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Gender Identity and New Masculinities in Charlie and the Chocolate Factory and James and the Giant Peach

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**Trabajo de Fin de Máster**

**Gender Identity and New  
Masculinities in Charlie and the  
Chocolate Factory and James  
and the Giant Peach**

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## ABSTRACT

The aim of this master dissertation is to analyse filmic texts as a way of addressing new masculinities. We start from the hypothesis that society is constructed through language and that children nourish from it. In this sense, we ought to provide children with situations, and therefore language input, in which they can express themselves without fear as well as respecting others. To this end, the multidisciplinary nature of foreign language teaching brings us opportunities to deal with multicultural and sociolinguistic topics (though the current educational law underlines gender identity and sexual-affective diversity as a cross-curricular content rather than axiologically). The literature review that we have carried out encompasses queer theory, gender identity, new masculinities as well as children's literature and filmic texts. This theoretical framework manifests the need of including gender topics to overcome bullying issues at schools. Our proposed method is focused on the analysis of Roald Dahl film's adaptations, *James and the Giant Peach* (1995) and *Charlie and the Chocolate Factory* (2005), as positive examples to address new masculinities with elementary and secondary students using the four sites proposed by Pat Kirkham and Janet Thumin (1993: 12-22) (the body, action, the internal world and the external world). The results shed light on the representation of the main male characters (James and Charlie) as new ways of being a boy because, as a result of their positive portrayal and messages, they are represented as unbiased and as complex individuals instead of stereotypes. Nonetheless, each film tackles sexist and racist behaviours, usually assigned to adults, which promote discussion and critical thinking if addressed correctly. As a main conclusion, both filmic texts develop gender identity and new masculinities throughout their main characters, thus they can be considered as two good examples to be used with children.

**Key words:** new masculinities, children's filmic texts, gender identity, FLT

## RESUMEN

El objetivo de este Trabajo Fin de Máster es analizar textos fílmicos como agentes para promover las nuevas masculinidades. Partimos de la hipótesis de que la sociedad se construye a través del lenguaje y que las niñas y niños se nutren de esta simbiosis. En este sentido, debemos fomentar situaciones que ayuden a los discentes a expresarse sin miedos y respetando la otredad, proporcionando *input*. Para ello, la naturaleza multidisciplinar de la enseñanza de lenguas nos otorga oportunidades con las que trabajar temas como la multiculturalidad y la sociolingüística (aunque la ley educativa actual subraya que la identidad de género y la diversidad afectiva-sexual son contenidos extracurriculares en lugar de axiológicos). La revisión de la literatura engloba teoría queer, identidad de género, nuevas masculinidades, así como literatura y textos fílmicos juveniles. Este marco teórico manifiesta la necesidad de incluir temáticas sobre diversidad de género para combatir el acoso en las escuelas. Nuestra metodología analiza las adaptaciones fílmicas de Roald Dahl, *James and the Giant Peach* (1995) y *Charlie and the Chocolate Factory* (2005), como ejemplos positivos para trabajar las nuevas masculinidades entre el alumnado de primaria y secundaria, usando los *four sites* propuestos por Pat Kirkham y Janet Thumin (1993: 12-22) (el cuerpo, acción, mundo interno y externo). Los resultados arrojan luz sobre la representación de los protagonistas masculinos (*James* y *Charlie*) como nuevas maneras de ser un chico pues sus retratos y mensajes son positivos. Estos son representados como sujetos equitativos y complejos y no como un grupo estereotipado. Sin embargo, cada película contiene comportamientos racistas y sexistas, usualmente asignados a adultos, lo que promueve la argumentación y el pensamiento crítico, si se enfoca correctamente. Como conclusión principal, ambos textos fílmicos desarrollan la identidad de género y las nuevas masculinidades a través de sus personajes principales, por lo que pueden considerarse y emplearse como ejemplos positivos para jóvenes e infantes.

**Palabras clave:** nuevas masculinidades, textos fílmicos infantiles y juveniles, identidad de género, LE



# 1. INTRODUCTION AND JUSTIFICATION

Galileo Galilei (1639: 5) once said that the objective of any science should be centred on easing the pain of human beings. In this sense, Rafael Bisquerra (1989) vindicated Galilei's point of view and he added that "research must take the side of those who are subdued, those who do not have a forum to express themselves and be heard" (Bisquerra, 1989: 259, my own translation)<sup>1</sup>.

Our research is centred on developing cultural sensibility and respect for what is different (or what is known as *variant*), queerness, otherness, and new masculinities. The biased society in which we live has created a limited reality for boys and girls. Furthermore, gender theory does not only refer to the study of women's representation but also to what is socially constructed and commanded to all men. So, according to these social constructions, boys must behave according to what is established as *masculine* in their culture. There is not a unique masculinity which means that there is not a universally valid masculine pattern for every place, time, ethnic group, age, sexual orientation, etc., but a great diversity of masculinities and of ways to be a man in our societies (Lomas, 2003: 21).

In addition, the personal and professional profile of the master candidate has also determined this research and the activities proposed. I, Manuel Jesús Cardoso-Pulido, am an English teacher concerned with emotional well-being and human flourishing. In this sense, I have experienced a series of issues when I was a student that ought to be addressed during pre-service teaching training, such as queer issues, and as an in-service teacher, like gender-variant issues. Then, this dissertation emerges from the life experiences that I have had. Additionally, I have chosen this topic as a way of acquiring the knowledge all current teachers and future teachers should have. Having this in mind, I would like to thank José Díaz-Cuesta and María del Mar Asensio Aróstegui, master supervisors, as well as the University of La Rioja, for giving me the opportunity of developing a very important topic for me and for other silent voices.

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<sup>1</sup> "la investigación debe ponerse del lado de los sometidos, de aquellos que no tienen un foro donde expresarse y ser escuchados" (Bisquerra, 1989: 259).

As it can be observed, the present study also relates with the fields of Education, Language and Literary Education. This means that we have carried out a research that combines Humanities and Social Sciences, contributing to create a multidisciplinary dissertation.

## **2. OBJECTIVES**

This master's dissertation intends to achieve the following general objectives:

To analyse the film adaptations of Roald Dahl's *James and the Giant Peach* (1961) and *Charlie and the Chocolate Factory* (1964), as two good examples to work the issue of new masculinities with children.

Additionally, its specific objectives are as follows:

- To review scientific papers regarding the inclusion of queer elements in the classroom.
- To delve into the representation of new masculinities in children's literature and filmic texts.
- To study the positive effects of including audiovisual resources in the classroom as a tool to acquire a holistic and unbiased education.
- To discuss the appropriateness of the material proposed in order to work new masculinities with children.

### 3. THEORETICAL FRAMEWORK

Before starting the literature review of this master's dissertation, we would like to underline that we have used as synonyms the terms *queer*, *gender-variant*, and *LGTBQ+*.<sup>2</sup> Although synonyms never mean the same, our study has delved into queer issues, gender-variant issues, sexual-affective diversity and LGBTQ+ issues under the same framework. Likewise, we have used the term *queer* with the meaning of odd/variant/unknown and obviously not with the pejorative nuance used by some to discriminate homosexuals.

In addition, our research focuses on the role of Education and Language Acquisition as an instrument to achieve a more tolerant world, a world where the word "queer" is not a term of aversion, but the civilized acceptance of difference.

#### 3.1. Queer Theory and Pedagogy

Angela Gooden and Mark Gooden indicate that the majority of students, in both infant and primary education, have rigid sexual stereotypes and that they are aware of the social roles assigned to men and women (Gooden and Gooden, 2001). Brigida Pastor (2015) adds that children's literature in the Spanish classroom is characterized by having patriarchal ideological roots, reinforced by the previous totalitarian regime (Francisco Franco's dictatorship). It is breathtaking to see how the gender oppression exercised by male supremacy and heteropatriarchy still beats in our society, which has provoked numerous studies and discussions (Pastor, 2015).

Heteronormativity in schools dictates heterosexuality as "normal" and the rest as a variant or as queer, helping to normalize misogynistic and stereotyped spaces and conversations (DePalma and Jennet, 2010; Donelson and Rogers, 2004; Fairclough, 1998). We agree with Carlos López Cortiñas and Luz Martínez Ten (2015) when they state that:

Students need time to reflect and debate about emotions, love, desires and ultimately about sexuality. Topics that must be taken into account and make visible all sensitivities and challenge stereotypical ideas of what love and

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<sup>2</sup> The acronym LGBTQ+ stands for *Lesbian, Gay, Transsexual, Bisexual and Queer*. "Plus" represents other sexual identities and any other way of self-acceptance.

relationships should be.<sup>3</sup> (López Cortiñas and Martínez Ten, 2015: 1; my own translation)

In line with these aspects, Judith Butler (1999) highlights that what we know as heteronormative and heterosexual does not accurately describe what it is to be and act as a man and/or a woman. Moreover, Deborah Britzman (1999) adds that gender is a social, cultural and historical construction and that heterosexuality is not natural, normal, unalterable or universal. However, this cultural background remains installed in western societies, being the school context the one that must provide information on how to transfer and eradicate these judgments through equality and the inclusion of all students (Rolli and López Curyk, 2018). If we look at today's society, we do not see any heterosexual person coming out, since that same condition is automatically assumed and is thus evident in each context (Rollu and López Curyk, 2018). A clear example within the school context is the heteronormativity of foreign language teaching manuals (Guijarro-Ojeda, 2005; Salvia Rodríguez, 2017).

The sociocultural, holistic, communicative and otherness prism typical of language teaching (Guijarro-Ojeda, 2005) has fostered new currents of study related to the introduction of queer elements in foreign language classes with the aim of creating environments of safe learning for the LGTBQ+ collective. In this sense, Juan Ramón Guijarro-Ojeda and Raúl Ruiz-Cecilia (2013) state the low visibility of LGTBQ+ people in language classrooms, both at elementary and higher educational levels. Sexuality is still not appreciated in a foreign language classroom, even when it is present in the classroom (Guijarro-Ojeda, 2006), as it is hidden by the hegemonic heterosexual system (Salvia Rodríguez, 2017). According to Maria Salvia Rodríguez (2017), LGTBQ+ students do not have the same opportunities or the same freedom of expression, since they tend to hide or divert non-heteronormative details in their speech (when talking about weekend plans, friends, places to visit, etc.). Taking into account the scarcity of queer studies in foreign language acquisition, we would like to highlight the work of Stefano Barozzi and Juan Ramón Guijarro-Ojeda (2016) as they lead a pilot

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<sup>3</sup> “Los alumnos y alumnas necesitan tiempo para reflexionar y debatir sobre emociones, amor, deseos y en definitiva sobre sexualidad. Temas que deben tener en cuenta y visibilizar todas las sensibilidades y desafiar las ideas estereotipadas de lo que debe ser el amor y las relaciones” (López Cortiñas y Martínez Ten, 2015: 1).

study in the implementation of a course on sexual identities with future teachers of English as a Foreign Language (EFL) in Primary Education.

