE dancing around the room, and fades into the final stained glass window, this one with BELLE and the PRINCE in the center, surrounded by the rest of the characters.)

CHORUS : Certain as the sun

Rising in the east

Tale as old as time, song as old as rhyme

Beauty and the beast!

Tale as old as time, song as old as rhyme

Beauty and the beast!

(Fade out into credits. The end.)</pre>