Ability and American Film

Edited with Notes and Exercises by Kazuhiro Kunitomo and Masaru Yasuda with Keith Adams

EIHŌSHA
Harry M. Benshoff and Sean Griffin

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Part VI Ability and American Film

Excerpted from AMERICA ON FILM:
Representing Race, Class, Gender, and Sexuality at the Movies; Second Edition

by

Harry M. Benshoff and Sean Griffin

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2005年に英宝社から『映画の中の女と男』という英語テキストが出版されています。本テキストの編著者2人はさっそくその年の授業で使用しました。映画論とジェンダー論を結合法したテキストで、日本ではまだ両論ともありませんが、さすがアメリカは議論が進んでいるのだと心圧させられたものでした。このテキストは、America on Film (2004) という原著からの抜粋で、アメリカ映画のなかで男女がどう描かれているかを、主として時代の流れに沿って分析したものです。

2009年に同書の改訂版がアメリカで出版されました。改訂版では新たに Ability という章を加え、「能力」という視点から、アメリカ映画を分析しています。これは過去になかったユニークな視点と言っていいでしょう。しばしば議論される階級・人種・ジェンダー・セクシュアリティの他に能力というジャンルが加わったのです。具体的には、同性愛やフェミニズムなどお馴染みのテーマに加えて、聴覚障害、視覚障害、アジア系アメリカ人など、様々な差別や偏見にさらされる人々を主人公にした映画を網羅しています。

本テキストにも説明されていますが、白人・中産階級・異性愛というのが、アメリカで理想と思われる規範です。したがって規範にはならない人々は、何かについて居心地が悪く、居場所探しに苦労します。しかし、なぜ、人間を黒人と白人に分けるのか？ 女性と男性に分けるのか？ 同性愛と異性愛に分けるのか？ 健常者と障害者に分けるのか？考えてもみればナンセンスです。肌の色や性別、性的指向の違いにとらわれず、個人の違いのほうも問題にする視点を養わなくてはならないのではないでしょうか？ 規範と違っていることは決して他人よりも劣っているということではありません。昔から、「天才は変わり者」と言われるように、マイノリティの人ほど、秀でた才能があるという言い方もできるのです。本テキストを読むことで、学生たちがその課題についてじっくり考えてくることを祈っています。ここで論じられている問題は、決してマイノリティの人だけの問題ではありません。現代の生きづらい世の中を、どう生きていければいいのか、自分の拠り所をどこに見いだしていくのか、それはすべての人に関通する悩みであると思えるからです。

最近の英語教育では TOEIC など、国際社会に通用する英語能力を高めることが目標とされています。しかし、国際人として生きていくためには、実践的な英語能力だけでなく、文化の違った人たちを理解し、友好的な関係を築く能力が問題になっています。そう考えれば、本テキストは、最高のリーディング教材と言えるでしょう。円滑なコミュニケーションのためには、相手の立場を理解することは何よりも重要です。マイノリティの人々のおかれた状況を理解することで、深く理解して、人間を考える能力が養われていくと思われます。考えてみれば、人間は皆、人それぞれ
それはです。自分と全く同じ人なんて存在しません。人間は皆、マイノリティという言い方は可能なものです。

本テキストでとりあげられている映画は、『エリン・ブロコピッチ』『8Mile』などのメジャーなものから、日本未公開のものまで様々です。日本ではDVDの入手が困難なものもありますが、映画を観なくても、十分に理解できる内容となっています。このテキストを、あくまでも英語の読解に焦点をあてて使うか、あるいは学生たちにAbilityの問題、差別や偏見の問題を考えさせるために使うか、それはそれぞれの先生たちの裁量次第です。様々な角度からのアプローチが可能なテキストになっていると思います。

本テキストは、リーディングを中心に「語彙問題」「内容確認問題」「要約書込み問題」「トピックと関連する質問」から構成されています。授業中にすべてをこなす必要はありません。先生の判断、学生のニーズにあわせて、柔軟にご使用ください。授業中にできない箇所は宿題にすることもできますし、自分の考えをレポートにまとめさせることも有益かと思われます。