In 2017, Lauren Musu-Gillete *et al.* together with the National Centre of Education Statistics suggested that a great amount of lesbian, gay, bisexual and transsexual students from the USA were victims of verbal and physical bullying. Likewise, some researchers and institutions have highlighted how LGBTQ+ bullying has increased alarmingly (Berry, 2018; GLSEN, 2011, 2014; Kosciw *et al.*, 2014; Musu-Gillete *et al.*, 2017; Nottingham, 2020). Moreover, eight out of ten LGBTQ+ students state that they have experienced physical or verbal harassment (Berry, 2018; GLSEN, 2011). Unfortunately, these cases are spread worldwide while we continue to suffer severe consequences like the high ratio of students who commit suicide due to LGBTQ+phobia, as was the case of Nerea, a young bisexual female that, after changing school twice, decided to put an end to her life as a consequence of being bullied and intimidated for months (Puig, 2020).<sup>4</sup>

In parallel, the GLSEN teachers' report (2011) showed that LGBTQ+ teachers also feel insecure. Furthermore, a third part of them is afraid of losing their job if they express their sexual-affective identity to students or school staff. Worryingly, 25% of the teachers involved in the study testified that they were bullied in the school they were working at, because they did not fit or acted in what is hegemonically known as heteronormative (GLSEN, 2011). In addition, some researches (GLSEN, 2011, 2014; Musu *et al.*, 2017; Nottingham, 2020) indicate that school bullying over gender-variance is not only more frequent, but also invisible. Gender identity bullying is observed usually towards children who do not exhibit a heteronormative behaviour in their gender expressions (for example, boys play ball games and girls do not) and/or sexual preferences. In the same way, this type of bullying and threats are applied to any child who displays behaviours out of the female/male quintessence whether they are LGBTQ+ or not (Naidoo, 2012), being labelled as *queer*.<sup>5</sup> This kind of bullying consists in mistreating everybody who challenges heteronormativity, independently of their sexual orientation or gender identity (DePalma and Jennet, 2010).

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<sup>4</sup> In this sense, some experts have indicated that this kind of act should be qualified as "social murder".

<sup>5</sup> As a result, the letter Q was introduced into the acronym LGBTQ.

Inside the school environment, LGBTQ+ teachers feel, on the one hand, more pressure and stress and, on the other hand, they state that they seem not to fit within the rest of the school members, that is why teachers' training in sexual-affective diversity becomes important in order to promote inclusion, equality and equity (Pastor, 2015; Ruiz-Cecilia and Guijarro-Ojeda, 2016).

We agree that it is important to rethink teachers' pre-service and in-service training as an effective tool to prevent school bullying based on gender identity and sexual orientation (Barozzi and Guijarro-Ojeda, 2016; Goodboy and Martin, 2018).

Porter's research team (2012) explains that teachers have the power and skills to shape the classroom atmosphere into a safe space for gender-variant children, using discussions and activities focused on sympathy, respect, diversity and inclusion and promoting critical thinking through transformative pedagogy techniques. However, it is critical to train teachers so they can address this topic appropriately while feeling confident (Goodboy and Martin, 2018). Language teachers, as well as any other teacher, must serve as inclusive models to every student, but some researches have found a lack of cultural sensibility towards other forms of sexuality (Barozzi and Guijarro-Ojeda, 2016; Loovas, 2009). To some extent, there are teachers who unconsciously judge or formulate microaggressions towards themselves or LGBTQ+ students, hence the importance of reviewing educational laws continuously (DePalma and Jennet, 2010; Goodboy and Martin, 2018; Guijarro-Ojeda, 2005).

According to Butler's premises (1999), these constructions are actively performed as statements of one's personality with a clear objective: to reinforce sociocultural diversity. Likewise, Michel Foucault's study (1976) about sexuality, includes *Queer studies* and criticizes categories never mentioned before such as sex, gender and sexuality. In addition, Foucault highlights the codification of language around the body: "anatomies were shown and intermingled at will, and knowing children hung amid the laughter of adults: it was a period when bodies 'made a display of themselves'" (Foucault, 1976: 3). Then, the cultural construction of being a "man" implies not being a woman, not being ethnic, and not being homosexual (Segal, 1990). In line with this way of thinking, Butler states that sexual-affective categories are not natural but a cultural heritage (Butler, 1990).

Renée DePalma and Elizabeth Atkinson (2007) express that homophobia is registered as a social system inside hegemonic masculinity in the United Kingdom. Furthermore, they manifest that the social levels where there is a greater subjugation towards gender identity is at elementary schools (DePalma and Atkinson: 876). In the same way, the National Union of Teachers with its venue in London points out that infant students (3-5 years old) are already using a homophobic language and that teachers ought to know how to address this issue (Legg, 2006). In Sweden, Hans Knutagard (2005) shows how gender-variant as well as homosexual people are bullied due to their gender expressions, as their gender construction does not fit in the hegemonic way of living. The British child-protection telephone help-line has reported that at least 60% of the calls are from young children, aged 12 to 15, which are bullied or name-called due to their sexual orientation and/or gender identity, being 6% of them less than 12 years old. The researchers DePalma and Atkinson realized a qualitative study in different elementary schools in the United Kingdom in 2009. From 72 teachers, both pre-service and in-service participants, 20 identified as LGBTQ+, though only one gay man indicated that he expresses his identity in front of the students. The rest of the participants manifested fear and anxiety due to the possible retaliations, mainly pejorative actions by some parents (DePalma and Atkinson, 2009). It is important to emphasize that this research also had LGBTQ+ parents who were reluctant to show who they really are inside the school context.

In Ireland, Susan Bailey (2017) highlights that this kind of bullying cannot be considered the same way as any other type of bullying which, though linked, promotes negative attitudes only towards gender-variant and/or not heterosexual children. Likewise, Gerard Farrelly (2014) manifests that homophobic bullying in Ireland is not treated inside school policies because headmasters and educational inspectors attributed LGBTQ+ bullying to something unusual and informal. Continuing with the Irish context, Aoife Neary (2013) gives voice to LGBTQ+ teachers who recognize the importance of the school policy as an essential part in deconstructing heterosexual privileges and norms. Thanks to these researches, Dublin's Department of Education and Skills ordered in 2013 to add an antibullying clause aimed specifically at ceasing homophobic and transphobic issues (DES, 2013). More recently, Melania Terrazas (2018) has

assembled a special issue of essays regarding gender studies inside contemporary Irish literature.<sup>6</sup>

Currently, schools and teachers still avoid to treat sexual-affective diversity and gender identity which intensifies arguments against a holistic and cross-cultural education (Nottingham, 2020). The increased number of right-winged extremist political formations are restricting individual's freedom adding walls between politicians, teachers, schools and families. In this sense, Guijarro-Ojeda and Ruiz-Cecilia (2019) outline how the conservative media employ arguments based on discrediting the heart and soul of LGBTQ+ people, against the progressive ones which condemn these social injustices. Thus, conservative formations tend to be linked, implicitly, to dealing with sexual preferences as sexual activity, which have caused the closure of many cross-cultural programs based on same sex relationships, new masculinities, diversity of families, how to construct healthy friendships and human flourishing. This kind of measures, such as the *pin parental* in the Spanish context,<sup>7</sup> entail the objective of concealing 'variant' people in order to anchor heteronormative discourses in primary and secondary schools, when children are most vulnerable as they are trying to develop their identity and self-realization skills (DePalma and Jennet, 2010).

During the systematic literature review carried out by Andreas Gegenfutner and Markus Gebhardt (2017) it is exhibited how many studies point out that gender-identity and sexual-affective bullying is shaped in the form of cyberbullying, emotional abuse, physical abuse, identity neglect, sexual abuse, loneliness, violent assaults, drug addiction, depression and suicide. Whilst Ian Macgillivray (2008) underlines that having LGBTQ+ teachers who are not afraid of showing their sexual-affective diversity in the classroom has a positive influence on student's wellbeing, not only providing a safe space for LGBTQ+ students but also as a bridge to understand sexual-affective diversity and gender identity, this is known as *affirmation pedagogy*.

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<sup>6</sup> For further information please visit: <https://www.estudiosirlandeses.org/issue/issue-13-2/>

<sup>7</sup> *Pin Parental* is a Spanish extreme-right-wing educational law that bases its implementation in having, as a parent, the eligibility to decide if your children have to learn cross-curricular contents such as affective-sexual, corporal or gender diversity at school. This subverts individual's freedom and the right to be educated and to live in a tolerant as well as a multicultural world. This measurement is only applied in Murcia, Spain, where extreme-right-wing political forces have more seats in parliament.



Inside the Spanish context, a research conducted by Jesús Generelo and José Ignacio Pichardo (2006) in which 869 students participated, shows that women have a greater knowledge about LGBTQ+ realities and that they perform fewer physical attacks than men, as an example 30% of the boys revealed a complete rejection (Generelo and Pichardo, 2006, quoted in Generelo, 2016). The results are frightening, as 32% of the participants consider being homosexual as something wrong or “disgusting”, more than 30% eyewitness beatings (being the 3,2% the strikers), and more than 80% of the students overhear name-calling on a daily basis (Generelo, 2016). Nonetheless, the research reveals positive outcomes after implementing a workshop about sexual-affective diversity. According to the Spanish Educational Law, LOMCE (2013), sexual orientation, personal identity and individual differences can be worked as cross-cultural contents in every subject, but they are never explicitly integrated nor mentioned (Barozzi and Ruiz-Cecilia, 2020). In the same way, we agree with Guijarro-Ojeda (2007) in the need of an axiological, transversal or another position that refers to education must necessarily be supported by international consensus (Guijarro-Ojeda 2007: 163).

