

**A SPEECH FUNCTION ANALYSIS OF UTTERANCES IN
BEAUTY AND THE BEAST MOVIE SCRIPT BY BILL
CONDON**

THESIS

Submitted to Partial Fulfillment of the Requirement for Degree of
Bachelor of Education in English Language Education



by:

NUR SYAMSIYAH

Student Number: 123411117

**EDUCATION AND TEACHER TRAINING FACULTY
WALISONGO STATE ISLAMIC UNIVERSITY
SEMARANG
2018**

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2018**

A THESIS STATEMENT

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certify that this thesis definitely my own work. I am completely responsible for the content of this thesis. Other reseacher's opinions or findings included in the thesis are quoted or cited in accordance with ethical standards.

Semarang, 27 July 2018

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RATIFICATION

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Title : **A SPEECH FUNCTION ANALYSIS OF
UTTERANCES IN *BEAUTY AND THE BEAST*
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Name of Student : Nur Syamsiyah
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Departement : English Language Education

has been tested in Munaqasyah session by the board of thesis examiner of Education and Teacher Training Faculty Walisongo State Islamic University and has been accepted as a partial requirement for the degree of Bachelor of Education in English Language Education Department.

Semarang, 31 July 2018

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Title : **A SPEECH FUNCTION ANALYSIS IN
BEAUTY AND THE BEAST MOVIE
SCRIPT BY BILL CONDON**
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Assalamu'alaikum wr. wb.

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ABSTRACT

Title : **A SPEECH FUNCTION ANALYSIS OF UTTERANCES IN *BEAUTY AND THE BEAST* MOVIE SCRIPT BY BILL CONDON**

Writer : Nur Syamsiyah

Student Number : 123411117

Keywords : *Speech Function, Utterances, Beauty and the Beast Movie Script*

This thesis is a study of speech function analysis of utterances in *Beauty and the Beast* movie script by Bill Condon. This study is aimed to answer: (1) What are the types of speech function of utterances used in *Beauty and The Beast* movie script by Bill Condon? (2) What are the implications of the speech function used in *Beauty and The Beast* movie script by Bill Condon to be used in language learning? The objectives of this study are (1) To find out the types of speech function of utterances used in *Beauty and The Beast* movie script by Bill Condon. (2) To describe the implications of the speech function used in *Beauty and The Beast* movie script by Bill Condon to be used in language learning. The study is designed as qualitative research in form of descriptive study. Technique of analysis data is document analysis or content analysis. There were three forms of data: video, script, and classifying. The researcher analyzed all the utterances of all the characters. The result finding shows that there are four types of speech function that are uttered by the characters which are statement with 52 % portion, question with 23%, command 24% and the last offer with only 1%. Moreover, the researcher also found the rejoinders of speech function such as: acknowledgement, contradiction, answer, disclaimer, compliance, refusal and rejection. This thesis also describes the implications of the speech function used in *Beauty and the Beast* movie script by Bill Condon to be used in language learning. The implication is in its use. It can be used in teaching and learning process as a medium. By watching movie, the students can indirectly analyze types of speech function in the movie such as statement, question, command and offer, and they can get experience by imitating how the characters use the utterances. Then, they practice it in learning activity or in daily life.

MOTTO

إِنَّ مَعَ الْعُسْرِ يُسْرًا ﴿٦﴾

“Verily, with every difficulty, there is relief” (Al-Inshirah: 6)¹

“Try hard, pray hard and enjoy the life”

¹ A. Yusuf Ali, *The Holy Qur'an: Text, Translation and Commentary*, (USA: Amana Corp, 1983), p. 1755

DEDICATION

I dedicate this thesis to my family, especially for my beloved mother and father who always give me support and love, my big family and all of my friends.

I love you all.

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First and foremost, I would like to express gratitude to Allah SWT, the Almighty God for the blessing, kindness, and inspiration in lending me to accomplish the thesis. I couldn't stay patient and in control in writing this final project from the first page to the last page.

I realize that I cannot complete this thesis without the help of others. Many people have helped me during the writing this thesis and it would be impossible to mention all of them. I wish, however, to give my sincere gratitude and appreciation especially to:

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2. Dr. H. Ikhrom, M.Ag as the Head of English Language Education Department.
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10. Last but not least, those who cannot be mentioned one by one who have supported, given motivation to the researcher to finish this thesis.

Finally, the researcher realize that this thesis is still far from perfection, therefore, the researcher will be happy to accept constructive criticism in order to make it better. The researcher hopes that this thesis will be beneficial to everyone. *Aamiin*.

Semarang, 27 July 2018

The researcher,

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CHAPTER I

INTRODUCTION

A. Research Background

Every person needs a language to communicate each other. Ramelan states that language is an arbitrary system of speech sound which is used or can be used in interpersonal communication by an aggregation of human beings, and which rather exhaustively catalog things, process, and event in human environment.¹ With communication as a medium, people can interact and cooperate with other people.

Communication is done to convey idea such as statement, question offer and command. In communication, we use sentences or utterances, and the way someone uses of these utterances is called speaking. There are two forms of communication, those are written and spoken. Written media consist of novel, drama, magazine, newspaper, short story and etc. Whereas spoken media include dialogue, conversation, debate, interview and etc. Language use in dialog becomes a very important matter in communicating and interacting with other. A dialogue can take place in one place, and there must be a contact between two participants; those are speaker and hearer.

¹ Ramelan, *Introduction to Linguistic Analysis*, (Semarang: IKIP Semarang Press, 1992) p. 10

Speaking of which, dialogue is related to speech function. Halliday suggests that dialogue is a process of exchange involving two variables²: First, a commodity to be exchanged (either information or good and services). Second, roles associated with exchange relation (either giving or demanding).

In the discourse structure patterns, the speech function choice is a key resource for negotiating degrees of familiarity. If interactants wish to explore their interpersonal relation, they must choose speech functions which keep the conversational going, and this frequently means that intimate relations involve interactants reacting to each other in confronting, rather than supporting moves.³

The most fundamental types of speech role, which lie behind all the more specific to recognize are just two: giving and demanding.⁴ Either the speaker is giving something to the listener (a piece of information) or he is demanding something from him. These elementary categories already involve complex notion: giving means 'inviting to receive' and demanding means inviting

² Halliday, M.A.K and Christian Matthiessen, *An Introduction to Functional Grammar*, (New York: Oxford University Press, 2004) p. 107

³ Suzanne Egins and Diana Slade, *Analyzing Casual Conversation*, (London: Cassel, 1997) p. 54

⁴ M.A.K Halliday and Christian Matthiessen, *An Introduction to Functional Grammar*, (New York: Oxford University Press, 2004) p. 107

to give. The speaker is not only doing something himself; he is also requiring something of the listener. Typically, therefore, an ‘act’ of speaking is something that might more appropriately be called an ‘interact’: it is an exchange, in which giving implies receiving and demanding implies giving in response.

Halliday states that there are four primary forms of movement types of speech function;⁵ those are offer (the speaker gives the hearer some good or some services), statements (the speaker gives information to hearer), command (the speaker demands the hearer some goods or services), and question (a question is a linguistic expression used to make a request for information).

There are some rejoinders from speech function that are matched by a set of desired, those are: accepting offer, carrying out a command, acknowledging a statement and answering question. But, there are also some discretionary responses that are not in accordance with what the speaker expected, such as rejecting offer, refusing command, contradicting a statement and disclaiming question.⁶

⁵ M.A.K Halliday and Christian Matthiessen, *An Introduction to Functional Grammar*, (New York: Oxford University Press, 2004) p. 108

⁶ M.A.K Halliday and Christian Matthiessen, *An Introduction to Functional Grammar*, (New York: Oxford University Press, 2004) p. 108

In a conversation, the exchange process structure and speech functions are related to each other. It realizes the role relationship of the speakers to each other. There is also a correlation between the structure of a responding move and the different structure of an initiating move. By looking at who makes what kinds of moves in initiating speech function and identifying the role which is played by the speakers, we can explain the attitudes toward in the interaction, and it is called interpersonal role relationship.

Nowadays, language is used in movie. It has contained colourful languages that have some functions. When we are watching movie, we can't get only entertainment but we can learn about the educational, moral or other values that are implied there, the language and the dialogue or utterance they use, or learn about the literary elements in the movie. Those studies are the branch of interdisciplinary sciences such as Pragmatics, Sociolinguistics, Psycholinguistics, and others. Both of those interdisciplinary sciences can help us understand about the language inside the conversation or inside the movie story. Movie is one of the media that reflects the social life of human.

Movie is one media that reflects the social life of human. Movies, also known as films, are a type of visual communication which use moving pictures and sound to tell stories or inform (help people to learn). People in every part of the world watch

movies as a type of entertainment, a way to have fun.⁷ One of the important aspect mostly occurred in movie is the dialogue (conversation) among the characters.

There are some reasons the researcher chose *Beauty and The Beast* movie. It comes from the content of the movie itself. It has a good moral value about how important of adaptation to live with new people and always keep a good communication.

When the character “The Beast” can not make good communication, other people cannot understand him and finally they will not get closer to him. But when he builds a good communication with new people (Belle), she will close with him. So that, it is just about how the way we build the communication. Communication is always close with the utterance in every conversation. It is part of the science of Pragmatic, Sociolinguistic or even Psycholinguistic, exactly speech function. Normally, speech function can be found in the conversation. The conversation in the movie can be a good example of speech function because it represents the complex case of speech function in order to find out what the main characters do by saying something.

Not only because of the communication event, this movie include the speech function in every their utterance. Such as

⁷ <https://simple.wikipedia.org/wiki/Movie> accessed on Thursday, June 1st 2017

when the main characters make offer, command, statement, and question. The researcher thinks that in every speech function in every speech that they utter. So, this movie will be analysed by using speech function analysis.

Therefore, the researcher chose the musical movie script as the object of the research. It is the Disney musical movie script “*Beauty and the Beast*” The reason of the researcher in choosing the Disney musical movie script “*Beauty and the Beast*” is because this animation movie received four nominations at the 23rd Critics' Choice Awards and two nominations at the 71st British Academy Film Awards. It also received Academy Award nominations for Best Production Design and Best Costume Design at the 90th Academy Awards. Beside those, The film received generally favorable reviews from critics, with many praising Watson and Stevens' acting performances as well as the ensemble cast, faithfulness to the original animated film alongside elements from the Broadway musical, visual style, production values, and musical score, though it received criticism for some of the character designs, inconsistent vocal performances, and its excessive similarity to the original.

From the description above, the researcher was interested in arranging a thesis entitled *A Speech Function Analysis of Utterances in Beauty and the Beast Movie Script by Bill Condon.*

B. Focus of the Study

This study is focused on the speech function analysis of utterances in *Beauty and The Beast* movie script by Bill Condon. The researcher will analyse the types of speech function that is used in in *Beauty and The Beast* movie script by Bill Condon, such as: offer, command, statement and question. Then, the researcher also will analyse the implication of the speech function in *Beauty and The Beast* movie script by Bill Condon in language learning.

C. Research Questions

There are some research problems in this research to analyse the speech function of utterances in *Beauty and The Beast* movie script by Bill Condon, such as:

1. What are the types of speech function that are used in *Beauty and The Beast* movie script by Bill Condon?
2. What are the implications of speech function in *Beauty and The Beast* movie script by Bill Condon in Language Learning?

D. Objectives of Research

The objectives of the research in analysing the speech function of utterances in *Beauty and The Beast* movie script by Bill Condon are:

1. To find out the types of speech function of utterances used in *Beauty and The Beast* movie script by Bill Condon.
2. To describe the implications of the speech function used in *Beauty and The Beast* movie script by Bill Condon to be used in Language Learning.

E. Significance of Research

1. Theoretical Significance

In theoretical significance, the outcome of this study should provide understanding on the reader in comprehending the language itself, so people will use the appropriate language with others.

2. Practical Significance

a. For Teacher and Students

This research encourages English teacher to know the contribution in students' understanding conversation in students' everyday talk. So the teacher can use it as media in improving student's awareness about the importance of speech function that there in every conversation.

b. For Researcher

For the researcher herself, she also can add the researcher knowledge and can be a reference for the next research, then the result of the research can be

implemented in teaching process and apply the solution in educational activity.

c. For Reader

The reader should know and understand what the speech function itself and how to use it well.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter represents some related topics to build comprehension of thinking in this research. It describes about theoretical framework and previous study.

A. Theoretical Framework

The theoretical frameworks in this research are dividing into four parts of theories. First, the theory is about the description of the discourse analysis. Second, the theory is about the explanation of the speech function. Third, the theory is about the movie and the last is about the title of the movie itself. It will be described further bellow:

1. Discourse analysis

The Longman dictionary of language teaching and applied linguistics defines discourse as a general term for language that has been produced as the result of an act of communication.⁸ Discourse is also described as patterns of language across text: e.g. paragraph structure, organization of whole text, rules for opening and closing conversations, rules for taking turns in a conversation, patterns of

⁸ Brian Paltridge, *Making Sense of Discourse Analysis*, (Brisbane: Gold Coast, 2000), p

vocabulary, linking words, pronouns for backward reference, the way language reflects different view of the world and different understanding.⁹

The term “discourse” for the subject we study when we examine “language in use” the real language that real people use in the real world is at least partly a recognition of the fact that language is more than just some of linguistic elements that compose it. Discourse is language plus context by which the context that we bring with us when we use language; the context that includes experience, assumptions and expectations; the context we change (and which is itself changed) in our relationships with others, as we both construct and negotiate our way through the social practices of the world we live in.¹⁰

Discourse analysis is the analysis of language in use.¹¹ It also considers the relationship between language and the context in which it is used and are concerned with

⁹ Brian Paltridge, *Making Sense of Discourse Analysis*, (Brisbane: Gold Coast, 2000), p. 7

¹⁰ Nicola Woods, *Describing Discourse: A Practical Guide to Discourse Analysis*, (Great Britain: Hodder Arnold, 2006) p.

¹¹ Brian Paltridge, *Making Sense of Discourse Analysis*, (Brisbane: Gold Coast, 2000) p. 4

the description and analysis of both spoken and written interactions.¹²

2. Speech Function

Halliday suggests that dialogue is a process of exchange involving two variables¹³: First is a commodity to be exchanged (either information or good and services). Second are roles associated with exchange relation (either giving or demanding).

Speech role	Commodity exchanged	
	Information	Good and Services
Giving	Statement	Offer
Demanding	Question	Command

Table 2.1 Speech roles and commodities in interaction

In the discourse structure patterns, the speech function choice is a key resource for negotiating degrees or familiarity.¹⁴ If interactants wish to explore their interpersonal relation, they must choose speech functions which keep the conversational going, and this frequently

¹² Brian Paltridge, *Making Sense of Discourse Analysis*, (Brisbane: Gold Coast, 2000) p. 4

¹³ M.A.K Halliday and Christian Matthiessen, *An Introduction to Functional Grammar*, (New York: Oxford University Press, 2004) p. 107

¹⁴ Suzanne Eggins and Diana Slade, *Analysing Casual Conversation*, (London: Cassel, 1997) p. 54

means that intimate relations involve interactants reacting to each other in confronting, rather than supporting moves.

The most fundamental types of speech role, which lie behind all the more specific to recognize are just two: giving and demanding.¹⁵ Either the speaker is giving something to the listener (a piece of information) or he is demanding something from him. These elementary categories already involve complex notion: giving means ‘inviting to receive’ and demanding means inviting to give. The speaker is not only doing something by himself; he is also requiring something from the listener. Typically, therefore, an ‘act’ of speaking is something that might more appropriately be called an interact: it is an exchange, in which giving implies receiving and demanding implies giving in response.

Halliday states that there are four primary forms of movement types of speech function;¹⁶ those are:

- 1) Statements (the speaker gives information to hearer),
- 2) Question (a question is a linguistic expression used to make a request for information),

¹⁵ M.A.K Halliday, and Christian Matthiessen, *An Introduction to Functional Grammar*, (New York: Oxford University Press, 2004) p. 107

¹⁶ M.A.K Halliday and Christian Matthiessen, *An Introduction to Functional Grammar*, (New York: Oxford University Press, 2004) p. 108

- 3) Command (the speaker demands the hearer some goods or services),
- 4) Offer (the speaker gives the hearer some good or services).

There are some rejoinders from speech function that are matched by a set of desire, those are: accepting offer, carrying out a command, acknowledging a statement and answering question. But, there are also some discretionary responses, such as rejecting offer, refusing command, contradicting a statement and disclaiming question.¹⁷

		Initiation	Rejoinder	
			Supporting	Confronting
Give	goods & services	<u>Offer</u> Shall I give you this teapot?	<u>Acceptance</u> Yes, please, do!	<u>Rejection</u> No, thanks
Demand		<u>Command</u> Give me that teapot!	<u>Compliance</u> here you are	<u>Refusal</u> I won't
Give	Information	<u>Statement</u> He's giving her the teapot.	<u>Acknowledgement</u> Is he?	<u>Contradiction</u> no, he isn't
Demand		<u>Question</u> What is he giving her?	<u>Answer</u> a teapot	<u>Disclaimer</u> I don't know

Table 2.2 Examples of speech function and their rejoinders

¹⁷ M.A.K Halliday and Christian Matthiessen, *An Introduction to Functional Grammar*, (New York: Oxford University Press, 2004) p. 108

Speech function is used in spoken text. It is different from written text that only has three typical moods, such as declarative, interrogative and imperative. While suggesting this pattern is the congruent one (involving an unmarked association between discourse function and grammatical form). Halliday points out that very frequently we encounter incongruent realizations of speech function.¹⁸ This occurs when speech function is not realized by the predicted mood type.

In a conversation, the exchange process structure and speech function are related to each other. It realizes the role relationship of the speakers to each other. There is also a correlation between the structure of a responding move and the different structure of an initiating move. By looking at who makes what kinds of moves in initiating speech function and identifying the role which is played by the speakers, we can explain the attitudes toward in the interaction, and it is called interpersonal role relationship.

Utterances produced in the process of communication consist of some certain different functions. They cannot only be seen structurally, but other possible functional uses of language are also

¹⁸ Suzanne Eggins and Diana Slade, *Analysing Casual Conversation*, (London: Cassel, 1997) p. 183

involved. People, however, may express their thought using similar literal utterances containing different functions in order to give, demand, ask, inform something. Therefore, each utterance includes some particular functional uses of language.

3. Movie

Movie or film, and particularly video tapes, are like novels, within theory can be repeatedly read, or viewed. Klarer stated that the visualization in movie has the action that not left merely to the imagination of a reader, but rather comes to life in the performance, independent of the audience.¹⁹ In both genres, a performance (in the sense of a visual representation by people) stands at the centre of attention. It is misleading, however, to deal with film exclusively in the context of drama, since categorizing it under the performing art does not do justice to the entire genre, which also includes non-narrative subgenres without performing actors.

