

A Suprasegmental Feature of English Adjectives in “The Beauty and the Beast”

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Abstract---The study investigates syllable structure analysis of English adjectives in “The Beauty and the Beast”. The researchers construct the paper to include one unit. It discusses the notion of the syllable in English, types of a syllable and the structure of the syllable. Also, it has a practical part; which in turns consists of methodology, data, findings and conclusions. A tree diagram is used for the analysis of the syllables. For transcription, Cambridge advanced dictionary is adopted. The researchers end up with the following concluding remarks:

1. The maximum syllable structure CCCVCCCC does not exist in the literary. The triggers the writing style the dramatist has which does not include complexity and sophistication.
2. The dominant syllable structure of monosyllabic adjectives that are taken from the literary work is CVC. This is part of the writing style that the dramatist follows in which he seeks simplicity and clarity. However, it is the least frequency in disyllabic and polysyllabic adjectives.
3. The dominant syllable structure of disyllabic adjectives that are taken from the literary work is CV, while the least dominant syllable structures are CVCC, CCVC and V. Again, this is due to the style of the dramatist.
4. The dominant syllable structure of polysyllabic adjectives that are taken from the literary work is CVC, while the least dominant syllable structure is V.
5. The dramatist does not include in his work complicated adjective that includes three or more syllables. On the contrary, the majority of the adjectives that he uses are monosyllabic.

Keywords---Syllable structure, onset, nucleus, coda, tree diagram

I. Introduction

Generally speaking, several theories on syllable have been proposed from phonetic and phonological viewpoints. On one hand, phonetic views focus on the mechanism of uttering a syllable. However, no attention is given to these views because this study is not concerned with syllable production. On the other hand, the phonological views of the syllable are concerned with syllable combination or hierarchy. Below are the theories are deal with both various views:

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Phonological Theories of the Syllable in English

On the phonological ground, when dealing with syllables, the emphasis is on the ways in which sounds are combined in individual languages to produce typical sequences (Trask, 2007: 285-6).

Phonotactics Theory

“Phonotactic theory provides permitted for the combinations of phonemes in forming syllables (Lass, 1998: 23).”

Concept of the 'Syllable' in English

General Definitions of the Syllable

A syllable can be thought of as the smallest possible unit of speech. Every utterance must contain at least one syllable (Ladefoged, 2006: 248).

Crystal (2008: 467) defines the syllable as "a unit of pronunciation typically larger than a single sound and smaller than a word".

Phonological Definitions of the Syllable

Syllables are considered to be the phonological building blocks of words, (Tim, 2007: 149). A syllable is a constituent into which segments of a language are gathered under language-specific well-formedness principles whose form and nature are the business of phonologists to discover. Syllables have obligatory nuclei, very often have obligatory onsets, and may include codas (McCully, 2009: 224).

Akmajian et al., (2001: 589), Lass(1998: 250) and Laver (1994: 114) give a similar definition of syllable, stating that "syllable is a unit of phonological structure composed of a vowel preceded and/or followed by various consonants".

Moreover, Roach (2002: 113) agrees with Yule and Tim's proposed definitions for the notion of 'syllable'. He (ibid.) considers the syllable to be a "phonological unit consisting of a vowel and any consonants, which form its beginning or end". Odden (2005: 337) and Carr (2008: 171) hold that the syllable is a unit of phonological organization whose central component is a nucleus, which is normally a vowel, and which may be preceded or followed by consonants.

Types of the Syllable in English

There are several types of syllables in English, namely: open versus closed syllables, simple versus complex syllables and light versus heavy syllables. These types also correspond to different views (phonetic and phonological), which are explained separately in details.

Open Vs. Closed Syllables

Syllables are divided into open and closed according to the ending of the syllable. Yule (2006: 47) distinguishes two types of syllables, namely open syllables, which have an onset and nucleus, but no coda, as in *me*, *to*, *no*, etc.; and closed syllables, which occur in the cases when a coda is present, such as *hit*, *kill*, *send*, etc. Similarly, Locke (1993: 225) maintains that "open syllables have a non-branching rhyme (only a vowel), while closed (also called blocked or checked) syllables are those that have a branching rhyme (a vowel plus one or more consonants).

Furthermore, syllables which contain one or more coda consonants are 'closed syllables', as *inbuild*, *cause*, etc. Syllables which lack an onset consonant are said to have an *empty onset*, as in the English word *eyes* /aiz/. Empty onsets are said to be involved in the process of 'resyllabification', whereby a consonant which might otherwise occupy a coda position comes to occupy a following onset position, as in the sequence *green eye*, syllabified as /gri:nai/ (where the full stop represents a syllable boundary) (Carr, 2008: 171).

Simple Vs. Complex Syllables

A simple syllable is thought of as "a syllable with a vowel or a vowel accompanied by a single consonant or a vowel followed and preceded by a single consonant". All other kinds of syllables can be thought of as complex syllables, such as a syllable with consonant clusters in the onset and/or the coda (Cox et al., 2004: 1).

Strong Vs. Weak Syllables

Strong and weak syllables are also discussed under the topic of 'syllable weight'. Katamba (1993:115), Laver (1994: 517) and Lass (1998) state that the notion of 'syllable weight' encompasses two kinds of syllable, namely: light syllables and heavy syllables. A light syllable is one whose rhyme has a nucleus consisting of a short vowel followed by a maximum one short consonant. Phonetically, the term 'light syllable' corresponds to the term 'weak syllable'.

