



Harry M. Benshoff and Sean Griffin

Ability and American Film

[アビリティとアメリカン・フィルム]

Edited with Notes and Exercises
by

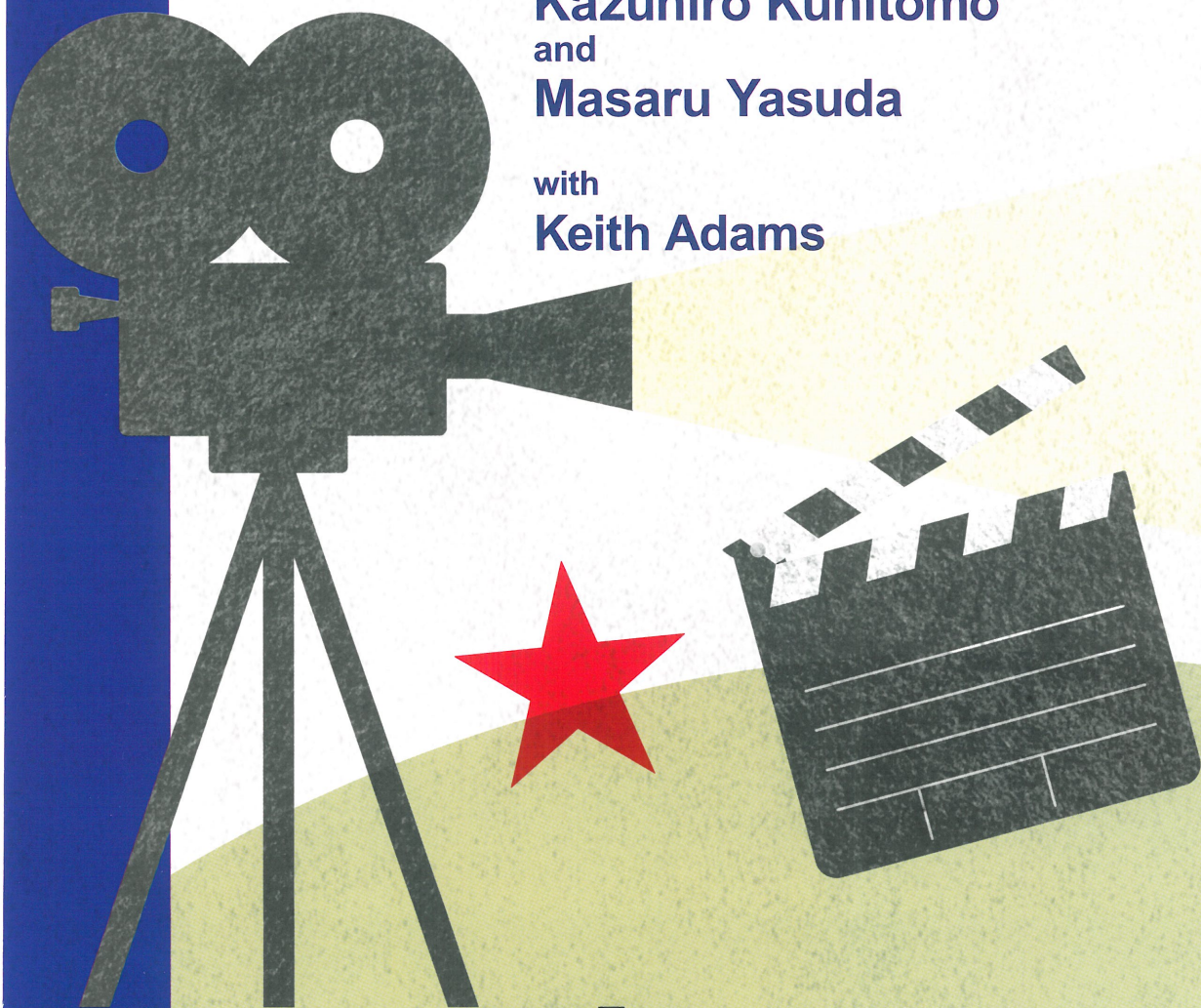
Kazuhiro Kunitomo

and

Masaru Yasuda

with

Keith Adams



EIHŌSHA

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Part VI Ability and American Film
from

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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はじめに

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。本テキストの編注者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させたテキストで、日本ではまだ両論ともあまり脚光を浴びていませんが、さすがアメリカは議論が進んでいるのだなあと感心させられたものでした。このテキストは、*America on Film* (2004)という原書からの抜粋で、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、アメリカで理想とされる規範です。したがって規範にはまらない人々は、何かにつけて居心地が悪く、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のでしょうか？ 規範と違っていることは決して他人より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、マイノリティの人のほうが、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、学生たちがその問題についてじっくり考えてくれ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共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きます。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、深い眼差しで、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・ブロコビッチ』『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」「要約穴埋め問題」「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、これまでに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・アダムス先生、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

國友万裕・安田 優

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Chapter 8

ERIN BROCOVICH (2000)

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。

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

【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) 慣習にとらわれない・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・前代未聞の (m) 不敬な・粗野な (n) 冗談／皮肉を言う・気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・ Brockovich』: 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・ Brockovich (1960-) の半生を描く映画。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・ベイエリアを中心と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。

7 **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、『プリティ・ウーマン』(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、徐々に増えていて、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
35 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;
40 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
45 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
50 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,
55 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.)