Moreover, the movie is contained sociolinguistics; it more studies about the implication between the languages itself with the impact to society. Holmes writes that

¹⁹ Mario Klarer, *An Introduction to Literary Studies*, (New York: Routledge, 2004) p. 55

sociolinguistics learns about the relationship between language and society.²⁰ They are interested in explaining why we speak differently in different social context and the social functions of language and also the social meaning. Both of pragmatic and sociolinguistic concern on linguistic meaning as determined in a speech community, which includes the linguistic that involved speech function as the basic of linguistic communication..

4. *Beauty and The Beast* movie

a. Profile of *Beauty and the Beast* movie

Beauty and the Beast is a 2017 American musical romantic fantasy film directed by Bill Condon from a screenplay written by Stephen Chbosky and Evan Spiliotopoulos, and co-produced by Walt Disney Pictures and Mandeville Films.²¹

The film is a live-action adaptation of Disney's 1991 animated film of the same name, itself an adaptation of Jeanne-Marie Leprince de Beaumont's eighteenth-century fairy tale.²² The film features an ensemble cast that includes Emma Watson and Dan Stevens as the eponymous characters with Luke Evans,

²⁰ Janet Holmes, *An Introduction to Sociolinguistics*, (New York: Routledge Taylor and Francis Group: 2013) p. 1

²¹

²²[https://en.wikipedia.org/wiki/Beauty_and_the_Beast_\(2017_film\)](https://en.wikipedia.org/wiki/Beauty_and_the_Beast_(2017_film)) accessed on Tuesday, May 30th 2017

Kevin Kline, Josh Gad, Ewan McGregor, Stanley Tucci, Audra McDonald, Gugu Mbatha-Raw, Ian McKellen, and Emma Thompson in supporting roles.

b. Synopsis of *Beauty and the Beast* movie

Beauty and the Beast movie tell about Rococo-era in France. It is started from a beautiful enchantress disguised as an old beggar woman arrives at a castle during a ball and offers the host, a cruel and selfish prince, a rose in return for shelter from a storm. When he refuses, she reveals her identity. To punish the prince for his selfishness, the enchantress transforms him into a beast and his servants into household objects, then erases the castle, the prince and his servants from the memories of their loved ones. She casts a spell on the rose and warns the prince that the curse will only be broken if he learns to love another, and earn their love in return, before the last petal falls.

Some years later, in the small town of Villeneuve, Belle, the book-loving daughter of a music box maker and artist Maurice, dreams of adventure and brushes off advances from Gaston, an arrogant former soldier. On his way to a convention and lost in the forest, Maurice seeks refuge in the Beast's castle, but the Beast imprisons him for stealing a rose from his

garden as a gift to Belle. When Maurice's horse returns without him, Belle ventures out in search for him, and finds him locked in the castle dungeon. The Beast agrees to let her take Maurice's place.

Belle befriends the castle's servants, who invite her to a spectacular dinner. When she wanders into the forbidden west wing and finds the rose, the Beast scares her into the woods. She is ambushed by a pack of wolves, but the Beast rescues her, and is injured in the process. As Belle nurses his wounds, a friendship develops between them. The Beast shows Belle a gift from the enchantress, a book that transports readers wherever they want. Belle uses the book to visit her childhood home in Paris, where she discovers a plague doctor mask and realizes that she and her father were forced to leave when her mother succumbed to the plague.

In Villeneuve, Gaston sees rescuing Belle as an opportunity to win her hand in marriage, and agrees to help Maurice. When Maurice learns of his ulterior motive and rejects him, Gaston abandons him to be eaten by the wolves. Maurice is rescued by the hermit Agathe, but when he tells the townsfolk of Gaston's

crime but is unable to provide solid evidence, Gaston convinces them to send Maurice to an insane asylum.

After sharing a romantic dance with the Beast, Belle discovers her father's predicament using a magic mirror. The Beast releases her to save Maurice, giving her the mirror to remember him with. At Villeneuve, Belle reveals the Beast in the mirror to the townsfolk, proving her father's sanity. Realizing that Belle loves the Beast, a jealous Gaston claims she has been charmed by dark magic, and has her thrown into the asylum carriage with her father. He rallies the villagers to follow him to the castle to slay the Beast before he curses the whole village. Maurice and Belle escape, and Belle rushes back to the castle.

During the battle, Gaston abandons his companion LeFou, who then sides with the servants to fend off the villagers. Gaston attacks the Beast in his tower, who is too depressed to fight back, but regains his spirit upon seeing Belle return. He overpowers Gaston, but spares his life before reuniting with Belle. However, Gaston fatally shoots the Beast from a bridge, but it collapses when the castle crumbles, and he falls to his death. The Beast dies as the last petal falls, and the servants become inanimate. As Belle tearfully professes

her love to the Beast, Agathe reveals herself as the enchantress and undoes the curse, repairing the crumbling castle, and restoring the Beast's and servants' human forms and the villagers' memories. The Prince and Belle host a ball for the kingdom, where they dance happily.

5. Biography Bill Condon as director of *Beauty and the Beast* movie

Bill Condon is an American screenwriter and director. He was born on October 22, 1955 in New York, USA as William Patrick Condon.²³ The son of a police detective and was raised in an Irish Catholic family.

His career as a filmmaker began with screenplays for the independent feature *Strange Behavior* (1981), an homage to the pulp horror films of the 1950s, and the science-fiction feature *Strange Invaders* (1983). His directorial debut was *Sister, Sister* (1987), an eerie Southern Gothic mystery starring Eric Stoltz and Jennifer Jason Leigh. Test screenings led to major changes to the film, which still proved a critical failure that set back Condon's career.

Condon emerged some years later directing some series of made-for-TV thrillers. Then, he began to explore

²³https://www.imdb.com/name/nm0174374/publicity?ref_=nm_bio_q1_3 accessed on April 19th, 2018

the film by writing and direct very many films, including a very popular film those are both parts of *The Twilight Saga: Breaking Dawn* (2011 and 2012) adapted from the fourth and final novel in *The Twilight Saga* by Stephenie Meyer.

In 2017, Condon directed the live action film adaptation of the animated 1991 film *Beauty and the Beast*. He also co-authored the screenplay for *The Greatest Showman*, a biography of P.T. Barnum, starring Hugh Jackman and released in December 2017. He rewrote the draft of co-author Jenny Bicks.

B. Previous Research

In the previous study, the researcher reviewed some studies that are related with this research, those are:

1. The Speech Function Analysis in Utterances Used by Alex Hithes and Sara Mendes in “Hitch” Movie written by Martanto and Ardhana.²⁴ The aims of this research are to describe the types of speech function and interpersonal roles created by Alex Hithes and Sara Mendes in “Hitch” Movie. The type of research in this study is qualitative research method. The result of this study show that only 10 kind of speech function that Alex and Sara produced in “Hitch” movie. They are statement, answer, question,

²⁴ Catur Wahono Martanto and A. Soerjowardhana, *The Speech Function Analysis in Utterances Used by Alex Hitches and Sandra Mendez in Hitch Movie*, (Semarang: UDINUS, 2014)

acknowledgement, contradiction, command, offer, disclaimer rejection, and acceptance. The interpersonal role from the highest speech function produced by Alex is “statement” with 50 moves because Alex is dating consultant so he always gave statement to his client. The highest speech function produced by Sara is “statement” with 50 moved because Sara is an out spoken person so she produced more statement. But Sara also produced “question with 49 moves because she is a gossip columnist so she used question to interview.

From the first previous studies, it has similarity with this research, it is about the types of speech function in the movie script. Meanwhile the difference is in object, different object of the study, surely different of the result in the research.

2. Different from Martanto, Catur Wahono and A. Soerjowardhana, Mukarromah wrote *A Descriptive Study of Educational Values on Oliver Twist Film*.²⁵ The aims of her thesis are to find out the educational values in Oliver Twist film and to analyse the implication of educational value ion Oliver Twist film in learning. The type of research in this study is qualitative research method. The result of this study shows some values, those are: personal values, social values,

²⁵ Septiani Fajriatul Mukarromah, *A Descriptive Study of Educational Values*, (Semarang: UIN Walisongo, 2015)

moral values, spiritual values and behavioural values. Based on the result, she suggests that through a movie, the students can learn more the educational values. So that they can implement the educational values which they get from a film in their daily life.

From the second previous studies, it has similarity with this research, it is about implication of a movie to education. Meanwhile the difference is in first aim, it is about to find out the educational values in Oliver Twist film, but the researcher will find out the types of speech function in a movie.

3. The next is a study written by Sulistyowati entitled *The Speech Function in the Conversation between the Fourth Semester English Department Students of Muria Kudus University and Some Foreigner*.²⁶ The main purposes of the study are describing the speech functions chosen by the students and the foreigners, explaining the role relation enactment among them, and also describing the contribution of speech functions in language education. The data of this study are transcriptions of the students and the foreigner's oral communication. The results of the study over the four conversations show that the opening speech functions are

²⁶ Titis Sulistyowati, *The Speech Function in the Conversation between the Fourth Semester English Departement Students of Muria Kudud University and Some Foreigner*, (Kudus, Universitas Muria Kudus: 2014)

produced mostly by the students; it indicates that the students play as the initiators. The foreigners show their respect and appreciation to the students as they respond to the student initiations by producing more responding and continuing moves. The number of turns and moves produced by the students and foreigners are quite similar; it indicates that both of the participants get the same chance to take their roles. The foreigners as tourists show they interest to some tourism objects by describing to the students some objects they have visited and by comparing to their own country. Learning language cannot be separated from its culture, therefore speech functions and cultural understanding should be taught in the classroom as part of language discourse.

From the third previous studies, it has similarity with this research, it is about analyzing of speech function.. Meanwhile the difference the object, that is the Fourth Semester English Departement Students of Muria Kudus University and Some Foreigner.

So, from those previous studies, it has relation with this research. It is about the types of speech function in the movie script. Different object of the study, surely different of the result in the research, because of that, this research is conducted to find out the types of speech function in Beauty and the Beast movie.

CHAPTER III

RESEARCH METHOD

The researcher represents the research method in detail. It describes about the objective of the research, place and time of the research, research method, the source and type of data, instrument of the research, technique of collecting data, and technique in analysing data.

A. Research Method

The method of this research is qualitative research that takes content analysis as one of the type of qualitative. The qualitative research is related to synthesize the information and describe it clearly. Based on Ary et.al., the major characteristics of qualitative research, those are: Concern with context and meaning, natural setting, human instrument, descriptive data, emergent design, and inductive analysis.²⁴ As said by Maxwell as cited in Ary et.al., states that the qualitative researcher begins from a conceptual framework are a “*system of concepts, assumptions, expectations, beliefs, and theories*” that informs the

²⁴ Donald Ary, et.all., *Introduction to Research in Education*, (Wardsworth, Cengage Learning, 2010) p. 423

design.²⁵ Moreover the qualitative research which is defined as a research of which the data in the form of written or oral words that is descriptively analysed.

B. The Source and Type of Data

There are two types of data source in this research:

1. Primary source

The primary source of this data was taken from *Beauty and the Beast* movie script by Bill Condon

2. Secondary source

The researcher also needs more support in complementing the primary data. The secondary data in this research was taken from certain journal, relevant books and also internet.

C. The Instrument of research

The instrument of this research is researcher itself. The researcher is the source for collecting data. It is because the discussion of this research is concern with the language used in the movie.

²⁵ Donald Ary, et.all., *Introduction to Research in Education*, (Wardsworth, Cengage Learning, 2010) p. 426

D. The Techniques of Collecting Data

The researcher used these steps for collecting the data as follow:

- a. Buying the original DVD and downloading the video transcription from the internet.
- b. Watching *Beauty and The Beast* movie, trying to understand it thoroughly, finding any important details that supported this research and then looking for all of utterances.
- c. Reading and observing dialog from movie script.
- d. Selecting the types and the patterns of speech function which are found on conversation in *Beauty and The Beast* movie based on the theory from Halliday.

E. Technique of Data Analysis

This research used content or document analysis as the way to analyse the data. To prove the research, data were needed and analyse the fact and phenomenon. Document analysis is collecting data from sources other than human (non-human source).²⁶ Intentionally, it is collected from various sources. Examples political periodic reports, meeting notes, documents an individual, personal journal, transcripts of interviews, and others. It's completed by formulating the investigation and to concern in solving problem through content analysis. Mason said that the

²⁶ A. Chaedar Alwasilah, *Pokoknya Studi Kasus, Pendekatan Kualitatif*,

analysis of documentary sources is a major method of social research, and one which many qualitative researchers see as meaningful and appropriate in the context of their research strategy.²⁷ The term *document* here refers to a wide range of written, physical, and visual materials, including what other authors may term artifact.²⁸

In this research, researcher enables to analyse communication through document including movie. As cited in Fraenkel and Wallen, content analysis is a technique to analyse human behaviour indirect way.²⁹ Meanwhile, researcher used some techniques of Ary's notion in content analysis which is used in this research, namely:³⁰

1. Specifying the phenomenon

The researcher chose speech functions in language choices as the great issue that to be investigated in this research through, which is influenced by speakers or listeners who involved in the certain situation.

²⁷ Jennifer Mason, *Qualitative Researching*, (London, SAGE Publication Ltd, 2002) p. 103

²⁸ Donald Ary, et.all., *Introduction to Research in Education*, (Wardsworth: Cengage Learning, 2010) p. 442

²⁹ Jack R. Fraenkel and Norman E. Wallen, *How to Design and Evaluate Research In Education*, (New York: McGraw-Hill, 2006) p.472

³⁰ Donald Ary, et.all., *Introduction to Research in Education*, (Wardsworth: Cengage Learning, 2010) p.217

2. Selecting the media

This research used movie script as the media that to be analysed by using speech function analysis to find out the types that are used and dominant types that frequently appear in that animation movie. Researcher chooses *Beauty and the Beast* movie by Bill Condon because it has so many values that can be learned.

3. Coding of the data

Coding systems were used in observational studies to facilitate the categorizing and counting of specific, predetermined behavior as they occur.³¹ The researcher did not just indicate whether a behavior occurred as with a checklist but, rather, uses agreed-on codes to record what actually occurred. Whereas rating scales could be completed after an observation period, coding is completed at the time the observer views the behaviour.

This research provided coding of the data used to analyse script. Besides that, this research used the speech function analysis to analyse the data script and the researcher had classified the coding.

³¹ Donald Ary, et.all., *Introduction to Research in Education*, (Wardsworth, Cengage Learning, 2010) p.217

These research provided coding of the data that used to analyzed script, those are:

No	Character	Coding
1	Belle	Bl
2	The Beast	Bs
3	Gaston	Gs
4.	Maurice	Mr
5	LeFou	LF
6	Lumiere	Lm
7	Cogsworth	Cg
8	Mrs. Potts	Pt
9	Chip	Cp
10	Plumette	Pl
11	Madame DeGarbore	MDg
12	Maestro Cadenza	MCd
13	Aghate	Ag
14	Monsieur Jean	MJ
15	Pre Robert	PR
16	Chepau	Cpu
17	Man	Mn
18	Women	Wm

Table 3.1 Coding of Characters

Besides that, this research used the speech function analysis and their responses to analyze the data script and the researcher had classified the coding, those are:

No	Speech Function	Coding
1	Statement	S
2	Question	Q
3	Offer	O
4	Command	D

Table 3.2 Coding of Speech Function

No	Rejoinder	Coding
1	Acknowledgement	Ack
2	Contradiction	Con
3	Answer	Ans
4	Disclaimer	Dis
5	Acceptance	Acc
6	Rejection	Rej
7	Compliance	Com
8	Refusal	Ref

Table 3.3 Coding of rejoinders

4. Data Analysis

The data analysis in qualitative research is inductive processes. According to Lodico, qualitative research uses certain steps that the researcher has to conduct,³² such as: preparing and organizing the data, reviewing and exploring the data, coding data into categories, constructing thick descriptions of people, places, and activities and also building themes and testing hypotheses, reporting and interpreting data.

This is the explanations that the researcher can take to analyse the data of the research:

The first step is “preparing and organizing the data”. It is collecting the original DVD and downloading the transcript of the movie in the internet. The researcher will make sure that data are in a form that can be easily analysed and then organize it. So, the technique of collecting data is study of document analysis.

The second step is “reviewing and exploring the data”. Researcher will make a review and explore the data. All qualitative researchers engage in multiple readings of their data, with each reading serving a different purpose³³. They

³² Marguerite G. Lodico et.al., *Methods in Educational Research*, (San Francisco: Jossey Bass, 2010) p. 180

³³ Marguerite G. Lodico et.al., *Methods in Educational Research*, (San Francisco: Jossey Bass, 2010) p. 182

engage in an initial review to get a sense of the overall flow and structure of the data.

The third step is “coding data into categories”. It is the process enumeration frequency of apparition the transcript and coding aim to group those in categories to make researcher easier in conduct the finding comparison in one category to another category. Here, the researcher will make the codes of the data for analysis data. Than selected type and dominant type that appear in that movie. The codes describe general categories that can be used to organize the information contained in the data.³⁴

The fourth step is “constructing thick descriptions of activities”. It is descriptions in data analysis often involve expanding on the transcript with the code into more integrated descriptions from the result of collecting data of movie script.

The fifth step is “building themes and testing hypotheses”. Coding and description comprise the first two level of qualitative data analysis.³⁵ Then, the researcher re-examines sub questions and the data using the themes as organizational frameworks to see if this result in a deeper understanding of the data.

³⁴ Marguerite G. Lodico et.al., *Methods in Educational Research*, (San Francisco: Jossey Bass, 2010) p. 183

³⁵ Marguerite G.Lodico et.al., *Methods in Educational Research*, (San Francisco: Jossey Bass, 2010) p. 185

The sixth step is “reporting and interpreting data”. It is the final step in qualitative data analysis is the writing of the research report, including the researcher’s interpretations of what the data mean.³⁶ Report of qualitative data studies usually include extensive samples of the real abstract that was taken by the researcher before researcher aim to build the reader’s confidence that they are accurately representing the reality of the data and situation of analysis.

³⁶ Marguerite G.Lodico et.al., *Methods in Educational Research*, (San Francisco: Jossey Bass, 2010) p. 192

CHAPTER IV

FINDING AND DISCUSSION

The chapter describes the types of speech function of utterances in *Beauty and the Beast* movie script by Bill Condon. Based on first formulation of the research which is “*What types of speech function used in Beauty and the Beast movie script by Bill Condon?*” The researcher attempted to find out the type of speech function used and appear in the conversation in each chosen character by analyzing it with the discourse perspective. This chapter also describes the implication of speech function in *Beauty and the Beast* movie script by Bill Condon in Language Learning.