Roach (2010: 63) elaborates that syllables can only have four types of centre as shown below:

1. The vowel /ə/.
2. The close front unrounded vowels in the general area of /i:/ and /ɪ/.
3. The close back rounded vowels in the general area of /u:/ and /ʊ/.
4. A syllabic consonant.

On the other hand, a heavy syllable is one whose rhyme can take any of the following shapes:

1. A long vowel with or without a coda.
2. A short vowel with a coda made up of two or more consonants.
3. A short vowel followed by at least one consonant (ibid.).

Syllable Structure in English

Syllables normally have internal structure. In other words, a well-formed English syllable is not just an array of segments, of Cs and Vs. Rather, a well-formed syllable has internal constituency, including 'the onset', 'the nucleus' and 'the coda' (McCully, 2009:176).

Roach et al., (2004: Internet Ref. No. 7) agree that the syllable has hierarchical, rather than linear, structure. They (ibid.) elaborate that the syllable has two immediate constituents, namely: the onset (O) and the rhyme (R) which, in turn, branches into the peak (P) and the coda (Co). Consider the diagram on page 6.

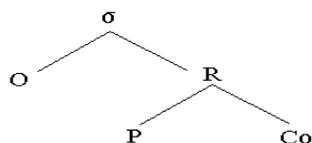


Diagram (1.1) Structure of the Syllable (After Lodge, 2009)

The internal syllable structure of monosyllabic and disyllabic causative verbs *drowned*, and *limit* are illustrated in the diagrams below:

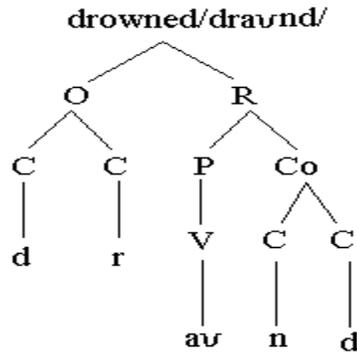


Diagram (1.2) Syllable Structure of *Drowned* /draʊnd/ (After Roach et al., 2004: Internet Ref. No. 7)

Gussmann (2002: 66-78), Shockey (2003: 32-3), Keshavarz (2003: 50), Yule (2006:47), McCully (2009:76) and Jenkins (2009: 133-4) agree with one another concerning the structure of syllables in English.

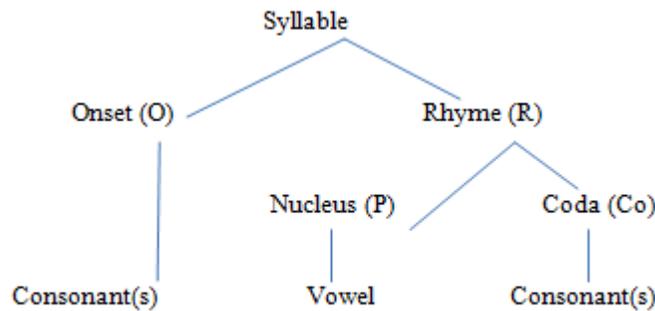


Diagram (1.3) Syllable Structure in English (Adopted from Yule, 2006: 47)

Roach (2010: 60) elaborates that the English syllable may be described as having a more complicated hierarchical organization. It can be shown in the following diagram:

Pre-initial	Initial	Post-Initial	VOWEL	Pre-final	Final	Post-final 1	Post-final 2	Post-final 3
ONSET				CODA				

Diagram (1.4) Maximum Syllable Structure in English (Adopted from Roach, 2010: 60)

Onset

The term, 'onset', is used in the analysis of the syllable. It refers to the first part of a syllable. In English this may be zero (when no consonant precedes the vowel in a syllable), one consonant, two or three (Roach, 2002: 53).

Peak

Roach (2002: 55) defines the peak as "a term used in the phonological study of the syllable it is now conventional to give names to its different components. The centre of the syllable is its peak; this is normally a vowel, but it is possible for a consonant to act as a peak instead".

Coda

The term 'coda' is used in both phonetics and phonology to refer to the portion of a syllable which may follow the syllabic nucleus. For example, the /p/ in *cup*. A distinction is sometimes drawn between 'simple' syllabic codas (containing only one segment) and 'complex' codas (containing more than one segment) (Crystal, 2008: 82).

II. Data Analysis

Introduction

This section is devoted to the phonological analysis (syllable structure) of English adjectives that are found in "The Beauty and the Beast".

III. Methodology

According to Aitchison (1999: 64), the successive layers of constituents which make up a sentence can be shown most clearly on a tree diagram. It is called so because its branches resemble the branches of the tree. The advantage of the tree diagram is that each join or node can be labelled, so that the whole construction becomes clearer.

To sum up, "tree diagram" is adopted by many phoneticians and linguists, if not all, including Lodge (2009). For transcription and syllable division, Cambridge Advanced Learners' Dictionary is adopted.

