

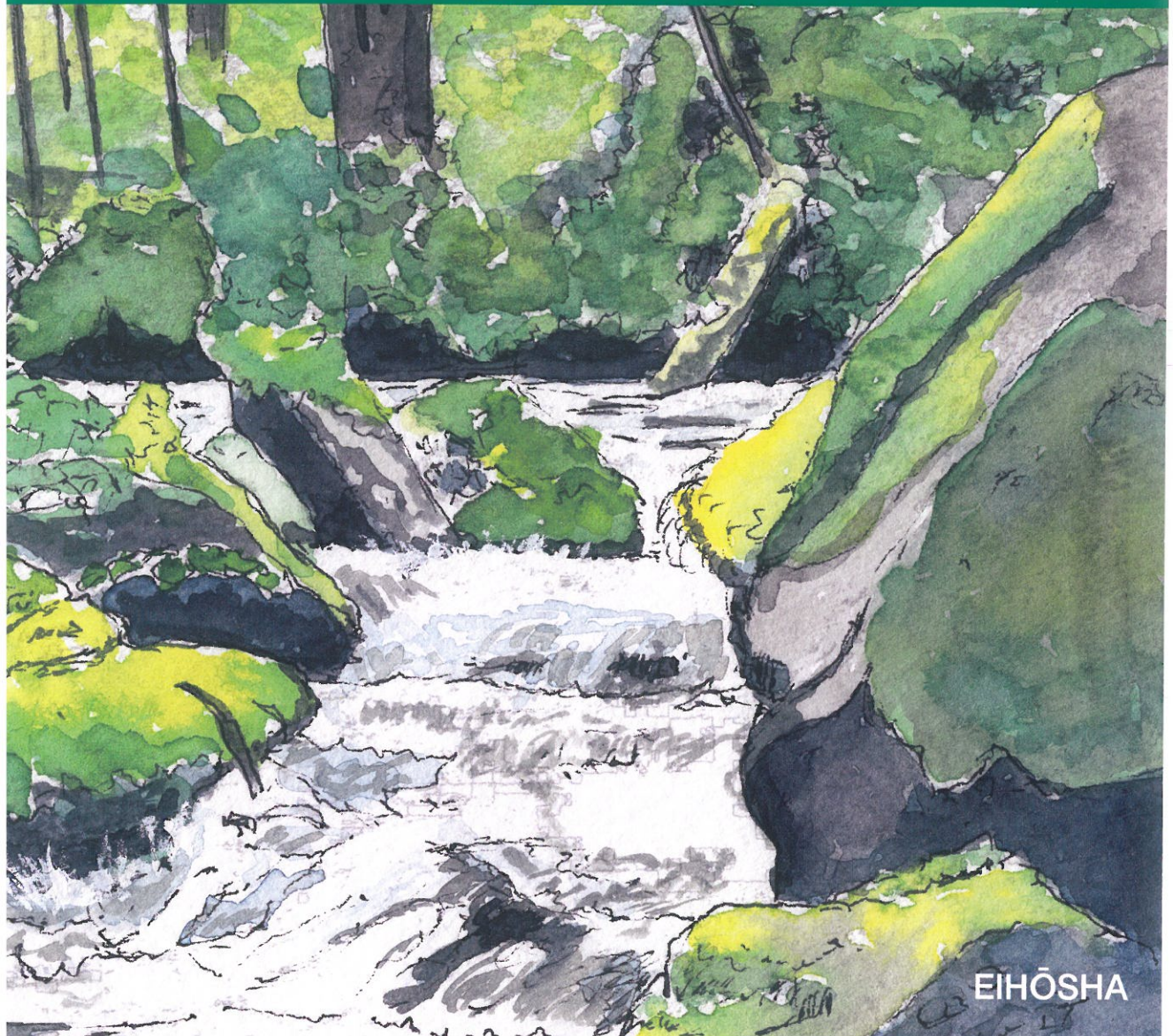
Disney Films and Secret Messages



Race, Ethnicity, Gender and Sexuality

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EIHO SHA

はじめに

本テキストの編注者2人は、2013年に英宝社から『アビリティとアメリカン・フィルム』という英語テキストを出版しました。このテキストは2004年に出された *America on Film* の改訂版(2009)から抜粋したもので、アメリカ映画のなかで、階級・人種・ジェンダー・セクシュアリティ・障がいなどがどう描かれているのかを検証していくものです。

