

## ***Beauty & the Beast:*** **Feminism and Political Correctness in Disney's** **Animation and Live-Action Films**

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### **Abstract**

*In 1991, the Walt Disney Company produced an American animated musical fantasy film on the basis of a French fairytale. The purpose of this article is to conduct a comparative analysis on changing gender representations in Disney's animated film, *Beauty and the Beast* (1991) and its live-action remake, *Beauty and the Beast* (2017). In the light of feminism, gender role of Belle as a female protagonist who has a variety of feminist characteristics, and that of the Beast and Gaston who exhibit gender stereotypes of male characters are comparatively examined. Although gender stereotypes are observable in the animation film, this article sheds light on feminist elements in the animated films at the same time. Moreover, it argues that the 2017 live-action remake of *Beauty and the Beast* was empowered by the influence of feminist philosophy and political correctness by investigating changing gender norms and racial diversity facilitated by Disney as a major media company that has shaped the global media culture in the world.*

**Keywords:** Disney, feminism, gender, political correctness, racial diversity

### **1. INTRODUCTION**

After the successful release of *The Little Mermaid* (1989) that became a precursor of so-called Disney Renaissance period (1989-1999), the Walt Disney Company produced another *Beauty and the Beast* (1991) as an American animated musical fantasy film on the basis of a French fairytale (IMDb, 1990-2025a). Disney's animation adaptation was inspired by the original fairytale authored by Gabrielle-Suzanne Barbot de Villeneuve in 1740 and its abridged adaptation published by Jeanne-Marie Leprince de Beaumont in 1756. Strictly speaking, Disney's animated film is based on the latter. In the 1930s and 1950s, Walt Disney attempted to animate the Beaumont fairytale, but the narrative was thought to be too challenging for the filmmakers of Disney at that time. The production plan of the film had been shelved in the end (Official Disney Fan Club, 2012), whereas Jean Cocteau produced a film of *Beauty and the Beast* one year after the end of the Second World War (IMDb, 1990-2025b). However, after the release of the Disney animation film in 1991, it obtained two Academy Awards, three Golden Globe Awards, and five Grammy Awards (Official Disney Fan Club, 2012). The film has been popular worldwide, and has influenced the Japanese audience for a long time, and "Enchanted Tale of Beauty and the Beast" as an attraction of Fantasy Land at Tokyo Disney Land was established in September 2020 (Tokyo Disney Resort, 2025).

It is fair to argue that the storylines of the novels inevitably include feminist perspectives and elements from the beginning, since the authors of the two versions of the fairytale are female. Although Disney roughly changed the storyline and the role of Belle in the Beaumont fairytale, Disney's Belle is portrayed as a "down-to-earth girl, fussy about boys, and a bit of a feminist to boot" with femininity as a female protagonist (Craven, 2002: 124). Therefore, this research examines Disney's animated film of 1991 as a "feminist film" on the one hand. Although Disney's *Beauty and the Beast* (1991) has been recognized as a feminist film based on the original fairytale written by two female French authors, the animated film has been critically reviewed in the light of feminism as well. In fact, earlier research showed that the 1991 film contains problematic elements of "gender discrimination" (Shabbir, et al., 2023). Hence, this research sheds light on the feminist critique on the 1991 animated film to examine how the animation adaptation contains gender stereotypes regarding the role of men and women. Likewise, it has been argued that Disney's live-action remake of *Beauty and the Beast* (2017) contains both feminist and anti-feminist elements as observed in earlier studies (IMDb, 1990-2025c; Hardman, 2021), and therefore, it necessitates re-examination of the film in a comparative way.

The purpose of this article is to conduct a comparative analysis on changing gender representations in Disney's animated film, *Beauty and the Beast* (1991) and its live-action remake, *Beauty and the Beast* (2017). In the light of feminism, gender role of Belle as a female protagonist who has a variety of feminist characteristics and that of the Beast and Gaston who exhibit gender stereotypes of male characters, are comparatively examined. Although gender stereotypes are observable in the 1991 animation film, this research sheds light on feminist elements in the animated films at the same time. Moreover, this article argues that the 2017 live-action remake of *Beauty and the Beast* was empowered by the influence of feminist philosophy and political correctness by investigating the changing gender norms and racial diversity facilitated by Walt Disney as a major media company that has shaped the global media culture in the world.