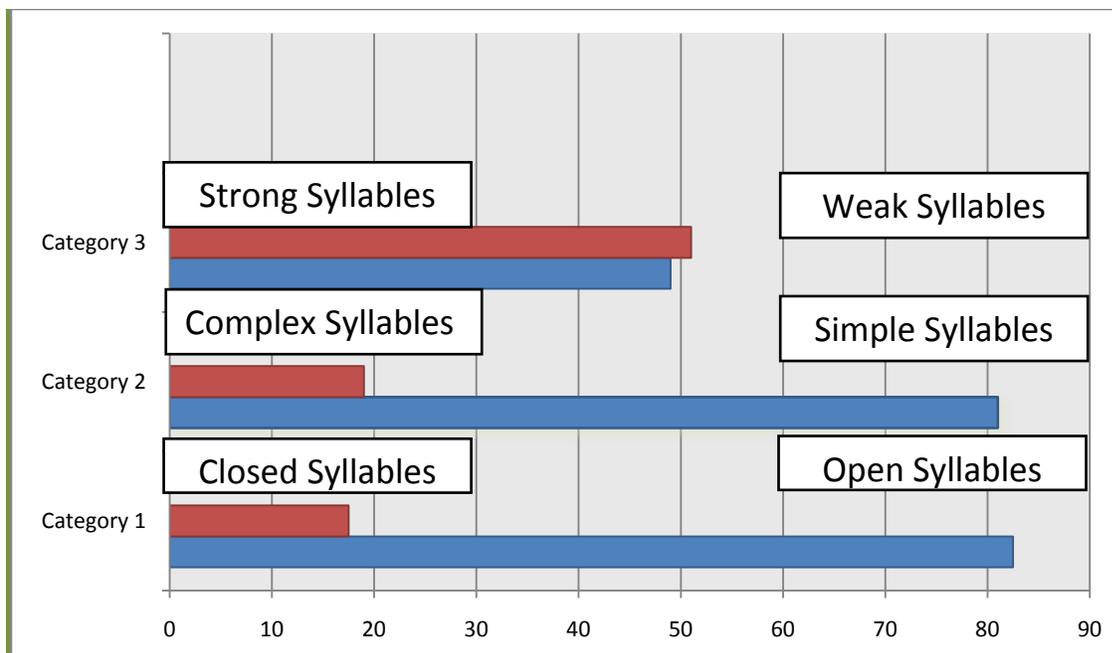
IV. Findings

As displayed in tables 1.3, 1.4 and 1.5 there are forty-five adjectives found in "The Beauty and the Beast". These adjectives contain sixty-three syllables which are separated in different tables according to the syllable division, i.e. monosyllabic adjectives are tabulated separately from disyllabic and polysyllabic ones. Tables 1.3 includes fifteen monosyllabic adjectives which are classified in pairs in terms "open-close, simple-complex and weak-strong syllable. Twenty-nine adjectives are monosyllabic. Similarly, tables 1.4 and 1.5 are set in the same way mentioned previously. The frequencies of these adjectives along with their classifications are illustrated in the tables and charts below and as follows:

Table (1.3) illustrates open and closed syllable-structure adjectives that are found in 'The Beauty and the Beast' as follows:

No.	Adjective	Transcription	Open	Closed	Simple	Complex	Weak	Strong
1.	Rich	rɪʃ		CVC	CVC		r	
2.	Older	'əʊldə	V	VCC	V	VCC	ə	\əʊ
3.	Youngest	'jʌŋɪst		CVC VCC	CVC VCC		r	ɪ
4.	Lost	lɒst		CVCC		CVCC		ɒ
5.	Poor	pʊə		CVC	CVC		ʊ	
6.	Longer	'lɒŋə	V	CVC	CVC V		ə	ɒ
7.	Big	bɪg		CVC	CVC		r	

8.	Fine	fam		CVC	CVC			aɪ
9.	Bad	bæd		CVC	CVC			æ
10.	Little	'lɪtl		CVC VC	CVC VC		ɪ ə	
11.	Deep	di:p		CVC	CVC		i:	
12.	Hard	hɑ:d		CVC	CVC			ɑ:
13.	Good	gʊd		CVC	CVC		ʊ	
14.	Happy	∇η{π.ι	V	CVC	CVC		i	æ
15.	Best	best		CVCC		CVCC		/e/
16.	Oldest	'əʊldɪst		VC CVCC	VC	CVCC	ɪ	'əʊ
17.	Middle	'mɪdl		CVC VC	CVC VC		ɪ ə	
18.	Fool	fu:l		CVC	CVC		u:	
19.	Eldest	'eldɪst		VC CVCC	VC	CVCC	ɪ	e
20.	Heavy	'hevi	V	CVC	V CVC		ɪ	e
21.	Dark	dɑ:k		CVC	CVC			ɑ:
22.	Closer	'kləʊzə	V	CCVC	V	CCVC	ə	əʊ
23.	Large	lɑ:dʒ		CVC	CVC			ɑ:
24.	Odd	ɒd		VC	VC			ɒ
25.	Great	greɪt		CCVC		CCVC		eɪ
26.	Long	lɒŋ		CVC	CVC			ɒ
27.	Warm	wɔ:m		CVC	CVC			ɔ:
28.	Loud	laʊd		CVC	CVC			aʊ
29.	Awful	'ɔ:fəl	V	CVC	V CVC		ə	ɔ:
30.	Huge	hju:dʒ		CCVC		CCVC	u	
31.	Wrong	rɒŋ		CVC	CVC			ɒ
32.	Clever	'klevə	V	CCVC	V	CCVC	ə	/e/
33.	Open	'əʊpən	V	CVC	V CVC		ə	əʊ
34.	Glad	glæd		CCVC		CCVC		æ
35.	Better	'betə	V	CVC	V CVC		ə	/e/
36.	Magical	'mædʒɪ kəl	V	CVC CVC	V CVC CVC		ə - ə	æ
37.	Sick	sɪk		CVC	CVC		ɪ	
38.	Handsom e	'hænsə m		CVC CVC	CVC CVC		ə	æ
39.	Kind	kamd		CVC	CVC			aɪ
40.	Nice	nais		CVC	CVC			aɪ
41.	Thick	θɪk		CVC	CVC		ɪ	
42.	Late	leɪt		CVC	CVC			eɪ
43.	Evil	'i:vl	V	CVC	V CVC		i: - ə	
44.	Old	əʊld		VCC		VCC		əʊ
45.	Cooked	kʊkt		CVCC		CVCC	ʊ	
Total No.	63		11	52	51	12	31	32
Per.			17.5 %	82.5 %	81%	19%	49 %	51 %