それまで、階級・人種・ジェンダーに関連するテキストはあったものの、セクシュアリティ(同性愛・異性愛・両性愛)の問題を扱うテキストはほとんどなく、その部分では先駆的なテキストだったかと思われます。セクシュアリティの問題はセンシティブなテーマですし、このテキストを使用するにあたって、不安な面もありました。学生たちの中には、実際にセクシュアリティの問題で悩んでいる学生はいるはずで、無神経な発言をしてしまうと、彼らを深く傷つけることが予想され、慎重に授業を進めることになりました。

しかし、この5年の間にセクシュアリティをめぐる状況は大きく変わりました。何よりも2015年にアメリカ最高裁が同性婚を認めたことは大きなことでした。日本でも、LGBT(レズビアン、ゲイ、バイセクシャル、トランスジェンダー)という言葉が一般的になり、LGBTを差別する政治家の進退問題が問われるなど、社会はLGBTを理解し、受容する方向へと大きく流れていることが肌で感じられます。LGBTであることはその人たちにとっては必然的であるということ、人間の性は画一的ではないということは、共通認識になってきたように思われます。映画の世界でも、黒人のゲイ男性を主人公にした『ムーン・ライト』、女性同士のラブストーリー『キャロル』、世界で初めて性転換をした男性を描く『リリーのすべて』、男性同士のラブストーリー『君の名前で僕を呼んで』など、様々な映画が登場し、高い評価を受けています。またたくさんの人物が登場するアンサンブルものでは、その中に必ずゲイの人を登場させて、ポリティカルコレクトネスに配慮されるようにもなりました。

本テキストはディズニーと多様性とを論じた *Diversity in Disney Films* からの抜粋です。「ディズニー映画で社会を読み解く!？」と聞くと、ディズニー映画は子供向けなのにそんなことができるのか、と考える人もいるかもしれませんが、まだ批判能力のない子供達だからこそ、描かれているステレオタイプと偏見をそのまま内面化してしまいます。これまで、『シンデレラ』『白雪姫』『眠れる森の美女』などは、従順で美しい女性であれば、白馬の王子が救いに来てくれるという伝統的なジェンダーを女の子たちの脳裏に刷り込むものだとしてフェミニストの批判を浴びてきましたが、本テキストでは、さらに『ムーラン』『ライオンキング』『ポカホンタス』などにも話を広げ、女性ジェンダーのみならず、男性ジェンダーの問題やトランスジェンダーの問題などの考察もなされています。

アカデミックな研究書なので、本書がターゲットとするのは、比較的高い英語運用能力を身につけた学生となります。大学入学時、リメディアル教育を必要とする学生群がいる一方、初等・中等教育が理想とする、あるいはそれ以上の英語学習成果を上げた学生群も存在します。後者の割合が全体としては低めになってきたため、上級英語学習者に適した教材も不足気味に思えるようになってきました。本書はその手薄な部分を補完するために開発された教材です。大学英語教育は学生を着実にステップアップさせる必要があります。上級英語学習者を更なる高みへと導くことが求められるのです。ディズニーをモチーフにして、社会を分析する映画論を読み解いていくことで、学習者は読解力だけでなく、高度な言語運用に欠かせない分析力や批判的思考力をも身につけ、考えを深化することができます。加えて、自らの考えを発信するための語彙、表現、議論のレベルを高めるタスクも用意されています。

このテキストを読むことで、大学生たちが、学術ものの英語を読むことに慣れ、また映画や社会についての新たな見方を習得してくれることを期待しています。

國友万裕・安田優

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Progressive Era Protagonists; Cold War and Mentors (1)

00 Warm-up

映画『ピノキオ／Pinocchio』（1940）、『ダンボ／Dumbo』（1941）、『バンビ／Bambi』（1942）の主要な登場人物と物語のあらすじについてリサーチをし、英語で簡潔に紹介しましょう。インターネットやこれらの映画に関する書籍を活用し、PowerPointなども用いて、オーディエンスのことも考慮しながらわかりやすく発表することを心がけましょう。