The researcher Britzman (1995) designates as queer pedagogy the pedagogy of questioning, together with Freire’s pedagogy, of the oppressed as well as critical and feminist pedagogies. According to Remedios Zafra and Lucas Platero (2015) quoted in Salvia Rodríguez, (2017) queer pedagogy is a transformative pedagogy whose goal is not only to avoid discrimination but also to incorporate otherness and subvert oppression structures inside a schema that is focused on the processes instead of the final product. Following Valeria del Castillo’s (2015) (2015) statements, queer pedagogy is an adequate model to prevent and bring heteronormativity down from the classrooms, establishing a free education based on fairness and equality.

Nevertheless, queer pedagogy does not only develop gender identity and sexuality but also unsettles the normal-abnormal duality (Planella Ribera and Pie Balaguer, 2012) which promotes self-realization, self-reflection and critical thinking (Salvia Rodríguez, 2017; Barozzi, 2015).

### 3.2. New Masculinities and Gender Identity in Children's Literature

Children's literature is known as the first step that young boys and girls make into learning how to read while encouraging good reading habits and reading for pleasure. In the same way, reading supports different types of intelligence through *picture books*, *oral storytelling*, and *dramas*, among others. In addition, it cultivates children's greatest talents such as *speaking skills*, *written skills*, *imagination*, and *rhetoric*, usually hidden among children's inner selves (Hunt, 1994). Likewise, literature can absorb, engage and empower both children and adults. Moreover, it shapes our cultural identity and, at the same time, it is part of it, for example: The Evil Queen, Aurora, Prince Charming, Peter Pan, or The Wicked Witch of the West are settled characters in our psyche, which not only evoke our childhood or its narratives, but also its myths and basic archetypes (Hunt, 1994).

However, children's literature –including literature focused on learning and pleasure– has not been considered a proper branch inside the polysystem of literature, being placed in an inferior status as the result of the social conception of what it means to be a child (Shavit, 1986). In this sense, children's literature had –and still has– to bypass social, economic and cultural barriers, as it is catalogued as trivial and ordinary. According to Ursula Le Guin (a major reference due to her oeuvres in which she mixes reality and fantasy, as in the book series *The Wizard of Earthsea*), the adult world is configured to degrade the power of imagination (Le Guin, 1975).

According to Cristina Pérez Valverde (2002), children's literature represents a keystone in future adults' education. Therefore, literature should provide models in which characters are represented without a heteronormative standard in order not to perpetuate hate nor violent crimes (Sciurba, 2017). In line with Butler's gender contribution (1990), we know that heteronormativity and heterosexuality do not stress what it is to be and act like a "man". We also agree with Britzman (1999) as she assumes that gender is a social, cultural and historical construction, and that heterosexuality is neither natural, normal, unchangeable nor universal. Consequently, the school context cannot leave out this cultural background (Sciurba, 2017).

Literature helps us image ourselves as sexed beings and it allows us to recognize ourselves and others, it also teaches us how to tell our story, how we create a narrative with the fragmented memories of our memory (Romero Lombrado, 2011). The next change in literature challenges the duality of gender and its limits as stated by Bronwyn Davies (1994): “children need to have access to a discourse that frees them from the burden of the obligations imposed by liberal humanism [...] children need the freedom to put themselves in different ways, some of which will be recognizably ‘feminine’, other ‘masculine’” (Davies, 1994: 242, my own translation).<sup>8</sup>

We, as teachers, should provide students with content –and therefore, literature– for not perpetuating the current economical, social and cultural order which is cisgender, heterosexual and patriarchal because it reproduces hierarchies and gender disparities, as it undermines other sexual-affective variants such as bisexuality, homosexuality and even excludes transsexuals and transgender people (Rolli and López Curyk, 2018). Thus, we ought to train a new generation that thinks and lives in an equal world, concerned about the language that is used as well as the narratives and images that appear in children’s literature to illustrate diversity.

Literature allows children to learn about how other boys and girls behave and live adventures or experiences outside their immediate environment (Gooden and Gooden, 2001; Kortenhuis and Demarest, 1993). It seems that reading literature has a bigger impact on their behaviours as well as long-lasting references due to the personal inversion that reading requires, as a book also admits being re-read (Pastor, 2015). Additionally, children’s literature –and hence, stories and characters– have the potential to influence children’s perceptions about gender roles and social values (Kortenhuis and Demarest, 1993). Literature can shed light on what children are feeling:

We worry that kids who are struggling with issues of racism, gender identification, violence, physical abuse, verbal abuse, or religious persecution may not have access to books that can provide images of other kids who are in similar

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<sup>8</sup> “Los niños necesitan tener acceso a un discurso que los libere de la carga de las obligaciones impuestas por el humanismo liberal [...] precisan la libertad para ponerse a sí mismos de múltiples formas, algunas de las cuales serán reconociblemente “femeninas”, otras “masculinas” (Davies, 1994: 242).

circumstances to their own. In other words, those students who are most vulnerable have the least chance of reading books that could be helpful in dealing with difficult issues that are present in their lives. (Leland, Lewison and Harste, 2013: 173)

However, children's literature has prioritized the male heteronormative way of life. Perry Nodelman criticizes that "to be appropriately male, you must be triumphantly animal-like [...] in doing so, you will have to be punished for defying civilized values, and you will have to take your punishments like a man" (Nodelman 1988: 6). We could argue that boys in literature are heroic leaders, brave and adventurous, rescuing girls and assertive, tending to professional roles in which leadership skills are required (Hamilton et al., 2006). In the same way, children's literature has a lot of male characters although there is not enough academic research about how to properly use male characters in children's books (Pastor, 2015). We agree with Candy Lynn Thyseen when she states: "it may not be apparent on the surface, but ideas which imply and reinforce normative masculinity exist within literature written for children" (Thyseen 2017: 7).

Adam Cooper and Don Foster highlight that hegemonic masculinity refers to "the socially exalted form of being a 'real man'" (Cooper and Foster 2008: 5). In this sense, the excluded groups are those who have a lack of 'manhood', ethnic, social status or sexual orientation (Connell, 2005; Morrell, 1998; Pastor, 2014). So, all of masculinities are affected and marginalised by patriarchal domination, especially the young community (Pastor, 2015). Germaine Greer (2007) argues that masculine childhood and youth are elided as they present boys as incomplete men, which ought to pursue 'manly' rituals as pre-requisites to finally become 'complete men'. Moreover, "the creation of texts that meet the needs and interests of the gendered child illustrates the demarcation and ongoing cultural invention of Western childhood as a unique state" (Marshall, 2004: 261).

This hegemonic point of view is misunderstood because we, as a society, have not understood the notion of gender (Pastor, 2015), for example, girls achieve maturity by learning throughout their lives, but boys must forget their past to be reborn as males (Groth, 2007). On the contrary, girls have a lot of literature and a variety of characters to identify with (Pastor, 2015). Nevertheless, boys only have a quintessential male character (usually: athlete, brave, heroic and emotionless) to identify with, so those children who do not connect with it feel a

deep social pressure, as children they are witnessing that boys have limited opportunities to become themselves outside the cultural hegemonic construction of masculinity (Wannamaker, 2008).

The main sufferers of these constructions are women and men equally. Moreover, men are executioners and self-victims (Varela, 2013). According to Pierre Bourdieu (2002), men are prisoners of the dominant male representation that the androgenic society instils in the process labelled as hegemonic masculinity. In this sense, masculinity is a social practice, it has an intimate link with power relationships and emotional relationships (Connell, 2005). Studies about masculinity as a concept have been avoided and hidden because it has created the illusion that men talk and act on behalf of humanity (Varela, 2013). Violence has been the way men interact with the world: “the husband or boyfriend is expected to protect ‘their’ women against another man; the friend to help in a fight; and the head of state to begin a war if circumstances require” (Varela, 2013: 334, my own translation).<sup>9</sup> Then, it is important to disassociate men from courage, dominance, aggression, competitiveness, success or toughness, aspects which produce a violent caricature, and to associate to manhood other aspects like prudence, emotional expression, ability to emphasize, dialogue and problem solving (Varela, 2013). Sometimes, trying to keep anxieties and fears hidden in order not to project certain image of a “weak male” make men’s affliction and distress bigger, resulting in a severe burn-out syndrome (Rojas Marcos, 1998: 15; Varela, 2013: 334). In addition, a lot of imprudent behaviours are being carried out by males in what are called “rites of passages from childhood to manhood” which are indeed virility tests, based on risk-taking behaviours (driving behaviour, for example). Safety policies ought to be oriented towards challenging the traditional model of what “a male should be” and help promote a male model, a form of masculinity that does not have to be proved and in which prudence and care for others are appreciated male attributes (Varela, 2013).

Gender identity, with respect to oneself and to others of the same-gender in its dual version of masculinity and femininity, pre-establish a set of gender expressions throughout time that oppose to gender identity as a progressive

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<sup>9</sup> “Se espera del marido o del novio que protejan a “sus” mujeres contra otro hombre; del amigo que ayude en una pelea; y del presidente que comience una guerra si las circunstancias los requieren” Varela, 2013: 334).

acquisition, something that is never completed because it is a life-long learning process so it is never the same (Romero Lombardo, 2011).

Gender, as it is argued by Butler (2007), is constructed by repeated actions inside a strict framework that mirrors being as something innate and natural. For this reason, it is used to catalogue people by certain characteristics, such as the way of behaviour for a female and/or a male, or in other words, the individual is an anchored subject. As a consequence, the current system highlights a binary society, outcasting every dissenting voice. In line with this, according to Annette Wannamaker, there are “complexities in being born into a body whose characteristics have already been defined” (2008: 23). However, Alba Alonso Feijoo takes this sentence to other characteristics “a body governed not only by gender but also by race or class among others” (Alonso Feijoo, 2015: 69).