A. Research Finding

In this research, the data were taken in *Beauty and The Beast* movie script by Bill Condon whose duration are 01:58:44 that is collected from original DVD and internet for movie script. All the data of the research finding were analyze by using speech function analysis. This research was to analyzed the types of speech function of utterances. Based on the analysis that is conducted by researcher in knowing the type of speech functions and their rejoinder that appear in the utterances of *Beauty and The Beast* movie, the result finding of first research question is about the types of speech function are four types of speech function which consist of:

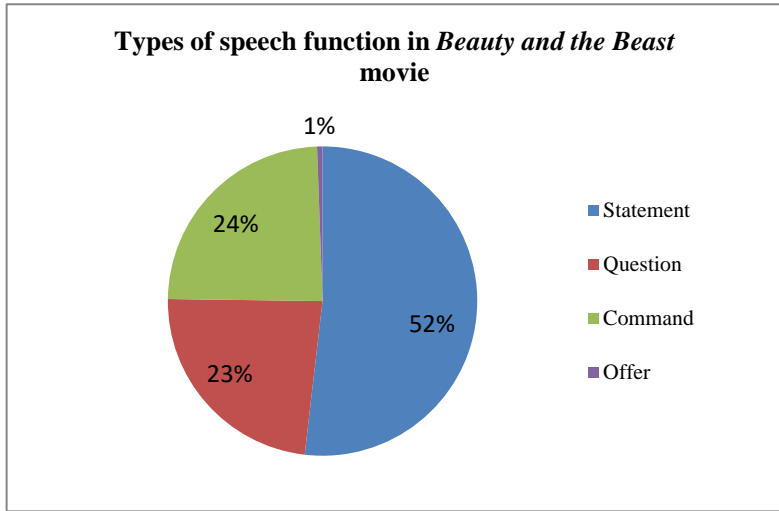


Chart 4.1 Types of speech function

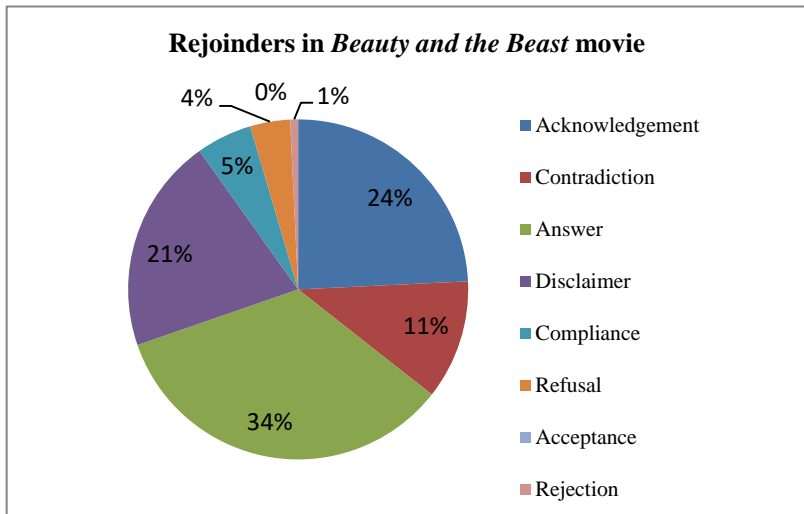


Chart 4.2 Rejoinders

The chart shows that the types of speech function that appear in the utterances of *Beauty and The Beast* movie script by Bill Condon. The types are found during the utterances such as, statement, question, offer and command. There are also their rejoinders such as acceptance, rejection, compliance, refusal, acknowledgement, contradiction, answer and also disclaimer.

The chart above is the percentage of the types of speech function; the following table presents some number of the frequency on the types of speech function.

No	Type of Speech function	Frequencies
1	Statement	366
2	Question	165
3	Command	171
4	Offer	4
	ΣTotal	706

Table 4.1 the types of speech function and frequency

No	Rejoinder	Frequencies
1	Acknowledgement	32
2	Contradiction	15
3	Answer	45
4	Disclaimer	17
5	Compliance	7
6	Refusal	5
7	Acceptance	0
8	Rejection	1
	ΣTotal	122

Table 4.1.2 rejoinder of speech function and frequency

The table above shows that statement has the largest portion than other type with over a half of all frequencies. Another types of speech function is command with more than a quarter of all frequencies. Then question has almost a quarter of frequency. Another is acceptance has a smallest portion of frequencies.

B. The Types of Speech Function of Utterances in *Beauty and the Beast* Movie Script by Bill Condon

The type of speech function that appear in the analysis of *Beauty and The Beast* movie script by Bill Condon are statement, question, command and offer speech function. There are also their rejoinders such as acknowledgement, contradiction, answer, disclaimer, compliance, refusal, acceptance, rejection.

1. Statement

This part is describing the first type of speech function that was analyzing during the utterances in *Beauty and the Beast* movie script. It is statement of speech function. In the result that showed in above, statement has more than a half of all frequencies with fifty two percent (52%) percentage. Its rejoinders took thirty five percent from over rejoinder. There are acknowledgement with 24% and contradiction with 11%.

Some examples of statement type are described in its context. A statement is followed by its rejoinder. Here are:

First example is utterances “*It’s about two lovers in fair Verona.*” It is a statement that inform about the book. But Monsieur Jean did not like what Belle uttered, he made a confronting rejoinder “*Sounds boring*”.

Next utterance are said by Gaston and LeFou. They were talking about Belle. It was happened in a village. Gaston made a statement about his opinion about Belle “*Belle can be as argumentative as she is beautiful.*” and LeFou agreed with Gaston’s statement by saying “*Exactly!*” Then he gave statement about Belle “*Belle is the most beautiful girl in the village.*” LeFou gave contradiction rejoinder by saying “*But she's so well-read nd you're so athletically inclined.*” It means that Belle and Gaston are so different.

Next utterances are said by Chip and responded by Mrs. Potts in the castle when a girl coming. Chip gave information to his mother, Mrs. Potts. Chip says “*Mama! There's a girl in the castle.*”. It is a clear statement. Then Mrs. Potts acknowledging Chip’s statement by saying “*Yes, Chip, we know.*”

In third example, the utterances are said by Gaston and Belle gave contradiction rejoinder. In the movie, Gaston gave suggestion to Belle when she got trouble with the villagers “*The only children you should concern yourself with are your own.*” But, Belle did not like his statement then contradicted it by saying “*I'm not ready to have children*”.

The fourth example is when The Beast came to Belle and Maurice. He uttered “*Your father is a thief.*” Belle did not accept when her father was called a thief. She contradicted by saying “*Liar!*”

In fifth example, the researcher thought hard to determine whether it is command or statement. , The Beast said to Belle that is inside the room while knocking the door hardly “*You'll join me for dinner. That's not a request.*” “*You'll join me for dinner.*” It is a statement. Although the context is invitation, asking Belle to join dinner, but the Beast affirmed it with the next clause. “*That's not a request.*” So what The Beast meant was to tell Belle that she as prisoner was supposed to join for dinner with him. At first, Belle wants to reject it. Inside the room, Belle did not respond to the Beast's words. She was still trying to escape from the castle. Outside the room, the Beast get mad because no respond from Belle. But after Lumiere and Mrs. Potts gave suggestion to The Beast, Belle would fulfill his invitation. Belle said “*Just a minute!*”

2. Command

The second type of speech function is command. The characters use some command utterances in *Beauty and the Beast* movie script. It is a quarter of all frequencies with twenty eight percent (24%). Sometimes when a speaker

gives command, the hearer does not speak anything but directly doing something that commanded. The researcher just found 9% from all rejoinders that spoken by the hearer. Those are 5% for compliance and 4% for refusal.

The example command is some utterances that are said by Gaston and LeFou in a field from exchange 3. Gaston said “*Look at her, Lefou, my future wife! Belle is the most beautiful girl in the village. That makes her the best.*” At first, Gaston made a command to LeFou to look at Belle by saying *Look at her, Lefou, my future wife!*” LeFou complied it to look at Belle.

Second example is still a continuation from the example of question. After some disputes, The Beast becomes more emotional. He repeats his word in different form with anger “*I told you to join me for dinner!*” It is can be categorized as a command. Then Belle refuses it by saying “*And I told you no.*”

The next command is said by Belle. In the movie Belle suddenly arrived in the village and saw her father in a confinement. She said “*Let him out!*” to someone in throng. That sentence is a command to all people around. Then a man refuses it by saying “*We can't do that, miss.*”

The forth, there is conversation between Lumiere and Cogsworth in the castle. When there was a girl who

suddenly came to the castle looking for his father, Lumiere said to Cogsworth “*Look, Cogsworth. A beautiful girl!*” Lumiere commanded Cogsworth, directly Cogsworth complied it “*Yes. I can see it's a girl.*”

The last example is happened in the middle conversation between Belle and the Beast, Maurice said “Belle, I won't let you do this. I lost your mother. I won't lose you, too.” Then Maurice commanded Belle “*Now, go. Go!*” Belle complied it by saying “*Alright Papa. I'll leave.*” But actually she would not leave.

There are also some examples of command that do not have rejoinder whether answer or disclaimer. Such some commands said by Maurice, because he was talking to his horse, Philip. Those are “*Walk on! Mind your step! Go! Go, Philippe!*”. Lumiere also often made command. Then hearer gave the rejoinder. The hearer just did what Lumiere commanded without saying anything. He said “*Forgive my intrusion, mademoiselle.*”

3. Question

The next type of speech function of utterances that was analyzed in *Beauty and the Beast* movie script is statement. In the result that showed above, question has almost a quarter of all frequencies with twenty three percent (23%) percentage. Its rejoinders have fifty five percent from

over rejoinder. There are answer with 34% and contradiction with 21%.

The examples of question type are described in its context. A question is followed by its rejoinder. Here are:

The first example is exchange one (see script). The conversation is between Belle and Monsieur Jean. In a village, Belle looked at Monsieur Jean that looks confused. She asked simple question to him. Belle said “*Good morning, Monsieur Jean! Have you lost something again?*”. After that, Monsieur Jean answered Belle’s question and continued making statement by saying “*Well, I believe I have. The problem is... I can't remember what. Oh, well. I'm sure it will come to me*”. Before Belle left, Monsieur Jean asked a question “*Where are you off to?*” Then Belle answered “*To return this book to Pre Robert. It's about two lovers in fair Verona.*”

The second example of question is conversation in the castle when Belle was looking for her father. Belle heard a cough, then asked “*Papa, Is that you?*” the question is to ensure that was his father. Maurice answered it by calling her. “*Belle! How did you find me?*”.

In third example, Belle used a declarative to ask The Beast. She says “*A life sentence for a rose?*” but the function of the text is question, not statement. She asked whether it

makes sense that the sentence for someone who steals a rose is his life. Then, the Beast answered Belle's question by saying *I received eternal damnation for one.*" It means the sentence is suitable for Maurice.

The fourth example is the utterances said by the Beast and Belle gave the rejoinder. The Beast used polite question to invite Belle. He asks "*Will you join me for dinner?*" That sentence can be categorized as a question. But after the previous dispute, Belle disclaimed it by saying "*You've taken me as your prisoner and now you want to have dinner with me. Are you insane?*" Although it is in form of statement and question, it is a disclaimer for the Beast's question.

The last example is when the beast was practicing to say his feeling to Belle in front of his servants, but he was unsure to himself. He says "*What was I thinking?*" That question showed how unsure he was. He thought Belle would not accept his feeling. Lumiere disclaimed what the beast asked. He said "*No, Master. It's perfect.*" It meant what he practicing was right.

There are also some examples of question that do not have rejoinder whether answer or disclaimer.

Lumiere asked question "*But what if she is the one, the one who'll break the spell?*" but Cogsworth did not answer the question because Belle was hearing their

conversation. Then Belle asked “*Who said that? Who’s there*” Because there was no answer she continued to look for his father. When Maurice saw Belle he asked “*How did you find me?*” It question was said because Maurice was surprised when knowing his daughter suddenly came. Belle held his father’s hand and said statement. She did not answer her father question.

4. Offer

The last type of speech function that used in *Beauty and The Beast* movie script is offer. The researcher just found 2 offers that used by the characters. It took 1% from all frequencies. Meanwhile its rejoinder is only one that is rejection.

The examples of offer type are described in its context. An offer is followed by its rejoinder. Here are:

The utterance is conversation between Belle and Gaston. Gaston just said “*For your dinner table.*” with giving a bunch of flower. Although it is not complete sentence, it may be referred as an offer. If we see the context, Gaston offers the flower then Belle did not take the flower. It means that Belle reject it.

The next, utterance is when Maurice was in the prison and Belle wanted to take his place. The Beast said an offer “*Now, do you still wish to take your father's place?*” It

is in a question form, but the speech function is an offer whether Belle still wanted to take her father's place or not.

Next is conversation between LeFou and Gaston. LeFou offers Gaston whether he want to move on or not by saying "*So, moving on?*" But Gaston rejects it by saying "*No, LeFou.*" because he still wants to be with Belle.

The utterances said by Gaston and Maurice in the village. He saw Maurice in bad condition, he gave an offer to help Maurice "*Just give me your daughter's hand, and I'll set you free.*" Actually the clause "*Just give me your daughter's hand*" is a command but it followed by clause "*and I'll set you free.*" So it is clearly that Gaston gave an offer to Maurice whether he wanted to be free or not with Belle as a substitute. Directly Maurice reject Gaston's offer by saying "*Never.*"

C. The Implication of Speech Function of Utterances in *Beauty and The Beast* Movie by Bill Condon in English Language Learning

In learning a language desperately needs an appropriate medium. It is a tool that helps students to understand a material in learning process. According to Gerlach & Ely, teaching and learning media in more specifically tends to be interpreted as

graphic, photographic, or electronic tools to capture, process and rearrange visual or verbal information.¹

In order to facilitate students in understanding the material provided, selecting of media used is very important. As well as the use movie for English language learning, it makes students easier to gain understanding through experience. The students can see how the native speakers use language to communicate each other.

The teacher can use *Beauty and The Beast* movie By Bill Condon as a medium in teaching learning process. The story can be easily understood by the students. It is about common fairy tale that presented in drama musical movie. It can make students more interested in English learning language.

Based on the curriculum of education in 2013 for eight grade in junior high school, there is a basic competence that requires students to identify social functions, text structures, and linguistics elements of transactions both oral and written transactional interactions involving the act of requesting information related to the behavior/action/function of person, animals, objects according to the context its use. That basic competence is related to the material in this research.

So the implication of speech function of utterances in *Beauty and The Beast* movie by Bill Condon in English language

¹ Azhar Arsyad, *Media Pembelajaran* (Jakarta: PT RajaGrafindo Persada, 2015), p. 3

learning is its use. The move can be used in teaching and learning process as a medium. By watching movie, the students can indirectly analyze speech function in *Beauty and The Beast* movie, such as statement, question, command and offer. They can understand speech function in utterance that delivered by the characters. Hopefully the students can get experience by imitating how the characters use the utterances. Then, the students practice it in learning activity or in daily life.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

In this chapter, the data analysis result was taken from the analyzing process through speech function analysis. The data concerning in the speech function analysis of utterances in *Beauty and the Beast* movie script by Bill Condon. Then, the researcher defined the implication of speech function analysis in *Beauty and the Beast* movie script in language learning.

A. Conclusions

Based on the result of data analysis and data findings that are explained in previous chapter, it can be summarized in two topics as follow:

1. The types of speech function of utterances in *Beauty and The Beast* movie script by Bill Condon

The types of speech function were found during the analysis of utterances, such as statement, question, command and the last offer. Statement has the largest portion than other type with more than a half portion of frequency that is 52%. Another types of speech function type is question with almost a quarter portion that is 23%. Then, command type has a roughly a quarter of frequency that is 24%. The last type is over that have the

smallest portion of frequency is only 1% from all over utterances used by the character in *Beauty and The Beast* movie script by Bill Condon.

Beside the types of speech function, the researcher also found their rejoinders, there are acknowledgement, contradiction, answer, disclaimer, compliance, refusal, and the last is rejection. It means the offer do not have supporting rejoinder, that is acceptance.

2. The implication of speech function analysis of utterances in *Beauty and the Beast* movie script by Bill Condon

The implication of speech function of utterances in *Beauty and The Beast* movie by Bill Condon in English language learning is in its use. The movie can be used in teaching and learning process as a medium. By watching movie, the students can indirectly analyze types of speech function in *Beauty and the Beast* movie such as statement, question, command and offer. They can understand speech function in utterance those are delivered by the characters. Hopefully the students can get experience by imitating how the characters use the utterances. Then, the students practice it in learning activity or in daily life.

B. Recommendations

According to the conclusion above, the researcher would like to propose some recommendation as follows:

1. For the readers, by reading this thesis, the readers can increase knowledge particularly in understanding speech function of utterances by knowing the theory, the type and its use. They can apply their knowledge and comprehension in the appropriate daily conversation.
2. For the teacher and students, this thesis is hoped to encourage English teacher to know the contribution in students' understanding conversation in students' daily conversation. So the teacher can use the movie as media in improving student's awareness about the importance of speech function that there in every conversation.
3. For the next researcher, the researcher recommends to other researchers that they should do some related research in deeper, further and better technique.

C. Closure

Finally, this thesis is served to the readers, the researcher realizes that this research less to perfection. The researcher hopes any suggestions and criticisms to make it better. The research hopes that it can be useful to the readers. *Aamiin.*

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APPENDIX 1

Table of Speech Function Analysis in *Beauty and the Beast* Movie

Script by Bill Condon

Turn	Speaker	Utterances	Type of Speech Function	Rejoinder
Exchange 1				
1	MJ	(i) Good morning, Belle!		
2	B1	(i) Good morning, Monsieur Jean! (ii) Have you lost something again?	Q	
3	MJ	(i) Well, I believe I have.	S	Ans
		(ii) The problem is... I can't remember what.	S	
		(iii) Oh, well. I'm sure it will come to me.	S	
		(iv) Where are you off to?	Q	
4	B1	(i) To return this book to Pre Robert. (ii) It's about two lovers in fair Verona.	S	Ans
	MJ	(i) Sounds boring.		Con
Exchange 2				
1	PR	(i) Ah, if it isn't the only bookworm in town.	S	
		(iii) So, where did you run off to this week?	Q	
2	B1	(i) Two cities in Northern Italy.	S	Ans
		(ii) I didn't want to come back	S	
		(iii) Have you got any new places to go?	Q	
3	PR	(i) I'm afraid not.	S	Dis
		(ii) But you may reread any of the old ones that you'd like.		
4	B1	(i) Thank you.		

