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 研究課題名（和文）Women's Modernity and the Hearst Media Empire  
  
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研究成果の概要（和文）：この調査によって、マイクロフォームでしか見ることのできない多数の新聞をデジタル化することができ、ハースト社の新聞における映画宣伝の範囲や背景、映画コンテンツと女性向けコンテンツがどのように交差していたかをより理解することができました。このアーカイブをもとに、ハースト社の新聞における映画コンテンツと社会面の密接な関係が、映画と映画鑑賞に洗練と尊敬の念を与えることに貢献したと論じている。特に、映画スターと社交界の女性たちが同じような写真やフレームで撮影され、その肖像が新聞に並べられることで、両者の混同を助長していたことを明らかにした。

#### 研究成果の学術的意義や社会的意義

This research an important first step in better understanding how filmgoing was widely perceived and advertised as a female activity, and why film studios devoted a large part of their resources to producing made specifically for a female audience.

研究成果の概要（英文）：The research allowed me to digitize a large number of newspapers only available on microforms to better understand the extend and context of film promotion in Hearst newspapers and how film content and women's content intersected. Based on this archival collection, I have argued that the close proximity of film content and the society pages in Hearst newspapers contributed to granting film and filmgoing a cachet of sophistication and respectability. Particularly, I have shown that film stars and society women were photographed and framed in similar fashion, and that their portraits were positioned side by side in newspapers to enhance the conflation of the two. This was only possible by looking at actual layout of entire newspapers rather than databases.

研究分野：Film Studies

キーワード：Film History Newspapers History Women's History Film Promotion

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## 1 . 研究開始当初の背景

This archival-based research investigated the intersection of women's content in and outside the 'women's pages' and film content. This project was part of an investigation into the discursive aspect of women's modernity in American newspapers in the late 1920s and early 1930s. Using hegemonic theories of discourse, this research sought to initiate a shift in how women's contribution to vernacular modernity beyond passive consumption and visuality.

It is generally considered that the United States entered modernity at the turn of the 20<sup>th</sup> century. Work on American modernity has covered various areas: William Agee, Katherine Bourignon, Esther Adler and Kathy Curry have probed artistic production under modernism (Georgia O'Keefe, Alfred Stieglitz, Ezra Pound), while sociologist Daniel Bell, Anthony Giddens, Ulrich Becks and Scott Lash have focused on how modern industrialization has resulted in changes in subjectivity. In the realm of film and media, Ben Singer (2001) and Kristen Whissel (2008) have shown how cinema helped Americans interact and get acquainted with technology to assuage anxieties generated by a rapidly changing society. With regards to women's relationship to modernity, work has focused on advertisement and the rise of consumer culture (Anne Friedberg's *Window Shopping*, Miriam Hansen's *Babel and Babylon*). My own work has traced the emergence of the modern woman in film, highlighting both her visual markers and characterial traits.

William Randolph Hearst was a central figure of turn of the century media ecology: between 1890 and 1940, the tycoon built the largest newspaper chain in the nation (reaching twenty million readers per day in the mid-30s) and a comprehensive media empire comprising of radio stations, film studios and magazines. Yet most studies of Hearst are biographical in nature, focus on his innovations in "yellow journalism" and muckraking, and do not explore the magnate's wider influence on culture through his far-reaching media properties.

## 2 . 研究の目的

Focusing on women's contribution to Hearst's media empire, I aimed to reassess the role played by the Hearst's media empire within American modern history, show the centrality of women's contribution in America's re-imagining of itself as a modern nation, and, finally, enhance our understanding of how Americans conceived of modernity and modern subjectivity in early 20<sup>th</sup> century popular culture.

## 3 . 研究の方法

Situated within media studies and the digital humanities, the methodological framework

informing this project is the Essex School of discourse analysis, more specifically, Ernesto Laclau and Chantal Mouffe's hegemonic theory of discourse. Approaching Hearst's publication as "agonistic" sites—sites where the very definition of womanhood, modernity, and gender norms are contested—my analysis will trace the very process through which these questions were broached, moments where women contended with hegemonic powers, and when women redefined gender norms and expectations. The Essex School approach to discursive practices has so far primarily focused on political utterances. Applying the School's key concepts to vernacular modes of expression will constitute a significant theoretical development in the field.