Indeed, there were and are many ways of being a woman or a man (Mishra, 2018). Before industrialism (19<sup>th</sup> century), gender expressions and roles were diverse with no connection between men and strength nor women and passiveness (Indian literature, for example, has many traditions about androgyny and same-sex eroticism). Nonetheless, racial societies began to impose certain roles and, at the end of the century, women and men were defined, coinciding with the Victorian period of the industrial revolution (Mishra, 2018; Raisin, 2017). As men continued to work outside the home, male-sports based on toughness, such as football, became popular due to the risk of being “feminised” by mothers (Raisin, 2017). Besides, no one came out as heterosexual, though the very same condition is assumed and evidenced in every environment (Rolli and López Curyk, 2018). Then, options to express our gender constructions or borders are limitless, especially as we live in a multicultural world, and according to Connell, 2005; Wannamaker, 2008; Alonso Feijoo, 2015, there are also various ways of being male.

During the 1970s, 80s and 90s a lot of award-winning children’s books portrayed boys as independent and pragmatic while girls held a passive and an underrated position (Marshall, 2004). We could postulate that we have been imposed with a gender identity before listening to a story or even before our day of birth (Alonso Feijoo, 2015). For example, toys have been biased throughout modern society: there are clear differences between boys’ toys (hard toys such as cars, action dolls and Lego bricks) and girls’ toys (soft toys such as cooking

books, dolls and teddy bears) but they all have one thing in common “girls become anorexic or bulimic with unrealistic body imagery; as well as these giant-like muscular toys influence boys on urging them to pursue body measures which are equally unrealistic” (Alonso Feijoo, 2015: 106).

The current objective, according to Natalia Enguix Martínez, Cristina López Torres, and Leonor Vílchez Fernández (2014) is to promote and break down canonical and stereotyped books to produce literature in which young characters live a fair and equal life regardless of their gender.

### **3.3. Transformative Pedagogy**

The term transformative pedagogy was coined by Bedford (2002, 2009) as a way of addressing critical theory through social and pedagogical transgression. In addition, critical theory is based on what Paulo Freire (1970) stated as the pillar of his humanistic vision; to educate *by* and *for* an individual’s freedom. Following Freire’s point of view, learning takes place when students dialogue and negotiate the meaning of the context they are living in, rather than learning unidirectionally.

Transformative pedagogy, then, “aims to create critical consciousness [...] it addresses inequity and discrimination by deconstruction of stereotypes and prejudice” (Bedford, 2002: 138). In this sense, “queer theory could also be part of the critical and transformative theory rubric as an aim for both social and institutional change” (Barozzi, 2015: 30).

We are going to use partly transformative pedagogy methodologies in this dissertation as our main objective is to make new masculinities more visible in education and in visual materials that can be used to teach children. Specifically, techniques that require the use of oral language skills (listening and speaking as re-telling of the story, for example) as well as reflection activities. In this sense, it is essential to produce a *desocialisation* to deconstruct masculinities (Barozzi, 2015: 31).

### **3.4. Children’s Filmic Texts**

According to Mar Asensio Aróstegui “written words and moving images turn out to be equally productive if they are used deftly” (2001: 79). Thus, we attempt to explore hidden messages in films in order to discuss how boys are supposed to

behave to begin the process of deconstruction being able to explore some new identities and cultural messages.

The use of filmic texts has been an object of study for several years, being the subjects of foreign language learning and history the more prominent in its use. The former has been pinpointed as an excellent resource in acquiring oral competences, especially listening, as films provide comprehensible input (according to Krashen's language input hypotheses). Additionally, filmic texts are an excellent resource to show cultural diversity and the target language folklore improving students' sociocultural competences as well as their intrinsic motivation (Guzzi Harrison, 2009: 89).

Although filmic texts were "initially derided as lazy teaching, today films are commonly used as an instructional aid in the classroom" (Butler et al., 2009: 1161). According to Gema Sánchez Benitez (2009) during the last decades a lot of communicative activities have been used in the language classroom through pictures due to their capability of waking up students' sensations and reactions, whether they like what they see or not. Moreover, filmic texts are highly motivating for children and are part of the natural and spontaneous language used by native speakers (Sánchez Benítez, 2009: 2).

We understand that film texts can be considered as a form of social representation inasmuch as they construct their own "reality" through pictures and sounds (Muñoz Ruiz, 2017: 98). Although films do not achieve a real representation of a reality but an impression of it –a representation of a reality rather than a replica–, they are society's most realistic rendering mode due to their capability of replicating movements and actions (Muñoz Ruiz, 2017: 99). Likewise, films have portrayed children in loneliness and the apparition of orphaned children is still very common due to the amount of possibilities of its narrative, such as growing without parents' protection in a dangerous world (Muñoz Ruiz, 2017: 149). One of the main issues that children's film texts have in common with children's literature is that they are products made by adults, which means that fantasy and fiction are reproduced without a child perspective.

The use of filmic texts in the language classroom also enhances extra linguistic features such as prosody, cultural background, historical events, ideologies and adaptations for children (Arboledas Merino, 2015). In this sense, the majority of children's films have been adapted from a novel, as it is the case in our study.



Paying attention to children's filmic texts, the most famous film's company is *Disney*, which has used many traditional fairy tales to produce visual literature. Nonetheless, these stories (*The Little Mermaid* [Clements and Musker, 1989], *Snow-white and the seven dwarfs* [Hand, 1937], *Sleeping Beauty* [Geronimi, 1959], among others) were sweetened with "happy endings" as, for example, all the princesses mentioned above die in their original text. Disney did not introduce these bizarre endings, in exchange it develops the figure of the "hero" and reinforces the "father" contributing to develop a patriarchal imperative (Arboledas Merino, 2015: 25). However, this tendency has changed throughout the past years. Another important company is *Pixar*, which has focused more on animated films and in anthropomorphising unanimated figures into males in contraposition to Disney's princesses. Examples include, *Toy Story* (Lasseter, 1995), *Bee Movie* (Smith and Hickner, 2007), *Spirit* (Asbury and Cook, 2002), *A Bug's Life* (Lasseter and Stanton, 1998), etc. (Birthisel, 2014).

Jessica Birthisel argues about the contribution of cartoon films to children's imagery as well as "discourses of the self and other" (2014: 337) and in the "fields of social meaning" (Lacroix, 2004 in Birthisel, 2014: 337). Moreover, Birthisel states that female characterization is more polished than male characterization in computer-animated imaginary films as male stereotypes are more reinforced (2014: 339).

We, as teachers, should provide our students with filmic texts that are appropriate to them and match their needs. Furthermore, films ought to be carefully prepared to be used in the classroom as "one common mistake made by some language teachers is to show their students a film with no language preparation or focus" (Guzzi Harrison, 2009: 90). In this sense, we recommend to follow the Task-Based Language Learning Approach, coined by David Nunan (2015), as it focuses learning on the process rather than on the form, it also divides learning in three stages:

- 1) *pre-listening*: aimed at reducing students' stress; to prepare them for what is to come; familiarize them with some of the vocabulary; prepare them for any foreseeable points of difficulty. Examples of pre-listening activities include activating vocabulary on the topic; answering preliminary questions

of a general and/or specific nature; looking at visual material related to the activity; etc.

- 2) *while-listening*: activities which are usually a specific type of task, for example, filling in a chart, answering questions, following a route on a map, taking notes.
- 3) *post-listening*: aimed at giving feedback, developing fluency and accuracy as well as checking their understanding while consolidating what they have learnt. This may involve other skills such as speaking, reading and/or writing. Examples include: identifying the topic; identifying the nature, attitude and number of speakers; completing a chart; sequencing pictures in the correct order; re-telling the story; etc.

Finally, we could postulate that literature and filmic texts share a common goal: to provide children and/or adults with entertainment and to make “them feel free and alive, linking learning with pleasure” (Arboledas Merino, 2015: 31).

## 4. METHOD

In this master's dissertation we are going to use the analytic-synthetic method to analyse Roald Dahl's filmic texts. In this sense, we consider films as complex texts (Díaz-Cuesta, 2010: 86).

The methodological review regarding the use of pictures (or audio-visual materials) is based on structuralist methods as objective hermeneutics or symbolic interactionism (Flick, 2004: 169). Therefore, the pictures and films we watch are becoming quickly part of our everyday environment and it is more significant how they are crafting reality and social constructions (Flick, 2004: 170). Norman Denzin (2004: 238), for example, analyses social experiences (like alcoholism and corruption), historic periods (Vietnam War), institutions (schools, hospitals) and values (such as marriage) in Hollywood films. In the same way, Denzin proposes two types of reading: 1) realistic reading: which considers a film as a whole and as a true picture which can be completely analysed, and; 2) subversive reading: which takes into consideration many views (actresses, actors, authors...). Likewise, it abandons the hypothesis of having a truthful and exhaustive audio-visual analysis but instead an interpretation of the data, which can be multiple regarding the constructions we want to decode.

Having this in mind, we follow the next steps in our research (Denzin, 2004):

- Films are considered as a whole production: we write down remarkable impressions, questions and patterns derived from the representation of masculinities.
- We provide structured microanalyses of scenes and characters based on the objectives set at the beginning of the dissertation which result in detailed descriptions and exhibition patterns.
- The search of masculinity patterns is carried out while carefully watching the whole movie in order to answer the objectives described above. In addition, realistic and subversive readings are discussed.

Nonetheless, some researchers have pointed out the limitations of this method as movies can be interpreted and analysed from many different perspectives (Flick, 2004). Our perspective, focused on gender and new masculinities, will lead the main approach as well as its interpretation, results and subsequent

conclusions (Díaz-Cuesta, 2010: 86-87). Then, according to Denzin (2004) the analysis will not only be beneficial to those who like or make films but also a contribution to the field of Social Sciences. We are aware that our study has other limitations such as film and scene selection (*what movies and scenes are more likely to be analysed?*) and interpretation (*what should we pay more attention to?*). The reality presented in the films can also be varied depending on who is the researcher and the viewer (both can provide a different analysis of the same event). So, in order to verify and validate our research study we consider the film as a *visual text* but transformed into a narrated story. Additionally, we triangulate the data with the analysis of masculinities in films provided by Kirkham and Thumim (1993) in which they develop the following schema:

- *The body*: representation of the body, the pleasures pursued (adventure, sports...), visual body (attributes), activity/passivity of the role, clothing, etc. (Kirkham and Thumim, 1993: 12)
- *Action*: action existing in chivalrous performances, games, violence, competition, use of physical strength, rites of passage within the socialization of youth, duality between sizes and shapes (tall/short, hard/soft, strong/weak) (Kirkham and Thumim, 1993: 15).
- *The external world*: representation of masculinities in status, hierarchies, language used, male empowerment and control “whether this is exercised over events, people or emotion” (Kirkham and Thumim, 1993: 19).
- *The internal world*: anxieties, gender expressions and policies, vulnerability, risks, sacrifice, self-sustaining, self-suffering and bottled feelings that are best if males do not speak about them (Kirkham and Thumim, 1993: 22).