		(ii) Your library makes our small corner of the world feel big.	S	
5	PR	(i) \$#&%#@		
6	Bl	(i) Bye		
Exchange 3				
1	Gs	(i) Look at her, Lefou, my future wife! (ii) Belle is the most beautiful girl in the village. (iii) That makes her the best.	C S S	
2	LF	(i) But she's so well-read and you're so athletically inclined.		Con
3	Gs	(i) I know. Belle can be as argumentative as she is beautiful.	S	Ack
4	LF	(i) Exactly! (ii) Who needs her when you've got us?	Q	Ack
5	Gs	(i) Yes. (ii) But ever since the war, I've felt like I've been missing something and she's the only girl that gives me that sense of.	S	Ans
6	LF	(i) @#%&*? (<i>Speak in French</i>)		
7	Gs	(i) I don't know what that means.		Dis
Exchange 4				
1	Gs	(i) Good morning, Belle. (ii) Wonderful book you have there.	S	
2	Bl	(i) Have you read this?	Q	
3	Gs	(i) Well, not that one. (ii) But, you know, books... (iii) For your dinner table. (<i>Gaston give flowers to Belle</i>) (iv) Shall I join you this evening?	S O Q	Dis
4	Bl	(i) Sorry, not this evening.		Dis

5	Gs	(i) Busy?	Q	
6	Bl	(i) No		Dis
Exchange 4				
1	LF	(i) So, moving on?	O	
2	Gs	(i) No, Lefou. (ii) It's the ones who play hard to get that are always the sweetest prey. (iii) That's what makes Belle so appealing. (iv) She hasn't made a fool of herself. (v) What would you call that?	S S S Q	Rej
3	LF	(i) Dignity		Ans
4	Gs	(i) It's outrageously attractive. (ii) Isn't it?	S Q	
Exchange 5				
1	Mr	(i) Oh. Belle. Hmm. Could you... hand me a...?	C	
2	Bl	(i) (Belle gives something)		Com
3	Mr	(i) Thank you. (ii) And I also need...	C	
4	Bl	(i) (Belle gives something)		Com
5	Mr	(i) No. No. No. Actually... (ii) Yes, that's exactly what I need. (iii) Thank you	S	
6	Bl	(i) Papa, do you think I'm odd?	Q	
7	Mr	(i) Odd? My daughter? Odd? (i) Where did you get an idea like that?	Q Q	
8	Bl	(i) I don't know. (ii) People talk.		Dis Ans
9	Mr	(i) This is a small village. (ii) You know, mall minded as well, but small also means safe. (iii) Even back in Paris, I knew a girl like you who was so... ahead of her	S S S	

		time. (iv) So different, People mocked her until the day they all found themselves imitating her.	S	
10	Bl	(i) Please, just tell me one more thing about her!	C	
11	Mr	(i) Your mother was... fearless. Fearless.	S	
12	Bl	(i) (<i>exhale</i>)		
Exchange 6				
1	Mr	(i) So, what can I bring you from the market?	Q	
2	Bl	(i) A rose. Like the one in the painting.		Ans
3	Mr	(i) You ask for that every year.	S	
4	Bl	(i) And every year you bring it.		Ack
5	Mr	(i) Then I shall bring you another. (ii) You have my word	S	Con
6	Bl	(i) Goodbye, Papa.		
7	Mr	(i) Goodbye, Belle. (ii) Come on, Philippe! (iii) You know the way.	S	C
8	Bl	(i) I'll see you tomorrow.	S	
9	Mr	(i) Right, (ii) Tomorrow with the rose.		Ack
10	Bl	(i) Stay safe!	C	
Exchange 7				
1	Gr	(i) What are you doing?	Q	
2	Bl	(i) The Laundry. (ii) Come! Come!	C	Ans
3	Gr	(i) (<i>Reading</i>) "The blue bird..." "That flies..." "over the dark..." "wood"		
4	Bl	(i) That was amazing	S	
Exchange 8				

1	Mn1	(i) What on earth are you doing? (ii) Teaching another girl to read? (iii) Isn't one enough?	Q Q Q	
2	B1	(i) (<i>silent</i>)		
3	Mn2	(i) We have to do something		C
Exchange 9				
1	Gs	(i) (<i>talk to himself</i>) You are the wildest, most gorgeous thing I have ever seen. (ii) Nobody deserves you. (iii) But at least I know our children will be beautiful.	S S S	
2	LF	(i) Am I catching you at a bad time?	Q	
3	Gs	(i) What is it, Lefou?	Q	
4	LF	(i) A certain damsel is in distress.		Ans
5	Gs	(i) Ah. It's hero time. (ii) I'm not done with you yet.	S S	
6	LF	(i) Me, neither.		Ack
Exchange 10				
1	Gs	(i) Belle! I heard you had trouble with the Headmaster. (ii) He never liked me either. (iii) Can I give you a little advice about the villagers though? (iv) They're never going to trust the kind of change you're trying to bring.	S S Q S	
2	B1	(i) All I wanted was to teach a child to read		Ans
3	Gs	(i) The only children you should concern yourself with are your own	S	
4	B1	(i) I'm... not ready to have children.		Con
5	Gs	(i) Maybe you haven't met the right man.		Con
6	B1	(i) It's a small village, Gaston. (ii) I've met them all.	S S	

7	Gs	(i) Well, maybe you should take another look. (ii) Some of us have changed.	C S	
8	Bl	(i) Gaston, We could never make each other happy. (ii) No one can change that much.		Ref Con
10	Gs	(i) Oh, Belle. Do you know what happens to spinsters in this village after their fathers die? (ii) Coins? (iii) Got any spare coins? (iv) They beg for scraps, like poor Agathe. (v) This is our world, Belle. (vi) For simple folk like us, it doesn't get any better.	Q Q Q S S S	
11	Bl	(i) I might be a farm girl. (ii) But, I'm not simple... and I'm never going to marry you, Gaston. (iii) I'm sorry.		Con Con S
12	Bl	(<i>talk to herself</i>) (i) Can you imagine? (ii) Me? (iii) The wife of that boorish, brainless...	Q Q	
Exchange 11				
1	Mr	(i) The woods are lovely. (ii) I only wish I recognized them. (iii) Do you know where we are, Philippe? (iv) Because, I don't. (v) It's all right. It's all right, Philippe. (vi) Hmm... Yes, we can go this way. (vii) Go on, to the right! (viii) That's it. Steady!	S S S S S C S	

		(ix) Walk on! (x) One path closes, another one opens. (xi) It's all right, boy. (xii) It's just a bit of snow in June. (xiii) Mind your step! (xiv) It's slippery. (xv) Go! Go, Philippe! (xvi) Come on! Come on! Whoa. Come on! (xvii) Go! Philippe, go! Go, go! (xviii) Whoa! Philippe! Good boy. Go, boy. (xix) Go! Oh, Philippe, you saved my life. (xx) Well done. (xxi) Yes, They'll have to get their dinner somewhere else. (xxii) won't they? (xxiii) Look! (xxiv) There's hay. And water. (xxv) You're all set, my old friend. (xxvi) I'll go pay my respects to our unwitting host, whoever that may be.	C S S S C S C C C S S Q C S S	
Exchange 12				
1	Mr	(i) Hmm. Thank you. Thank... (ii) Hello? Hello? (iii) Sorry to intrude. (iv) I'm just a traveler... seeking shelter from the storm. (v) Sorry to disturb you. (vi) Anyone home? (vii) Anyone awake?	S Q Q	
2	Lm	(i) He has lost his way in the woods	S	
3	Cg	(i) Shut up, you idiot!	C	
4	Mr	(i) Excuse me?		

		(ii) Hmm... Beautiful. Extraordinary.	S	
5	Lm	(i) A man of taste.	S	
6	Cg	(i) He was talking about me.	S	
7	MCd	(i) Oops!		
8	Mr	(i) Well, wherever you are... (i) I'm just going to warm myself by the fire. (iii) That's better. (iv) Oh, much better. (v) Ooh. Thank you.	S S	
9	Cp	(i) Mum said I wasn't supposed to move because it might be scary. (ii) Sorry.	S	
10	Mr	(i) It's all right. (ii) I, uh... I can not thank you enough for your hospitality. (iii) I'll bid you adieu and good night.	S S S	
Exchange 13				
1	Mr	(i) Come on, Philippe! (ii) Go! Go! (iii) No, wait, wait, wait! (iv) Roses. I nearly forgot. (v) We're safe here. (vi) I promised Belle a rose. (vii) There!	C C C S S S	
2	Bs	<i>(Beast comes and attacks Maurice)</i>		
Exchange 14				
1	Bl	(i) Philippe! What happened? (ii) Where's Papa? (iii) Take me to him!	Q Q C	
Exchange 15				
	Lm	(i) Look, Cogsworth. A beautiful girl!	C	
1	Cg	(i) Yes. (ii) I can see it's a girl.	S	Com

		(iii) I lost my hands, not my eyes.	S	
2	Lm	(i) But what if she is the one, the one who'll break the spell?	Q	
3	Bl	(i) Who said that? (ii) Who's there?	Q Q	
Exchange 16				
1	Mr	(i) Uh-oh.		
2	Bl	(i) Papa, Is that you?	Q	
3	Mr	(i) Belle! (ii) How did you find me?	Q	Com
4	Bl	(i) Your hands are ice. (ii) We need to get you home.	S S	
5	Mr	(i) Belle, you must leave here at once! (ii) This castle is alive. (iii) Now go, before he finds you!	C S C	
6	Bl	(i) Who? Who's there? (ii) Who are you? (iii) Who are you? (iv) I've come for my father.	C Q Q S	
7	Bs	(i) Your father is a thief.	S	
8	Bl	(i) Liar! (ii) I asked for the rose. (iii) Punish me not him!	S C	Con
9	Bs	(i) No. (ii) He means forever. (iii) Apparently, that's what happens around here when you pick a flower.	S S	Ref
10	Bl	(i) A life sentence for a rose?	Q	
11	Bs	(i) I received eternal damnation for one. (ii) I'm merely locking him away. (iii) Now, do you still wish to take your father's place?	S O	Ans
12	Bl	(i) Come into the light!	C	

13	Bs	(i) Choose!	C	
14	Mr	(i) Belle, I won't let you do this. (ii) I lost your mother. (iii) I won't lose you, too. (iv) Now, go. Go!	S S S C	
15	Bl	(i) All right, Papa. (ii) I'll leave	S	Com
16	Bl	(i) I need a minute alone with him. (ii) Are you so cold-hearted... you won't allow a daughter to kiss her father goodbye? (iii) Forever can spare a minute.	S Q S	
17	Bs	(i) When this door closes, it will not open again.	S	
18	Bl	(i) I should have been with you.	S	
19	Mr	(i) Oh, no, no. Belle! (ii) Listen to me! (iii) It's all right. (iv) Now go, live your life, and forget me!	C S C	Dis
20	Bl	(i) Forget you? (ii) Everything I am is because of you.	Q S	
21	Mr	(i) I love you, Belle. (ii) Don't be afraid	S C	
22	Bl	(i) I love you too, Papa. (ii) I'm not afraid and I will escape. (iii) I promise.	S	Ack Com
23	Mr	(i) What?	Q	
24	Bs	(i) You took his place?	Q	
25	Bl	(i) He's my father.	S	
26	Bs	(i) He's a fool and so you are	S	
27	Mr	(i) Belle...		
28	Bl	(i) Papa! (ii) Don't hurt him!	C	

		(iii) Papa!		
29	Mr	(i) No! (ii) I'll come back. (ii) I promise!	C S S	
Exchange 17				
1	Lm	(i) Forgive my intrusion, mademoiselle. (ii) But I have come to escort you to your room.	C S	
2	Bl	(i) My room? But I thought...	Q	
3	Lm	(i) Oh, what? (ii) That "Once this door closes it will not open again"? (iii) I know. (iv) He gets so dramatic. (v) Hello. (vi) Ooh! Oh, you are very strong. (vii) This is a great quality	Q Q S S S	Ack
4	Bl	(i) What are you?	Q	
5	Lm	(i) I am Lumiere		Ans
6	Bl	(i) And you can talk?	Q	
7	Cg	(i) Well, of course he can talk. (ii) It's all he ever does. (iii) Now, Lumire, as head of the household. I demand that you put her back in her cell at once.	S C	Ans
8	Lm	(i) What do you want to be for the rest of your life, Cogsworth? (ii) A man, or a mantle clock? (iii) Ready, miss? (iv) Trust me!	Q Q Q C	
9	Cg	(i) Oh...		
10	Lm	(i) You must forgive first impressions. (ii) I hope you are not too startled.	C S	

11	Bl	(i) Why would I be startled? (ii) I'm talking to a candle?	Q Q	
12	Lm	(i) Candelabra, please. (ii) Enormous difference. (iii) But consider me at your service. (iv) The castle is your home now. (v) So feel free to go anywhere you like.	S C S C	Dis
13	Cg	(i) Except the west wing, which we do not have.	S	
14	Bl	(i) Why? What's in the west wing?	Q	
15	Lm	(i) Oh, nothing.		Ans
16	Cg	(i) Nothing.		
17	Lm	(i) Storage space.		Ans
18	Cg	(i) Storage space.		
19	Lm	(i) That's it	S	
20	Cg	(i) That's it		
21	Lm	(i) Yes, That's it		Ack
22	Cg	(i) This way, please. To the east wing	C	
23	Lm	(i) Or as I like to call it, the only wing. (ii) Watch your step, <i>s'il vous plat!</i>	S C	
Exchange 18				
1	Lm	(i) Welcome to your new home. (ii) It's modest, but comfortable.	S	
2	Bl	(i) It's beautiful	S	
3	Lm	(i) But of course. (ii) Master wanted you to have the finest room in the castle. (iii) Oh, dear. We were not expecting guests.	S S	Ack
4	Pl	(i) <i>Enchante, mademoiselle.</i> Don't worry! (ii) I'll have this place spotless in no time.	C S	

		(iii) This plan of yours is dangerous.	S	
5	Lm	(i) I would risk anything to kiss you again, Plumette.	S	
6	Pl	(i) No, my love. (ii) I've been burned by you before. (iii) We must be strong.	S C	Con
7	Lm	(i) How can I be strong when you make me so weak?	Q	
8	Bl	(i) Is everything here alive? (ii) Hello. (i) What's your name?	Q Q	
9	Cg	(i) That is a hairbrush.		Ans
10	Lm	(i) Do not be alarmed. (ii) This is just your wardrobe. (iii) Meet Madame De Garderobe, A great singer.	C S C	
11	Cg	(i) When she can stay awake?	Q	
12	MDg	(i) Cogsworth! A diva needs her beauty rest.		Ans
13	Lm	(i) Stay with us, Madame! (ii) We have someone for you to dress.	C S	
14	MDg	(i) Finally... a woman. (ii) Pretty eyes. (iii) Proud face. (iv) Perfect canvas. (v) Yes, I will find you something worthy of a princess.		Com
15	Bl	(i) Oh, I'm not a princess.	S	
16	MDg	(i) Nonsense (ii) Now, let's see what I've got in my drawers! (iii) Oh! How embarrassing. (iv) Froufrou, come help Mama! (v) Perfecto	C C	Con

17	Lm	(i) Subtle. (ii) Understated. (iii) I love it.	S	
18	MDg	(i) Froufrou, send my love to the maestro!	C	
Exchange 19				
1	Gs	(i) Picture it, LeFou. (ii) A rustic cabin, my latest kill roasting on the fire... adorable children running around us as my love... rubs my tired feet. (iv) But what does Belle say? "I will never marry you, Gaston!"	C S Q	
2	LF	(i) You know? (ii) There are other girls.	Q S	
3	Gs	(iii) A great hunter doesn't waste his time on rabbits.	S	
Exchange 20				
1	Mr	(i) Please, please. Someone, someone. (ii) You, help!	S	
2	Mn1	(i) Whoa, whoa.		
3	Mr	(i) You must help me. (ii) It's Belle! (iii) He's got, he's got Belle. (iv) She's locked in a dungeon.	C S S S	
4	Mn2	(i) Who's got her?	Q	
5	Mr	(i) A beast! A huge, horrid, monstrous beast! (ii) My daughter's life is in danger. (iii) Why do you laugh? (iv) It's not a joke. (v) His castle is hidden in the woods. (vi) It's already winter there.	S Q S S S	Ans
6	Mn3	(i) Winter in June?	Q	

7	Mn4	(i) Crazy old Maurice!		
8	Mr	(i) Listen to me! (ii) The beast is real. (iii) Do you understand? (iv) Will no one help me?	C S Q Q	
9	Gs	(i) I'll help, Maurice.		Ans
10	Mr	(i) What? (ii) You will?	Q Q	
11	Gs	(i) Everybody... stop making fun of this man at once!	C	
12	Mr	(i) Captain, thank you.		
13	Gs	(i) Don't thank me, Maurice. (ii) Lead us to the beast.	C C	
14	Mr	(i) Come!	C	
15	Gs	(i) Hmm.		
16	LF	(i) Oh.		
Exchange 21				
1	Cp	(i) Mama! There's a girl in the castle.	S	
2	Pt	(i) Yes, Chip. We know.		Ack
3	Cp	(i) What kind of tea does she like? (ii) Herbal, oolong... chamomile...? (iii) I'm too excited.	Q S	
4	Pt	(i) Slow down before you break your handle!	C	
5	Cpu	(i) Heads up, Mrs. Potts!	C	
6	Pt	(i) Oh.		
Exchange 21				
1	Bs	(i) Lumiere!		
2	Lm	(i) Oh!		
3	Cg	(i) Be calm! (ii) Let me do the talking!	C C	
4	Lm	(i) Well, we thought you might appreciate the company.	S	
5	Cg	(i) Master, I just want to assure you	S	

		that I had no part in this hopeless plan preparing a dinner, designing a gown for her, giving her a suite in the east wing.		
6	Bs	(i) You gave her a bedroom?	Q	
7	Cg	(i) No, no, no, (ii) He gave her a bedroom.	S	Dis
8	Lm	(i) This is true. (ii) But if this girl is the one who can break the spell then maybe you could start by using dinner to charm her. (iii) Good thinking, Cogsworth	S S	
9	Cg	(i) What?		
10	Bs	(i) That's the most ridiculous idea I've ever heard. (ii) Charm the prisoner?	S Q	
11	Lm	(i) But you must try, Master. (ii) With every passing day, we become less human.	C S	
12	Bs	(i) She's the daughter of a common thief. (ii) What kind of person do you think that makes her?	S Q	
13	Pt	(i) Oh, you can't judge people by who their father is. (ii) Now can you?	S Q	
Exchange 22				
1	Bs	(i) You'll join me for dinner. (ii) That's not a request.	S S	
2	Pt	(i) Gently, Master! (ii) The girl lost her father and her freedom in one day.	C S	
3	Lm	(i) Yes. (ii) The poor thing is probably in there, scared to death.	S	Ack
4	Pt	(i) Exactly.		Ack