## 2. FEMINISM, LOOKISM, AND POLITICAL CORRECTNESS

This article employs "feminism" as a primary analytical framework to investigate Disney's animation and live-action films, *Beauty and the Beast* (1991) (2017). According to *Oxford Reference*, feminism is defined as "the approach to social life, philosophy, and ethics that commits itself to correcting biases leading to the subordination of women or the disparagement of women's particular experience and of the voices women bring to discussion" (Oxford Reference, 2025a). Similarly, *Cambridge Dictionary* defines it as "the belief that women should be allowed the same rights, power, and opportunities as men and be treated in the same way, or the set of activities intended to achieve this state" (Cambridge Dictionary, 2025a). Academically, feminism has been researched as a method, movement, critique, and an identity in the field of gender studies, cultural studies, and social sciences in general (Oren and Press, 2019). In the field of Disney studies, a "feminist analysis" was conducted by Robyn Muir, a lecturer at Briston University, by conceptualizing and investigating so-called "Disney princess phenomenon" (Muir, 2024). Still, the analysis of Muir does not focus on the issue of lookism or political correctness, and therefore, this article attempts to shed light on the significance of political correctness as another significant research framework. Likewise, Tetsuo Arima, a professor at Waseda University, analyzed the 1991

animation movie as a “feminist film”, but he also does not pay attention to the significance of political correctness either (Arima, 2003: 208-210).

In the light of gender studies, the fairytale story of *Beauty and the Beast* is related to so-called “lookism” by focusing the issue of “external beauty”, although it emphasizes the significance of “inner beauty”. According to *Collins Dictionary*, the term lookism is defined as “discrimination against a person on the grounds of physical appearance” (Collins Dictionary, 2025). Similarly, *Oxford Reference* notes that “When a person is discriminated against based on some aspect of their physical appearance, the term lookism is sometimes used” (Oxford Reference, 2025b). It continues that the term lookism is rather new, but discrimination based on physical appearance has been frequently observed. There exists less legislation “specifically preventing discrimination on the basis of appearance, other equality legislation might offer some protection where appearance might be deemed to be associated with characteristics such as sex, gender, sexuality, disability, age, race/ethnicity, and religion” (Ibid). In this sense, the issue of lookism is related to that of “political correctness” which is defined as “the act of avoiding language and actions that could be offensive to others, especially those relating to sex, gender, and race” (Cambridge Dictionary, 2025b).

Disney’s animated and live-action films can influence the way of thinking of audience especially with regards to “lookism”. Martyn Griffin, an expert on the cultural perceptions of work and organization at Durham University, pointed out that “Disney is quite pervasive within our modern culture” (Gray, 2019). Griffin continues that “home videos exposed kids over and over again to the ideas in Disney films. If they were doing this from a young age it is bound to have an impact”. Therefore, young audience of *Beauty and the Beast* (1991) could be unconsciously influenced and “taught” that the body image of Belle is an ideal physical appearance, although she has an animated “long, slim neck”, extremely “narrow wrists”, and “impossibly thin waist” (Hatheway, 2017). Although the story of Disney’s animated film is based on the original French fairytale, the main topic is still focused on the inner and external beauty. Belle does not fall in love with the Beast, because the physical appearance of the Beast is unattractive and scary. However, the Beast turns into a handsome prince after the spell by a witch is broken in the end of the film. Thus, the film cannot be escaped from the spell of lookism as a central and fundamental problem.

Having said that, Disney has attempted to contradict feminist critique and promote the notion of political correctness. Earlier studies examined representation of political correctness as an analytical framework in terms of race and racism in comedy (Black, 2021), and it is possible to apply the analytical framework in the field of Disney studies. Of course, it is important to note that the term “political correctness” has been perceived as a problematic notion, which could be regarded as a “sociocultural blackhole” (Tsakalakis, 2021). Indeed, the term political correctness is sometimes used in an ironic manner: “political correctness gone mad!” (Lea, 2009). Nevertheless, a careful examination regarding how feminism and political correctness have been represented in Disney’s animation and live-action movies could be one of the significant contributions to the study of Disney films and media studies in general. Hence, this article aims to utilize the analytical frameworks with a view to examining Disney’s animated and live-action films, *Beauty and the Beast* (1991, 2017) in the following sections.