According to Díaz-Cuesta (2010: 87), an exhaustive textual analysis, such as transcriptions of each scene, would exceed the scope and length of this topic so we will not study all the footing of our corpus. Our study, then, is closer to Aumont’s procedure:

It does not suffice to have simply seen the film; instead one must see it repeatedly. However, one should also be able to manipulate the film to select fragments, compare shots and scenes that are not actually

sequential, contrast the opening and closing sequences, etc. All of these operations assume direct access to both the film and a means of projection. They also assume the availability of a specific sort of projector/viewer that allows going both forward and backward, slowing and speeding up the film, or even pausing on a single frame. (Aumont et al., 1992: 177-178, quoted in Díaz-Cuesta, 2010: 87).

We have employed two different resources to (re)watch the movies. On the one hand, we have logged into *Disney+* to play *James and the Giant Peach* and we have used the Google Extension *FireShot* to be able to obtain a screenshot. On the other hand, we have used the library resources to obtain a DVD copy of *Charlie and the Chocolate Factory*, the latest version (directed by Tim Burton in 2005).

As we have stated, we analyze selected fragments regarding the main focus of our research: new masculinities in children's audio-visual literature, taking into account the spheres proposed by Kirkham and Thumim (1993) and Denzin's readings (2004).

As it is highlighted by Díaz-Cuesta (2010: 88), we try to explain what this experience means to us as a way to provoke the viewer into re-watching the films, so we will underline *our* story. In this sense, from reviewing and re-reading these stories the reader will also be able to retell films they have seen, but with a different perspective, *their* perspective.

## 5. ANALYSIS

Before starting with the analysis of the films, it is important to talk about the author of the stories. Roald Dahl, who passed away in 1990, was a Welsh worldwide known writer of children's book. He published more than twenty books for both children and adults. However, his work was deeply criticised as Dahl's literature contains vulgarity, racism, sexism and violence that according to some critics were not appropriate for children (Culley, 1991). Nonetheless, his well-known oeuvre *Charlie and the Chocolate Factory* challenges the society scaffolding. In this sense, whilst adults and critics consider that the Oompa-Loompas were slaves of Willy Wonka (they came from a wild tribe and Wonka treats them as working-class for a few cocoa-beans as their salary) children tend to remember them as the didactic and comic part of the play. So what seemed racism was actually a well developed technique to deconstruct children's interpretation of reality, especially in times where immigration was a sensitive topic (Culley, 1991).

In this sense, we evoke *Matilda* (DeVito, 1996) as an antisexist oeuvre in which the villain is a biased character. By this, Dahl mocks everyday sexism as it is represented in Matilda's headmistress (Miss Trunchbull) and parents (her mother was a gambling bingo addict and her father an unbearable and corrupt car dealer who tries to teach his son how to trick a car as he will inherit the car business). They even tell Matilda not to read books and watch the telly instead (DeVito, 1996).

Another important aspect of Roald Dahl's fiction is the fact that the majority of his heroes are boys, due to Dahl being himself a male and his books being based on his own experience. Furthermore, Dahl tends to attribute the same values to his villains: gluttony, selfishness, laziness and greed, among others (Culley, 1991: 59). We can observe how these are linked throughout his work, for example the case of Augustus Gloop, an overweight and greedy boy in Charlie's story. Dahl's main literary characteristics are *good vs evil* (Miss Trunchbull vs Miss Honey [Dahl, 1988]), an omnipresent narrator and guide, a journey that starts and finishes at home, vivid images, fantasy elements, violence, a triumphant hero/heroine and the use of bizarre language (Culley, 1991: 62). It is curious how some people remain sceptical with the language Edward Lear and Lewis Carroll used, *nonsense* language, when it was precisely this transgression of language

what made their oeuvres so unique and worldwide known. Furthermore, Roald Dahl published stories based on his experience as a child aiming at providing shelter to children alike him through literature.

In conclusion, we agree that Dahl provides modern fairy tales and stories within contemporary language expressions and narratives: he employs elements worth discussing with children such as the human condition, the spheres surrounding adulthood and its hypocrisies.

### **5.1. *James and the Giant Peach (JGP)***

Before delving into the four sites, it is significant to acquire a general picture of the narrative. *James and the Giant Peach* (from now on, *JGP*) is an adventure-fantasy featured film focused on a journey to New York City whilst flying in a giant peach. Travelling is used as a metaphor for development and maturity as James, the main protagonist, is not the same person after the journey concludes. Additionally, magic is involved in the story as the trigger for the peach's immense blossoming as well as the personification of the insect-based characters (Mr. Centipede, Mr. Grasshopper, Earthworm, Miss Spider, Mrs. Ladybug, and Glow-worm) plus James's body transformation. Then, anthropomorphizing has been part of this process.

It is common of Roald Dahl to present women as evil and men as heroes, on the one hand. This feature is characterised in James's aunties (Sponge and Spike), who are violent women who scorn James and kill every bug they find. On the other hand, a mysterious man gives James the magic he needs to leave his miserable life. In the same way, this man is also the narrative voice (in Dahl's oeuvres it is frequent to have a critical man-narrator). Finally, the quest is centred on seeking friends to form another family far away from James's aunties who live on a hill at a little British harbour area. We could postulate that Dahl is recreating the "American dream" from the first half of the twentieth century among other singularities from those decades such as modern capitalism and multiculturalism.

### 5.1.1. *The body in James and the Giant Peach*



*Figure 1: first appearance of the main character*

James is presented as a prototypical boy in a dream land, as we can observe in the colour pattern used as well as in the size of both the house and the beacon (Figure 1). He is wearing a light-blue vest over a yellow shirt with short pants. In addition, his parents' appearance is stereotypically male/female.



*Figure 2: First and unique appearance of James's parents*

After this idyllic picture a rhino-shaped-cloud swallows James's parents and immediately he wakes up in his aunties' house, a darker place in contrast to the colourful life he had before.<sup>10</sup> His aunties, Spiker and Sponge, force James to do housework and many other chores while they relax. In this sense, James's body has become an instrument of work, the duality children/adult is constantly present

<sup>10</sup> In the book James's parents die in an accident caused by a rhino at the zoo.



as James, the child, cannot argue with the decisions of his aunts. The film emphasises the amount of work by replacing his toys by gardening tools (Figure 3):



*Figure 3: Use of James's body to work*

In addition, James's body changes twice during the film as a consequence of eating/expelling the magical crocodile tongue. This transformation, together with being separated from his aunts, allows James to take a more active approach. At the end of the film, James's body returns to its normal size but he is not the same. This change is visible because he is not wearing the jacket and the tie he had at the beginning, which is also a more mature look (see Table 1).



	
<p>Inside the Giant Peach (during storytime)</p>	<p>Outside the Giant Peach (near the final)</p>

*Table 1: Transformation of James's body throughout storytime. Source: own elaboration*

Moreover, the clothing he had at the beginning, as illustrated in Figures 1 and 2, is the same outfit that he wears at the end of the film alluding to the fact that the dream he had had with his family has come true.

Furthermore, James's body changes again during a nightmare in which he is a caterpillar and his aunts bug-killers. We associate this shape to a rite of passage in which James wants to eat to become a butterfly, a young adult, but he cannot do so due to his aunts' influence.



*Figure 4: James as a caterpillar*

Moving onto the body of other male characters we would like to emphasise mister Centipede's attributes. This character is clearly a tough man, a person with an active approach within a mobster style, like a character from the film *A Clockwork Orange* (Kubrick, 1971). The centipede uses his body to perform muscle actions

(carrying heavy objects, for example) and acts manly (using violence, taking control over the peach's trajectory, smoking, etc.) (Figure 5).



Figure 5: Mister Centipede

Another male figure is Mister Grasshopper, a music lover which also has the behaviour and the appearance of a wealthy man (Figure 6). In addition, another bug with a masculine appearance is the Earthworm, he wears a red bowtie and sunglasses (he is blind), although he is never treated as *mister* (Figure 7).



Figure 6: Mister Grasshopper



Figure 7: The Earthworm

Finally, the magic man/narrator has a stubble physical appearance and mysterious clothing, with several clocks hanging around his chest, which is eye-catching and, after giving James the magical crocodile tongues, he disappears (Figure 8). As we can observe, all male figures play not only a central role but also a positive function in James's adventure and personal achievement. In this sense, they are the heroes, whereas some female figures are the villains such as James's aunties, whose bodies are represented with extreme thinness (aunt Spiker) or obesity (aunt Sponge) plus, both are portrayed as unattractive.



*Figure 8: Magic Man / Narrator*

#### *5.1.2. Action in James and The Giant Peach*

In this section we tackle performances carried out by and on the characters. During the film we can observe a series of chores that James has to do (painting the house, chopping wood, cleaning the hill, etc.), forced by his aunties. James is treated as an unwilling child, however, he cannot do anything a child does, such as making friends or painting, as his aunties never let him play nor talk. In this sense, the duality child/adult is represented in their relationship as opposites, being the latter the dominant one. James is always threatened by Aunt Spiker and Aunt Sponge with the rhino that ate his parents if he does not behave. Then, the essence of the story is in James's mischief performances because: 1) he draws a painting of himself with Miss Spider with an almost-white bag of chips using crayons hidden under his bedroom floor tile, which later becomes the

container of the crocodile magical tongues; 2) he eats a piece of the giant peach when he is told not to go even close to it.

At the beginning, James's actions are largely controlled by his aunties but as the film progresses his actions become free. In this sense, the other characters allow James to take risks and make mistakes. Nearly at the end of the film, James faces his aunties as they want him back in England, as well as the peach (they are making money). Nonetheless, James stands firm against them and recognizes, in front of the NYC police, that "how you [Aunt Spiker and Aunt Sponge] beat me, and told me I was nothing, I am not going back with you, not me nor the peach" (Selick, 1996, 01:08:27) just as both grab an axe and unsuccessfully attempt to hit James (Figure 9). So, James' passive role swipes into an active and dynamic protagonist.