映画を使ったテキストはたくさん出版されていますが、本テキストは、これまでなかったユニークな映画論です。学生と先生が議論しながら、建設的で楽しい授業を進めてくださることを願っています。

末筆になりますが、本テキストの査読をお引き受けいただいたキース・アダム斯先生、出版にご尽力いただいた英宝社の宇治正夫さまに、心から感謝したいと思います。

2012年8月

国友万裕・安田 優
Contents

Chapter 1  What is Ability? .................................................................

Chapter 2  Cinematic Images of (Dis) Ability ..............................

Chapter 3  Queen Christina (1933) ..............................................

Chapter 4  The Old Maid (1939) ..................................................

Chapter 5  The Gang’s All Here (1943) .........................................

Chapter 6  A Patch of Blue (1965) .............................................

Chapter 7  Children of a Lesser God (1986) ..............................

Chapter 8  Erin Brokovich (2000) .............................................

Chapter 9  8 Mile (2002) ............................................................

Chapter 10 Better Luck Tomorrow (2002) ................................

Chapter 11 Saving Face (2004) ............................................... 

Chapter 12 Crash (2004) ...........................................................

Chapter 13 The Prize Winner of Defiance, Ohio (2005) ..............

Chapter 14 Brokeback Mountain (2005) ....................................

Chapter 15 Quinceañera (2006) .................................................
1 Vocabulary

次の単語（本文中太字）の意味を例文より推測し、下欄の語群 (a) ～ (o) から訳語を選びましょう。

<table>
<thead>
<tr>
<th>単語</th>
<th>例文</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 pretrained</td>
<td>The rich enjoy unprecedented levels of prosperity while the poor endure daily hardship.</td>
</tr>
<tr>
<td>2 unconventional</td>
<td>Conservative people criticize the man’s unconventional behavior.</td>
</tr>
<tr>
<td>3 content</td>
<td>Voters are growing less and less content with the current administration.</td>
</tr>
<tr>
<td>4 adverse</td>
<td>Shortages of port capacity would have adverse effects throughout the economy.</td>
</tr>
<tr>
<td>5 resent</td>
<td>The man resented his boss for making him work late.</td>
</tr>
<tr>
<td>6 profane</td>
<td>We are told not to speak any profane words such as “hell,” “damn” or “crap.”</td>
</tr>
<tr>
<td>7 seal</td>
<td>Your destiny is sealed, so tell me your last wish.</td>
</tr>
<tr>
<td>8 tawdry</td>
<td>Too colorful clothes that are cheap appear so tawdry.</td>
</tr>
<tr>
<td>9 shun</td>
<td>The man is so shy that he always tries to shun parties and social events.</td>
</tr>
<tr>
<td>10 demeanor</td>
<td>The boy has the demeanor of a leading figure in the film industry.</td>
</tr>
<tr>
<td>11 manipulate</td>
<td>The wealthy old man manipulated her into a sexual relationship with him.</td>
</tr>
<tr>
<td>12 quip</td>
<td>“Nobody wants to read books anymore, but everybody wants to get published,” he quipped.</td>
</tr>
<tr>
<td>13 malignant</td>
<td>The study shows that malignant bacteria can open door to cancer.</td>
</tr>
<tr>
<td>14 seep</td>
<td>Blood was seeping through the side of his head and he was slowly losing consciousness.</td>
</tr>
<tr>
<td>15 hypocrisy</td>
<td>Many teenagers have a good nose for sniffing out hypocrisy.</td>
</tr>
</tbody>
</table>