This project was based primarily in archival research. Originally, I was set to visit seven libraries to digitize newspapers. During the first data collection trip in 2019, I visited libraries on the East coast of the United States to digitize local and national newspapers: The Chicago Public Library, the New York Public Library, and the Library of Congress in Washington DC.

A subsequent data collection trip, scheduled for 2020, had to be cancelled. The second trip would have focused on West coast and Southern newspapers held at the Harry Ransom Humanities Research Center at the University of Texas, the Bancroft Library at Berkeley University and the Doheny Memorial Library in Los Angeles.

#### 4 . 研究成果

Since I could not collect a complete sample, the project was modified and scaled down to account for the smaller and incomplete sample.

Because of the smaller and unrepresentative sample, I shifted the focus to the intersection of film promotion and women's content. The findings were presented at the following international conferences:

- "Why Did Olive Turn on Stella? Status Anxiety and Fear of Cross-Class Miscegenation in Olive Higgins Prouty's Work." Society for Cinema and Media Studies (SCMS) annual conference, April 2022.
- "'The Movies Lead the Way': W.R. Hearst's Contribution to Film Promotion." Society for Cinema and Media Studies (SCMS) annual conference, March 2021.
- "Hearst Newspapers and the Feminization of Film Audiences." Global Technology and Popular Culture Symposium. Ohio State University, Columbus. March 2020. *Cancelled due to Covid.*
- "The Gender Politics of the Women's Pages." The International Association for Media and History (IAMHIST) biannual conference, Northumbria University, Newcastle (UK), July 2019.

5. 主な発表論文等

〔雑誌論文〕 計2件（うち査読付論文 2件/うち国際共著 2件/うちオープンアクセス 0件）

1. 著者名 Lafontaine Andree	4. 巻 60
2. 論文標題 The Rise and Fall of Cosmopolitan Productions: William Randolph Hearst's Cross-Promotional Strategies	5. 発行年 2021年
3. 雑誌名 JCMS: Journal of Cinema and Media Studies	6. 最初と最後の頁 32 ~ 55
掲載論文のDOI（デジタルオブジェクト識別子） 10.1353/cj.2021.0002	査読の有無 有
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1. 著者名 Andree Lafontaine	4. 巻 -
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〔学会発表〕 計3件（うち招待講演 0件/うち国際学会 2件）

1. 発表者名 Andree Lafontaine
2. 発表標題 "The Movies Lead the Way": W.R. Hearst's Contribution to Film Promotion"
3. 学会等名 SCMS 2021 Virtual Conference (国際学会)
4. 発表年 2020年 ~ 2021年

1. 発表者名 Andree Lafontaine
2. 発表標題 "The Movies Lead the Way": W.R. Hearst's Contribution to Film Promotion"
3. 学会等名 SCMS Annual Conference (国際学会)
4. 発表年 2019年 ~ 2020年

1. 発表者名 Andree Lafontaine
2. 発表標題 "J'parle p'tete pas l'français d'France mais oui j'parle français!"
3. 学会等名 Identity Performance in North American Francophone Spaces
4. 発表年 2019年～2020年

〔図書〕 計1件

1. 著者名 Andree Lafontaine (Ed)	4. 発行年 2019年
2. 出版社 Edinburgh University Press	5. 総ページ数 244
3. 書名 Re-Focus: The Films of Xavier Dolan	

〔産業財産権〕

〔その他〕

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6. 研究組織

氏名 (ローマ字氏名) (研究者番号)	所属研究機関・部局・職 (機関番号)	備考
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7. 科研費を使用して開催した国際研究集会

〔国際研究集会〕 計0件

8. 本研究に関連して実施した国際共同研究の実施状況

共同研究相手国	相手方研究機関
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