01 Vocabulary

次の下線部の表現の意味を例文から推測し、下欄の語群①から訳語を選びましょう。また、その言い換えとして最適な英語表現を下欄の語群②から選びましょう。

例文	訳語①	訳語②
1. The welcome party was unfortunately the <u>obverse</u> of a successful evening.		
2. Numerous studies have <u>lauded</u> the benefits of a high fiber diet over the years.		
3. The tall building over there <u>exemplifies</u> the style of architecture which was popular in the 18th century.		
4. What the soldier did was nothing but a <u>manifestation</u> of his love for his country.		
5. The hot sun <u>enervated</u> my wife to the point of collapse.		
6. Those Business groups have tried to <u>disseminate</u> the belief that their own profitability means jobs and high wages for everyone.		
7. The teacher said, "If you <u>marginalize</u> a minority group, you should be required to take a class specifically about that group."		
8. They were physically confined, worked slavishly, and often treated in a <u>demeaning</u> manner.		
9. Directors <u>underscored</u> the critical importance of structural reforms to help boost investor confidence.		
10. He was extremely <u>dejected</u> after his wife's death.		

語群①

(a) 広める, (b) 強調する, (c) ～の良い例となる, (d) 屈辱的な, (e) 現れ・顕現, (f) 落胆した, (g) 称賛する (h) 無視する・軽んじる, (i) 気力を奪う・弱める, (j) 反対の状態

(ア)causing someone to lose his or her dignity and the respect of others, (イ)to spread something (information, ideas, etc.) to as many people as possible, (ウ)the act of appearing or becoming clear, (エ)to make a person or a group of people unimportant in an unfair way, (オ)unhappy, sad and dispirited, (カ)to make you feel tired and weak, (キ)to emphasize the fact that something is important, (ク)to praise someone or something, (ケ)the opposite of a particular situation or feeling, (コ)to be a very typical example of something

02 Reading

In his study *Babes in Tomorrowland: Walt Disney and the Making of the American Child, 1930-1960*, Nicholas Sammond traces the emergence and development of the Disney canon against the changing backdrop of child-rearing theory and practice that coincides with Disney's rise to prominence, Disney's celebration by child-care experts as positive media, and the company's changing ethos in cold war America. Sammond's charge is to trace how the early-century critique of the movies as potentially denigrating to children's characters makes the **obverse** possible: one can also argue that movies can contribute to children's moral growth. Disney, he demonstrates, built upon this possibility. Once identified as a positive influence, the company consciously cultivates that image.

Sammond's second major focus is related to that cultivation. Sammond argues that Walt Disney himself—his past, his work ethic, and his status as a self-made man—is best understood as a prototype for the ideal “generic child,” the goal to which training of children attained in the late 30s and early 40s. Not only are Disney films **lauded** for their positive influence; Disney's characters are assumed to embody Disney's characteristics. Thus, the theory went, children who see Disney films imbibed the qualities that made Disney who he was.

The 1930s progressive scripts for reforming childcare practices, Sammond argues, stressed conformity, and parental regulation of needs and drives: supported by intense scrutiny of the child, these scripts promised eventual internalization of these privileged values. On the one hand were texts that stress fears of children unsupervised and improperly trained, and on the other were texts that **exemplify** positive outcomes when the child was properly raised. Sammond cautions, however, that norms by which such judgments were measured had been derived from white middle class children. Thus the normal child that cultural texts prized, sought and attempted to form was a white middle class child. (A)As Sammond makes clear, for a 1940s audience primed on child-studies of the '30s, the preoccupation of *Pinocchio*, *Bambi*, and *Dumbo* with regulating and normalizing children would be these films' most significant theme.

For Sammond, *Pinocchio* is the **manifestation** of that “normal” generic child and the social hopes and worries invested in him. Sammond argues that the values that the Blue Fairy charges Pinocchio with demonstrating—goodness, bravery and truth—are values of the white middle class, and the trials are also class-focused. Drawn to the stage, then lying about how he landed in Stromboli's cage, Pinocchio is barely recovered when he falls prey to new temptations. During the trip to Pleasure Island, Pinocchio enjoys drink, tobacco, pool-playing and vandalism in the

company of Landwick, a Bowery-accented wastrel who needn't work too hard to seduce Pinocchio away from his unmarked accent and clean habits. The film threatens these boys, transformed into jackasses, with a life of hard labor, convincingly demonstrating Sammond's theory. He argues that Depression-era parents and children learned that "indulgence in the pleasures of the working class ... led to a life as a beast of burden. Ultimately, one was either a manager or managed, and the choices one made determined the outcome."