60 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
65 water records; she uses her sex appeal to **manipulate** a naive clerk (Jamie Harrold) into granting her access. While women in

国際映画祭男優賞受賞。『ドレッサー』(1983)でベルリン国際映画祭男優賞受賞。アカデミー賞でも何度もノミネートされた経験をもつ大物男優。その他、『オリエンタル急行殺人事件』(1974)『ビッグフィッシュ』(2003)など。

22 **Steven Soderbergh** (1963-) スティーブン・ソーダーバーグ。アメリカの監督。長編デビュー作『セックスと嘘とビデオテープ』(1989)で、史上最年少でカンヌ映画祭パルムドールを受賞、『トラフィック』(2000)でアカデミー賞監督賞受賞。その他、『オーシャンズ11』(2001)『オーシャンズ12』(2004)『オーシャンズ13』(2007)などで有名。

jump-cut 画面の連続性を無視して、カットをつなぎ合わせる映画の編集技法。

montage 異なった視点からのカットを組み合わせる映画の技法。フォトモンタージュと混同しないこと。

24 **beauty queen** 「美人コンテスト優勝者」

44 **toxic tort case** 「有毒物質による不法行為」

57 **roughhewn** 「荒削りの」

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.”

71 **They’re called boobs.** 「おっぱいを
使うのよ」

76 **uterus** 「子宮」
78 **hexavalent chromium** 「六価クロム」

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.

98 **underdog heroes**
「負け犬ヒーロー」ハリウッド映画は社会的敗者とされている人が一躍ヒーローになる話が多い。『ロッキー』(1976) など。
humanitarian crusades 「人道主義の十字軍」これもハリウッド映画の常套的なテーマ。最後には正義が勝つというのがハリウッドの伝統である。

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?

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) から訳語を選びましょう。

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

【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・即座の (h) 役割・人格・仮面 (i) 男らしくない (j) 支持する・是認する (k) 決まり文句・型にはまったもの (l) 劣る・貧弱な・乏しい (m) 儲かる・富をもたらす (n) 愚かさ・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。

『8 Mile』: デトロイトを舞台にした、最も偉大なラッパーの一人とされる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カーティス・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。『8 MILE』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もある。

15 **sexism** 「性差別主義、女性蔑視」
homophobia 「同性愛恐怖」アメリカは同性愛恐怖が強いことで有名。『ボーイズドント・クライ』(1999) 『ミルク』(2008) など、映画のなかで同性愛者はしばしば殺される。

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とも言われるが、ハリウッドは、一夜にしてスターにな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。最初のトーキー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 hegemonically 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
 35 “trying to be black.” In this opening rap battle (which he loses), his opponent scornfully calls him “a tourist.” Later, Jimmy is **dismissively** 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
 40 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
 45 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
 50 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
 55 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
 60 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
 65 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

37 **Elvis** エルヴィス・プレスリー (1935-1977) アメリカで最も偉大なロックンロール・ミュージシャンと言われている。お尻を振りながら歌うスタイルは1950年代のアメリカでは物議をよんだ。「ハートブレイク・ホテル」「ラブ・ミー・テンダー」などが代表曲。心臓発作のため42歳で急逝。

Vanilla Ice ヴァニラアイス (1968-)。アメリカの白人 MC。1990年の「Ice Ice Baby」の大ヒットで知られている。

44 *Imitation of Life* 日本題名は『悲しきは空の彼方に』。ダグラス・サーク監督、ラナターナー主演。1950年代のアメリカを代表するメロドラマ映画。

54 **Kim Basinger** (1953-) キム・ベイシンガー。1985年ミッキー・ローク共演のエロティック・ドラマ『ナインハーフ』(1986)で有名となる。『L.A.コンフィデンシャル』(1997)でアカデミー賞助演女優賞を獲得して、演技力も認められた。

56 **emasculated** 男性心理の文脈でしばしば使われる。男性が女性に支配されて、去勢される、男性的な覇気を失ってしまうこと。

is victorious. Yet, unlike Eminem in real life, Jimmy does not become rich and famous through rapping. Winning the rap battle 140 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 145 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 150 focus on white heterosexual masculinity, the film does not “rage against the machine” anywhere near as much as it seems to do.

143 Horatio Alger

ホレイシヨ・アルジャー (1832-1899) アメリカの児童文学作家。アルジャーの作品の多くは、Rags-to-Riches の物語。アメリカン・ドリームを描く作家である。『ボロ着のデッキ』などで有名。

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()に本文から適語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 those (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 “unwomanly”?
