

BACHELOR IN DANCE STUDIES (HONORS)

# The Goose Step: The Effect of Politics on Dance and Performance

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DCS 3007 - Dissertation

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## **Abstract**

The purpose of this dissertation is to gain knowledge of the political repercussions on dance. This study uses research on history to provide contexts on right and left-wing politics. The chosen political ideologies are those that have adopted the goose step (GS) within their military armies. Theories have been further investigated to contextualise and discuss what the performing body needs to do to complete the action. Semiotics facilitates the analysis of the case studies used, regarding the respective choreographies that include the GS. Thus, the study provides results that have been reasoned with the help of this research, and explains further the purpose of military connotations used in dance.

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## Introduction

This dissertation is about the military connotations from armies like the German Nazi army adopted within the cultural arts. These manifestations have been observed through history within the armies of political parties led by politicians with strong motifs. Through this, social issues have been raised within nations that may not have been particularly favoured by minorities of the respective countries, such as Germany and China, as further discussed. For that matter, history as we know it has been biased and discusses these political implementations as negative propaganda. As a result, these minorities have expressed opinions about the harsh leadership of Nazi Germany and China, and the repercussions of Nazi Fascism and Chinese Communism. One way this has been done was through various types of art.

The three different types of art researched are German Expressionist *Tanztheatre* (1920-1930), China's Communist ballet (1959 – present) and popular culture (1920 – present). A piece of work from each era will be analysed, including Kurt Jooss' *The Green Table* (1932), China's *The Red Detachment of Women* (1964) choreographed by Li Chengxiang, Jiang Zuhui and Wang Xixian, and Disney's *The Lion King* (1994). Even though there is approximately 30 years between each production, it is proposed that each piece will be investigated for the same concept and evidence of military connotations and motifs such as the goose step, but in different art forms. Findings may show that they may have been implemented in the performance for the same reasons.

## **METHODOLOGY**

Many forms of research have been used to lead discussions on theories that will help pare things down to investigate further results. Books, online articles and YouTube videos have been researched and investigated, and were constantly revisited. This was done to provide the necessary and appropriate information, including a close analysis of the articles' and videos' content. These modes of research also helped to contextualise history, providing an idea of what caused repercussions later on in time. Journal articles, online and offline, have supported the historical context by further contextualising through theories about what techniques the body needs to achieve to bridge the gap between history and the respective case study of its repercussions.

## **WRITING HISTORIES**

When writing about history and any repercussions that occurred after, there is a connection to what is noted and how it influences and is interpreted today. It is evident that 'we both live history and live in history' (Berg, 1999, p.225) meaning that we are living the present to become and 'make history', and we are also living the influences of history on the present day.

History happens in seconds, so society is constantly trapped in the past and trying to decipher what has occurred – 'we are continually documenting the past even as we create the present' (Berg, 1999, p.225). This is why historians and academics try to find reasons as to why something happened. Possibly, discovering reasons for past episodes may help us interpret any repercussions that influenced social happenings.

Researching history 'requires both research and writing, with the act of interpretation forming a critical link between the two' (Berg, 1999, p.225). This is what gives scholars and researchers the ability to create their own theses and hypotheses for historical episodes.



New evidence can create new reasons for what happened in history, and can lead to discussions for further effects of history on today.

On the other hand, Berg also argues,

In writing a narrative of events, or in creating a biography, the historian may, on a broad scale, clarify concepts and establish contextual connections that reveal new areas for further investigation or even uncover missing links in existing documentation

(Berg, 1999, p.226).

A historian's thesis can provide evidence that may alter the hypothesis, due to discovery of events that has not been studied before, although, there is a fine line between interpreting history the way it is seen and discovering new facts. Arguably, history cannot simply be re-written, but may be challenged through investigation as in the work carried out to write any dissertation, including this one. The historical context is studied to try and explain what exactly happened at the time, and any repercussions it has given rise to, such as Nazi Germany and *The Green Table* (1932).

When exploring history, the main question is 'why?' – *Why* did this happen? *Why* has it caused an influence on the country's population? Berg argues that as (dance) historians, to answer these questions and provide an argument for our thesis, we have 'expanded, reconsidered and revised', 'analysed form and interpreted content' and 'discussed concerns of political relevance and historical evaluation' (Berg, 1999, pp.226-227). *Swan Lake* is an example. The ballet has been re-made and there exist several variations of the work reflecting different politics, interpreted differently by the choreographers.

Berg (1999, p.227) discusses the four steps of 'description, analysis, interpretation and evaluation' to help research history. These four steps are a guideline for any scholar, research analyst or historian investigating history to finish with official results.

## **ANALYSING DANCE**

Marshall in Jowitt (2001, p.7) explains how 'social meanings...speak to us secretly', meaning that the significance of dance and movement goes beyond what we see and potentially understand at first glance. Writing about dance supports the 'considerations of meaning, style, social significance, historical connections' and helps the audience understand the 'social meanings' further. This reflects the study of semiotics and what signs are to be considered and understood when analysing dance (ibid).