### 3. FEMINIST CRITIQUE OF DISNEY'S ANIMATION FILM, *BEAUTY AND THE BEAST* (1991)

For casual observers, Disney's animation film, *Beauty and the Beast* (1991), might seem to be a feminist film with an active, assertive, and valiant female protagonist. Still, a careful re-examination of the animated film reveals subliminal messages or gender stereotypes in main characters in the 1991 animation film. From the feminist perspective, it was observed that Belle's relationships with Gaston and Beast "demonstrate that she is no more than a victim of masculine hegemony" (Chow, 2013: 7). Indeed, although the 1991 animation film is categorized as Disney's "Renaissance era", it was estimated that male characters speak 71 percent of the time, whereas female characters speak only 29 percent in *Beauty and the Beast* (1991) (McLean, 2017). Moreover, Alit Ouarab Samira and Ben Addi Kahina analyzed that sexist language was used in the 1991 animation film from a sociolinguistic perspective (Samira and Kahina, 2021). Therefore, feminist critics argued that Disney's *Beauty and the Beast* is regarded as a "deeply misogynist tale" as pointed out and agreed by Kim Huynh who lectures politics at the Australian National University (Huynh, 2017). Indeed, there are abusive and violent behaviors by male characters based on gender stereotypes in this film, which could be regarded as subliminal messages on adolescent minds. The sexist notions and tendencies in the film, therefore, have been critically reviewed in the earlier research (Hyewon, 2021).

Hannah G. Scheffer-Wentz as an expert of gender studies and media communication investigated traditional female traits (apologetic language, dependent, follower, gentle, gets rescued, helpful, initiates physical contact, nurturing, physically weak, submissive) and traditional male traits (anger, assertive, avoids physical contact, brave, curiosity, dominant, independent, leader, physically strong, resolved conflict) of main characters of the 1991 animated film and the 2017 live-action adaptation of *Beauty and the Beast*. The research outcome suggested that traditional female traits in Belle in 1991 are 54.55 percent, and the figure decreased to 37.01 percent in 2017, signifying that traditional gender expressions on a female protagonist transformed. In other words, the 1991 animation adaptation represented the gender stereotypes of the female protagonist (Scheffer-Wentz, Unknown Publication Year).

In particular, Gaston as a main antagonist in the 1991 animated film exhibits traditional male traits. Gaston is described as an "arrogant and chauvinistic hunter", who is determined to force Belle to marry him, even by force if necessary. His obsession with Belle escalates and turns him into a "cruel, twisted, and ruthless villain", especially after he realizes that Belle is in love with the Beast rather than Gaston (Disney Fandom, 2025). For this reason, Belle shows her dislike for Gaston to his father, saying "He's handsome, all right, and rude and conceited and... Oh, Papa, he's not for me" (Ibid). Gaston declares that "I'll have Belle for my wife. Make no mistake about that!" and his remark suggests that he recognizes Belle as if she were an object to win and possess based on the traditional gender norms of chauvinism and patriarchy. The gender norms in Disney's animated adaptation is based on the fairytale of De Beaumont as previously discussed, and therefore, patriarchal tendencies in the overall storyline of the 1991 animated film may well contain the gender stereotypes (Banks, 2021). Nonetheless, it is necessary to note that Gaston does not exist in the original fairytale, and hence, his chauvinistic character is an additional work by filmmakers of Walt Disney, which reinforced the gender stereotype in the end.

Moreover, the Beast verbally abuses Belle and imprisons her. The Beast invites Belle to dinner, but she politely declines the offer. Then, the Beast shows his anger, saying “If she doesn’t eat with me, she doesn’t eat at all!”. From the psychological perspective, it has been analyzed that Belle’s love for the Beast might be based on so-called Stockholm Syndrome (Grady, 2017). Also, some critics pointed out that the romance based not on looking but on personality in this storyline could be a justification of arranged marriages that could disregard the will of the individual for romance (Ibid). Given the explicit chauvinistic and violent representation of Gaston and the Beast, it has been discussed that the 1991 animated film could help perpetuate chauvinism, sexual harassment, and even sexual violence among the audience (Dorsi, 2017). Gaston’s male traits were described as “toxic masculinity”, and also it was pointed out that Gaston was a “war hero”, symbolizing organized violence mainly conducted by men (Allen, 2017). As for the toxic masculinity as Gaston’s characteristic, Bryant W. Sculos, an adjunct professor at Florida International University, pointed out that “They are all responsible for the violent, close-minded toxic masculinity that nearly destroyed their small community” (Sculos, 2017). As a matter of fact, Disney depicted the fanatic village people agitated by Gaston who planned to “kill the Beast” (Ogiue, 2014). Given the feminist critique on the patriarchal tradition depicted in the main male characters, the 1991 animated film evidently represents gender stereotypes, although it would be difficult to conclude that it is an anti-feminist film.