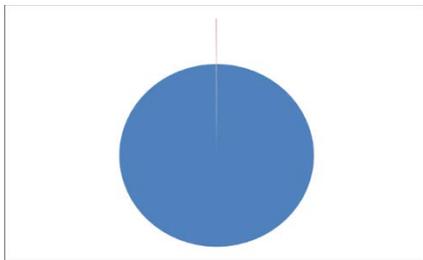


Frequencies of Syllable Structure Adjectives

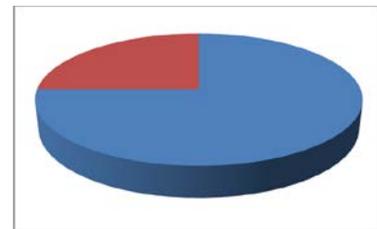
Table (1.4) reveals monosyllabic adjectives that have different syllable structures.

No.	Adjective	Transcription	Open	Closed	Simple	Comple ^x	Weak	Strong
1.	Rich	rɪʃ		CVC	CVC		r	
2.	Lost	lɒst		CVCC		CVCC		p
3.	Poor	pʊə		CVC	CVC		p	
4.	Big	bɪg		CVC	CVC		r	
5.	Fine	fam		CVC	CVC			aɪ
6.	Bad	bæd		CVC	CVC			æ
7.	Deep	di:p		CVC	CVC		i:	
8.	Hard	hɑ:d		CVC	CVC			ɑ:
9.	Good	gʊd		CVC	CVC		p	
10.	Best	best		CVCC		CVCC		/e/
11.	Fool	fu:l		CVC	CVC		u:	
12.	Dark	dɑ:k		CVC	CVC			ɑ:
13.	Large	lɑ:dʒ		CVC	CVC			ɑ:
14.	Odd	ɒd		VC	VC			p
15.	Great	greɪt		CCVC		CCVC		eɪ
16.	Long	lɒŋ		CVC	CVC			p
17.	Warm	wɔ:m		CVC	CVC			ɔ:
18.	Loud	laʊd		CVC	CVC			aʊ

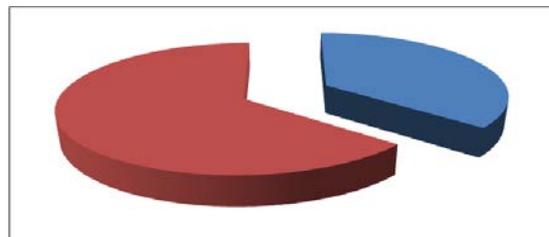
19.	Huge	hju:ɟ		CCVC		CCVC	\u	
20.	Wrong	rɒŋ		CVC	CVC			\p
21.	Glad	glæd		CCVC		CCVC		\æ
22.	Sick	sɪk		CVC	CVC		\r	
23.	Kind	kɑɪnd		CVC	CVC			\aɪ
24.	Nice	nɑɪs		CVC	CVC			\aɪ
25.	Thick	θɪk		CVC	CVC		\r	
26.	Late	leɪt		CVC	CVC			\eɪ
27.	Old	əʊld		VCC		VCC		əʊ
28.	Cooked	kʊkt		CVCC		CVCC	ʊ	
Tot al No.	28		0	28	21	7	10	18
Per			0 %	100 %	75 %	25 %	36 %	64 %



Simple and Complex
Monosyllabic Adjective



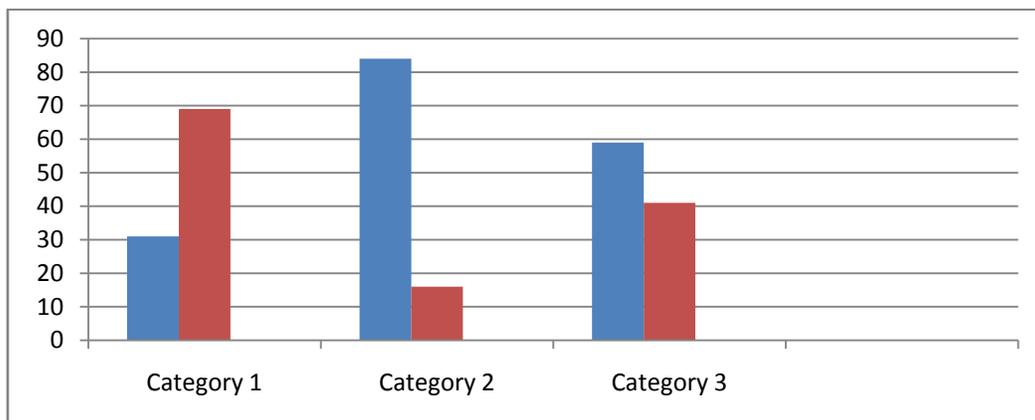
Weak and Strong Monosyllabic
Adjectives



Open and Closed Monosyllabic
Adjectives

Table (1.5) includes disyllabic adjectives with different syllable structures:

No.	Adjective	Transcription	Open	Closed	Simple	Complex	Weak	Strong
1.	Older	'əʊldə	V	VCC	V	VCC	ə	'əʊ
2.	Youngest	'jʌŋɪst		CVC VCC	CVC VCC		ɪ	ɪ
3.	Longer	'lɒŋə	V	CVC	CVC V		ə	ɒ
4.	Little	'lɪtl		CVC VC	CVC VC		ɪ ə	
5.	Happy	□□□□□	V	CVC	CVC V		ɪ	æ
6.	Oldest	'əʊldɪst		VC CVCC	VC	CVCC	ɪ	'əʊ
7.	Middle	'mɪdl		CVC VC	CVC VC		ɪ ə	
8.	Eldest	'eldɪst		VC CVCC	VC	CVCC	ɪ	e
9.	Heavy	'hevi	V	CVC	V CVC		ɪ	e
10.	Closer	'kləʊzə	V	CCVC	V	CCVC	ə	'əʊ
11.	Awful	'ɔ:fəl	V	CVC	V CVC		ə	'ɔ:
12.	Clever	'klevə	V	CCVC	V	CCVC	ə	/e/
13.	Open	'əʊpən	V	CVC	V CVC		ə	'əʊ
14.	Better	'betə	V	CVC	V CVC		ə	/e/
15.	Handsome	'hænsəm		CVC CVC	CVC CVC		ə	æ
16.	Evil	'i:vəl	V	CVC	V CVC		i: ə	-
total No.	32		10	22	27	5	19	13
Per.			31 %	69 %	84 %	16 %	59 %	41 %



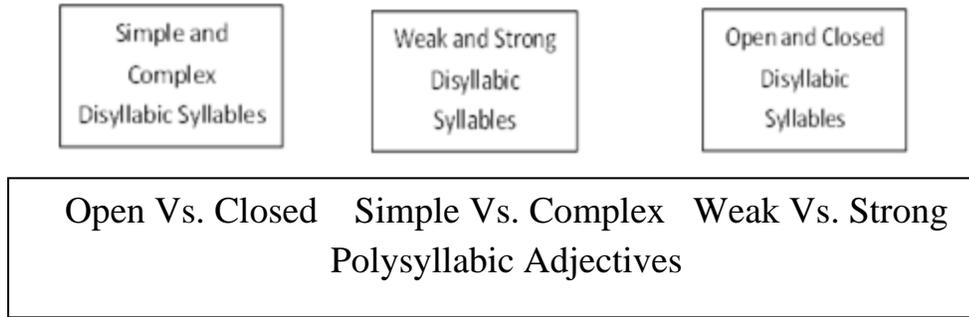


Table (1.6) shows polysyllabic adjectives with different syllable structure:

No.	Adjective	Transcription	Open	Close d	Simple	Complex	Weak	Strong
1.	Magical	'mædʒɪkəl	V	CVC CVC	V CVC CVC		ɪ - ə	æ
Tota l No.	3		1	2	3	0	2	1
Per.			33 %	67 %	100 %	0 %	67 %	33 %

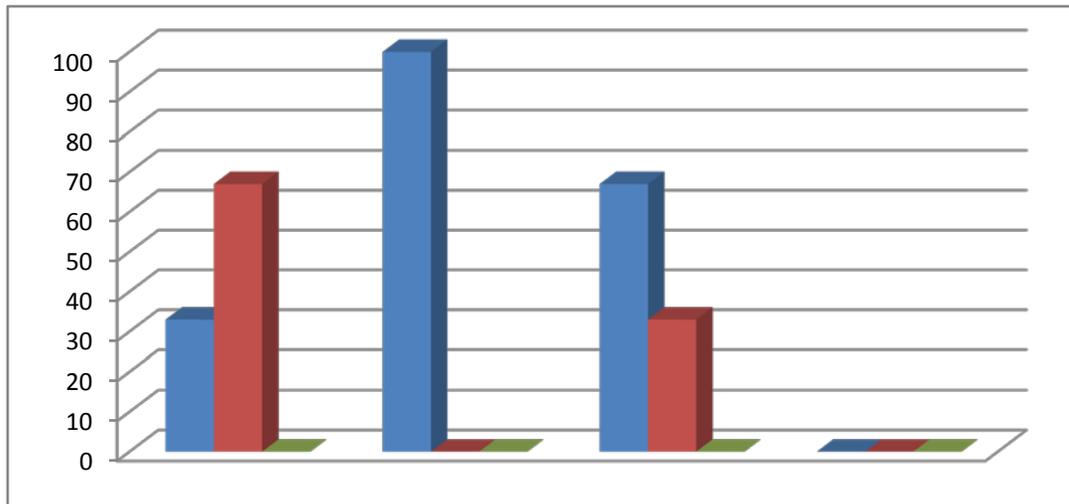


Diagram (1.4) illustrates monosyllabic syllable structure adjectives and their structure is CVC in words such as rich – poor – big – thick – faint – bad – deep – hard – good – best – fool – dark – large – long – worm – loud – wrong – sick – nice – late.