5	Bl	(i) Just a minute!	C	
6	Lm	(i) You see? (ii) There she is. (i) Now, remember, be gentle!	Q S C	
7	Pt	(i) Kind!	C	
8	Pl	(i) Charming!	C	
9	Cg	(i) Sweet!	C	
10	Lm	(i) And when she opens the door, give her a dashing, debonair smile!	C	
11		(i) Come, come. Show me the smile!	C	
12		<i>(The Beast tries to smile)</i>		
13	Lm	(i) Oh, mon dieu! Oh, no.		
14	Bs	(i) Will you join me for dinner?	Q	
15	Bl	(i) You've taken me as your prisoner and now you want to have dinner with me? (iii) Are you insane?	Q	Dis
16	Lm	(i) Uh-oh. He's losing it.	S	
17	Cg	(i) Oh, dear!		
18	Bs	(i) I told you to join me for dinner.	C	
19	Bl	(i) And I told you no.		Ref
20	MDg	(i) Ooh! What time is it? (ii) What's happening?	Q	
21	Bl	(i) I'd starve before I ever ate with you.	S	
22	Bs	(i) Well, be my guest. (ii) Go ahead and starve. (iii) If she doesn't eat with me then she doesn't eat at all.	C C S	
23	Cg	(i) You can't talk to us like that. (ii) I forbid it. (iii) Uh... Oh. Am I too late to tell him off this time?	C S S	
24	Lm	(i) Oh, Master, you've returned.	S	

25	Cg	(i) Oh, very funny.		
26	Lm	(i) I got you there.	S	
27	Bs	(i) Show me the girl!	C	
Exchange 23				
1	Lm	(i) Another petal fell.	S	
2	Pl	(i) Lumire, I grew three more feathers and I just plucked yesterday	S	
3	Lm	(i) I know, darling. (ii) I'm getting more metallic every day.	S S	
4	Cg	(i) Oh, no. It's happening again. (ii) Pardon me	S	
5	Pt	(i) Oh, everyone, calm yourselves! (ii) We still have time	C S	
6	Cp	(i) Mama, am I ever going to be a boy again?	Q	
7	Pt	(i) Oh, yes, Chip. (ii) You'll have your days in the sun again. (iii) You just leave it to me.	C	Ans
Exchange 24				
1	Bl	(i) I told you to go away	C	
2	Pt	(i) Don't worry, dear! (ii) It's only Mrs. Potts. (iii) Oh! Oh, aren't you a vision? (iv) How lovely... to make your acquaintance. (v) It's a very long journey. (vi) Let me fix you up... before you go. (vii) I have found... that most troubles seem less troubling... after a bracing cup of tea. (vii) Slowly now, Chip!	C S Q S C S C	
3	Cp	(i) Pleased to meet you.		

		(ii) Wanna see me do a trick?	Q	
4	Pt	(i) Chip! That was a very brave thing you did for your father, dearie.	S	
5	MDg	(i) Yes. We all think so.		Ack
6	Bl	(i) I'm worried about him. (ii) He's never been on his own.	S S	
7	Pt	(i) Cheer up, my poppet! (ii) Things will turn out in the end. (iii) You'll feel a lot better after dinner.	C S S	
8	Bl	(i) But he said, "If she doesn't eat with me, then she doesn't eat at all."	S	
9	Pt	(i) Mmm, people say a lot of things in anger. (ii) It is our choice whether or not to listen.	S S	
Exchange 2				
1	Lm	(i) You coming, poppet? (ii) Go! (iii) They are coming. (iv) Final checks, everyone! (v) Tout de suite!	Q C S	
2	Cg	(i) No, you don't! (ii) If the master finds out you violated his orders and fed her, he will blame me.	C S	
3	Lm	(i) Yes, I will make sure of it. (ii) But did you see her stand up to him? (iii) I am telling you, this girl is the one. (iv) They must fall in love if we are to be human again and how can they fall in love if she stays in her room? (v) Hey, Chapeau, you missed a spot	Q S S	Ack
4	Cg	(i) You know she'll never love him.	S	

5	Lm	(i) A broken clock is right two times a day, mon ami... but this is not one of those times. (ii) Stand up straight! (iii) It's time to sparkle. (iv) Mmm! I have no taste buds, but I can tell this is exquisite. (v) Off! Off me while I work! (vi) Pepper, get cracking! (vii) Salt, shake a leg!	S C S S C	
6	Cg	(i) Not so loud, Keep it down!	C	
7	Lm	(i) Of course, of course! (i) But what is dinner without a little music?	Q	Com
8	Cg	(i) Music?		
9	Lm	(i) Maestro Cadenza, are you ready?	Q	
10	MCd	(i) It has been so long since I have performed. (ii) I can barely even remember how. (iii) Ah! Ooh! Another cavity.	S	Ans
11	Lm	(i) Maestro, your wife is upstairs, finding it harder and harder to stay awake. (ii) She's counting on you to help us break this curse.	S S	
12	MCd	(i) Then I shall play through the dental pain.	S	
13	Cg	(i) Maestro, play quietly, please!	C	
14	Lm	(i) Oh, quietly. (ii) Sotto voce! (ii) Of course! (iv) Are there any other tasteless demands you wish to make upon my artistry?	Q	Ack
15	Cg	(i) No, that's it.		Ans

16	Pt	(i) There you are, dear.		
Exchange 25				
1	B1	(i) I don't understand why you're all being so kind to me.	S	
		(ii) Surely, you're as trapped here as I am.	S	
		(iii) Don't you ever want to escape?	Q	
2	Pt	(i) The master's not as terrible as he appears.	S	
		(ii) Somewhere deep in his soul, there's a prince of a fellow who just waiting to be set free.	S	
3	B1	(i) Lumire mentioned something about the west wing.	S	
4	Pt	(i) Never you mind about that!	C	
		(ii) Off to bed with you, poppet.	C	
5	B1	(i) Good night.		
6	Pt	(i) Nighty-night.		
		(ii) Straight to bed.	C	
Exchange 26				
1	Bs	(i) What are you doing here?	Q	
		(i) What did you do to it?	Q	
2	B1	(i) Nothing.		Dis
3	Bs	(i) Do you realize what you could have done?	Q	
		(ii) You could have damned us all.	S	
		(iii) Get out of here!	C	
		(iv) Go!	C	
Exchange 27				
1	Lm	(i) Checkmate. Again.		
2	Cg	(i) Wait! No!	C	
		(ii) You cheated again.	S	
3	Lm	(i) Mademoiselle, what are you doing?	Q	
4	B1	(i) Getting out of here.		Ans

5	Cg	(i) Stop!	C	
6	Lm	(i) Go! Go! Froufrou!	C	
7	Cg	(i) Yes, Froufrou. (ii) Stop her!	C	Ack
8	Lm	(i) Don't let her leave!	C	
9	Pt	(i) Stop her! (ii) No! No! Froufrou! No!	C	
10	Cg	(i) No, it's not play time! (ii) Not now, silly boy. (iii) Bad dog. Bad dog!	S	
11	Lm	(i) No! No! No! Please don't go! (ii) It's dangerous.	C S	
12	Pt	(i) Oh, my!		
Exchange 28				
1	Bl	(i) You have to help me! (i) You have to stand!	C C	
Exchange 29				
1	Mr	(i) No! (ii) I'm sure this is the way. (iii) Do you hear those wolves? (iv) That means we're getting very close to the castle.	S Q S	
2	Gs	(i) Look, enough is enough! (ii) We have to turn back!	C C	
3	Mr	(i) Stop! (ii) That's it. (iii) There it is. (iv) That's the tree. (v) I'm sure of it. (vi) It was downed by lightning at the time, but now it's resumed an upright position through some sort of magic or other.	C S S S S S	
4	LF	(i) You really wanna marry into this	Q	

		family?		
5	Mr	(i) So, that means that the castle is that... (i) No. No, it's That way. Definitely, that way.	S S	
6	Gs	(i) I am done playing this game of yours. (i) Where is Belle?	S Q	
7	Mr	(i) The beast took her and she...		Ans
8	Gs	(i) There are no such things as beasts or talking teacups or magic, But there are wolves, frostbite, and starvation.	S	
9	LF	(i) Deep breaths, Gaston! Deep breaths!	C	
10	Gs	(i) So, why don't we just turn around? (ii) Go back to Villeneuve! (iii) I'm sure Belle is at home, cooking up a lovely dinner	O C S	
11	Mr	(i) If you think I've made all this up, then why did you offer to help?	Q	
12	Gs	(i) Because I want to marry your daughter. (ii) Now, let's go home!	C	Ans
13	Mr	(i) Belle is not at home. (ii) She is with the..	S	Dis
14	Gs	(i) You say beast one more time, I will feed you to the wolves.	S	
15	LF	(i) Gaston! Stop it! (ii) Breathe! (iii) Think happy thoughts, Go back to the war. Blood. Explosions. Countless widows.	C C C	
16	Gs	(i) Widows?	Q	
17	LF	(i) Yes. Yes.		
18	Gs	(i) That's it.	S	

19	LF	(i) That's it.	S	
20	Gs	(i) Maurice! Please, forgive me, old bean.	C	
		(ii) That's no way to talk to my future father-in-law... now is it?	S	
21	Mr	(i) Future father-in-law?	Q	
22	Gs	(i) Yeah!		Ans
23	Mr	(i) You will never marry my daughter.	S	
24	Gs	(i) I saw that coming.	S	
		(i) If Maurice won't give me his blessing, then he is in my way. Once the wolves are finished with him, Belle will have no one to take care of her but me.	S	
25	LF	(i) For the sake of exhausting all of our options, Do we maybe wanna consider a slightly less... gruesome alternative?	Q	
26	Gs	(i) Are you coming?	Q	
27	LF	(i) Yah!		Ans
Exchange 30				
1	Bs	(i) That hurts.	S	
2	Bl	(i) If you held still, it wouldn't hurt as much.		Con
3	Bs	(i) Well, if you hadn't run away, none of this would have happened.	S	
4	Bl	(i) Well, if you hadn't frightened me, I wouldn't have run away.		Con
5	Bs	(i) Well, you shouldn't have been in the west wing.	S	
6	Bl	(i) Well, you should learn to control your temper!	C	
		(ii) Try to get some rest!	C	
7	Pt	(i) Thank you, miss.		

8	Lm	(i) We are eternally grateful.	S	
9	Bl	(i) Why do you care about him so much?	Q	
10	Pt	(i) We've looked after him all his life.		Ans
11	Bl	(i) But he's cursed you somehow. (ii) Why? You did nothing.	S Q	
12	Pt	(i) You're quite right there, dear. (ii) You see, when the master lost his mother, and his cruel father took that sweet, innocent lad... and twisted him up to be just like him... we did nothing.		Ans
13	Lm	(i) Let him sleep!	C	
Exchange 30				
1	Bl	(i) What happens when the last petal falls?	Q	
2	Lm	(i) The master remains a beast forever and we become...		Ans
3	Pt	(i) Antiques.		Ans
4	Lm	(i) Knick-knacks.		Ans
5	Pl	(i) Lightly-used houseware.		Ans
6	Cg	(i) Rubbish. We become rubbish.		Ans
7	Bl	(i) I want to help you. (i) There must be some way to break the curse.	S S	
8	Cg	(i) Well, there is one.		Ack
9	Pt	(i) It's not for you to worry about, lamb. (ii) We've made our bed and we must lie in it.	S S	
Exchange 32				
1	Ag	(i) Drink!	C	
2	Mr	(i) Thank you, Agathe.		
Exchange 33				

1	Bl	(i) (<i>Reading a book</i>) :“Love can transpose to form and dignity. Love looks not with the eyes but with the mind and therefore...”		
2	Bs	(i) (<i>Reading a book</i>) “And therefore is winged Cupid painted blind.”		
3	Bl	(i) You know Shakespeare?	Q	
4	Bs	(i) I had an expensive education.		Ans
5	Bl	(i) Actually, Romeo and Juliet's my favorite play.	S	
6	Bs	(i) Why is that not a surprise?	Q	
7	Bl	(i) I'm sorry?		
8	Bs	(i) Well, all that heartache and pining and so many better things to read.	S	
9	Bl	(i) Like what?	Q	
Exchange 34				
1	Bs	(i) Well, there are a couple of things in here you could start with. (ii) Are you all right?	S Q	
2	Bl	(i) It's wonderful!	S	
3	Bs	(i) Yes. (ii) I suppose it is. (iii) Well, if you like it so much, then it's yours.	S S	Ack
4	Bl	(i) Have you really read every one of these books?	Q	
5	Bs	(i) What? Well, not all of them. (ii) Some of them are in Greek.		Ans
6	Bl	(i) Was that a jok? (ii) Are you making jokes now?	Q Q	
7	Bs	(i) Maybe.		Ans
Exchange 35				
1	Bl	(i) (<i>read a book</i>) “The air is blue and keen and cold... and in a frozen sheath, enrolled.” “Each branch, each		

		twig... each blade of grass seems clad miraculously with... glass.”		
2	Bs	(i) I feel as if I'm seeing it for the first time. (ii) Is there any more?	S Q	
3	Bl	(i) (<i>continue reading</i>) Um... “But in that solemn silence is heard the whisper... of every sleeping thing.” "Look. Look at me." “Come wake me up. For still here I be.”		
Exchange 36				
1	Cp	(i) What, Mama? (ii) What is it? (iii) What's there?	Q Q Q	
2	Pt	(i) I'll tell you when you're older.	S	
3	Cp	(i) Okay, I'm older.		Ack
4	Pt	(i) Chip... You are a one.	S	
Exchange 37				
1	Bl	(i) What are you reading?	Q	
2	Bs	(i) Nothing.		Dis
3	Bl	(i) Guinevere and Lancelot.		
4	Bs	(i) Well, actually... King Arthur and the Round Table. Knights and men and swords and things. Mmm.		Ans
5	Bl	(i) Still... it's a romance.	S	
6	Bs	(i) All right.		Ack
7	Bl	(i) I never thanked you for saving my life.	S	
8	Bs	(i) Well, I never thanked you... for not leaving me to be eaten by wolves.	S	
9	Bl	(i) They know how to have a good time.	S	
10	Bs	(i) Yes. (ii) But when I enter the room, laughter dies.	S	Ack

11	Bl	(i) Me too. (ii) The villagers say that I'm a funny girl, but I'm not sure they mean it as a compliment.	S	Ack
12	Bs	(i) I'm sorry. (ii) Your village sounds terrible.	S	
13	Bl	(i) Almost as lonely as your castle.		Ack
14	Bs	(i) What do you say we run away?	Q	
Exchange 38				
1	Bs	(i) Another little gift from the enchantress, a book that truly allows you to escape.	S	
2	Bl	(i) How amazing!		
3	Bs	(i) It was her cruelest trick of all. (ii) It was just another curse. (iii) The outside world has no place for a creature like me... but it can for you. (iv) Think of the one place you've always wanted to see. (v) Now find it in your mind's eye. (vi) Then feel it in your heart. (vii) Where did you take us?	S S S C C C Q	
4	Bl	(i) Paris.		Ans
5	Bs	(i) Oh, I love Paris. (ii) What would you like to see first? Notre Dame... The Champs-lyses... (i) No? Too touristy?	S Q Q	
6	Bl	(i) It's so much smaller than I imagined.	S	
7	Bs	(i) What happened to your mother?	Q	
8	Bl	(i) It was the one story, Papa could never bring himself to tell. (ii) I knew better than to ask.		Ans
9	Bs	(i) Oh. A doctor's mask. Plague.	Q	

10	Doctor	(i) You must leave now!	C	
11	Bl' mother	(i) Quickly... before it takes her too.	C	
12	Bs	(i) I'm sorry I ever called your father a thief.	S	
13	Bl	(i) Let's go home!	C	
Exchange 39				
1	LF	(i) This is some storm, huh? (ii) At least we're not tied to a tree in the middle of nowhere... surrounded by bloodthirsty wolves. (iii) You know it's not too late. (iv) We could always turn back (v) It's just... every time I close my eyes... I picture Maurice stranded alone, and then when I open them... (vi) he's... Maurice!	S S S S S S	
2	Mn	(i) Gaston... did you try to kill Maurice?	Q	
3	Gs	(i) Maurice! (ii) Thank heavens! (iii) I've spent the last five days trying to find you.	S	
4	Mr	(i) You tried to kill me. (ii) You left me to the wolves.	S	Dis
5	Gs	(i) Wolves? (ii) It's one thing to rave about your delusions. (iii) It's another to accuse me of attempted murder. (iv) Maurice... do you have any proof of what you're saying?	S S Q	
6	Mr	(i) Ask Agathe. (ii) She rescued me.	C S	
7	Gs	(i) Agathe! You'd hang your accusations on the testimony... of a	Q	

		filthy hag?? (ii) No offense, Agathe.		
8	Mr	(i) Monsieur LeFou. He was there. He saw it all.	S	
9	Lf	(i) Me?	Q	
10	Gs	(i) You're right. (ii) Don't take my word for it. LeFou... my dearest companion! (iii) Did I... your oldest friend and most loyal compatriot... try to kill the father of the only woman I've ever loved?	C Q	Ack
11	LF	(i) Well, it's a complicated question on a number of accounts... But no. No, he did not.	S	
12	Gs	(i) You...Maurice... (ii) It pains me to say this, but you've become a danger to yourself and others. (iii) No wonder Belle ran away. (iv) You need help, sir, a place to heal your troubled mind. (v) Everything's going to be fine. (vi) Just fine.	S S S S	
Exchange 40				
1	Bs	(i) Well, I saw her in the ballroom... and said, "You're making everything look so beautiful. We should have a dance tonight." I never imagined she'd actually say yes. (ii) What was I thinking?	S Q	
2	Lm	(i) No, Master. (ii) It's perfect. (iii) The rose has only four petals left which means tonight... you can tell her how you feel.	S S	Dis

3	Bs	(i) I feel like a fool. (ii) She will never love me.	S S	
4	Lm	(i) Do not be discouraged! (ii) She is the one.	C S	
5	Bs	(i) I wish you'd stop saying that! (ii) There is no "one".	C S	
6	Lm	(i) You care for her, don't you? (ii) Well, then, woo her with beautiful music and romantic candlelight.	Q S	
7	Pl	(i) Yes, (ii) And when the moment's just right.	S	Ack
8	Bs	(i) Well, how will I know?	Q	
9	Cg	(ii) You will feel slightly nauseous.		Ans
10	Lm	(iii) Don't worry, Master. (iv) You'll do fine	C S	
10	Pt	(i) Just stop being so nervous and tell Belle how you feel. (ii) Because if you don't... I promise you'll be drinking cold tea for the rest of your days.	C S	
11	Lm	(i) In the dark.		
12	Pl	(i) Covered in dust.		
13	Lm	(i) Dark and very, very dusty. (ii) Start with the hair! (iii) Women love nice hair.	C S	
14	Pt	(i) I'll take the fingers and toes.	S	
15	Cg	(i) Chapeau, brush those teeth. (ii) They need it.	C S	
16	Lm	(i) Dip, dip. Snip, snip. Polish the nails. Shine the horns.		
17	Pl	(i) Eyes closed. Poof, poof.		
18	Lm	(i) And to top it all off... (ii) Voila!		

