

CB2 ECG1 : épreuve ELVi

Durée : 4 heures pour LV1 et LV2

L'utilisation de tout matériel électronique, de documents, dictionnaires ou lexiques est strictement **INTERDITE**.

Vous indiquerez LV1 ou LV2 **en haut de votre copie**.

Vous rédigerez **la traduction sur une copie séparée** des deux premiers exercices.

Vous **sauterez des lignes** pour chacun des exercices.

Vous indiquerez le **nombre de mots** quand cela est demandé.

Ce dossier est composé de :

- **Document 1** : un article écrit par Diana REID publié le 1^{er} août 2023 sur le site de *The Sidney Morning Herald* ;
- **Document 2** : un article écrit par Moira DONEGAN publié le 3 août 2023 sur le site de *The Nation* ;
- **Document 3** : deux graphiques publiés en 2019 par le PEW RESEARCH CENTER ;
- **Document 4** : l'extrait d'un article écrit par Constance VILANOVA et publié le 3 octobre 2022 sur le site de *Le Monde*.

1. COMPREHENSION : résumé analytique comparatif. (30 points)

Répondez en anglais à la question posée en identifiant et en comparant les informations pertinentes dans les documents 1 et 2 du dossier, sans commentaire personnel ni paraphrase. LV1 en 350 mots (+ / - 10%) et LV2 en 250 mots (+ / - 10%). Indiquez le nombre de mots à la fin du devoir.

Question: According to the authors of documents 1 and 2, how successful was Greta Gerwig's movie in reimagining Barbie and delivering a feminist message?

2. EXPRESSION PERSONNELLE : essai argumenté (50 points)

Répondez en anglais à la question posée en réagissant au contenu du dossier, sans paraphraser celui-ci, tout en développant votre opinion personnelle. Vous devez illustrer votre argumentation avec des exemples culturels, civilisationnels et/ou historiques du monde anglophone.

LV1 en 500 mots (+ / - 10%) et LV2 en 350 mots (+ / - 10%). Indiquez le nombre de mots à la fin du devoir.

Question: "Achieving gender equality in our lifetimes is completely feasible". How far do you agree with the following statement?

3. Thème : traduction du français en anglais (20 points)

Traduire la partie en gras qui vous concerne (LV1 ou LV2) dans le document 4.

Document 1

Opinion | *The Sidney Morning Herald (abridged)* | By Diana REID, a Sidney-based writer | August 1, 2023

What Barbie is really trying to say

If there were ever going to be political objections to the *Barbie* movie, you'd have thought they'd be on progressive grounds. First, the film was funded by Barbie manufacturer Mattel, representing a further step towards a capitalist cinematic hellscape where films are just feature-length advertisements, and there are no new ideas. Second, feminists have long-hated Barbie.

But since its box office record-breaking release, it's the far-right that has objected. Conservative commentator Ben Shapiro called *Barbie* "one of the most woke movies I've ever seen". Fox News deemed the film "the ultimate virtue signal" and Twitter users accused it of being man-hating.

It would seem that the far-right is too easily threatened. Yes, *Barbie* the movie has heard of feminism. (And thinks it sounds awesome!) But it doesn't have anything too patriarchy-toppling to say about it.

The film follows the divergent paths of Stereotypical Barbie (Margot Robbie) and Beach Ken (Ryan Gosling) after they leave Barbie Land – where Barbies rule and Kens stand around waiting to be looked at – and venture into the real world.

Ken's story, surprisingly, is the more coherent. In the real world, he's thrilled to discover patriarchy. He returns his findings to Barbie Land, converting it into a utopia for incels¹, where the Barbies serve up beers and wait to have things Ken-splained to them. Eventually, order is restored, with Barbie apologizing for ignoring him and acknowledging that Kens deserve some rights in Barbie Land.

The message here is a humanist one and certainly applicable to modern feminism. Any exercise of power, which depends on the powerlessness of others, is toxic, whether it's wielded in ignorance (simply not noticing, Barbie-style, that Kens have feelings) or out of malice (Ken pushing the Barbies down to make himself feel bigger). True empowerment, Gerwig suggests, is in solidarity: helping others become more powerful.