The same audience that would focus on these points in Pinocchio would likely focus upon Dumbo's quest for a function within the circus economy that will render him, not fame, but simple dignity and acceptance for who he really is, a real identity that is finally revealed when he learns he can fly, and upon the tests that Bambi endures before he can assume his place next to the Great Prince. "Becoming real" for Dumbo and Bambi resonates with gaining autonomous selfhood and Sammond explains that the 1940s audience would code this cultural pinnacle of maturation as "self-management." These films, Sammond indicates, are shaped by 1930s cultural emphasis on the need to develop autonomy and self-management among a population enervated and made hopeless by the Depression. Sammond demonstrates that Disney's films **disseminated** these values to a widespread cultural audience, acting as, if you will, surrogate training manuals for parents to use to measure the success of their child-rearing.

(B)Sammond's presentation of the issues and discourses through which 1940s viewers would watch Disney films convinces me that those viewers would focus upon the film's representation of the fetishized "normal" child, even though, he allows, the films did not suggest they had to do it alone. For instance, Jiminy Cricket's presence, Sammond posits, suggested to parents that they "needed help, a conscience to whisper to the child ... someone to steer him past the wrong pleasures" and towards "the rewards of hard work, deferred gratification, and self-control." I suggest that figures like Dooley may be more interested in golden age films for the sake of mentor characters than for their discourse on the child—and perhaps that interest in mentors is justified by the Disney Company's production choices and its subsequent marketing practices that increasingly focus upon the mentor characters.

I turn to *Dumbo* first; because it is wholly a Disney creation, without the source texts that inspired Bambi and Pinocchio, its production choices highlight the adaptive choices made in the other two. In particular, the film's flirtation with a potential critique of class and race is contained through association with animal species that re-directs the narrative to its mentoring story. For example, the gossiping, affected tones of the female elephants starkly contrasts Timothy's class-marked American accent, which in turn contrasts the African American accented hipster discourse of the crows. The accents help predict the narrative arc. One might expect that the female elephants would care for the baby elephant. Yet they are focused wholly on external beauty, and disturbingly aligned with a discourse of racial supremacy. They are, in the words of one of the elephants, a "proud race" and Dumbo's ears alone are enough to make him a "disgrace" to that race. Dumbo is marginalized and then exiled from his kind. Having already earned him the moniker "Dumbo," his ears cause him to bungle the "pyramid of pachyderms" and so to injure the others, and drive him to his desperate **demeaning** turn as a clown, from which Timothy, with the eventual help of the crows, rescues him. Thus the characters' alignment with species and their class and race-marked accents **underscore** a story of dysfunction of racial affinity and **underscore** the need for cross-race

mentoring.

Timothy Mouse is this film’s answer to Jiminy Cricket, with a similar worldly-wise exterior and a tender heart. (C)Tiny in stature, dressed finely in a ringmaster’s hat and tailcoat, draped in gold braid, he’s as proud of his appearance as Jiminy, and a stark contrast to his mentee in how he is drawn. Timothy walks on two feet, in contrast to Dumbo’s four, and his characteristics are human; in contrast, silent Dumbo wears only a hat and acts like an elephant—most notably, Dumbo sways when standing still, and grasps Timothy tail in his trunk to follow him. Timothy initially seeks revenge upon the female elephants by scaring them on Dumbo’s behalf, but otherwise is content to help Dumbo find possible niches in the circus, and to comfort the little elephant when he is **dejected**. Indeed, the film is careful to echo Jumbo’s care for Dumbo in a reprise of the bath scene in which Timothy scrubs the clown makeup from Dumbo’s face, and dries his tears. Timothy Mouse, anathema to elephants, and feared by Dumbo on first contact, is the figure who truly cares for little Dumbo, helps him to make his way in the world, and helps him discover his hidden talents.