【語群】(a) 有害な・悪性の・悪意のある (b) 偽善・偽善行為 (c) 漏れる・染み出る (d) 決定的にする (e) 傷習にとらわれない・型破りの (f) 振る舞い・態度・外見 (g) 操作する・巧みに操る (h) 満足している (i) 回避する・寄りつかない (j) 不都合な・反対の (k) 安っぽい・趣味の悪い (l) 前例のない・前例未聞の (m) 不敬な・粗野な (n) 冒険／皮肉を言う・気軽の利いたことを言う (o) 不快に思う・腹を立てる
フェミニズム（feminism）は、女性の権利を拡張しようとする思想・運動などの総称。日本では30年ほど前まで、女性に優しい男性のことをフェミニストと呼んでいた時期があったが、これは言葉の誤用。フェミニストはフェミニズムを主張する人々のことである。

「エリン・プロコビッチ」：大手企業PG&Eから、史上最高額の和解金を勝ち取ったことで知られているアメリカの環境運動家、エリン・プロコビッチ（1960-）の生涯を描く映画。ジュリア・ロバーツは、本作で念願のアカデミー賞主演女優賞を獲得した。

5 Pacific Gas & Electric
サンフランシスコ・ベイエリアを中心にするカリフォルニア州北部の天然ガス、電力供給を行う企業。

Julia Roberts (1967)
ジュリア・ロバーツ。アメリカの女優。『マグノリアの花たち』（1989）で注目を集め、『ブリティ・ウェーマン』（1990）の大ヒットで世界の恋人に。その他、「モナリザ・スマイル」（2003）などが代表作。

11-house-husband
「主夫」女性が仕事をし、男が家事をしているカップルは、アメリカだけでなく世界的にも、徐々に増えている。アメリカではすでに15万を超えている。キャリア志向の妻をもった高学歴男性に多く見られる。両者とも考えがリベラルであるため、伝統的な男女役割の逆転が可能になるのだろう。古いところでは、ジョン・レノンも専業主夫をしていた時期があった。

19 Albert Finney
(1936-) アルバート・フィニー。イギリスの俳優。『トム・ジョーンズの華麗な冒険』（1963）でベネチア

Erin Brockovich is an interesting hybrid of the Hollywood social problem film and the contemporary woman's film. Based on a true story, the film follows a crusading (self-taught) paralegal assistant as she helps her boss win an unprecedented settlement from a corrupt public utilities corporation, Pacific Gas & Electric. Yet the film is also something of a woman’s film, dramatizing how Erin (Julia Roberts) must find a way to balance the demands of her job against those of her three children and the man with whom she is romantically involved. While the film models some fairly unconventional ideas about gender roles – Erin’s boyfriend George (Aaron Eckhart) is mostly content being a “house-husband” while she goes off to work – it also dramatizes how Erin’s job does indeed have adverse effects upon George and her children. (At one point George does leave her, and Erin’s son resents his mother’s prolonged absences.) Similarly, while the film takes aim at the corruption of corporations that will do anything to increase profit, it also celebrates its own brand of capitalism: as part of the film’s happy ending, Erin and her boss Ed Masry (Albert Finney) are rewarded for their “humanitarian” crusade with considerable monetary success.

As the film begins, Erin is unsuccessfully jobsearching, and director Steven Soderbergh employs a ragged jump-cut montage sequence to underline the considerable effort and fruitless repetition of Erin's quest. A former beauty queen and stay-at-home mom, Erin realizes that she has few marketable skills aside from her drive and intelligence. When a car driven by an emergency room doctor runs a red light and plows into Erin’s car, she comes into contact with lawyer Ed Masry, who tries to win some damages for the injured Erin. Yet, in the courtroom, the opposing team of lawyers uses Erin’s gender and class status.
against her – they subtly suggest she is an unfit mother because she has had two husbands (and no current one), and that as a poor woman, her words are not as trustworthy as those of the male doctor. When Erin bursts into profane language in the courtroom, her fate is sealed, and she loses her case. Angry with Ed, she works her way onto his staff, telling him that she doesn’t need pity, she needs a paycheck.