The second story, Barbie's story, is where any feminist messaging gets confused.

Margot Robbie's Barbie is appalled to find that the real world, unlike Barbie Land, isn't perfect. On the contrary, men jeer at her, teenagers don't take her seriously, and there's a constant undercurrent of sexual violence. [...]

To explain what Barbie's going through, America Ferrera delivers a cumbersome monologue about how hard it is to be a woman in a society that constantly demands perfection. And just in case you're not relating, there is a voiceover that quips: "Margot Robbie is not the best person to cast if you want to make this point."

But the issue is not only that Robbie succeeds according to even the most unrealistic beauty standards. The issue is that she's *portraying* Barbie – the doll that established those standards in the first place and then buried them in the psyches of millions of little girls.

In addition to being a doctor, or an astronaut, or a president Barbie has always been – and still is – ridiculously good-looking, thus restating in every iteration that women can be anything *as long as they're hot*. [...] Whatever she wants or does, Barbie's success is inseparable from her status as a passive, desirable object.

Gerwig acknowledges that Barbie dolls contribute to the pressures on women to satiate the male gaze. A woke teenager tells Barbie that she "makes women hate themselves" and at the end of the movie one character suggests Mattel release "an ordinary Barbie".

But these instances are just lip service. [...] *Barbie* isn't interested in engaging deeply with, let alone rejecting, beauty standards. And why would it? It's a film funded by Mattel. Beauty is their brand. All their Barbies are relentlessly good-looking.

Unfortunately, Gerwig's film was released in the real world, where pointing out the problems with a franchise such as Barbie doesn't actually resolve any of them.

But perhaps this ironic, gestural activism (articulating double standards even while you reinforce them) is the feminism of our age. An age in which social media has the ability to make us more aware of social justice yet also makes us more conscious of our appearance than ever.

¹The word incel is short for "involuntary celibate".

An age in which the biggest blockbuster of the year uses the word “patriarchy” more times than a first year gender studies essay, and, at the same time, women are lining up at plastic surgeons to achieve Instagram Face.

When asked to describe her approach to *Barbie*, Gerwig said: “I’m doing the thing and subverting the thing”. That might also be an apt description of the very online Modern Feminist. We’re all aware of the societal standards that oppress us, yet we embrace them.

Document 2

www.thenation.com | By Moira DONEGAN | August 3, 2023

The Feminist Moment We Didn’t Know We Needed

Asking “Is Barbie a feminist?” is a bit like asking “Why would a loving God allow so much suffering?” You’re not likely to get a satisfying answer, but the fact that you’re asking the question can reveal a lot about your situation. In 2023—a year after the Supreme Court overturned the national right to abortion in *Dobbs*, amid a virulent backlash against #MeToo, and as conservatives escalate their attacks on gay rights, gender-affirming health care, and birth control—Barbie might be the closest thing to a feminist icon that we have in mass culture right now.

Barbie, released in July, quickly became the biggest film of the year, earning \$356 million worldwide at the box office in its opening weekend. The phenomenal success was due not only to the film’s aggressive marketing to women and girls but also to the script’s unambiguous, if tepid, feminist message: that girls can do anything—or, at least, that it would be nice if they could. The movie follows a Barbie doll, played by the impeccably chipper Margot Robbie, as she makes her way out of the feminist utopia of Barbie Land into the messier and more complicated real world.

Quite boldly, the film presents the Barbie franchise as a synecdoche for feminism itself. The dolls, we are informed, believe that women in the real world can do anything, because Barbies, in their world, hold all the positions of influence, responsibility, and power.

To put it mildly, this is something of a rebrand. For decades, Barbie was an object of feminist scorn. An impossibly thin, disproportionately busty, and unblinkingly cheerful paragon of white femininity, she became a symbol of everything women were relentlessly instructed to be. Studies conducted as recently as 2014 and 2021 found that playing with Barbie dolls damages young girls’ body image and limits their sense of the possibilities for their future.