- imbibe** 吸収する
Pinocchio 『ピノキオ』 1940 年の映画。イタリアの作家 カルロ・コッローディ (1826—1890) 作の『ピノッキオの冒険』が原作。
Bambi 『バンビ』 1942 年の映画。オーストリアの作家フェーリクス・ザルテン (1869–1945) 原作
Dumbo 『ダンボ』 1941 年の映画。
Geppetto ゼペット。ピノキオの生みの親の人形職人
Jiminy Cricket ジミニー・クリケット。ゼペット家に入り込んだコオロギ
The Blue Fairy ブルー・フェアリー。ピノキオに息を吹き込む金髪の妖精
Great Prince バンビの父親。森の王者。
hipster 進んでいる人、流行に敏感な人
moniker 名前、あだ名
pachyderm 厚皮動物

03 Comprehension Questions

(A) 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)	According to Sammond, Disney movies were created based on the possibility that movies could foster children’s moral growth.
② (T・F)	It was not difficult for Landwick to seduce Pinocchio to indulge in bad habits.
③ (T・F)	The movies <i>Bambi</i> and <i>Pinocchio</i> are totally original Disney films, not based on any existing stories
④ (T・F)	Dumbo comes to get his nickname because other elephants thought him to be a shame to their race.
⑤ (T・F)	Dumbo is one of the anthropomorphic Disney characters, who talk a lot like human beings.

(B) 本文に関する次の問に答えましょう。

- ① According to Sammond, what did the 1930s progressive scripts for reforming childcare practices stress?
② What does Sammond think the movies *Dumbo* and *Bambi* are shaped by?
③ What does Timothy Mouse do for *Dumbo* instead of seeking revenge on the female elephants?

04 Grammatical Structure

本文中の下線 A, B, C の文の主節における主部と述部を見分けてみましょう。

	主部	述部
下線 A		
下線 B		
下線 C		

05 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。

Sammond argued that the 1930s (1.) scripts for reforming childcare practices had stressed conformity, and parental (2.) of needs and drives. The normal child that cultural texts prized, sought and attempted to form, however, was a white middle class child. For instance, one of the Disney characters Pinocchio is the (3.) of the values of the white middle class: goodness, bravery and truth. Through some Disney movies, Depression-era parents and children learned that “indulgence in the pleasures of the working class ... led to a life as a beast of burden...” The films *Dumbo* and *Bambi* can be interpreted in the similar way. “Becoming real” for *Dumbo* and *Bambi* resonates with gaining (4.) selfhood. As Sammond explained, the 1940s audience coded this cultural pinnacle of maturation as “self-management.” These films might have been shaped by 1930s (5.) emphasis on the need to develop autonomy and self-management among a population enervated and made hopeless by the Depression. They also disseminated these values to a widespread cultural audience, acting as (6.) training manuals for parents to use to measure the success of their child-rearing. The films can be considered to focus on the importance of the mentor characters. The need for cross-race (7.) is emphasized in *Dumbo*.

06 Discussion/Writing/Presentation

次の問いかけについて、検討してみましょう。

- ① In what way are cross-racial understanding and cooperation among individuals of all races important in our society?
- ② Do you think our thoughts can be affected by movies?

Progressive Era Protagonists; Cold War and Mentors (2)

00 Warm-up

映画『ピノキオ／Pinocchio』（1940）の劇中歌のうち、Gepetto が歌う “Little Wooden Head” と Jiminy Cricket が歌う “When You Wish Upon a Star” についてリサーチをし、歌詞の内容（と可能であれば映画ストーリーとの関連性）について、英語で簡潔に紹介しましょう。PowerPoint に加えて、音声や映像なども活用して発表してみましょう。

01 Vocabulary

次の下線部の表現の意味を例文から推測し、下欄の語群①から訳語を選びましょう。また、その言い換えとして 最適な英語表現を下欄の語群②から選びましょう。

例文	訳語①	訳語②
1. We cannot accept the proposition that equal rights can only be secured by an enforced <u>commingling</u> of the two races.		
2. Being a superhero having such great powers and abilities, like being able to read and <u>manipulate</u> other people's mind, must be awesome.		
3. We could stay within the <u>purview</u> of the law and still made radical changes in our lives.		
4. This course will especially explore the tone combinations that humans consider consonant or <u>dissonant</u> .		
5. The brains of young children are <u>malleable</u> , and can therefore adapt to what is happening around them.		
6. Art and literature are <u>immortal</u> whereas the material achievements of man are just temporary.		
7. The company head <u>blithely</u> agreed to the contract without realizing what its consequences would be.		
8. The attack on American democracy is unprecedented in its scale and effect, and has <u>undermined</u> the confidence of Americans in the integrity of the electoral process.		
9. We should not <u>squash</u> cockroaches, as they automatically eject an egg-sack if we do that.		
10. Recounting of votes will not be allowed unless there is a <u>palpable</u> evidence of an anomaly in counting.		