Big

O R

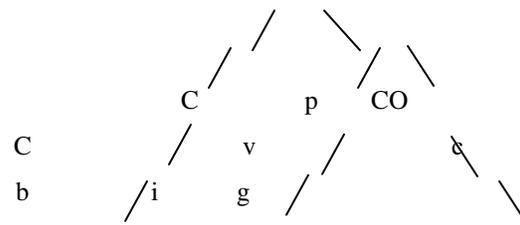


Diagram (1.5) shows monosyllabic adjectives with CVCC syllable structure in words like lost –kind – cooked.

Lost

lost

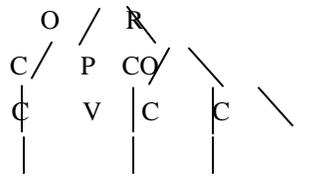


Diagram (1.6) shows monosyllabic adjectives that have VCC syllable structure in a word like old.

Old

əʊ l d

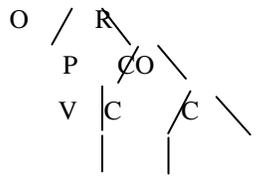


Diagram (1.7) demonstrates monosyllabic adjectives that have CCVC structure in great, huge and glad.

Glad

C P

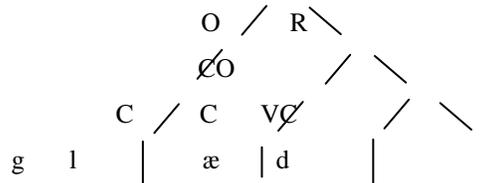
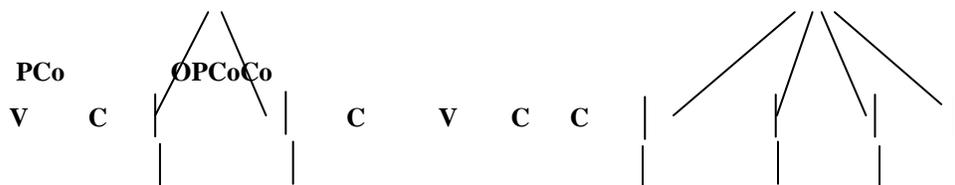


Diagram (1.8) includes disyllabic adjectives which have VC CVCC syllable structuresuch as oldest and eldest.

Eldest

S

S



el di st

Diagram (1.9) illustrates disyllabic adjectives that contain CCVC V structure in words like closer and clever.

Closer

S S

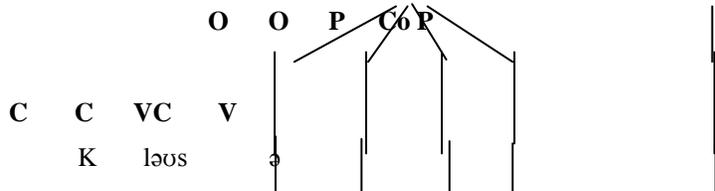


Diagram (1.10) illustrates disyllabic adjectives with CV CV syllable structure in words such as happy, heavy and better.

Happy

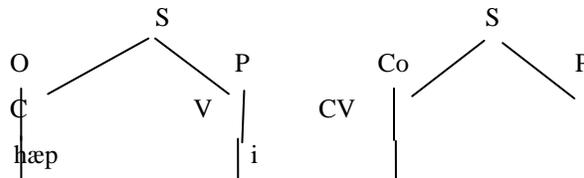


Diagram (1.11) shows includes the syllable structure of the word “evil” which has V CVC.

Evil

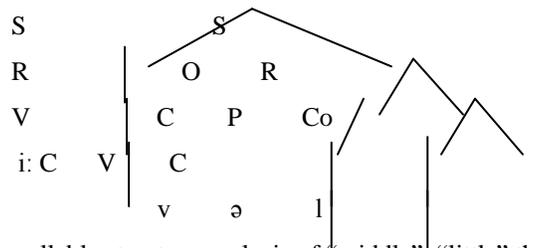


Diagram (1.12) displays syllable structure analysis of “middle”; “little” that have CVC VC structure

Middle

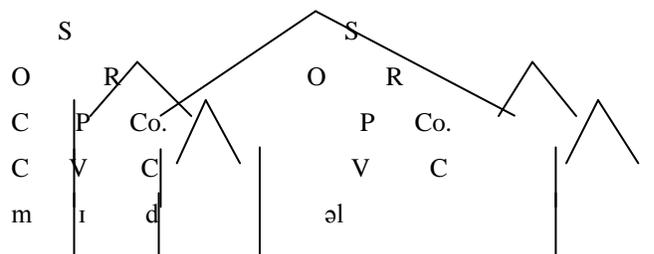
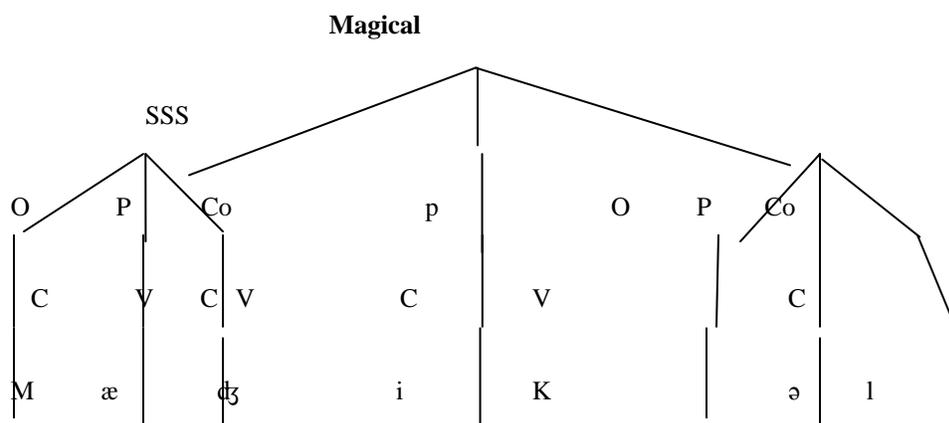