This increasingly apparent dark side of Barbie began to hurt Mattel’s bottom line. Barbie sales plummeted by a third between 2011 and 2015, as millennial mothers, raised in the comparatively enlightened 1990s and 2000s, chose toys for their daughters that did not promulgate such a narrow vision of gender.

That’s where Greta Gerwig comes in. The director was tasked with solving Mattel’s marketing problem by reversing the politics of Barbie. The result has been a blowout success, the sort of dramatic turnaround in brand identity that will one day be taught in business schools. Barbie is a feminist now, and

Barbie has proved a feminist moment.

Teen girls whose feminist mothers didn’t let them play with Barbies are now gathering in suburban movie theaters, wearing gleefully parodic pink ensembles and soaking in the film’s confused but earnest message of gender equality. More still are cheering from their seats as America Ferrera, one of the film’s stars, delivers a monologue recounting the impossible standards that women are held to—standards long embodied by the Barbie dolls themselves. It is a sign of Gerwig’s talent, if also of her cynicism, that she transformed Barbie—a ubiquitous item of American girlhood that has long marked the onset of misogyny—into an opportunity to commiserate over the frustration of living under it.

In another era, women might have found such commiseration elsewhere. In the early 1970s, major cities were home to dozens of women’s activist groups, where women who were moved by the feminist cause could find solidarity, as well as mutual aid and opportunities for activism. These groups have disappeared.

In politics and in law, gender progress is rapidly disappearing in America, and the forces of sexism, homophobia, and transphobia are strong and emboldened. To the untrained eye, it may seem that feminism

is on the back foot. But women are finding camaraderie anyway, often in unexpected places—even places like *Barbie*.

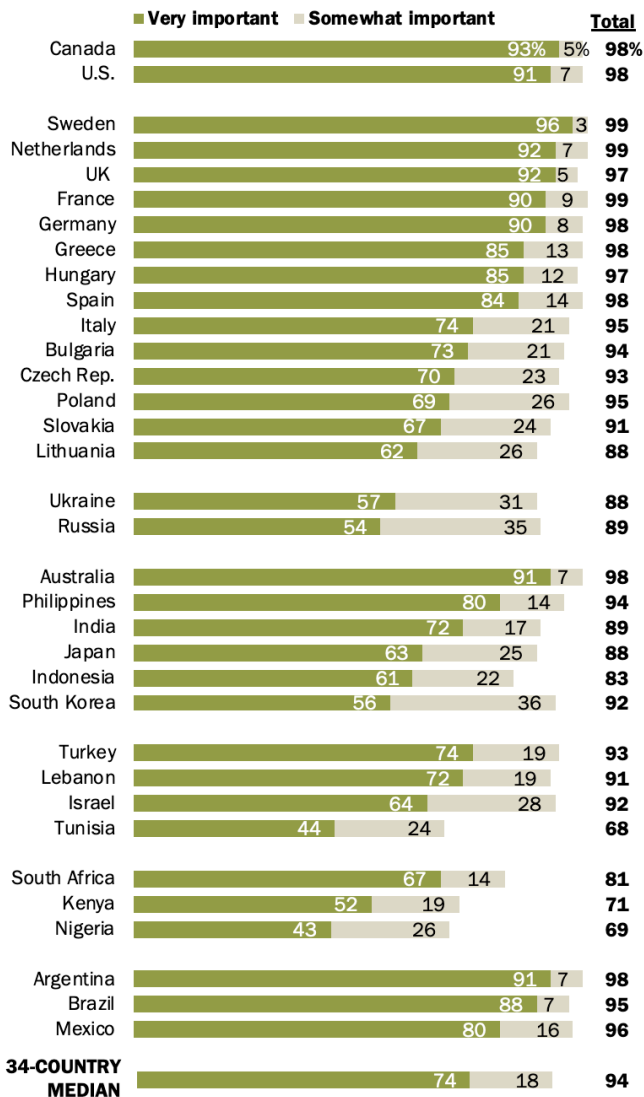
Document 3

PEW RESEARCH CENTER - Source: Spring 2019 Global Attitudes Survey

“Worldwide Optimism About Future Gender Equality, Even as Many See Advantages for Men”