#### 4. DISNEY’S ANIMATION FILM, *BEAUTY AND THE BEAST* (1991) AS A FEMINIST FILM

Despite the chauvinistic and patriarchal elements portrayed in the 1991 animation film, it can be regarded as a feminist film as argued in the earlier research. Belle as a female protagonist can be regarded as a feminist heroine who is interested in learning and reading books and prefers progressive way of thinking, although Gaston makes fun of Belle for her hobby of reading books. Notably, Belle rejects Gaston’s surprise marriage proposal, based on a traditional gender norm, which is “a rustic hunting lodge, my latest kill roasting on the fire, and my little wife massaging my feet, while the little ones play on the floor with the dogs. We’ll have six or seven... Say, you’ll marry me!” (Disney Movie and Facts, 2025). By declining the proposal in a polite manner, Belle reminds the audience of the fact that she expects more than “unpaid domestic labor” on the basis of her feminist way of thinking (New Statesman, 2017). Notably, the feminist philosophy of Belle could be in the same line with other feminists of that time (Ibid), such as Susan Faludi, a Pulitzer prize-winning journalist, who authored a book, *Backlash: The Undeclared War Against American Women (1991)* (Wilson, 2005), and Rebecca Walker who wrote an article, “Becoming the 3rd Wave” in 1992 (Walker, 1992: 86). In this sense, Belle can be categorized as a feminist who was inspired by the second wave of feminism, becoming the third wave of feminism.

In the first place, the original tale was written and modified by French female authors, and the original versions themselves contain some feminist elements from the beginning. As Paul Young, an associate professor at Georgetown who teaches a course on 17th and 18th century French literature, observed that “It’s a story written and published by a woman, with a strong female character at its lead, who is very reflective and intelligent and she makes her own choices, which is not something you saw in French literature or in French society at the time” (Ross, 2017). Based on the original storyline authored by the female novelist, Belle does not fall in love with the Beast at

first sight unlike classic Disney princesses who instantly fall in love with their princes. As a matter of fact, the original tale by Beaumont was produced as “a critique of women’s rights of the time, hidden behind layers of marital guidance” (Derbyshire, 2017). In this sense, autonomy of a female protagonist is respected in the storyline, and hence, Disney’s *Beauty and the Beast* (1991), which was animated based on the original storyline, can be seen as a feminist movie.

Although it could be regarded as a facilitation of arranged marriage, Belle has a right to choose her husband based on free love rather than arranged marriage. Regarding this issue, Paul Young elucidated that “For noblewomen in France in the 17th and 18th centuries, especially in the really important families, women would not be marrying for love, they’d be marrying someone their father would pick out for them because it was a good marriage politically or financially... So in the text, for example, Beauty is 16, which is typical marrying age in the 18th century. And 16-year-old girls would meet their much older husbands-to-be without much time to prepare” (Ross, 2017). Political marriages do exist even in the 21st century in Japan and elsewhere, but Disney’s animation film *Beauty and the Best* (1991) modified this way of thinking stemming from the original French tale.

In essence, Belle as a feminist heroine in Disney’s Renaissance era is “characterized as ‘wanting so much more’ from life than the traditional female roles ascribed by their respective families appear to offer them” on the basis of “agendas of feminism” (Whitley, 2012: 41). Belle expects to learn from books rather than end up with a marriage arranged by her father. It is possible to observe that Belle who lives in a small village of France in the 18th century is not able to study at a university, and therefore, her appetite for reading books symbolizes the philosophy of feminism in which women are entitled to study at universities just like men. In the film, Belle is impressed by a library with countless books at a castle of the Beast, showing her intellectual curiosity. Then, the Beast lets her use the library as a token of appreciation for her. Thus, Belle as a feminist heroine desires for reading books in the age when women usually do not go to a university. Given these feminist traits Belle exhibits in the story, it is possible to argue that the 1991 animation film could be regarded as a feminist movie.