Diagram (1.13) illustrates the only polysyllabic adjective “magical” that is found in the literary work with CVC V CVC syllable structure.



V. Conclusions

In the light of the current findings, the researcher reaches at the following conclusions:

1. The maximum syllable structure CCCVCCCC does not exist in the literary work mentioned earlier. The triggers the writing style that the dramatist has which does not include complexity and sophistication.
2. The dominant syllable structure of monosyllabic adjectives that are taken from the literary work is CVC. This is part of the writing style that the dramatist follow in which he seeks simplicity and clarity. However, it is the least frequency in disyllabic and polysyllabic adjectives.
3. The dominant syllable structure of disyllabic adjectives that are taken from the literary work is CV, while the least dominant syllable structures are CVCC, CCVC and V. Again this is due to the style of the dramatist.
4. The dominant syllable structure of polysyllabic adjectives that are taken from the literary work is CVC, while the least dominant syllable structure is V.
5. The dramatist does not include in his work complicated adjective that includes three or more syllables. On the contrary, the majority of the adjectives that he uses are monosyllabic. It is true that the work also includes many disyllabic adjectives, but these adjectives have simple, closed and strong syllables except for the polysyllabic adjective “magical”.

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Appendix

Beauty and the Beast Story

V.1 *This is the classic fairy tale of Beauty and the Beast Story. Beauty and the Beast original story was written by Charles Perrault.*

Once upon a time there was a very rich man who lived with his three daughters. The two older daughters laughed at anyone who did not dress as well as they did. If the two of them were not resting at home, they were out shopping for as many fine dresses and hats as they could carry home.

The youngest daughter, Beauty, loved to read. "Your nose is always in a book," her two older sisters said. They laughed. "No one will want you! Look at your hair. You look like a servant girl!" Beauty did not know why they were so mean. But she said nothing.

One day, the father got some bad news. He had spent all of his money on a ship that he sent out to sea for trade. Now he learned the ship was gone! Everything on it was lost. All at once, the rich father became as poor as poor could be.

One day, the father got some very bad news.

All the father had left was a little hut, deep in the woods. So that is where he and his three daughters had to move.

Living in the hut in the woods was hard work. Each day a fire had to be started, meals cooked, the place cleaned up, the garden tended, and things needed fixing when they broke. Now that the family was poor, you might think the two older sisters would help out. Think again.

“She looks like such a mess,” they said, turning up their noses at Beauty. “She might as well serve us.” And so Beauty did all the hard work. The sisters slept late, took naps, and showed up for meals

“She looks such a mess,” they said, turning up their noses.

Then – good news! – the father’s ship came to shore!

“My daughters!” said the happy father. “I am going to town. Tell me what fine gift I can bring back for you.”

“Bring me the best dress from the best shop in town,” said the oldest sister.

“I want one just like it,” said the middle sister.

“And you, Beauty?” he said.

“All I want, Father,” she said, “is a rose.”

“Can you believe her?” said the eldest sister.

“What a fool!” said the middle sister. And they both laughed.

“Girls!” said the father. “If that is what Beauty wants, that is what I will bring for her.”

“All I want, Father,” said she, “is a rose.”

The father was on his way home when he thought, “Oh my! I forgot all about the rose for Beauty!” All at once, the sky turned black. “Dear, me! A storm is coming!”

A moment later, heavy dark rains fell down hard from the sky. Soaking wet, the father saw a blink of light far away. He went closer to the light. Maybe it was a place he could stay for the night. When he got up close, he saw that it was a large palace with candles in all its windows. Very odd, but the front door was open.

So, the father stepped inside.

“Hello?” he said. No answer.

There, before him, was a great feast on a long table.

“Hello?” he said again. Still no answer. He dared not touch any food on the table. The father sat down in front of the fire to warm himself. He waited. But no one came.

“I suppose it would be all right if I stayed the night,” said the father. “And maybe just one bite.” He took a quick bite from the feast. Then he found a bedroom and fell fast asleep.

“Hello?” he said. No answer.

The next morning the table was laid again, but this time with breakfast. Again - most odd! - no one was there. “I suppose I should leave now,” said the father.

On the way out, he passed a rose garden. “Ah, I was to bring Beauty a rose!” he remembered. “I will take just one.” And he picked a rose for Beauty.

Just then, a loud stomp came up from behind.

Roared a voice - “You took my rose!”

The father spun around. There before him was an awful, huge monster. “I... I’m sorry!” he said. “I didn’t know.”

"How could you not know?" roared the Beast. "You will pay for this! You will die!"

The father fell on his knees. "Please!" he begged. "Do not kill me! I only picked the rose for one of my daughters."