Erin’s forthright manner, salty tongue, and somewhat tawdry wardrobe are meant to signify her proud working-class status; the film shows how they also make her a target of discrimination, not only in the courtroom, but also on a daily basis in Ed Masry’s law office. The other “girls” who work there initially shun her precisely for those same attributes. As Erin gets more involved in a toxic tort case – residents of the small town of Hinkley have been plagued by cancers and other medical disorders because PG&E has not properly disposed of its chemical waste – she seems to do so out of genuine compassion for the suffering townspeople. She also realizes that her pursuit of truth and justice in this case is more than just a job, and she refuses to quit it even when George asks her to so that she can spend more time with the family. The more traditional, reversed-gender situation, where a father/husband works away from home for days at a time, is hardly ever commented upon in Western patriarchies. Such men are good providers, not bad fathers. But because Erin is female, she is expected to put her children before her job. (Apparently, some viewers of the film could never get past this aspect of Erin’s roughhewn persona – comments condemning her as a poor role model for women or a bad mother can still be found on Internet bulletin boards discussing the film.)

Erin’s down-to-earth demeanor, however, allows her to connect with the residents of Hinkley in ways that no legal professional could. The “smoking gun” that eventually seals the fate of PG&E comes from a former plant worker who will only speak to her. Erin’s full figure also allows her access to the county water records; she uses her sex appeal to manipulate a naive clerk (Jamie Harrold) into granting her access. While women in
Hollywood films have traditionally used their sexuality to lure men into doing their bidding, here the twist is that Erin is using her sexuality for a more humanitarian cause. When asked by her boss how she is able to get access to such information, she quips “They’re called boobs, Ed.” Another moment in the film expresses a similar theme about the nature of women’s sexuality under patriarchy. When Hinkley resident Donna Jensen (Marg Helgenberger) is diagnosed with malignant tumors, she wonders aloud if she will still be a “woman” because her diagnosis means she will soon have “no uterus and no breasts.”

As Erin discovers that PG&E has allowed poisonous hexavalent chromium to seep into the ground water surrounding Hinkley, the film underlines how greedy corporations can take advantage of unsuspecting citizens. It also points out how most of us take clean water for granted. Multiple shots of iced tea glasses, coffee cups, children in swimming pools, and water hoses used to wash cattle – all potentially contaminated – underline the pervasiveness of the chemical threat. At another point, Erin exposes the hypocrisy of PG & E’s high-powered law team, offering them water that she tells them has been brought in especially from Hinkley for them to drink. (They refuse it.) After it is revealed that PG&E has lied to the residents of Hinkley for decades about the dangers to life and limb it has knowingly caused, the residents are awarded a $333 million settlement. Erin’s children eventually realize the good of the cause that their mother has worked for, although the film leaves George’s fate open to question. In the final shot of the film, Erin returns to work on another case.

Popular with mainstream audiences as well as critics, Erin Brockovich was nominated for five Academy Awards including Best Picture; Julia Roberts won the Oscar for Best Actress. Although it follows many Hollywood conventions about underdog heroes and humanitarian crusades, Erin Brockovich presents a strong modern woman finding a sense of purpose in her life, one that includes but also goes beyond being a mother and a wife. Such a character is all too rare in contemporary Hollywood filmmaking.
2 True / False

次の文が本文の内容と一致する場合は T、一致しない場合は F を選びなさい。

① (T/F) Erin Brockovich portrays extremely traditional, patriarchal ideas about gender roles.

② (T/F) The director of the film uses a jump-cut montage to emphasize Erin's unsuccessful job search.

③ (T/F) The working-class status of the heroine puts her in a discriminatory situation even on a daily basis.

④ (T/F) The film audience is expected to blame Erin as a poor role model for woman or as an evil mother.

⑤ (T/F) Female characters such as Erin Brockovich have become very common in modern Hollywood films.