		(iii) Okay,I can fix this.	S	
Exchange 41				
1	MDg	(i) Oh! Beautiful! But something is missing. (ii) Oh, yes. The finishing touch.	S	Ack
Exchange 42				
1	Bs	(i) I haven't danced in years. (ii) I'd almost forgotten the feeling. (iii) It's foolish, I suppose for a creature like me to hope that one day he might earn your affection.	S S S	
2	Bl	(i) I don't know.		Dis
3	Bs	(i) Really? (ii) You think you could be happy here?	Q Q	
4	Bl	(i) Can anybody be happy if they aren't free? (ii) My father taught me to dance. (iii) I used to step on his toes a lot	Q S S	
5	Bs	(i) You must miss him.	S	
6	Bl	(i) Very much.		Ack
7	Bs	(i) Would you like to see him?	Q	
8	Bl	(i) I'd like to see my father.	C	
9	Bl	(i) Papa! (ii) What are they doing to him? (iii) He's in trouble.	Q S	
10	Bs	(i) Then you must go to him.	C	
11	Bl	(i) What did you say?	Q	
12	Bs	(i) You must go to him. (ii) No time to waste.	C	
13	Bs	(i) No... You keep it with you. (ii) Then you'll always have a way to look back on me	C S	
14	Bl	(i) Thank you.		
15	Bs	(i) Oh...		

Exchange 43				
1	Cg	(i) Well, Master, I have had my doubts, but everything is moving like clockwork. (ii) True love really does win the day.	S S	
2	Bs	(i) I let her go.	S	
3	Cg	(i) You what?	Q	
4	Lm	(i) Master, how could you do that?	Q	
5	Bs	(i) I had to.		Ans
6	Cg	(i) But why?	Q	
7	Pt	(i) Because he loves her.		Ans
8	Lm	(i) Then why are we not human?	Q	
9	Cg	(i) Because she doesn't love him. (ii) And now, it's too late.	S	Ans
10	Pt	(i) But she might still come back.	S	
11	Bs	(i) No. (ii) I set her free. (iii) I'm sorry I couldn't do the same for all of you. (iv) Now, go! (v) Our time is almost past.	S S C S	Con
12	Lm	(i) Come, my love!	C	
Exchange 44				
1	Mn	(i) This man is weak. (ii) Please! He needs a hospital... not an asylum!	S S	
2	Gs	(i) Have you ever seen the inside of a mad house, Maurice? (ii) You wouldn't last a week. (iii) Just give me your daughter's hand, and I'll set you free.	Q S O	
3	Mr	(i) Never.		Rej
4	Bl	(i) Stop! (ii) Papa.	C	

5	Mr	(i) Oh, Belle. I thought I'd lost you	S	
6	Bl	(i) Let him out! (ii) He's hurt.	C S	
7	Mn	(i) We can't do that, miss. (ii) But we'll take very good care of him.	S	Ref
8	Bl	(i) My father's not crazy. (ii) Gaston, tell him!	S C	
9	Gs	(i) You know how loyal I am to your family... but your father's been making some unbelievable claims. (ii) It's true.	S S	
10	Mn	(i) Belle. He's been raving about a beast in a castle.	S	
11	Bl	(i) I've just come from the castle and there is a beast.	S	
12	Gs	(i) You'd say anything to set him free. (ii) Your word is hardly proof.	S S	
13	Bl	(i) You want proof? (ii) Show me the Beast! (iii) There's your proof.	Q C S	
14	Gs	(i) This is sorcery. (ii) Look at this beast! (iii) Look at his fangs, his claws!	S C C	
15	Bl	(i) No. Don't be afraid. (ii) He's gentle and kind.	C S	
16	Gs	(i) The monster has her under his spell. (ii) If I didn't know better, I'd say she even cared for him.	S S	
17	Bl	(i) He's not a monster, Gaston. (ii) You are. (iii) The Beast wouldn't hurt anyone.	S	Con
28	Gs	(i) I've heard of the effects of dark magic, but I've never before seen it	S	

		with my own eyes. (ii) This is a threat to our very existence. (iii) We can't have her running off to warn the beast. (iv) Lock her up too!	S S C	
19	Bl	(i) No!		
20	Mn	(i) Come here!	C	
21	Mn	(i) Shut up!	C	
22	Bl	(i) You won't get away with this, Gaston!	S	
23	Mr	(i) Oh, Belle!		
24	LF	(i) Gaston, with all due respect...		
25	Gs	(i) Do you want to be next? (ii) Fetch my horse! (iii) Stand guard! (iv) Don't let them escape! (v) This creature will curse us all if we don't stop him. (vi) Well, I say, we kill the beast!	Q C C C S S	
26	All	(i) Kill the beast!	C	
27	Gs	(i) Show me the castle!	C	
Exchange 45				
1	Lm	(i) At least he has finally learned to love.	S	
2	Cg	(i) A lot of good that does us if she doesn't love him in return.	S	
3	Pl	(i) No. (ii) This is the first time I've had any real hope she would.	S	Dis
4	Cp	(i) Did you hear that, Mama? (ii) Is it her? (iii) Is she coming back?	Q Q Q	
5	Lm	(i) Could it be?	Q	
6	Pt	(i) I told you.	S	

7	Lm	(i) Sacr bleu! (ii) Invaders! (iii) Ruffians!		
8	Cg	(i) Well, there you go. (ii) So much for true love.		
9	MCd	(i) Man the barricades and hold fast! (ii) Move aside!	C C	
10	Cg	(i) We need help.	S	
Exchange 46				
1	Bl	(i) I have to warn the Beast.	S	
2	Mr	(i) Warn him? (ii) How did you get away from him?	Q Q	
3	Bl	(i) He let me go, Papa. (i) He sent me back to you.	S	Ans
4	Mr	(i) I don't understand. (ii) Where did you... ?	S Q	
5	Bl	(i) He took me there. (ii) I know what happened to Mama.	S	Ans
6	Mr	(i) Then you know why I had to leave her there. (ii) I had to protect you. (iii) I've always tried to protect my little girl, probably too much	S S S	
7	Bl	(i) I understand. (ii) Will you help me now?	Q	Ack
8	Mr	(i) It's dangerous.	S	
9	Bl	(i) Yes. Yes, it is.		Ack
10	Mr	(i) I could try to pick the lock. After all... it's only gears and springs, but I would need... something long and sharp like that. (ii) Perfect.	S	
Exchange 47				
1	Cg	(i) Oh, excuse me, Master. (i) I'm so sorry to disturb you.	S	

		(i) She's not coming back.	S	
		(i) No. They're breaking down the doors.	S	
2	Bs	(i) Doesn't matter now, just let them come.!	C	
Exchange 48				
1	TF	(i) Kill the beast! Kill the beast!	C	
2	Pt	(i) This isn't working.	S	
3	Lm	(i) I know what to do.	S	
4	TF	(i) Kill the beast! Kill the beast!	C	
5	LF	(i) Are you not the least bit concerned that this castle might be haunted?	Q	
6	Gs	(i) Don't lose your nerve, LeFou!	C	
7	LF	(i) Where are we? (ii) This place seems familiar, like I've been here before. (iii) Oh, hello, there. (iv) You must be the talking tea cup and you must be his grandmother.	Q S S	
8	Pt	(i) Grandmother? (ii) Attack!	Q C	
9	Lm	(i) Oh, hello!		
10	LF	(i) Gaston! Gaston, Help!	C	
11	Gs	(i) Sorry, old friend. (ii) It's hero time.	S	Ref
12	LF	(i) Ooh, ouch!		
Exchange 49				
1	Mr	(i) Hello. Oh, uh... (ii) I believe this is yours. (iii) She's very headstrong. (iv) Do you have children?	S S Q	
Exchange 50				
1	Pl	(i) No one to protect you now, huh?	S	

2	Ch	(i) One, two, three, four... five, six, seven, eight...		
3	Cg	(i) Good show, Chip, my boy. (ii) Excellent! (iii) The infantry's arrived. (iv) Now, go and teach them a lesson! (v) Go! Yes, those are called books, you third rate musketeers. (vi) Oh! I'm off.	S C S	
4	Mn	(i) Just a clock.		
5	MDg	(i) Come here... little boys! (ii) I spin you this way. (iii) I put it on. (iv) Yes, pretty little boys. (v) Yes, Beautiful! (vi) Go! (vii) Be free! Be free. Be free!	C S S C C	
6	Pt	(i) How do you like your tea? (ii) Piping hot? (iii) Or boiling? (iv) Oh! Mr. Potts!	Q	
7	Ch	(i) Mama!		
8	Pt	(i) Thank you! (ii) Take that! (iii) Nicely handled!	C	
9	LF	(i) Well, I used to be on Gaston's side but we are so in a bad place right now.	S	
10	Pt	(i) You're too good for him, anyway.	S	
11	LF	(i) Yeah.		Ack
12	Pt	(i) Should we get back to it, then?	Q	
13	MCd	(i) Such sweet music. (ii) Stand back!	C	
14	Wm	(i) Silence that harpsichord!	C	
15	MCd	(i) What? Uh-oh		

16	MDg	(i) Maestro, Darling! (ii) At last! I'm coming, my love. (iii) This is it! The fat lady is singing.	S S	
17	MCd	(i) Bravissima!		
18	Lm	(i) Watch your toes! (ii) That's it. (ii) Go! Go! (iv) Bon voyage. (v) Safe trip home!	C S C C	
19	Cg	(i) And stay out!	C	
Exchange 51				
1	Gs	(i) Hello, beast. I'm Gaston. (ii) Belle sent me. (iii) Are you in love with her? (iv) Did you honestly think she'd want you? (v) Belle!	S S Q Q	
2	Bl	(i) Where is he?	Q	
3	Gs	(i) When we return to the village, you will marry me, and that beast's head will hang on our wall.	S	
4	Bl	(i) Never!		Con
5	Gs	(i) I'm coming for you, beast.	S	
6	Bl	(i) No!	C	
7	Bs	(i) Belle? Belle! (ii) You came back!	S	
8	Bl	(i) I tried to stop them.	S	
9	Bs	(i) Stay there! (ii) I'm coming.	C	
10	Bl	(i) Gaston! No!		
11	Gs	(i) Don't let me go. Please! (ii) I'll do anything. (iii) Don't hurt me, beast!	C S C	
12	Bs	(i) I am not... a beast. (ii) Go! Get out!	S C	

13	Bl	(i) Don't! (ii) It's too far.	C S	
Exchange 52				
1	Bl	(i) Please, Come on	C	
2	Bs	(i) You came back.	S	
3	Bl	(i) Of course I came back. (ii) I'll never leave you again.	S	Ack
4	Bs	(i) I'm afraid it's my turn to leave.	S	
5	Bl	(i) We're together now. (ii) It's gonna be fine. (iii) At least I got to see you one last time.	S S S	
6	Bl	(i) No! Please, no. (ii) Come back!	C C	
Exchange 53				
1	Lm	(i) We did it, Plumette! (ii) Victory is ours. (iii) Oh... Plumette? Plumette? (iv) Oh, my darling, Plumette.	S S	
2	MDg	(i) Oh, no. Maestro, you were so brave. (ii) Goodbye, my love.	S	
3	MCd	(i) Amore. No! Don't leave me!	C	
4	Pt	(i) Chip! Chip! (ii) Have you seen Chip? (iii) He ran off. (iv) Where is my little boy?	Q S Q	
5	Cp	(i) Mama! Oh, no! Mom!		
6	Cg	(i) Lumire... I can't... speak.	S	
7	Lm	(i) It's all right, Cogsworth.		Ack
8	Cg	(i) I can't... Lumire... my friend. (ii) It was an honor to serve... with you.	S S	
9	Lm	(i) The honor was mine.		Ack
Exchange 54				

1	Bl	(i) Come back. Please! (ii) Don't leave me. (iii) I love you.	C C S	
Exchange 55				
1	MDg	(i) Oh. Maestro!		
2	MCd	(i) Madame!		
3	MDg	(i) Maestro!		
4	Cgg	(i) Ooh. Lumire!		
5	Lm	(i) Ah? Cogsworth, we beat the clock. (ii) Mon ami! Plumette! Plumette! (iii) Oh. Mon amour. (iv) Oh. Oh. Oh.	S	
6	Pt	(i) Chip! Look at you! (ii) You're a little boy again. (iii) What did I tell you, darling? (iv) You smell so good.	C Q Q S	
7	MCd	(i) Froufrou, finalmente!		
8	Mn	(i) Darling?		
9	Pt	(i) Oh! Mr. Potts!		
10	Mn	(i) Beatrice! I remember. (ii) I do!	S	
11	Wm	(i) Henry? Henry!		
12	Cg	(ii) Oh! Oh, dear.		
13	Wm	(i) Oh! I've been so lonely.	S	
14	Cg	(i) Turn back into a clock. Turn back into a clock.		
15	Pl	(i) Lumire, look!	C	
16	Lm	(i) Oh, my Prince!		
17	Pr/Bs	Hello, old friend.		
18	Lm	Oh! It's so good to see you.	S	
19	Pl	You saved our lives, mademoiselle.	S	
20	Ch	Belle! It's me. It's Chip	S S	

21	Pr/Bs	What? What is it?	Q	
22	Bl	How would you feel about growing a beard?	Q	

APPENDIX 2

Result of speech function analysis of utterances

No	Character	Type of Speech Function				Rejoinder							
		S	Q	C	O	Ack	Con	Ans	Dis	Com	Ref	Acc	Rej
1	Bl	53	38	25	-	6	9	10	6	2	2	-	-
2	Bs	46	22	16	-	3	1	6	1	1	1	-	-
3	Gs	59	19	22	3	2	1	3	2	-	1	-	1
4	Mr	69	21	27	-	1	-	2	3	1	1	-	-
5	LF	12	8	5	1	4	1	3	-	-	-	-	-
6	Lm	54	18	28	-	8	-	5	2	1	-	-	-
7	Cg	24	4	15	-	2	-	7	1	1	-	-	-
8	Pl	8	-	4	-	1	1	1	1	-	-	-	-
9	Pt	21	15	14	-	2	-	5	1	-	-	-	-
10	Cp	2	9	-	-	1	-	-	-	-	-	-	-
11	MDg	6	2	6	-	2	1	1	-	1	-	-	--
12	MCD	2	-	4	-	-	-	-	-	-	-	-	-
13	Ag	-	-	1	-	-	-	-	-	-	-	-	-
14	MJ	2	2	-	-	-	1	-	-	-	-	-	-
15	PR	2	1	-	-	-	-	1	-	-	-	-	-
16	Cpu	-	-	1	-	-	-	-	-	-	-	-	-
17	Mn	5	6	2	-	-	-	-	-	1	-	-	-
18	Wm	1	-	1	-	-	-	-	-	-	-	-	-
	ΣTOTAL	366	165	171	4	32	15	45	17	7	5	-	1

APPENDIX 2

Beauty and the Beast Movie Script

NARRATOR:

Once upon a time, in the hidden heart of France... a handsome young prince... lived in a beautiful castle.

MRS. POTTS : Poof! Poof!

Although he had everything his heart desired... the prince was selfish and unkind.

LUMIERE : Master, it's time.

He taxed the village... to fill his castle with the most beautiful objects, and his parties with the most beautiful people.

NARRATOR :

Then one night... An unexpected intruder arrived at the castle... seeking shelter from the bitter storm. As a gift, she offered the prince, a single rose.

PRINCE : Hahahahaha

NARRATOR :

Repulsed by her haggard appearance...the prince turned the woman away.

But she warned him not to be deceived by appearances. For beauty is found within. When he dismissed her again... the old woman's outward appearance melted away. To reveal beautiful enchantress, the prince begged for forgiveness, but it was too late, for she had seen that there was no love in his heart.

MRS. POTTS : Chip! Chip! Oh, my!

NARRATOR :

As punishment, she transformed him into a hideous beast. And placed a powerful spell on the castle... And all who lived there.

As days bled into years... the prince and his servants were forgotten by the world. For the enchantress had erased all memory of them... from the minds of the people they loved. But the rose she had offered was truly an enchanted rose. If he could learn to love another, and earn their love in return by the time the last petal fell... 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?

Monsieur Jean : Good morning, Belle!

Belle : Good morning, Monsieur Jean! Have you lost something again?

Monsieur Jean : Well, I believe I have. The problem is... I can't remember what. Oh, well. I'm sure it will come to me. Where are you off to?

Belle : To return this book to Pre Robert. It's about two lovers in fair Verona.

Monsieur Jean: Sounds boring.

At Bookshop

Pre Robert : Ah, if it isn't the only bookworm in town. So, where did you run off to this week?

Belle : Two cities in Northern Italy. I didn't want to come back! Have you got any new places to go?

Pre Robert : I'm afraid not. But you may reread any of the old ones that you'd like.

Belle : Thank you. Your library makes our small corner of the world feel big.

Pre Robert : \$#&%\$

Belle : Bye.

Gaston : Look at her, Lefou, my future wife. Belle is the most beautiful girl in the village. That makes her the best.

LeFou : But she's so well-read. And you're so athletically inclined.

Gaston : I know. Belle can be as argumentative as she is beautiful.

LEFOU : Exactly! Who needs her when you've got us!

GASTON : Yes... But ever since the war, I've felt like I've been missing something. And she's the only girl that gives me that sense of...

LEFOU : ##%^\$%^## (*Speak in French*)

GASTON : I don't know what that means.

GASTON : Good morning, Belle. Wonderful book you have there.

BELLE : Have you read this?

GASTON : Well, not that one. But, you know, books... For your dinner table. (*Gaston give flowers to Belle*) Shall I join you this evening?

BELLE : Sorry, not this evening.

GASTON : Busy?

BELLE : No...

LEFOU : So, moving on?

GASTON : No, Lefou. It's the ones who play hard to get that are always the sweetest prey. That's what makes Belle so appealing. She hasn't made a fool of herself.

LEFOU : Dignity?

GASTON : It's outrageously attractive, isn't it?

WOMAN : Gaston!

GASTON : Mmm.....

LEFOU: Mmm...