"You will pay for this!" the Beast yelled. "You will die!"

"You have daughters?" said the Beast. "Well. If one of them will come stay here in your place, I will let you go free. She must stay here forever. In three months, if none of them will come in your place, you must return yourself and take your punishment."

When the father got home, Beauty could tell something was wrong. "What is it, Father?" she said.

"Oh, nothing," he said. But she knew that was not true.

At last, the father told his girls what the Beast had said. "This all happened because I asked you to bring home a rose for me!" said Beauty. "I will go there in your place. Or else, you will die there."

"No, I cannot allow that!" said the father. "I am old. I do not have much more time to live. You are young. You must not do this for me!"

But Beauty would not change her mind. And so two days later, the father took Beauty to the castle where the Beast lived

"I will go there in your place. Or else, you will die there."

"This is your daughter?" said the Beast, looking at Beauty.

"Yes, I am," she said. "I will stay here for my father. And that means he is free to go. That is what you said."

"Yes," said the Beast.

At the Beast's palace, the days were long. There was no one for Beauty to talk to, and no books to read. Every night at nine, the Beast would come for dinner. She would say nothing. After all, it is not easy to be a prisoner, even if you are at a palace. The Beast would only grunt.

Then one time at dinner the Beast made a little joke, and she smiled. Another time, he said something clever, and she looked him in the eye. After that, he would ask her about her day, and she would tell him.

The days were long and there was no one for Beauty to talk to.

One day, Beauty came to a part of the palace she had not seen before. Over a door was a sign, "Beauty's Room." The door was open. Inside the room were shelves of books from the floor to the ceiling. There was a piano, and a cabinet of fine dresses just her size.

Now there was much to talk about at dinner! The Beast was glad that Beauty found the room and liked her surprise. One night, at the end of dinner, Beast said, "Beauty, I love you. Will you marry me?"

Beauty did not know what to say. "Beast, I have come to like it better here," she said. "Talking to you can be the best part of the day. But please understand. I don't want you to marry you."

Many times, the Beast asked her the same question. And each time Beauty shook her head and said the same thing. One night, the Beast said, "Beauty, if you will not marry me, what can I do to make you happy?"

"If you must know," she said, "it would be to see my father. I miss him so much!"

"Beast, I have come to like it better here," she said. "Talking to you can be the best part of the day. But please understand. I don't want to marry you."

The next night, the Beast gave Beauty two magical gifts - a mirror and a ring. "If you want to see your father," he said, "just ask the magic mirror to take you to him. When you are ready to come back, turn the ring on your finger three times. Ask the mirror to bring you back here. But please do not be gone for more than one week. For I will die of grief!"

Beauty was glad to agree. When she got back to her room, she looked in the magic mirror. She asked the mirror to take her to him. And there he was in bed right before her. Yet he looked so sick, it was as if he may die!

"But do not be gone for more than one week. Or I will die of grief!"

Such joy her father felt when he looked up and saw Beauty! For much of what made him sick was knowing that Beauty was stuck in the palace, all because of him.

Beauty stayed by her father's bed for many hours. She told him that things were not quite so bad at the Beast's palace. She had all the books she could want to read. She had music to play, and many fine dresses to wear.

"The Beast is really not so bad," she said, "when you get to know him. He can be good to talk to."

Beauty looked around. "Where are my sisters?"

"Married," said her father.

"Did they marry good men?" she said.

"They had money," said the father. "But I do not know if your sisters are happy." For the eldest sister had married a handsome man who thought of no one but himself. And the middle sister had married a man who was very clever. But he used his sharp wit to hurt everyone around him, and most of all his wife.

Beauty looked around. "Where are my sisters?" she said.

When the sisters came to the house and saw Beauty dressed so well and talking about how kind and good the Beast was to her, they burned with anger. Beauty told them she must stay no more than one week.

And the two sisters came up with a plan.

The sisters petted Beauty and said such nice things to her they had never said before. When she told them she must go soon, they cried. They said she must not leave! There was still so much left they wanted to do with her. And what did it matter anyway, just a few more days? So Beauty stayed.

One night she had a dream about the Beast. In her dream, the Beast lay sick and dying. When Beauty woke up, she asked the magic mirror to show her the Beast. And there he was in the mirror, lying in the rose garden, looking so sick he would die. At once, she turned the magic ring three times. "Take me back to the Beast!" she said. In a moment she was sitting next to the poor, sick Beast, who could only gasp for air.

In her dream, the Beast lay sick and dying.

"You came back!" said the Beast in a thick voice.

"I am sorry that I am late!" said Beauty.

"I could not bear it that you may not come back to me. And now, I fear it is too late." His eyes closed.

"No!" cried Beauty. "Do not leave me!" Just then, she knew in her heart what was true. "I love you!" she cried out. "Please come back! Come back and I will be your wife. I will!" Tears rolled down her cheeks.

Just then, the Beast opened his eyes. "Beauty!" he said. "You did it!"

In a flash, the Beast was changed to a handsome prince! Beauty did not know what to think.

“Ah, Beauty!” he said. And the Beast told her his story. Years ago when he was a prince, an evil fairy had put a spell on him. He must stay a beast forever, until a maiden grew to love him when he still looked like a Beast. Now she had been the one to break the spell!

And so Beauty and her prince, formerly the Beast, were married. And they lived happily ever after.