3 Summary

次の文中の( )に本文から適語を選んで書き込みましょう。

*Erin Brockovich* is an interesting combination of the Hollywood social problem film and the contemporary woman’s film. Yet the film is also something of a woman’s film, (①) how Erin must find a way to balance the demands of her job against those of her three children and the man with whom she is romantically involved. The film models some fairly (②) ideas about gender roles. Erin’s boyfriend George is mostly (③) being a “house-husband” while she goes off to work. On the other hand, it also dramatizes how Erin’s job does have (④) effects upon George and her children. At one point George does leave her, and Erin’s son (⑤) his mother's prolonged absences. Erin’s children eventually realize the good of cause that their mother has worked for, although the film leaves George’s fate open to question. While the film takes aim at the corruption of corporations that will do anything to increase profit, it also celebrates its own brand of capitalism. As part of the film’s happy ending, Erin and her boss Ed Masry are rewarded for their humanitarian crusade with considerable monetary success.
4 Discussion / Writing

次の問いかけについて自分自身の考えをまとめてみましょう。

① A large number of women are still non-career employees in our patriarchal society. What do you think of the situation?

② What do you think of a man choosing to be a house husband? Is it socially acceptable in Japan?
Chapter 9

8 MILE (2002)

1 Vocabulary

次の単語（本文中太字）の意味を例文より推測し、下欄の語群 (a) ～ (o) から詮語を選びましょう。

<table>
<thead>
<tr>
<th>単語</th>
<th>例文</th>
<th>解答欄</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 persona</td>
<td>Marilyn Monroe is a very bright woman, not at all like her screen persona.</td>
<td></td>
</tr>
<tr>
<td>2 meager.</td>
<td>The woman said that the whole family's living expense depends on a meager income from her husband.</td>
<td></td>
</tr>
<tr>
<td>3 endemic</td>
<td>The Ogasawara Islands are abundant with a great number of endemic species.</td>
<td></td>
</tr>
<tr>
<td>4 cliché</td>
<td>That love song is full of clichés, but everyone seems to love it.</td>
<td></td>
</tr>
<tr>
<td>5 patriarchal</td>
<td>Japan used to be very patriarchal, and women were expected to be submissive to men in the family.</td>
<td></td>
</tr>
<tr>
<td>6 exemplify</td>
<td>This case exemplified the importance of the inventor's involvement in the drafting of a patent application.</td>
<td></td>
</tr>
<tr>
<td>7 dismissively</td>
<td>The athlete won seven silver medals at the Olympic Games, but was dismissively called &quot;the silver collector.&quot;</td>
<td></td>
</tr>
<tr>
<td>8 ineptitude</td>
<td>The team's poor play was blamed on the ineptitude of the coaching staff.</td>
<td></td>
</tr>
<tr>
<td>9 disparage</td>
<td>People usually do not like political advertisements where opponents disparage one another.</td>
<td></td>
</tr>
<tr>
<td>10 emasculate</td>
<td>In the movie, the actor plays the role of a shy husband who has been emasculated by his domineering wife.</td>
<td></td>
</tr>
<tr>
<td>11 lucrative</td>
<td>Mexico seems to have developed into a lucrative market for American producers.</td>
<td></td>
</tr>
<tr>
<td>12 impromptu</td>
<td>The more you do impromptu speaking, the easier it gets and the better you present.</td>
<td></td>
</tr>
<tr>
<td>13 effeminate</td>
<td>The actor is openly gay and has a high and somewhat effeminate voice.</td>
<td></td>
</tr>
<tr>
<td>14 defiantly</td>
<td>The boy crossed his arms across his chest and lifted his chin defiantly.</td>
<td></td>
</tr>
<tr>
<td>15 endorse</td>
<td>Most of the voters in Japan have endorsed the government's attempts to raise taxes.</td>
<td></td>
</tr>
</tbody>
</table>