MAURICE : Oh. Belle. Hmm. Could you... Hand me a... Thank you. And I also need... No. No. No. Actually... yes, that's exactly what I need. Thank you.

BELLE : Papa, do you think I'm odd?

MAURICE : Odd? My daughter? Odd? Where did you get an idea like that?

BELLE : I don't know. People talk.

MAURICE : This is a small village, you know. Small minded as well, but small also means safe. Even back in Paris, I knew a girl like you, who was so... ahead of her time. So different, People mocked her. Until the day they all found themselves imitating her.

BELLE : Please, just tell me one more thing about her.

MAURICE : Your mother was... fearless. Fearless.

BELLE : (*exhale*)

MAURICE : So... what can I bring you from the market?
 BELE : A rose. Like the one in the painting.
 MAURICE : You ask for that every year!
 BELLE : And every year you bring it.
 MAURICE : Then I shall bring you another. You have my word.
 BELLE : Goodbye, Papa.
 MAURICE : Goodbye, Belle. Come on, Philippe. You know the way.
 BELE : I'll see you tomorrow!
 MAURICE : Right, Tomorrow with the rose.
 BELLE : Stay safe.

 GIRL : What are you doing?
 BELLE : The Laundry. Come! Come!
 GIRL : "The blue bird..." "That flies..." "over the dark..." "wood"
 BELLE : That was amazing!
 MAN1 : What on earth are you doing? Teaching another girl to read? Isn't one enough?
 MAN2 : We have to do something.

 GASTON : You are the wildest... most gorgeous thing I have ever seen. Nobody deserves you. But at least I know our children will be beautiful.
 LEFOU : Am I catching you at a bad time?
 GASTON : What is it, Lefou?
 LEFOU : A certain damsel is in distress.
 GASTON : Ah. It's hero time. I'm not done with you yet.
 LEFOU : Me, neither.
 GASTON : Belle! I heard you had trouble with the Headmaster. He never liked me either. Can I give you a little advice about the villagers though? They're never going to trust the kind of change you're trying to bring.
 BELLE : All I wanted was to teach a child to read.
 GASTON : The only children you should concern yourself with... are your own.

BELLE : I'm... not ready to have children.
GASTON : Maybe you haven't met the right man.
BELLE : It's a small village, Gaston. I've met them all.
GASTON : Well, maybe you should take another look. Some of us have changed.
BELLE : Gaston... We could never make each other happy. No one can change that much.
GASTON : Oh, Belle. Do you know what happens to spinsters in this village after their fathers die? Coins? Got any spare coins? They beg for scraps, like poor Agathe. This is our world, Belle. For simple folk like us, it doesn't get any better.
BELLE : I might be a farm girl. But, I'm not simple... and I'm never going to marry you, Gaston. I'm sorry. Can you imagine? Me? The wife of that boorish... brainless...

MAURICE : The woods are lovely. I only wish I recognized them. Do you know where we are, Philippe? Because, I don't. It's all right. It's all right, Philippe.
 Hmm... Yes, we can go this way.
 Go on, to the right. That's it. Steady! Walk on! One path closes... another one opens. It's all right, boy. It's just a bit of snow. In June.
 Mind your step. It's slippery. Go! Go, Philippe! Come on! Come on! Whoa. Come on! Go! Philippe, go! Go, go!
 Whoa! Philippe! Good boy. Go, boy. Go! Oh, Philippe, you saved my life.
 Well done. Yes. They'll have to get their dinner somewhere else, won't they?
 (In the Castle)
 Look! There's hay. And water. You're all set, my old friend. I'll go pay my respects to our unwitting host, whoever that may be.

Hmm. Thank you. Thank...

Hello? Hello? Sorry to intrude. I'm just a traveler...
seeking shelter from the storm. Sorry to disturb you.
Anyone home? Anyone awake?

LUMIERE : He has lost his way in the woods.

COGSWORTH : Shut up, you idiot!

MAURICE : Excuse me? Hmm... Beautiful. Extraordinary.

LUMIERE : A man of taste.

COGSWORTH : He was talking about me.

MAESTRO : Oops!

MAURICE : Well, wherever you are... I'm just going to warm
myself by the fire. That's better. Oh, much better.
Ooh. Thank you.

CHIP : Mum said I wasn't supposed to move because it
might be scary. Sorry.

MAURICE : It's all right. I, uh... I can not thank you enough for
your hospitality. I'll... bid you adieu... and good night.

Come on, Philippe! Go! Go!

No, wait, wait, wait! Roses. I nearly forgot. We're
safe here. I promised Belle a rose. There!

(Beast come and against Maurice)

BELLE : Philippe! What happened? Where's Papa? Take me
to him!

In The Castle

LUMIERE : Look, Cogsworth. A beautiful girl!

COGSWORTH: Yes! I can see it's a girl. I lost my
hands, not my eyes.

LUMIERE : But what if she is the one? The one who'll break the
spell?

BELLE : Who said that? Who's there?

MAURICE : Uh-oh.

BELLE : Papa? Is that you?

MAURICE : Belle! How did you find me?

BELLE : Your hands are ice. We need to get you home.

MAURICE : Belle, you must leave here at once! This castle is alive! Now go, before he finds you!

BELLE : Who? Who's there? Who are you? Who are you? I've come for my father.

BEAST : Your father is a thief.

BELLE : Liar! I asked for the rose. Punish me not him.

BEAST : No! He means forever. Apparently, that's what happens around here when you pick a flower.

BELLE : A life sentence for a rose?

THE BEAST : I received eternal damnation for one. I'm merely locking him away. Now, do you still wish to take your father's place?

BELLE : Come into the light.

THE BEAST : Choose.

MAURICE : Belle, I won't let you do this. I lost your mother. I won't lose you, too. Now, go. Go!

BELLE : All right, Papa. I'll leave.
I need a minute alone with him. Are you so cold-hearted... you won't allow a daughter to kiss her father goodbye? Forever can spare a minute.

BEAST : When this door closes, it will not open again.

BELLE : I should have been with you.

MAURICE : Oh, no, no. Belle, listen to me. It's all right. Now go. Live your life. And forget me.

BELLE : Forget you? Everything I am is because of you.

MAURICE : I love you, Belle. Don't be afraid.

BELLE : I love you too, Papa. I'm not afraid. And I will escape. I promise.

MAURICE : What?

BEAST : You took his place.

BELLE : He's my father.

BEAST : He's a fool.

BELLE : And so you are.

MAURICE : Belle...

BELLE : Papa!
Don't hurt him!

MAURICE : Papa!
 : No!
 : I'll come back! I promise!

LUMIERE : Forgive my intrusion, mademoiselle... but I have
 come to escort you to your room.

BELLE : My room? But I thought...

LUMIERE : Oh, what? That "Once this door closes it will not
 open again"?
 I know. He gets so dramatic.
 Hello. Ooh! Oh, you are very strong. This is a great
 quality.

BELLE : What are you?

LUMIERE : I am Lumiere.

BELLE : And you can talk?

COGSWORTH: Well, of course he can talk. It's all he ever does.
 Now, Lumiere, as head of the household... I demand
 that you put her back in her cell at once.

LUMIERE : What do you want to be for the rest of your life,
 Cogsworth? A man, or a mantle clock?
 Ready, miss?
 Trust me.

COGSWORTH: Oh...

LUMIERE : You must forgive first impressions. I hope you are
 not too startled.

BELLE : Why would I be startled? I'm talking to a candle

LUMIERE : Candelabra, please. Enormous difference. But
 consider me at your service. The castle is your home
 now... so feel free to go anywhere you like.

COGSWORTH: Except the west wing. Which we do not have.

BELLE : Why? What's in the west wing?

LUMIERE : Oh, nothing.

COGSWORTH : Nothing.

LUMIERE : Storage space.

COGSWORTH: Storage space.

LUMIERE : That's it.

COGSWORTH : That's it.

LUMIERE : Yes, that's it.

COGSWORTH : This way, please. To the east wing.

LUMIERE : Or as I like to call it, the only wing. Watch your step,
s'il vous plat!

LUMIERE : Welcome to your new home. It's modest, but comfortable.

BELLE : It's beautiful.

LUMIERE : But of course! Master wanted you to have the finest room in the castle.

Oh, dear. We were not expecting guests.

PLUMETTE : *Enchante, mademoiselle.* Don't worry. I'll have this place spotless in no time. This plan of yours is dangerous.

LUMIERE : I would risk anything to kiss you again, Plumette.

PLUMETTE : No, my love. I've been burned by you before. We must be strong.

LUMIERE : How can I be strong when you make me so weak?

BELLE : Is everything here alive? Hello. What's your name?

COGSWORTH : That is a hairbrush.

LUMIERE : Do not be alarmed. This is just your wardrobe. Meet Madame De Garderobe, A great singer.

COGSWORTH : When she can stay awake.

Madame De Gardebore: Cogsworth! A diva needs her beauty rest.

LUMIERE : Stay with us, Madame. We have someone for you to dress!

Madame De Gardebore: Finally... a woman. Pretty eyes. Proud face. Perfect canvas. Yes! I will find you something worthy of a princess.

BELLE : Oh, I'm not a princess.

Madame De Gardebore: Nonsense! Now, let's see what I've got in my drawers.

Oh! How embarrassing.

Froufrou, come help Mama.

Perfecto

LUMIERE : Subtle. Understated. I love it!
Madame De Gardebore : Froufrou, send my love to the maestro.

In the village

GASTON : Picture it, LeFou. A rustic cabin... My latest kill
roasting on the fire... adorable children running around
us as my love... rubs my tired feet. But what does
Belle say? "I will never marry you, Gaston!"

LEOFOU : You know? there are other girls.

GASTON : A great hunter doesn't waste his time on rabbits.

MAURICE : Please, please. Someone, someone.
You, help...

MAN : Whoa, whoa.

MAURICE : You must help me. It's Belle! He's got, he's got Belle.
She's locked in a dungeon.

MAN : Who's got her?

MAURICE : A beast! A huge, horrid, monstrous beast! My
daughter's life is in danger. Why do you laugh? It's not
a joke. His castle is hidden in the woods. It's already
winter there.

MAN 2 : Winter in June?

MAN 3 : Crazy old Maurice!

MAURICE : Listen to me! The beast is real. Do you understand?
Will no one help me?

GASTON : I'll help, Maurice.

LEOFOU : What? You will?

GASTON : Everybody... stop making fun of this man at once.

MAURICE : Captain, thank you.

GASTON : Don't thank me, Maurice. Lead us to the beast.

MAURICE : Come.

GASTON : Hmm.

LEOFOU : Oh.

In The Castle

CHIP : Mama! There's a girl in the castle!

MRS. POTTS : Yes, Chip, we know!
CHIP : What kind of tea does she like? Herbal, oolong...
chamomile...? I'm too excited!
MRS. POTTS : Slow down before you break your handle.
Chepau : Heads up, Mrs. Potts.
MRS POTTS : Oh.

BEAST : Lumire!
COGSWORTH : Oh!
LUMIERE : Be calm. Let me do the talking.
BEAST : You're making her dinner!
LUMIERE : Well, we thought you might appreciate the company.
COGSWORTH: Master, I just want to assure you... that I had no part
in this hopeless plan. Preparing a dinner, designing a
gown for her, giving her a suite in the east wing!
BEAST : You gave her a bedroom?
COGSWORTH: No, no, no. He gave her a bedroom.
LUMIERE : This is true. But if this girl is the one who can break
the spell... then maybe you could start by using dinner
to charm her.
Good thinking, Cogsworth.
COGSWORTH : What?
BEAST : That's the most ridiculous idea... I've ever heard.
Charm the prisoner!
LUMIERE : But you must try, Master. With every passing day...
we become less human.
BEAST : She's the daughter of a common thief. What kind of
person do you think that makes her?
MRS. POTTS : Oh, you can't judge people... by who their father is,
now can you?

BEAST : You'll join me for dinner. That's not a request.
MRS. POTTS : Gently, Master. The girl lost her father... and her
freedom in one day.
LUMIERE : Yes, the poor thing is probably in there, scared to
death.

MRS. POTTS : Exactly.

BELLE : Just a minute.

LUMIERE : You see? There she is. Now, remember, be gentle.

MRS. POTTS : Kind!

PLUMETTE : Charming!

COGSWORTH : Sweet!

LUMIERE : And when she opens the door, give her a dashing, debonair smile.
Come, come. Show me the smile.

BEAST : (*try to smile*)

LUMIERE : Oh, mon dieu! Oh, no.

BEBEAST : Will you join me for dinner?

BELLE : You've taken me as your prisoner and now you want to have dinner with me? Are you insane?

LUMIERE : Uh-oh. He's losing it.

COGSWORTH : Oh, dear!

BEAST : I told you to join me for dinner.

BELLE : And I told you no.

Madame De Gardebore : Ooh! What time is it? What's happening?

BELLE : I'd starve before I ever ate with you.

BEAST : Well, be my guest. Go ahead and starve.
If she doesn't eat with me... then she doesn't eat at all. Idiots!

COGSWORTH : You can't talk to us like that. I forbid it.

LUMIERE : Uh... Oh. Am I too late?

COGSWORTH : Shame, I was really going to tell him off this time.

LUMIERE : Oh, Master, you've returned.

COGSWORTH : Oh, very funny.

LUMIERE : I got you there.

BEAST : Show me the girl.

LUMIERE : Another petal fell.

PLUMETTE : Lumiere... I grew three more feathers. And I just plucked yesterday.

LUMIERE : I know, darling. I'm getting more metallic every day.

COGSWORTH : Oh, no. It's happening again. Pardon me.

MRS. POTTS : Oh, everyone, calm yourselves. We still have time.
CHIP : Mama, am I ever going to be a boy again?
MRS. POTTS : Oh, yes, Chip. You'll have your days... in the sun again. You just leave it to me.
BELLE : I told you to go away.
MRS. POTTS : Don't worry, dear. It's only Mrs. Potts.
Oh! Oh, aren't you a vision! How lovely... to make your acquaintance. It's a very long journey. Let me fix you up... before you go. I have found... that most troubles seem less troubling... after a bracing cup of tea.
Slowly now, Chip.
CHIP : Pleased to meet you. Wanna see me do a trick?
MRS. POTTS : Chip! That was a very brave thing you did for your father, dearie.
Madame De Garbore : Yes. We all think so.
BELLE : I'm worried about him. He's never been on his own.
MRS. POTT : Cheer up, my poppet. Things will turn out in the end. You'll feel a lot better after dinner.
BELLE : But he said, "If she doesn't eat with me, then she doesn't eat at all."
MRS. POTT : Mmm, people say a lot of things in anger. It is our choice whether or not to listen.
LUMIERE : You coming, poppet? Go! They are coming. Final checks, everyone! Tout de suite!
COGSWORTH : No, you don't! If the master finds out you violated his orders and fed her he will blame me!
LUMIERE : Yes, I will make sure of it. But did you see her stand up to him? I am telling you, this girl is the one. They must fall in love if we are to be human again... and how can they fall in love if she stays in her room?
Hey, Chapeau, you missed a spot.
COGSWORTH : You know she'll never love him.
LUMIERE : A broken clock is right two times a day, mon ami... but this is not one of those times.

Stand up straight! It's time to sparkle! Mmm! I have no taste buds, but I can tell this is exquisite. Off! Off me while I work! Pepper, get cracking! Salt, shake a leg!

COGSWORTH : Not so loud! Keep it down.

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

COGSWORTH : Music?

LUMIERE : Maestro Cadenza, are you ready?

MAESTRO CADENZA : It has been so long since I have performed. I can barely even remember how.

Ah!

Ooh! Another cavity.

LUMIERE : Maestro, your wife is upstairs... finding it harder and harder to stay awake. She's counting on you to help us break this curse.

MAESTRO CADENZA : Then I shall play through the dental pain.

COGSWORTH : Maestro, play quietly, please.

MAESTRO CADENZA: Oh, quietly. Sotto voce! Of course! Are there any other tasteless demands you wish to make upon my artistry?

COGSWORTH : No, that's it.

MRS. POTTS : There you are, dear.

BELLE : I don't understand why you're all being so kind to me. Surely, you're as trapped here as I am. Don't you ever want to escape?

MRS. POTTS : The master's not as terrible as he appears. Somewhere deep in his soul, There's a prince... of a fellow who just waiting to be set free.

BELLE : Lumire mentioned something about the west wing.

MRS. POTTS : Never you mind about that. Off to bed with you, poppet.

BELLE : Good night.

MRS. POTTS :Nighty-night. Straight to bed.

BEAST : What are you doing here? What did you do to it?
BELLE : Nothing.
BEAST : Do you realize what you could have done? You could have damned us all! Get out of here! Go!

LUMIERE : Checkmate. Again.
COGSWORTH : Wait! No! You cheated again.
LUMIERE : Mademoiselle, what are you doing?
BELLE : Getting out of here.
COGSWORTH : Stop!
LUMIERE : Go! Go! Froufrou!
COGSWORTH : Yes, Froufrou. Stop her.
LUMIERE : Don't let her leave!
MRS. POTTS : Stop her! No! No! Froufrou! No!
COGSWORTH : No, it's not play time! Not now, silly boy. Bad dog.
Bad dog!
LUMIERE : No! No! No! Please don't go! It's dangerous!
MRS. POTTS : Oh, my!
BELLE : You have to help me. You have to stand.

MAURICE : No! I'm sure this is the way. Do you hear those wolves? That means we're getting very close to the castle.
GASTON : Look, enough is enough. We have to turn back.
MAURICE : Stop! That's it! There it is! That's the tree! I'm sure of it. It was downed by lightning at the time. But now... it's resumed an upright position... through some sort of... magic or other.
LEOFOU : You really wanna marry into this family?
MAURICE : So, that means...that the castle is that... No. No, it's... That way. Definitely, that way.
GASTON : I am done playing this game of yours. Where is Belle?
MAURICE : The beast took her and she...

GASTON : There are no such things as beasts. Or talking teacups. Or magic! But there are wolves, frostbite, and starvation.

LEOFOU : Deep breaths, Gaston! Deep breaths!

GASTON : So, why don't we just turn around? Go back to Villeneuve. I'm sure Belle is at home, cooking up a lovely dinner.

MAURICE : If you think I've made all this up, then why did you offer to help?

GASTON : Because I want to marry your daughter! Now, let's go home.

MAURICE : Belle is not at home. She is with the...

GASTON : You say beast one more time... I will feed you to the wolves!

LEOFOU : Gaston! Stop it! Breathe! Think happy thoughts. Go back to the war. Blood. Explosions. Countless widows.

GASTON : Widows.

LEOFOU : Yes. Yes.

GASTON : That's it.

LEOFOU : That's it.