*Figure 9: Aunt Spiker and Aunt Sponge trying to hit James.*

An important action that changes over the film is James's attitude towards the rhino-shaped-cloud which represents James's fears. From the beginning James is frightened by it, but before arriving in America he faces it saying "you are not even a real rhino, just a lot of smoke and noise I am not afraid of you" (Selick, 1996, 01:00:30), by doing this James turns his weakness into his strength.

The other male characters' actions can be summarized as follows (see Table 2):

- Mister Centipede: after fighting with Mister Grasshopper, he heroically obtains a compass that helps the crew to find the right direction. He, after getting emotional, stands alone trying to show strength in a Western-way.
- Mister Grasshopper: he claims a piece of food for himself, deciding not to share it, because he considers himself more important than the rest, although the breadcrumb is from Ladybug’s purse. He acts in a know-it-all way, being bossy and snobbish, especially with the Centipede. In this sense, we can link this behaviour with capitalism as the Grasshopper (representing power and richness) wants to oppress the Centipede (representing workforce).
- The Earthworm: he is a complex character with self-esteem issues that, thanks to James, improve through the story. These types of actions and the fact that he does not have a he/him pronoun, doing performances that he does not want to, together with his prudence and his fears of wanting to be on the ground, where he feels safe, could indicate that he is queer.

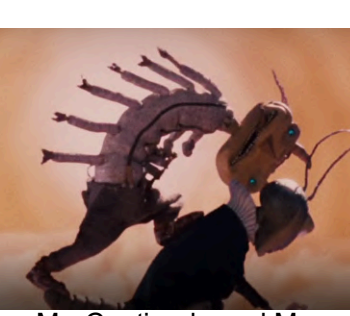
		
<p>Mr. Centipede going solo after a compass at a shipwreck</p>	<p>Mr. Centipede and Mr. Grasshopper fight for food</p>	<p>The Earthworm trying to hide</p>

Table 2: different actions carried out by bug-based male characters

### 5.1.3. The external world in James and the Giant Peach

The external world in *JGP* is represented in the duality children versus adults as the control over James is made by his aunties. In this sense, although Aunt Spiker and Aunt Sponge wear fancy dresses and eat gourmet food, James is hungry, dirty and untidy. However, James’s goals are focused on obtaining a new family and making friends. Then, the sense of belonging is what impels the external world of *JGP*.

The language used by the aunties’ wishes to undermine James by calling him names such as: “little bug”; “worthless little nothing like you”; “stupid, foolish man”;

“the rhino will get you if you don’t behave”. That same language is even used by James when he has to face the first issue “it was a stupid idea”, he tells himself as if Aunt Spiker and Aunt Sponge were nearby to bully him.

Furthermore, language has a crucial part in the story because James’s father says they will one day go to New York City and James does so without second thoughts. Moreover, James trusts what the magic man explains with no further questions. Likewise, the magic man highlights the situation James is in by telling him “you are miserable” in order to give the audience a greater picture. In the same way, he tells James that in order to succeed he needs to be guided by what he feels inside his heart. Then, the language used by males is seen as a positive element in the main story.

However, the society rules implied in this tale are male-oriented. In this sense, we can observe that in NYC there is not a single woman working with the police department or with the firefighters or as a journalist, they are all men but, probably, this is a consequence of the film’s sociocultural background (set between 1936 and 1961).

Nevertheless, in the society created by our protagonists the males drive the peach (Figure 10), there are not female characters at the rudder at any moment, which envisages a patriarchal society.



*Figure 10: Male characters controlling the peach*

At the end of the film we can see the different jobs our characters obtain, being biased all of them (in order of appearance): Mr. Centipede enters the race for mayor to become a politician; Mr. Grasshopper is a successful musician; the Earthworm is a model in commercials about attracting women with his soft skin; Mrs. Ladybug is a midwife; Miss Spider opens a jazz club where she sings; the

Glowworm replaces the Statue of Liberty's lighting. As we can observe, the majority of job positions are prototypically male or female.

#### 5.1.4. *The internal world in James and the Giant Peach*

The internal world that marks *JGP* is the sense of belonging and the fear of death. On the one hand, James's motivations are focused on making friends and in finding a place to call home, as his aunts are ungenerous to him. On the other hand, the rhino represents death itself, which James is so afraid of.

James is able to face the rhino thanks to the courage he has gained during their adventures. Likewise, the Earthworm tells him to look at things using another perspective as James's parents once did.

Then, James faces the rhino at the end of the film turning his fear into a strength, as the rhino disappears. In this sense, James takes many risks to obtain what he wants.



*Figure 11: James facing the rhino*

Regarding James's fears, we can observe how he is also afraid of his aunts. Likewise, this is represented in a nightmare and in part of James's dialogues: "I'll die if I have to go back to the way I was" (Selick, 1996, 00:43:40').

Related to James's gender expressions we could postulate that they are beyond normative behaviours as James shows complex emotions, resolves conflicts using his intellect, as well as making decisions and being a social person. In this sense, James is represented as an individual instead of a male stereotype. Nonetheless, the other characters have attributes and performances



alike quintessential males (the Grasshopper and the Centipede tend to fight) and females (Miss Spider and Mrs. Ladybug act motherly, for example).

Finally, the internal world integrates two perceptions. The first one is oriented towards children who see James taking risks and living adventures while growing up. The second one is aimed at adults who not only will observe the growth of an infant if we let her/him make his/her own decisions, but also the way modern capitalism has impregnated today's society.

## **5.2. *Charlie and The Chocolate Factory (CCF)***

*Charlie and the Chocolate Factory*, from now on *CCF*, is a worldwide known film and book among children and adults, despite being catalogued as children's literature. In general terms, the story has flamboyant characters and situations and a rich imaginary, in addition to several teachings. This film was released in 2005,<sup>11</sup> and it was directed by Tim Burton, who also had an important role in *JPG*.

As we discuss below, the story is named after one of the child-protagonists, Charlie Bucket, but the character who flourishes and learns a life lesson is Willy Wonka, an adult character. We could postulate that the story is based on the fantasy genre, with nuances of an epic quest, which is to find an heir to Willy Wonka's legacy (the Oompa Loompas and the factory).

The representation of masculinities within the film is fluid and multifaceted. Moreover, there is not a duality between adults and children nor between good and evil, as is explicit in *James and the Giant Peach*. In fact, Wonka's main conflict is related to his father figure. In this sense, male characters are abundant and play very different roles.

However, the reason in *CCF* is the same as in *JGP*: to look for family and friends and to make the impossible possible.

Both films are intertwined and have similar characteristics due to Roald Dahl's way of expression, writing, rhetoric and personal beliefs. In this sense, both have a male narrator though magic is not involved in *CCF*. Likewise, Dahl published the book in 1964 after *James and the Giant Peach*, therefore both the book and the film adaptations present the oeuvre in a more seasoned and sensible way.

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<sup>11</sup> There is an early version from 1971, directed by Mel Stuart, but we have decided to work with the latest version adapted to cinema.

### 5.2.1. *The body in Charlie and the Chocolate Factory*



*Figure 12: First appearance of Charlie, one of the main characters*

Charlie is represented as a poor boy. In fact, his physical appearance resembles James Henry Trotter (Figure 1), the main protagonist of *JGP*.

In addition, Charlie's body is mainly exemplified with his clothing. In this sense, he wears oversized and second-hand clothes, as his family is extremely poor (Figure 12). Likewise, the outfits used by his family elucidate their economy level as they cannot afford to lit the fireplace everyday and they have to wear winter clothes such as hats and blankets inside their home. Moreover, Charlie's four grandparents have to share the same bed and they use hot water bags to keep warm (Figure 13).



*Figure 13: Charlie's grandparents*

However, the appearance of Charlie and his grandfather Joe, who accompanies Charlie to the factory after winning the golden ticket, change when they visit the Chocolate factory, as they put on “formal clothes”, nonetheless the other visitors wear more notable outfits. As we can observe, their clothing barely changes and this is also reflected at the end of the film as they do not wear extravagant but humble clothes.



*Figure 14: presentation of all the visitors to the factory, from left to right: Mr. Salt, Veruca Salt, Charlie Bucket, Joe Bucket, August Gloop, Mrs. Gloop, Violet Beauregarde, Mrs. Beauregarde, Mike Teavee, Mr. Teavee*

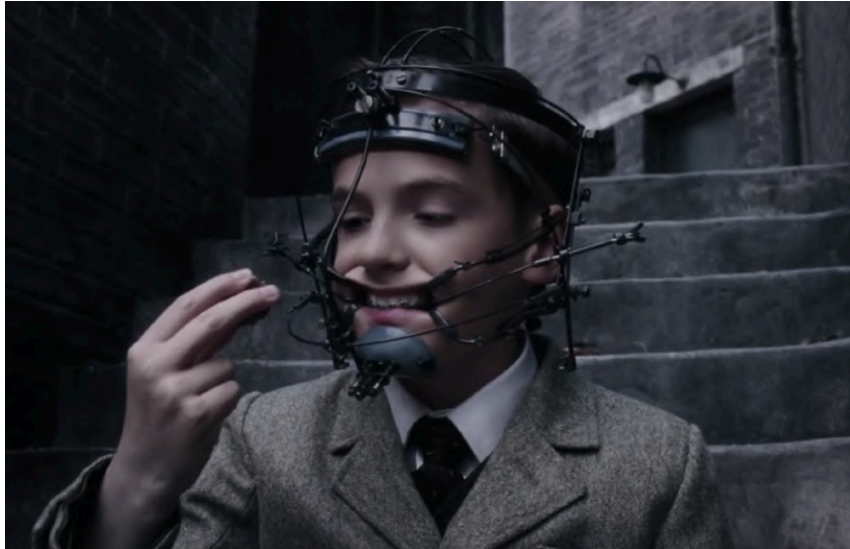
Willy Wonka (Figure 15), unlike Charlie and Joe, is an extravagant character that wears flamboyant clothing and complements, such as purple sunglasses, a cane

made of sprinkles and a hat which makes him look like the mad-hatter, from *Alice's Adventures in Wonderland* (Carroll, 1865; Geronimi, 1951). Then, his physical appearance is different from that of a quintessential man.