【語群】 (a) 去勢する・骨抜きにする (b) 反抗的に・挑戦的に (c) 例示する・典型的に示す (d) ある集団／地域に特有の (e) 軽蔑的に・見下すように (f) けなす・過小評価する (g) 即興の・即席の (h) 役割・人格・仮面 (i) 男らしくない (j) 支持する・認める (k) 決まり文句・型にはまったもの (l) 劣る・劣質な・乏しい (m) 儲かる・富をもたらす (n) 備かさ・不似合い (o) 家父長の
労働者階級 (working class) とは、賃金で雇用され、生産手段を持たない社会階級のこと。資本家階級（ブルジョアジー）に対する賃金労働者階級・無産階級（プロレタリアート）のことを指す。

「8Mile」：デトロイトを舞台にした、最も偉大なラッパーの一人としてのエミネムの半自伝的な作品。彼の俳優としての初主演作。作品の評価も高く、大ヒットとなった。主題歌「ルーズ・ユアセルフ」 (Lose Yourself) はアカデミー賞歌曲賞を受賞。「L.A. コンフィデンシャル」でアカデミー賞脚本賞受賞のキャティス・ハンソン (1945-) 監督作品。

1 Eminem (1972-) エミネム。アメリカのヒップホップ MC。 「8MILE」は彼の半自伝的物語であるとされている。1990年代を代表するラッパーであり、2000年代にもっとも CD が売れたアーティストである。

15 sexism 「性差別主義、女性蔑視」
homophobia 「同性愛恐怖」 アメリカでは同性愛恐怖が強いことの理由。ポーエイス・ドント・クライ (1999)『ミルク』 (2008) など、映画のなかで同性愛者をしばしば殺される。

19- rags to riches 「赤貧から大金持ちに」
丸太小屋からホワイトハウスへも言われるが、ハリウッドは、一夜にしてスターになれるシンデレラストーリーを好む。

29 The Jazz Singer
「ジャズ・シンガー」アラン・クロスランド監督。アル・ジョルソン主演。最初のトーン・ミックス映画として知られている。映画史上初の台詞「お楽しみはこれからだ (you ain’t heard nothin’ yet!)」は有名。

8 Mile marked the feature film debut of rap musician Eminem, and as such was carefully tailored to reinforce his pre-existing persona as a successful recording star. Specifically, the film borrows various autobiographical aspects from Eminem's life, such as being raised in a working-class community of Detroit (south of 8 Mile Road), and using his talent as a rapper to rise up from those meager conditions. As such, the film focuses on issues central to the urban poor and working classes. At the same time, however, the film explores how economic status intersects with issues of gender, sexuality, and, most prominently in this case, race. In particular, the film is careful to negotiate the potential problem of focusing on a white male protagonist who practices a musical idiom that arose primarily from within urban African American cultures. The film also addresses the sexism, homophobia, and tendency to glorify violence that many have critiqued as endemic within much rap music. Ultimately, although the film exposes the harsh realities of poor and working-class lives, it is somewhat ambiguous about the solution to those inequities. Ironically, while it critiques certain “rags to riches” clichés, Eminem did become rich and famous through his rapping. The film also attempts to critique various aspects of white patriarchal capitalism, but just as often seems to validate hegemonomically the same dominant ideologies.

The first moments of the film exemplify how class issues are often obscured by racial concerns. We are introduced to Jimmy (Eminem), or B-Rabbit (as his friends call him), getting himself ready to compete in a rap battle at a local underground club. The scene is constructed in such a way as to recall a parallel moment in The Jazz Singer (1927), another film that deals with the intersections of music, race, and masculinity. Thus, the first
time Jimmy is shown on screen, he is reflected in a mirror dressed almost in a sort of black face costume (including a black knit cap), and practicing poses associated with black rap culture. Throughout the film, Jimmy has to defend being a white guy “trying to be black.” In this opening rap battle (which he loses), his opponent scornfully calls him “a tourist.” Later, Jimmy is **dissmissively** referred to as “Elvis” and as “Vanilla Ice,” two other white men who became pop stars by taking up – some might say “stealing” – African American musical styles. When discussing the possibilities of “making it” in the music industry, one African American character baldly asserts that “it’s always easier for a white man to succeed in a black man’s medium.” (The film also references the history of such cross-cultural issues when it shows another character watching *Imitation of Life* [1959], a famous Hollywood woman’s film about a black maid and her light-skinned daughter who passes for white.)