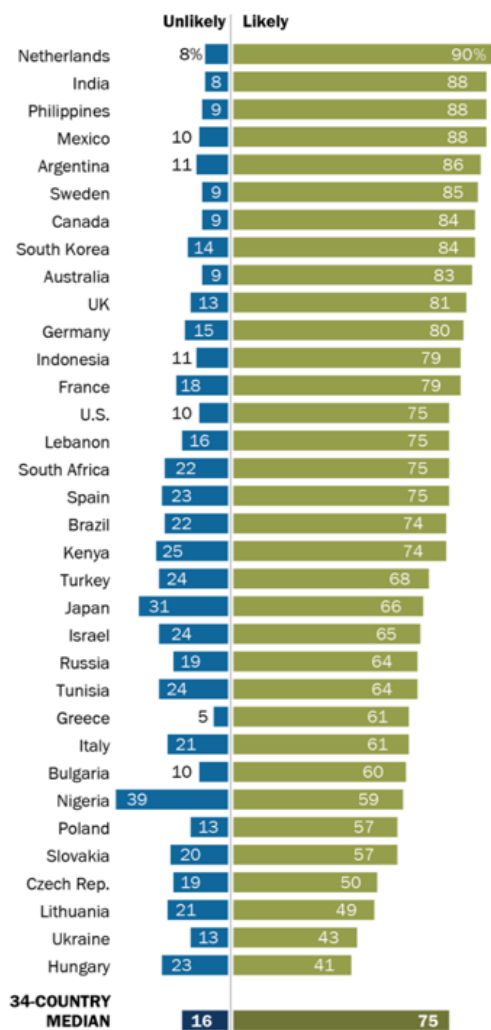
Most agree that gender equality is important

% who say it is ___ that women have the same rights as men in their country



Majorities in most nations see gender equality as likely in their country

% who say it is ___ that women in their country will eventually have the same rights as men



Document 4

Andrew Tate : itinéraire d'un masculiniste

Bien que banni des principaux réseaux sociaux, l'influenceur américano-britannique reste omniprésent sur Internet, aidé par une myriade de comptes qui continuent de relayer ses maximes misogynes.

Gros cigare, grosses voitures, gros muscles, grosse montre et gros propos sexistes : le phénomène Andrew Tate a déferlé ces derniers mois sur Internet. Sur TikTok, le hashtag qui porte son nom a généré 17,2 milliards de vues. Et sur Google, l'ancien champion de kick-boxing est devenu l'une des personnalités les plus recherchées, rivalisant avec des célébrités comme Taylor Swift ou Lionel Messi.

[...]

Surnommé « le roi de la masculinité toxique », Andrew Tate est un habitué des préceptes abjects. En 2017, en pleine affaire Harvey Weinstein et mouvement #metoo, il est banni de Twitter pour y avoir affirmé que les femmes « *sont responsables* » des viols qu'elles ont subis. En août 2022, ce sont TikTok, Instagram (où il comptait 4,7 millions d'abonnés) Facebook et YouTube qui excluent l'influenceur misogyne pour « *contenu dangereux* », « *incitation à la violence* » et « *discours haineux* ».

[...]

Né en 1986 à Chicago, aux Etats-Unis, d'un père américain grand maître international aux échecs et d'une mère anglaise, il grandit dans la ville de Luton, au nord de Londres. Il se fait d'abord connaître pour ses performances en kick-boxing en 2009 et décroche, deux ans plus tard, son premier titre mondial. En parallèle, sa carrière médiatique décolle : il participe, en 2010, à *Ultimate Traveller* [...] puis est à l'affiche de la mère de toutes les télé-réalités, en 2016, *Big Brother*. [...]

A cette époque, il a déjà commencé à diffuser sur les réseaux sociaux sa pensée machiste. Andrew Tate enchaîne les interviews dans les médias d'ultra-droite, comme avec le complotiste américain Alex Jones sur sa plate-forme InfoWars. Côté politique, il pose avec le pro-Brexit Nigel Farage et soutient le clan Trump. [...]