## **5. GENDER NORMS IN DISNEY’S LIVE-ACTION FILM *BEAUTY AND THE BEAST* (2017)**

The 1740 original tale by Gabrielle-Suzanne Barbot de Villeneuve as well as its abridged version of 1756 by Jeanne-Marie Leprince de Beaumont were revised for the purpose of feminist revisions (Liu, 2023), and adapted as an animated film by Walt Disney in 1991. Although Disney’s animation film, *Beauty and the Beast* (1991) was already a feminist film as scrutinized above, the feminist characteristics were more updated and empowered in the 2017 live-action remake. In the 2017 live-action version, Belle is depicted as a more empowered female protagonist who declares “I am not a princess” when she is given a gown to wear (Elkins, 2017). In the 2017 live-action remake, Belle teaches a young girl how to read, as if she were teaching a feminist mindset to the young girl. In response, Gaston refers to the anger of townspeople “they’re never going to trust the kind of change you’re trying to bring” (Houwens, 2017: 37). In a way, Gaston is a symbol of anti-feminist man who opposes the feminist philosophy and way of thinking. It is contradictory to observe but Gaston’s anti-feminist attitudes paradoxically demonstrate the necessity of the feminist philosophy.

In the 2017 live-action remake, Belle and the Beast are attracted to each other, not only for their mutual hobby, but also for their common family backgrounds, i.e. lack of mothers who passed away. Although critics might point out the possibility of the Stockholm Syndrome, the mutual sympathy for their backgrounds are significant factor to the development of their romance. Additionally, Gaston in the 2017 live-action remake does not make a surprise marriage proposal to Belle, unlike the 1991 animated film. Gaston as a war hero was given a “tragic backstory” in the 2017 live-action remake, and it can be observed that he suffers from a war trauma and that is how he turns into a villain in the end (Fullerton, 2017). This is a minor change of the storyline, but it can be regarded as a feminist revision on the basis of antiwar feminism, as it has been regarded as an antiwar strategy at the event of war (Sharova, 2022). Accordingly, this 2017 film represents the importance of gender equality and empowered feminism, and hence it could be utilized as a tool for promoting improved gender role awareness in education and at home (Turcotte, 2021).

Emma Watson who plays Belle is famous as a feminist, and it is fair to consider her feminist philosophy could be reflected in the filmmaking process in revising the animated version. Watson is a big fan of the 1991 animated film and its protagonist Belle. As for the character of Belle, Emma Watson mentioned that Belle is “absolutely a Disney princess, but she’s not a passive character - she’s in charge of her own destiny” (Blasberg, Derek, 2017). Emma Watson studied at Brown University and was committed to feminist activities. She became a UN Women goodwill ambassador in 2014, and she was named on the Time 100 list of world’s most influential people in 2015. Moreover, Watson left feminist books around the London Underground system in 2016 (Barber, 2017). For this reason, Diane Negra, a professor of Film Studies and Screen Culture at University College Dublin, noted that “She [Emma Watson] is a particularly palatable version of a feminist celebrity. She is a very glamorous and polished figure with all the markers of privilege. She is clearly not an activist of the old school” (Ibid). Watson “insisted her character’s beloved yellow ball gown ditched the corset” (Prakash, 2017), and “corset” can be seen as a symbol of gender norm that restricts the gender role of women in patriarchal society. Watson’s intelligence and activism in the field of feminism best represents the feminist heroine in the live-action remake of *Beauty and the Beast* released in 2017.

In addition to empowered feminism, the 2017 live-action film attempted to represent gender diversity as a major update in the remake. Peter C. Kunze, a visiting professor of communication at Tulane University, argued that Disney made efforts to deal with the feminist critique on the 1991 animation film through the filmmaking of the 2017 live-action remake (Kunze, 2021). The song in the 1991 animation film, “Kill the Beast”, was considered to be anti-LGBTQ song with the lyrics: “We don’t like. What we don’t understand. In fact it scares us. And this monster is mysterious at least”. In the LGBTQ community, it was thought that the song represents “conventional fears and stigmas” aimed at LGBT+ people, at the time “when the AIDS crisis was being blamed on the gay community and homophobia was being expressed publicly and cruelly” (Evans, 2023). With a view to overcoming such a criticism, Bill Condon, a director of the 2017 live-action remake, announced that the film would introduce a gay Disney character for the first time. To be more specific, LeFou as Gaston’s sidekick explores his sexual preference in the film, and Director Condon commented on this attempt that “LeFou is somebody who on one day wants to be Gaston and on another day wants to kiss Gaston... He’s confused about what he wants. It’s somebody who’s

just realizing that he has these feelings... It is a nice, exclusively gay moment in a Disney movie..." (Moniuszko, 2017).