The attacks on Jimmy’s whiteness are also related to his compromised masculinity. His “choking” during the opening rap battle is regarded as a sign of cowardice and **ineptitude** by everyone in the club. His masculinity is also challenged on the streets by rival gangs. Jimmy is smaller than most of the other men in the film, and is unable to defend himself when a group of guys decide to beat him up. His boss **disparages** his work ethic, and even at home his mother (Kim Basinger) and her new lover (who is only slightly older than Jimmy) make him feel **emasculated**. Jimmy has also broken up with his girlfriend upon learning that she is pregnant – another sign of his inability to live up to social expectations as a good provider. Alex (Brittany Murphy), the new girl in Jimmy’s life, eventually dumps him for Wink (Eugene Byrd), because he seems more likely to succeed in the music business than does Jimmy.

The film ties all of Jimmy’s hardships to his economic status. After leaving his first girlfriend, Jimmy is literally living on the streets without a car. He eventually is forced to move back in with his mother, who herself lives in a dingy trailer home. Jimmy does have a job – but a low-wage one in an automobile factory that
is victorious. Yet, unlike Eminem in real life, Jimmy does not become rich and famous through rapping. Winning the rap battle gives him a better sense of his own self-worth, but afterwards he heads back to work at the auto plant. Such an ending runs counter to Hollywood’s usual Horatio Alger-style happy ending, but it is truer perhaps to the economic experiences of most Americans. Jimmy acknowledges the realities of his situation, and what he needs to do to make a better life for himself: not to chase after impossible dreams but to step up and be a man. Ultimately then, while empathizing with the working class, 8 Mile continues to endorse rugged individualism and the Protestant work ethic over organized protest for systemic change. Combined with its focus on white heterosexual masculinity, the film does not “rage against the machine” anywhere near as much as it seems to do.

2 True / False

次の文が本文の内容と一致する場合は T、一致しない場合は F を選びなさい。

①（T/F）Homophobia, as well as sexism and a tendency to celebrate violence, is presented as being endemic to rap music.

②（T/F）Jimmy’s masculinity is challenged in a number of ways in day-to-day life.

③（T/F）The difficulties the protagonist encounters has nothing to do with his economic status.

④（T/F）Jimmy’s first victory in a rap battle can be seen as an attempt to reinforce rap music’s racist reputation.

⑤（T/F）The film objectifies a female character Alex, and the hero does not hesitate to cut down his opponents as “pussies.”
3 Summary

次の文中の(　)に本文から適语を選んで書き込みましょう。

*8 Mile* is loosely based on the life of Eminem, who was raised in a working-class community of Detroit and rose up from these (①) conditions. The film is careful to (②) the potential problem of focusing on a white male protagonist who practices a musical idiom that arose mainly from within urban African American cultures. We are introduced to Jimmy, as he gets himself ready to (③) in a rap battle at a local underground club. The first time Jimmy is shown on screen, he is reflected in a mirror dressed almost in a sort of black face costume and practicing poses associated with black rap culture. Throughout the film, Jimmy has to defend being a white guy trying to be black. Later, Jimmy is (④) referred to as “Elvis” and as “Vanilla Ice,” two other white men who became pop stars by stealing African American musical styles. Finally, having confidence in himself, Jimmy wins round after round in the film’s final climactic rap battle. Winning the rap battles gives him a better sense of his self-worth, but afterwards he just goes back to his normal life as an auto-plant worker. While empathizing with the working class, *8 Mile* continues to (⑤) rugged individualism and the Protestant work ethic over organized protest for systematic change.

4 Discussion / Writing

次の問いかけについて自分自身の考えをまとめてみましょう。

① How would you react if you were blamed for being “effeminate” or “unwomannly”?

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Chapter 9  39