GASTON : Maurice! Please, forgive me, old bean. That's no way to talk to my future father-in-law... now is it?

MAURICE : Future father-in-law?

GASTON : Yeah!

MAURICE : You will never marry my daughter.

GASTON : I saw that coming. If Maurice won't give me his blessing... then he is in my way. Once the wolves are finished with him... Belle will have no one to take care of her but me.

LEOFOU : For the sake of exhausting all of our options... do we maybe wanna consider a slightly less... gruesome alternative?

GASTON : Are you coming?

LEOFOU : Yah!

BEAST : That hurts!
 BELLE : If you held still, it wouldn't hurt as much.
 BEAST : Well, if you hadn't run away, none of this would have happened.
 BELLE : Well, if you hadn't frightened me, I wouldn't have run away.
 BEAST : Well, you shouldn't have been in the west wing.
 BELLE : Well, you should learn to control your temper! Try to get some rest.
 MRS. POTTS : Thank you, miss.
 LUMIERE : We are eternally grateful.
 BELLE : Why do you care about him so much?
 MRS. POTTS : We've looked after him all his life.
 BELLE : But he's cursed you somehow. Why? You did nothing!
 MRS. POTTS : You're quite right there, dear. You see, when the master lost his mother... and his cruel father, took that sweet, innocent lad... and twisted him up to be just like him... we did nothing.
 LUMIERE : Let him sleep.

 BELLE : What happens when the last petal falls?
 LUMIERE : The master remains a beast forever. And we become...
 MRS. POTTS : Antiques.
 LUMIERE : Knick-knacks.
 PLUMETTE : Lightly-used houseware.
 COGSWORTH : Rubbish. We become rubbish.
 BELLE : I want to help you. There must be some way to break the curse.
 COGSWORTH : Well, there is one.
 MRS. POTTS : It's not for you to worry about, lamb. We've made our bed and we must lie in it.

 AGATHE : Drink!
 MAURICE : Thank you, Agathe.

BELLE : “Love can transpose to form and dignity. Love looks not with the eyes but with the mind and therefore...”

BEAST : “And therefore is winged Cupid painted blind.”

BELLE : You know Shakespeare?

BEAST : I had an expensive education.

BELLE : Actually, Romeo and Juliet's my favorite play.

BEAST : Why is that not a surprise?

BELLE : I'm sorry?

BEAST : Well, all that heartache and pining and so many better things to read.

BELLE : Like what?

BEAST : Well, there are a couple of things in here you could start with. Are you all right?

BELLE : It's wonderful!

BEAST : Yes. I suppose it is. Well, if you like it so much, then it's yours.

BELLE : Have you really read every one of these books?

BEAST : What? Well, not all of them. Some of them are in Greek.

BELLE : Was that a joke? Are you making jokes now?

BEAST : Maybe.

BELLE : “The air is blue and keen and cold... and in a frozen sheath, enrolled.”

“Each branch, each twig... each blade of grass seems clad miraculously with... glass.”

BEAST : I feel as if I'm seeing it for the first time. Is there any more?

BELLE : Um... “But in that solemn silence is heard the whisper... of every sleeping thing.” “Look. Look at me.”

“Come wake me up. For still here I be.”

BELLE : There's something sweet and almost kind, But he was mean and he was coarse and unrefined. And now

he's dear and so unsure. I wonder why. I didn't see it there before.

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 : 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

PLUMETTE : Well, who'd have thought?

MRS. POTTS : Well, bless my soul!

COGSWORTH : Well, who'd have known?

LUMIERE : Well, who indeed? And who'd have guessed They'd come together on their own

MRS. POTTS : It's so peculiar Wait and see

ALL : We'll wait and see A few days more. There may be something there That wasn't there before

COGSWORTH : And here's a thought... Perhaps there's something there That wasn't there before

CHIP : What, Mama?

MRS. POTTS : There may be something there That wasn't there before

CHIP : What is it? What's there?

MRS. POTTS : I'll tell you when you're older.

CHIP : Okay, I'm older!

MRS. POTTS : Chip... You are a one.

BELLE : What are you reading?

BEAST : Nothing.

BELLE : Guinevere and Lancelot.

BEAST : Well, actually... King Arthur and the Round Table. Knights and men and swords and things. Mmm.

BELLE : Still... it's a romance.

BEAST : All right.

BELLE : I never thanked you for saving my life.

BEAST : Well, I never thanked you... for not leaving me to be eaten by wolves.

BELLE : They know how to have a good time.

BEAST : Yes. But when I enter the room, laughter dies.

BELLE : Me too. The villagers say that I'm a funny girl... but I'm not sure they mean it as a compliment.

BEAST : I'm sorry. Your village sounds terrible.

BELLE : Almost as lonely as your castle.

BEAST : What do you say we run away?

BEAS : Another little gift from the enchantress. A book that truly allows you to escape.

BELLE : How amazing!

BEAST : It was her cruelest trick of all. It was just another curse. The outside world has no place for a creature like me... but it can for you.
Think of the one place you've always wanted to see. Now find it in your mind's eye. Then feel it in your heart.
Where did you take us?

BELLE : Paris.

BEAST : Oh, I love Paris. What would you like to see first? Notre Dame... The Champs-lyses... No? Too touristy?

BELLE : It's so much smaller than I imagined.

BEAST : What happened to your mother?

BELLE : It was the one story. Papa could never bring himself to tell. I knew better than to ask.

BEAST : Oh. A doctor's mask. Plague.
***See The Past*

(DOCTOR : You must leave now!

BELLE'S MOTHER : Quickly... before it takes her too.)

BEAST : I'm sorry I ever called your father a thief.

BELLE : Let's go home.

LEOFOU : This is some storm, huh? At least we're not tied to a tree in the middle of nowhere... surrounded by

bloodthirsty wolves. You know it's not too late. We could always turn back... It's just... every time I close my eyes... I picture Maurice stranded alone. And then when I open them... he's... Maurice!

MAN : Gaston... did you try to kill Maurice?
GASTON : Maurice! Thank heavens! I've spent the last five days... trying to find you.
MAURICE : You tried to kill me. You left me to the wolves.
GASTON : Wolves? It's one thing to rave about your delusions. It's another to accuse me of attempted murder. Maurice... do you have any proof of what you're saying?
MAURICE : Ask Agathe. She rescued me.
GASTON : Agathe! You'd hang your accusations on the testimony... of a filthy hag? No offense, Agathe.
MAURICE : Monsieur LeFou. He was there. He saw it all.
LEFOU : Me?
GASTON : You're right. Don't take my word for it. LeFou... my dearest companion... did I... your oldest friend and most loyal compatriot... try to kill the father of the only woman I've ever loved?
LEOFOU : Well, it's a complicated question on a number of accounts... But no. No, he did not.
MAURICE : You...
GASTON : Maurice... it pains me to say this, but you've become a danger to yourself and others. No wonder Belle ran away. You need help, sir, a place to heal your troubled mind. Everything's going to be fine. Just fine.

BEAST : Well, I saw her in the ballroom... and said, "You're making everything look so beautiful. We should have a dance tonight." I never imagined she'd actually say yes. What was I thinking?
LUMIERE : No, Master. It's perfect. The rose has only four petals left which means tonight... you can tell her how you feel.

BEAST : I feel like a fool. She will never love me.
 LUMIERE : Do not be discouraged. She is the one.
 BEAST : I wish you'd stop saying that! There is no "one".
 LUMIERE : You care for her, don't you? Well, then, woo her
 with beautiful music and romantic candlelight.
 PLUMETTE : Yes, and when the moment's just right...
 BEAST : Well, how will I know? You will feel slightly
 nauseous.
 LUMIERE : Don't worry, Master. You'll do fine.
 MRS. POTTS : Just stop being so nervous and tell Belle how you
 feel. Because if you don't... I promise you'll be
 drinking cold tea for the rest of your days!
 LUMIERE : In the dark.
 PLUMETTE : Covered in dust.
 LUMIERE : Dark and very, very dusty.
 Start with the hair. Women love nice hair!
 MRS. POTTS : I'll take the fingers and toes.
 COGSWORTH : Chapeau, brush those teeth. They need it.
 LUMIERE : Dip, dip. Snip, snip. Polish the nails. Shine the
 horns.
 PLUMETTE : Eyes closed. Poof, poof.
 LUMIERE : And to top it all off... Voila!
 Okay, I can fix this.
 Madame De Gardebore : Oh! Beautiful! But something is missing. Oh,
 yes. The finishing touch.

 BEAST : I haven't danced in years. I'd almost forgotten the
 feeling. It's foolish, I suppose... for a creature like me
 to hope... that one day he might earn your affection.
 BELLE : I don't know.
 BEAST : Really? You think you could be happy here?
 BELLE : Can anybody be happy if they aren't free?
 My father taught me to dance. I used to step on his
 toes a lot.
 BEAST : You must miss him.
 BELLE : Very much.

BEAST : Would you like to see him?
 BELLE : I'd like to see my father.
 Papa!
 What are they doing to him? He's in trouble!
 BEAST : Then you must go to him.
 BELLE : What did you say?
 BEAST : You must go to him.
 BELLE : No time to waste.
 BEAST : No... You keep it with you. Then you'll always have
 a way to look back on me.
 BELLE : Thank you.
 BEAST : Oh...
 COGSWORTH : Well, Master, I have had my doubts, but everything
 is moving like clockwork.
 True love really does win the day!
 BELLE : I let her go.
 COGSWORTH : You what?
 LUMIERE : Master, how could you do that?
 BEAST : I had to.
 COGSWORTH : But why?
 MRS. POTTS : Because he loves her.
 LUMIERE : Then why are we not human?
 COGSWORTH : Because she doesn't love him. And now, it's too late.
 MRS. POTTS : But she might still come back.
 BEAST : No. I set her free. I'm sorry I couldn't do the same for
 all of you. Now, go. Our time is almost past.
 LUMIERE : Come, my love.

 MAN : This man is weak. Please! He needs a hospital... not
 an asylum!
 GASTON : Have you ever seen the inside of a mad house,
 Maurice? You wouldn't last a week. Just give me your
 daughter's hand, and I'll set you free.
 MAURICE : Never.
 GASTON : Take him away!
 BELLE : Stop!

Papa.
 MAURICE : Oh, Belle. I thought I'd lost you.
 BELLE : Let him out! He's hurt.
 MAN : We can't do that, miss. But we'll take very good care of him.
 BELLE : My father's not crazy.
 Gaston, tell him!
 GASTON : You know how loyal I am to your family... but your father's been making some unbelievable claims. It's true,
 MAN 2 : Belle. He's been raving about a beast... in a castle!
 BELLE : I've just come from the castle and there is a beast!
 GASTON : You'd say anything to set him free. Your word is hardly proof.
 BELLE : You want proof?
 Show me the Beast!
 There's your proof.
 GASTON : This is sorcery! Look at this beast! Look at his fangs! His claws!
 BELLE : No. Don't be afraid. He's gentle and kind.
 GASTON : The monster has her under his spell. If I didn't know better, I'd say she even cared for him!
 BELLE : He's not a monster, Gaston. You are! The Beast wouldn't hurt anyone.
 GASTON : I've heard of the effects of dark magic... but I've never before seen it with my own eyes! This is a threat to our very existence! We can't have her running off to warn the beast. Lock her up too.
 BELLE : No!
 MAN : Come here!
 MAN : Shut up!
 GAASTON : You won't get away with this, Gaston!
 MAURICE : Oh, Belle!
 LEOFOU : Gaston, with all due respect...
 GASTON : Do you want to be next? Fetch my horse.

Stand guard! Don't let them escape. This creature
will curse us all if we don't stop him.

Well, I say, we kill the beast!

ALL : Kill the beast!

GASTON : Show me the castle!

LUMIERE : At least he has finally learned to love.

COGSWORTH : A lot of good that does us if she doesn't love him in
return.

PLUMETTE : No. This is the first time I've had any real hope she
would.

CHIP : Did you hear that, Mama? Is it her? Is she coming
back?

LUMIERE : Could it be?

MRS. POTTS : I told you!

LUMIERE : Sacr bleu! Invaders! Ruffians!

COGSWORTH: Well, there you go. So much for true love.

MAESTRO : Man the barricades... and hold fast! Move aside!

ANTIQUES : Hearts ablaze, banners high
We go marching into battle
Unafraid, although
the danger's just increased

TOWNSFOLK : 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!

COGSWORTH : We need help.

BELLE : I have to warn the Beast.

MAURICE : Warn him? How did you get away from him?

BELLE : He let me go, Papa. He sent me back to you.

MAURICE : I don't understand. Where did you...

BELLE : He took me there. I know what happened to Mama.

MAURICE : Then you know why I had to leave her there. I had to
protect you. I've always tried to protect my little girl,
probably too much.

BELLE : I understand. Will you help me now?

MAURICE : It's dangerous.
BELLE : Yes. Yes, it is.
MAURICE : I could try to pick the lock. After all... it's only gears and springs. But I would need... something long and sharp. Like that. Perfect.

COGSWORTH : Oh, excuse me, Master. I'm so sorry to disturb you.
She's not coming back. No. They're breaking down the doors!

BEAST : Doesn't matter now. Just let them come.

TOWNSFOLK : Kill the beast! Kill the beast!

MRS. POTTS : This isn't working!

LUMIERE : I know what to do.

TOWNSFOLK : Kill the beast! Kill the beast! Kill the beast!

LEOFOU : Are you not the least bit concerned... that this castle might be haunted?

GASTON : Don't lose your nerve, LeFou.

LEOFOU : Where are we? This place seems familiar. Like I've been here before.

Oh, hello, there. You must be the talking tea cup.

And you must be... his grandmother.

MRS. POTTS : Grandmother? Attack!

LUMIERE : Oh, hello!

LEOFOU : Gaston! Gaston. Help.

GASTON : Sorry, old friend. It's hero time.

LEOFOU : Ooh, ouch!

MAURICE : Hello. Oh, uh... I believe this is yours. She's very headstrong. Do you have children?

PLUMETTE : No one to protect you now, huh?

CHIP : One, two, three, four... five, six, seven, eight...

COGSWORTH : Good show, Chip, my boy. Excellent! The infantry's arrived. Now, go and teach them a lesson. Go. Yes, those are called books, you third rate musketeers. Oh! I'm off.

MAN : Just a clock.

Madame De Gardebore : Come here... little boys. I spin you this way.
I put it on. Yes, pretty little boys. Yes! Beautiful! Go,
be free! Be free. Be free!

MRS. POTTS : How do you like your tea? Piping hot? Or boiling?
Oh! Mr. Potts!

CHIP : Mama!

MRS. POTTS : Thank you!
Take that!
Nicely handled!

LEOFOU : Well, I used to be on Gaston's side... but we are so in
a bad place right now.

MRS. POTTS : You're too good for him, anyway.

LEOFOU : Yeah.

MRS. POTTS : Should we get back to it, then?

MAESTRO : Such sweet music. Stand back.

WOMAN : Silence that harpsichord!

MAESTRO : What? Uh-oh!

MADAME DE GARDEBORE : Maestro! Darling! At last! I'm
coming, my love. This is it! The fat lady is singing.

MAESTRO : Bravissima!

LUMIERE : Watch your toes! That's it! Go! Go! Bon voyage.
Safe trip home!

COGSWORTH : And stay out!

GASTON : Hello, beast. I'm Gaston. Belle sent me. Are you in
love with her? Did you honestly think she'd want you?
Belle!

BELLE : Where is he?

GASTON : When we return to the village... you will marry me.
And that beast's head... will hang on our wall.

BELLE : Never!

GASTON : I'm coming for you, beast.

BELLE : No!

BEAST : Belle? Belle! You came back!

BELLE : I tried to stop them!

BEAST : Stay there! I'm coming.

BELLE : Gaston! No!

GASTON : Don't let me go. Please. I'll do anything. Don't hurt me, beast.

BEAST : I am not... a beast. Go! Get out!

BELLE : Don't! It's too far!

BELLE : Please! Come on.

BEAST : You came back.

BELLE : Of course I came back. I'll never leave you again.

BEAST : I'm afraid it's my turn to leave.

BELLE : We're together now. It's gonna be fine. At least I got to see you. One last time.

BELLE : No! Please, no. Come back.

LUMIERE : We did it, Plumette! Victory is ours. Oh... Plumette? Plumette? Oh, my darling, Plumette.

MADAME : Oh, no. Maestro, you were so brave. Goodbye, my love.

MAESTRO : Amore. No! Don't leave me!

MRS. POTTS : Chip! Chip! Have you seen Chip? He ran off. Where is my little boy?

CHIP : Mama! Oh, no! Mom!

COGSWORTH : Lumire... I can't... speak.

LUMIERE : It's all right, Cogsworth. I can't... Lumire... my friend. It was an honor to serve... with you.

LUMIERE : The honor was mine.

BELLE : Come back. Please don't leave me. I love you.

MADAME : Oh. Maestro!

MAESTRO : Madame!

MADAME : Maestro!

COGSWORTH : Ooh. Lumire!

LUMIERE : Ah? Cogsworth, we beat the clock! Mon ami! Plumette! Plumette! Oh. Mon amour.

PLUMETTE : Oh. Oh. Oh.

MRS. POTTS : Chip! Look at you! You're a little boy again! What did I tell you, darling? You smell so good!

MAESTRO : Froufrou, finalmente!

MAN : Darling?

MRS. POTTS : Oh! Mr. Potts!

MAN : Beatrice! I remember! I do!
WOMAN : Henry? Henry!
COGSWORTH : Oh! Oh, dear.
WOMAN : Oh! I've been so lonely.
COGSWORTH : Turn back into a clock. Turn back into a clock.
PLUMETTE : Lumire, look!
LUMIERE : Oh, my Prince!
PRINCE : Hello, old friend.
LUMIERE : Oh! It's so good to see you.
PLUMETTE : You saved our lives, mademoiselle.
CHIP : Belle! It's me! It's Chip!
PRINCE : What? What is it?
BELLE : How would you feel about growing a beard?

APPENDIX 3

ORIGINAL DVD OF *BEAUTY AND THE BEAST* MOVIE



APPENDIX 4

BILL CONDON AS A DIRECTOR OF *BEAUTY AND THE BEAST* MOVIE



CURRICULUM VITAE

A. Personal Identity

Name : Nur Syamsiyah
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B. Educational Background

1. Formal Education
 - a. SD Negeri Bangodua, I Indramayu (graduated 2005)
 - b. MTs Negeri 3 Cirebon (graduated 2008)
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2. Non Formal Education
 - a. Pon-Pes Dar Al-Tauhid Cirebon (2008-2009)
 - b. Pon-Pes Jam'iyatul Mubtadiat Cirebon (2011-2012)

Semarang, July 28, 2018

Nur Syamsiyah

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