*Figure 15: Willy Wonka first appearance*

In addition, Willy Wonka plays an active role in the film, he moves constantly between the present and the past through flashbacks that set one of the main plots of the film; the wish to reunite Willy with his father. Wilbur Wonka, Willy's father, is a dental practitioner who prohibits Willy to be a chocolatier and exiles his own son, which represents Willy's inner and main conflict. Similarly, we are able to see Willy's body transition from a teenager with a massive headgear to an adult. As a child, Willy is portrayed as a small adult with his formal clothes (he wears a red tie and a long beige coat) (Figure 16). This could be determined because of the context as during the 1960s children were seen as small adults. Nonetheless, after being rejected by his father, Willy continues to take care of his teeth in order not to disappoint him.



*Figure 16: Willy Wonka as a child*

Moreover, Willy Wonka uses his body to go on many adventures such as going to the jungle to obtain new flavours, where he finds the Oompa Loompas. The Oompa Loompas are short people, so the representation of their bodies is highlighted in their size and appearance as they all look the same. Furthermore, there are not female Oompa Loompas in the film, except for one moment in which Willy and Charlie go to the administration office, which means that men do the hard work and women do paperwork in their society. The Oompa Loompas are portrayed as handywork and, taking into account that they come from the jungle, they are being compared with native societies where rich countries used to have slaves. Nonetheless, this reading is directed to adult viewers, as a child is usually not aware of slavery issues. However, for children the Oompa Loompas represent humorous characters that use their bodies to sing and dance (Figure 17).



Figure 17: the Oompa Loompas performing a song

In order not to exceed the length of this dissertation we are going to summarize, in table 3, the representation of the bodies of the secondary male characters. The punishment that Augustus Gloop gets in the movie is noteworthy, as it is linked with his body, which is presented as a fat boy who only thinks about eating sweets, which leads him to fall into the chocolate river.

 <p>Charlie's father</p>	 <p>Augustus Gloop</p>
 <p>Mr. Salt, portrayed as a rich man</p>	 <p>Mike Teavee, a raging child who only plays violent videogames</p>

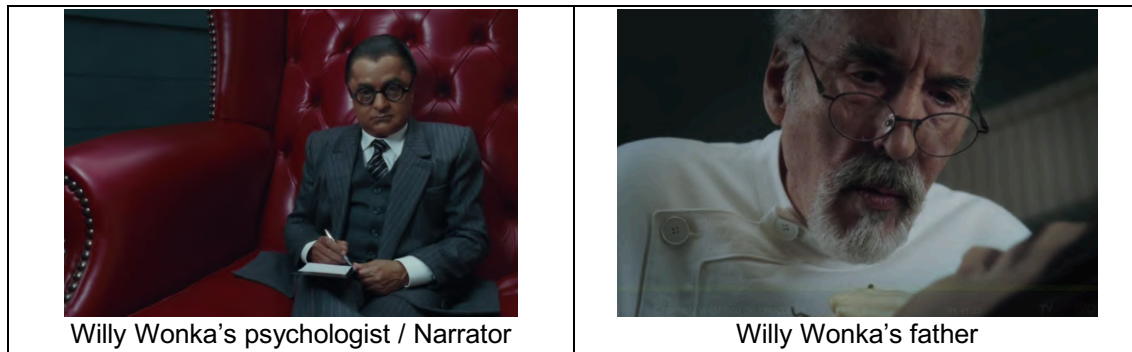


Table 3: secondary characters in Charlie and the Chocolate Factory

Before moving onto the next section, we would like to emphasise the representation of Violet Beauregarde, a girl who competes motivated by her mother. Her body representation replicates Mrs. Beauregarde's physical appearance as both have medium-length hairstyles, they are blonde girls, they wear the same blue tracksuit and golden coat. This body illustration elucidates the high aspirations of the mother, which has resulted in a highly competitive child. In this sense, Violet turns into a giant blueberry after ignoring Wonka's warning and then being permanently violet as a side effect.




### 5.2.2. Action in Charlie and the Chocolate Factory

The actions that drive the film *CCF* is the competition for the prize Willy Wonka announces when he places five golden tickets in ordinary chocolate bars. All of the children and their parents, except for Charlie, are focused on winning, whereas Charlie and his grandfather are centred on enjoying the visit to the factory. In this sense, each child gets withdrawn from the competition due to different actions.

In the first place, Augustus Gloop falls into a chocolate river after being told by Willy Wonka not to do so (Table 4). Secondly, Violet Beauregarde chews a gum that makes her turn into a blueberry when she has been told not to taste the candy. Thirdly, Veruca Salt is thrown into the waste conduct because she is infatuated with a working squirrel and his father follows her as he spoils her a lot. Lastly, Mike Teavee acts mischievously because he decides to teleport himself disregarding what Willy Wonka has said. Furthermore, the Oompa Loompas perform a music number every time a child gets withdrawn highlighting their sins

such as gluttony for example. In this sense, these actions are very attractive to children who will remember how and why the children are punished.

However, it is important to distinguish the different outcomes of these actions. On the one hand, the children that are penalised during the visit are motivated by their mischievous actions. On the other hand, Willy Wonka is exiled because he was pursuing his dream to be a chocolatier so he is not motivated by greed, gluttony or whim. Therefore, every action determined by a selfish reason has a negative consequence, whether it is carried out by a child or and adult, as we can observe in the decision of closing the factory because its workers have betrayed Wonka and have stolen his secret recipes for other candy sellers (Table 4).

 <p>Augustus Gloop gets trapped in the pipe and bedaubed in chocolate</p>	 <p>Mr. Salt is thrown to the garbage</p>
 <p>Mike Teavee is elongated on a toffy puller</p>	 <p>The workmen get fired because some sold Willy Wonka's recipes</p>

*Table 4: Actions carried out by male characters with selfish reasons*

At the end, Charlie wins the competition and becomes heir of the factory because he has not behaved in a selfish manner. Nevertheless, Charlie rejects Wonka's first attempt to make him the new owner of the factory because his family cannot be with him. In this sense, Willy Wonka allows Charlie to live with his family in the factory after visiting his father. This action is extremely important for Willy Wonka



as he had not been able to pardon his father, which had caused him not being in harmony with himself. However, Willy asks Charlie to go with him as he is not able to go all by himself. And so, Willy and Charlie discover that Wilbur cherishes his son and his career (Figure 18).



Figure 18: Wilbur Wonka's office where he hangs news about his son's chocolate factory

### 5.2.3. *The external world in Charlie and the Chocolate Factory*

*Charlie and The Chocolate Factory* bases its society during the industrial revolution. In this sense, capitalistic values are criticized as material goods were considered more important than human values. This can be seen in Charlie's family severe poverty in opposition to Mr. Salt's wealth. The former lives in a hut with no central heating and they are always eating cabbage soup, whereas the latter lives in a luxury villa. However, each male adult –Charlie's father and grandfather, Willy Wonka, Wilbur Wonka, Mr. Teavee, Mr. Gloop as well as Mr. Salt– are portrayed as breadwinners because they work, unlike female characters which hold a more passive role. Nonetheless, women are treated respectfully by everyone but Mr. Salt, who has created a patriarchal company. This can be seen in how Mr. Salt addresses his workers (only females) using an elevated microphone stand from where he can control everything they do. The film also suggests that women are not well treated due to the amount of work they have to do with a pressing deadline, working at full speed and in unison,

alike machines (Figure 19). Additionally, all is set up for Mr. Salt to obtain the golden ticket his daughter fancies. After a woman finds the golden ticket Mr. Salt seizes her and gives the ticket to Veruca who, instead of thanking him, immediately requires another treat.



*Figure 19: Mr. Salt ordering to find the golden ticket*

This power position is also observed during the film. The most significant moment is when all characters are in the chocolate factory on the sea-horse boat driven by the Oompa Loompas. As we can observe, Mr. Salt and Veruca are placed first row, Mrs. Bearugarde and Violet second row, Mr. Teavee and Mike third row, finally Charlie and his grandfather are seated on the last row with Willy Wonka (Figure 20). Therefore, they are organised by their material goods and capitalistic interests. Nonetheless, Willy Wonka is placed next to Charlie and offers him to drink chocolate as he looks “starved to death” (Burton, 2005, 00:53.35). In addition Charlie shares it with his grandfather highlighting the human values he has.



*Figure 20: characters placed by their capital value on the sea-horse boat*

This imaginary is combined with the Oompa Loompas driving the boat. As we can see in Figure 20 they are managing the direction without seeing where they are heading. They use the rhythm of a drum to define the speed of rowing. In this sense, they are, again, treated and portrayed as workmanship. Moreover, the Oompa Loompas have a patriarchal society with a male head. This leader decided that all the villagers would go with Willy Wonka to work in the factory in exchange of cocoa beans. Though Oompa Loompas are people, henceforth they use language to communicate, have children and develop social and affective relationships, it is not clear what the role of women in their society is. Furthermore, we do not see any female Oompa Loompas but an Oompa Loompa, who dresses as a woman and is addressed as Dolores, who works in the administration department. Nevertheless, we do not know their physical appearance so Dolores could be a cisgender female Oompa Loompa or a male Oompa Loompa masked as a female as it is seen negative to be a male and to work in an office. Taking into consideration that Dolores is a female, we can elucidate that male Oompa Loompas have physical jobs while females do paperwork being this a biased statement in their society (Figure 21). However, this detail is hard to catch by very young children so it could be a hidden message for adult viewers to promote critical thinking.



*Figure 21: women portrayed as secretaries.*

Based on the idea that we construct society through language, we are going to tackle the language employed during the film. First of all, we are going to address characters' names and surnames as they are not picked randomly:

- Charlie Bucket and the Bucket family: the name Charlie is chosen with the purpose of being very common and ordinary. However, the surname "Bucket" makes a reference to a container that is used for cleaning or carrying things. In this sense, the author has selected this surname to apply the image of being at the lowest economical and social classes.
- Willy Wonka: the use of alliteration with the name and surname of the main character is attractive to children. Moreover, "Wonka" may refer to "wonder" or "wonderful", as we can observe in Willy's flamboyant behaviour and imagination.
- Verruca and Mister Salt: the name Verruca is distinguished from the others as it is a very unusual name. The Salt family considers itself from the British aristocracy because they have a lot of money and can buy anything they want: this capitalistic view could be the reason of preferring a name such as Verruca instead of Veronica, for example, which can be seen as a common name. In addition, Roald Dahl used the surname Salt as a way of reminding the audience that they work in the nut business. Likewise, the way Verruca and Mr. Salt exit the factory is because Verruca tries to catch a squirrel who can open nuts and Mr. Salt attempts to buy it.