This new attempt in the gender representation of the 2017 live-action remake caused a global controversy, and it caused "the film to get shelved in Kuwait and Malaysia, to be given a stricter rating in Russian theaters and to be boycotted by one Alabama drive-in" (Lawler, 2017). Whereas it caused the global backlash regarding LeFou's sexual preference, there was criticism in the LGBTQ community that the role of LeFou is not sufficient to appropriately facilitate the gender diversity (Ibid). As demonstrated in the boycotting in the United States and elsewhere, it is true that the introduction of the gay character confused those who are not supportive of LGBTQ people based on religious beliefs. Therefore, it is considered that Disney's attempt on the first-ever gay character is a challenge to the traditional gender norms and representations in the media culture. This controversy became a catalyst for those who are gay and Christian to publicly discuss their sexual preference and religious beliefs in their communities (Aylen, 2017). Thus, the 2017 live-action remake of *Beauty and the Beast* became a turning-point for feminists, LGBTQ people, Walt Disney, and the global media culture. Accordingly, the 2017 live-action remake was produced based on the empowered feminism as well as political correctness as a strategy of the Walt Disney Company (Rashed and Al-Sharqi, 2021), and it was a small but significant step toward women's rights and gender diversity in the global media culture.

## 6. CONCLUSION

This article has conducted a comparative analysis of Disney's 1991 animation adaptation and the 2017 live-action adaptation of the French fairytale, *Beauty and the Beast*. First, feminist critique of the 1991 animation film was examined in the light of gender studies. The data showed that the sexist language is utilized in the animated film, representing the misogynist perspectives. Indeed, male characters speak 71 percent, whereas female characters speak only 29 percent in the 1991 animated film. Another data clarified that the traditional female traits of the female protagonist in the 1991 animated film account for 54.55 percent, indicating the existence of gender stereotypes regarding the heroine. The close re-examination of main characters also suggested that there are gender stereotypes in the 1991 animated film. It was also confirmed that the influence of the so-called Stockholm Syndrome could be observable in the relationship between Belle and the Beast, implying the asymmetric gender relationship embedded in this storyline.

At the same time however, this research has supported the argument that the 1991 animation adaptation of *Beauty and the Beast* is a feminist film produced in Disney's Renaissance era. It was pointed out that the production and the release of the 1991 animated film coincided with the so-called third wave of feminism, liberating and empowering women for the better. In this respect, the character of Belle was portrayed as an active, intelligent, and stronger in comparison with classical Disney princesses. The 1991 animated film is based on the French tales written by female authors who intended to claim the women's right of marriage because marriages were politically and financially arranged by their parents in those days. Belle does not fall in love with the Beast at first sight, demonstrating Disney's attempt to respect physical and psychological autonomy of women. As a feminist heroine, Belle is more interested in reading books at the library in the castle of the Beast, than being chased by a popular,

handsome, and macho man who are crazy for her. The 1991 animated film, therefore, can be seen as a feminist critique of the patriarchal values and gender stereotypes.

The 2017 live-action remake of *Beauty and the Beast*, moreover, empowered the female protagonist on the basis of the feminist philosophy. Belle teaches the young girl how to read, empowering the girl in a feminist manner. Belle's feminism was, moreover, empowered by Emma Watson as a feminist activist who decided to give up on wearing corset in the filmmaking process, symbolizing the women liberation. In addition, the 2017 live-action remake added a feminist explanation on how Gaston as a war hero antagonist turns into a villain in the end. It contains an antiwar message for the audience because it can be observed that Gaston suffers from PTSD owing to the war he fought as a captain. Notably, Disney updated the gender representation by portraying a gay character in the 2017 live-action remake. It caused the global controversy and boycotting of the film, but became a turning-point for the filmmaking and media culture by the global media production company. In conclusion, the 1991 animated adaptation and the 2017 live-action remake of *Beauty and the Beast* could be categorized as feminist films influence by the philosophy and movement of feminism as well as political correctness for gender diversity in the changing media culture in the world.

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