Banni des réseaux sociaux sans vraiment l'être, Andrew Tate continue en tout cas à tenter de faire fructifier sa notoriété. Il a créé l'ultraprivée War Room, une « fraternité » en ligne qui s'adresse, moyennant 4 147 livres (environ 4 760 euros), aux hommes qui « *mourront sans regret* ».

www.lemonde.fr | Par Constance Vilanova | Publié le 03 octobre 2022

LV1

LV2

Gros cigare, grosses voitures, gros muscles, grosse montre et gros propos sexistes : le phénomène Andrew Tate a déferlé ces derniers mois sur Internet. Sur TikTok, le hashtag qui porte son nom a généré 17,2 milliards de vues. Et sur Google, l'ancien champion de kick-boxing est devenu l'une des personnalités les plus recherchées, rivalisant avec des célébrités comme Taylor Swift ou Lionel Messi.

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Big cigars, big cars, big muscles, big watches and sexist slurs: the Andrew Tate phenomenon has spread on/ flooded (over) the internet / Andrew Tate has been all over the internet over the last few months / in recent months. On TikTok, a hashtag of his name has generated 17.2 billion views. And on Google, the former kickboxing champion's name is among the top celebrity searches , competing with stars like / the likes of Talyor Swift or Lionel Messi.

Nicknamed / Dubbed "the king of toxic masculinity", Andrew Tate known for / is no stranger to abject precepts. In 2017, right in the middle of / in the midst of the Harvey Weinstein scandal and the #MeToo movement, he was banned from Twitter for a tweet stating that women 'are responsible' for the rapes they have suffered / undergone. In August 2022, TikTok, Instagram (where he had 4,7 million followers), Facebook and YouTube also banned the misogynistic influencer for 'dangerous content', 'inciting violence' and 'hateful / hate speech'.

Born in 1986 in Chicago, USA, to an American father, who is an international chess grandmaster, and to an English mother, he grew up in the city/town of Luton, north London. He first became known for his kickboxing performances in 2009 and, two years later, he won his first world title. Meanwhile, / At the same time, his career in the media took off: in 2010, he took part in *Ultimate Traveller* and then, in 2016, he starred in the most emblematic of all reality TV shows / in the mother of all reality shows, *Big Brother*.

Q1. According to documents 1 and 2, how successful was Greta Gerwig's movie in reimagining Barbie and delivering a feminist message?

The immediate success of Greta Gerwig's movie last summer sparked a wide range of reactions, both positive and negative. But all those who commented on the movie across the world focused on its feminist message and wondered how convincing it was, as did Diana Reid for *The Sydney Morning Herald* and Moira Donegan for *The Nation* last August. Both come back on the long, controversial history of the Barbie doll, a blonde bimbo much decried by feminists for perpetuating stereotypes which gave generations of girls body image issues and limited their opportunities. Not only was Barbie an agent of misogyny but it was also an agent of capitalism. Here, the goal of Mattel was to make money with a lucrative blockbuster and certainly not to promote a feminist message. The success, therefore, can only be commercial, as explained by both authors.

To both Reid and Donegan, the feminist message is rather weak despite what was put forward by the franchise and despite the credentials of the director. Both remark that while the social pressure exerted on women to conform to beauty standards is denounced by America Ferrera in a long monologue, Barbie is still objectified and her good looks are meant to satisfy men's desires, as has always been the case. The problem of misogyny is highlighted, namely through the description of the real world which starkly contrasts with utopian Barbie Land, but it is far from being solved.

Yet, both Reid and Donegan seem to agree that the paradoxes which are obvious in the movie, which both subverts and reinforces stereotypes and which attacks social standards as much as it embraces them, may actually characterize today's modern feminism. To use Donegan's words, Gerwig's movie was a "feminist moment" which, although it may not have launched a meaningful new feminist *movement*, can nevertheless be credited with bringing women together, boosting solidarity and delivering a humanist message in a world where fierce attacks against women's rights have multiplied. The question of the feasibility of achieving gender equality thus remains pending.

339 words