- Mike Teavee: the surname “Teavee” is pronounced as TV /ti: 'vi:/, short for “television”. At the beginning Mike is presented as a videogame obsessive player, always stuck to the TV. Additionally, due to his knowledge in technology he can decipher where the golden ticket is although he does not like chocolate. In many occasions he is told to clarify what he is saying as he speaks very fast while using very specific vocabulary. Lastly, he is sent through space into a television and he leaves the factory as thin as a modern TV.
- Augustus Gloop: the name “Augustus” is used to remark that he is from Germany. This is underlined throughout the film together with Mrs. Gloop’s pronunciation, as they stress words that contain fricative consonants. As we can see in figure 14 and table 4, Augustus is an overweight boy possibly because he eats lots of candies and sweets, so his surname refers to the onomatopoeia of eating and drinking. Augustus grabs everything he can eat when they are at the factory and when he tries to drink from the chocolate river, he falls into it and is withdrawn from the factory.

As we can observe, their names and surnames let us foresee what the weak points of the secondary characters are.

It is also important to mention that the human values inside Charlie’s family are also noticeable in the language used. We would like to emphasise what George, Charlie’s grandfather, states about the capital system which encourages Charlie not to sell the golden ticket:

there is plenty of money out there, they print more everyday, but this ticket...  
there is only five of them in the whole world and that’s all there’s ever going  
to be, only a dummy will give this up for something as common as money,  
are you a dummy? (Burton, 2005, 00:31:20)

#### 5.2.4. *The internal world in Charlie and the Chocolate Factory*

The internal world in *CCF* is marked by Wonka's fears and anxieties. Unlike Charlie, who does not have any personal issues. The Bucket family face obstacles and they are able to carry on while accomplishing different dreams such as visiting the chocolate factory in which grandpa Joe once worked. During the film we watch how Willy Wonka remembers his past and his actions with his father. This troubles Willy as he begins to question his triumphs and how he misses his father, he even cannot pronounce the word "parent". Near the end of the film, Charlie rejects to join Willy if that means leaving his family behind. Then, Willy talks about his feelings with a psychologist –who is also the narrating voice-over of the story–, concluding that he is making bad candy because something is troubling him. Willy is determined to face what it is but he cannot do it alone, that is why he asks Charlie to go with him to visit his father. Finally, son and father are reunited and they set things right (Figure 22).



*Figure 22: Wilbur and Willy Wonka hugging*

Afterwards, Willy makes Charlie the same offer but allowing his family to live in the factory. Moreover, we can see how Willy Wonka has become a member of their family too as they all sit together to have dinner in the last scene (Figure 23).



Figure 23: Willy Wonka as a member of the Bucket family

Subsequently, we could elucidate that although the film is named after Charlie, the poor boy who inherits a chocolate factory by being honest and generous, it is centred on Willy Wonka's human flourishing as he overcomes his main conflict and gains new friends.

It is worth mentioning that the family structure continues to be patriarchal as Charlie's mother is the one who cooks and serves vegetables while his father is the one who cuts the chicken, an action reserved for the patriarch.

As far as gender expression is concerned, there are ways of expressions carried out by secondary characters that are quintessentially male as they see themselves as breadwinners placing their wives in the kitchen such as Charlie's father and Mr. Salt, for example. However, this feature is overshadowed due to the fact that the main characters, Willy and Charlie, express complex emotions and behave the way they want to, taking risks and following their dreams. Likewise, they are portrayed as individuals instead of members of a group.

Finally, we would like to emphasise the role music plays. In this film, music has a very important function, which is to teach. In this sense, the teachers are the Oompa Loompas as they perform the songs. The music employed highlights the reasons why the children are withdrawn from the factory. So, children are getting a didactic approach to the film by means of music, making this learning close to active methods based on movement (like *Total Physical Response*) and input (following Krashen's input hypothesis) while having fun.

As we can observe, this film shows a complex story between Willy, his father and his childhood. At the same time, it criticizes the use of technologies without guidance and the material values of a capitalistic society. Therefore, adult viewers will remember and pinpoint what patterns of behaviour they are using with their children, and what the consequences could be, whereas children will enjoy the flamboyant settings of the film and will recall that Charlie is selfless and that he loves his family.

## 6. CONCLUSIONS

In this section, we are going to reflect on how the objectives we have formulated at the beginning of our master's dissertation are solved. In order to elucidate in which ways we have accomplished them, we will isolate the conclusions derived from our analysis following the number of objectives.

1. *To analyse Roald Dahl's film adaptations of James and the Giant Peach (JGP) and Charlie and the Chocolate Factory (CCF), as two good examples to work the issue of new masculinities with children*

Both films have proven to be good examples in the representation of new masculinities regarding the main characters, James (JGP), Willy Wonka and Charlie (CCF). However, the secondary characters in the filmic text *James and the Giant Peach* are portrayed as quintessentially patriarchal while females play an antagonist role (James's aunties). On the other hand, Charlie's secondary characters still behave according to an androcentric point of view but they are more complex and everybody learns something throughout their journey. The main male characters in both films achieve what seemed impossible at the beginning (going to NYC flying a giant peach and inheriting a chocolate factory). Likewise, James's and Charlie's bodies are similar and their actions produce a reaction in the audience to believe in oneself and to be generous.

These actions will counteract issues at school as both films encourage children to be themselves, enhancing a positive atmosphere where they can express their gender identity, producing what Stefano Barozzi called *desocialization* (Barozzi, 2015: 31) as well as other authors educate *by* and *for* an individual's freedom



(Freire, 1970; Davies, 1994; Pastor, 2014, 2015; Kortenhuis and Demarest, 1993).

These filmic texts, also serve as comprehensible input in the language classroom contributing to increase students' communicative competence, not only in their oral language skills but also in their sociocultural and sociolinguistic competences.

*2. To review scientific papers regarding the inclusion of queer elements in the classroom*

We have provided a theoretical framework with a queer prism. In this sense, we have addressed queer elements in the classroom as well as the approach that it is needed to remove teaching praxis not focused on the child's holistic development. Furthermore, we have observed an amount of studies that highlight the worrying international situation regarding gender identity and sexual-affective bullying at schools (GLSEN, 2011, 2014; Generelo and Pichardo, 2006; Generelo, 2016; Gegenfutner and Gebhardt, 2017; Bailey, 2017; Berry, 2018; Farrelly, 2014; Goodboy & Martin, 2018; NSPCC, 2006; O'Donoghue & Guerin, 2017; Porter et al., 2012).

*3. To study the positive effects of including audiovisual resources in the classroom as a tool to acquire a holistic and unbiased education*

Educational experts such as Lucia Guzzi Harrison (2009), Gema Sánchez Benítez (2009), Andrew Butler's team (2009) and Daniel Muñoz Ruiz (2017) have underlined the positive effect of audiovisual resources. Nonetheless, a few researches have studied the inclusion of these filmic texts in elementary schools as they focus on undergraduate university students. In this sense, this lack of literature has hindered the results of this master's dissertation.

*4. To discuss the appropriateness of the material proposed in order to work new masculinities with children*

As we have observed, both films are appropriate for their use in the classroom

which will not only cultivate students' inner self but also their language acquisition throughout the exposure to the target language. However, we need to address the filmic texts with different nuances.

On the one hand, *James and the Giant Peach* is more appropriate to be watched and discussed during the first and second cycles of Primary Education (6-8 years, 8-10 years, respectively). In this sense, young learners will focus more on James's body, actions as well as his internal and external worlds, leaving behind secondary characters. Likewise, its narrative is developed plain and simple without oversimplification which is easy-to-follow for children. The main reason to not use it in the third cycle of Primary Education or in Secondary Education is because it may be seen too childish for children above 10 years old.

On the other hand, *Charlie and the Chocolate Factory* is suitable to be used during the third cycle of Primary Education (10-12 years) and in the first grades of Secondary Education (12-16 years). One of the main differences between the two filmic texts is the number, nature and attitude of the characters being in the former film more numerous and complex –it also includes an adult as a principal character, Willy Wonka.

However, both filmic texts sit on the fence when showing diversity. We understand that both novels are products of their time but these filmic texts could have shown more diversity and skin tones as coloured people are excluded, especially in *Charlie and the Chocolate Factory*.

Nonetheless, both filmic texts have a lot in common. Firstly, both develop good stories that can immerse adults and children. Secondly, their story's rhythm flow naturally copes with not only the central issue but also with secondary issues, though this is more frequent in *CCF*. Thirdly, all the characters learn something, showing a deep personality as well as different skills. In this sense, male characters flourish as they show different patterns of behaviour away from patriarchal social conventions. Fourthly, both films criticize stereotypes (James's aunties, Mr. Salt, Mike Teavee, among others) and throughout their main male characters these biased patterns are transgressed. In fifth place, the directors and producers have created imaginative scenarios, as described in the novels, which are close to children's perspectives and imagination. This is the reason why both films and books are known worldwide. Last, but not least, male characters are presented as individuals instead of representing a group.

All of these characteristics make the films suitable to be used with young children as they are beginning to develop self-awareness, gender and sexual-affective identities. The use of *JGP* will lead us to create safe environments while promoting children's self-development (Birthisel, 2014). Then, *CCF* will give us the opportunity to work on positive patterns of behaviour and friendship while promoting generosity and creativity, in order to transgress stereotypes and to accept what we label as variant or *queer*.

We agree with Birthisel in the positive messages that these films embrace such as facing one's fears, learning how to be a member of a group, daring to be different, loving yourself, standing for others and learning how to forgive (2014: 338). Then, both filmic texts place positive statements for children though sexist and racist behaviours are merged within them, which will give us the opportunity to speak up and avoid patriarchal behaviours motivating students to flourish.

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