Additionally, 'we can further our understandings of how social identities are signalled, formed, and negotiated through bodily movement' (Desmond, 1997, p.29). This suggests that analysing the 'bodily movement' helps understand the social issues that are performed and choreographed. The body is just a medium to convey such messages, but movements must be executed well to be understood.

Furthermore, within popular culture the messages and underlying factors are understood through the media, such as film and radio - 'excursions into popular culture are concerned largely with verbal or visual cultural products' (Desmond, 1997, p.30). Cultural identities achieve the purpose of what can result from analysing dance, helping to answer questions about social issues such as communism, fascism and war (ibid).

## **POSTMODERNISM**

A theory also discussed in this dissertation, mainly in the last chapter, is postmodernism. As the term implies, it forms part of an era following modernism. Postmodernism can be seen as an interdisciplinary art form, which unifies the collaboration of ideas and movements, and criticises social issues and viewpoints. Starting in America in the late 1960s, it can appear in many art forms, including architecture, art and dance, using an authentic aesthetical form. 'Post-modern dancer-choreographers have redefined and radicalized dance practise by challenging the orthodoxy of certain dominant ideologies' (Butterworth, 2012, p.96). It is about breaking down the limitations created within high art, such as strict

ballet technique and tightly fitted costumes. Postmodern dance, for example, makes use of untrained dancing bodies (Butterworth, 2012, p.97), which went against the grain of highly aesthetic and codified high art forms like ballet. Therefore, postmodernism made use of these elements and included them in performance.

Postmodernism excludes elements such as 'excellence, elitism, the idealisation of the body and hierarchical structures' (Butterworth, 2012, p.97). In turn, it tends to 'breakaway' from the notions used in high art such as ballet. It experiments with factors like challenging 'the use of space', a technique created by Rudolf Von Laban, or even 'make the body itself the subject of the dance' (ibid). This is done by using contact work between dancers, or even exposing the body like Merce Cunningham did, using unitards that allowed the spectator to view the body in a particular way. Butterworth also argues that postmodernism dance focuses on 'context, not its content', meaning the dance is about an abstract based influential circumstance, for example racism, rather than using a narrative (ibid).

## LITERATURE REVIEW

The effects of politics on high art and popular culture are compared and contrasted in this dissertation. It begins with a description of the goose step (GS) and where it originated, confirming associations with certain politics of specific countries - starting in Prussia and further adopted by the German Nazi Era (Scheffler, 2003). Also, this shifts to other strongly politicised countries, such as North Korea. In turn, the dissertation will discuss Foucault's concept of a docile body (Green, 2010) as well as Mauss' work on bodily techniques that need to be practised to have the necessary discipline to perform the GS (Mauss, 1973).

German Nazism, between 1921 and 1933, is contextualised by focusing on certain applicable points. This period highlights the beginning of the political propaganda introduced and led by the Austrian-born German, Adolf Hitler, with conclusions offered by historians (Eberle & Uhl, 2005; Kershaw, 2005; Shirer, 1964). Anecdotes from Eberle & Uhl (2005) support the GS, and provide explanations of Hitler's army goose stepping in acknowledgement of his dictatorial leadership. This allows readers to question the GS and observe the results of propaganda. Potential reasons and arguments are followed up through German Expressionism and *Tanztheatre*, through a case study of *The Green Table* (Jooss, 1932). An interview about and excerpts from the piece help support potential analysis regarding inclusion of the GS, and the political statement portrayed through the choreography (TheJoffreyBallet, 2012).

Chinese communism parallels discussions about Germany. Marxism, China's methods and socialist approaches result in positive and negative outcomes (Lewis, 1964). A case study, *The Red Detachment of Women* (1964) by the Chinese ballet following the 1961 film will provide an opportunity to review positive and negative propaganda. Controversy about the ballet is discussed, as well as the negative impacts still being experienced today (Frost, 2013; Robertson, 2011). Cross references to docile bodies and body techniques support analysis of the ballet and empowerment to explain political messages through military connotations, especially when performed by women (Green, 2001; Mauss, 1973; jhuangvideo, 2007).

Finally, a brief introduction to theories of popular culture elaborates and justifies a spectacle to be classified as popular culture (Strinati, 2004). Discussions on semiotics explain signs and meanings, and what they represent (Hervey, 1982). Artistic purposes of using film by looking at elements like colours and movement conclude a final case study of Disney's *The Lion King* (1994) and the musical number Be Prepared (Strinati, 2004; Pavis, 1996; disneysongsnet, 2008).

## **CHAPTER 1. THE GOOSE STEP AND ITS MILITARY CONNOTATIONS**

This first chapter will introduce the goose step (GS) and its military manifestations. The discussion will give an idea of the militaristic connotations we can perceive in art, including popular culture and high art forms such as ballet. The GS is a recognised, well-known step associated with and performed by military armies, and can potentially be used to express a certain meaning or as a message to be understood by spectators. The aims and intentions of understanding the associations in this chapter is to identify and contextualise the historical background of the GS, as well as the journey and adaptations of the step with regard to how this was brought into artistic cultures.

Investigating the GS and its inclusion in artistic environments, with *Tanztheatre*, ballet and popular culture, will further question whether the step has changed its meaning within different dance cultures. Hence, if it has, how this can be compared and contrasted with further exemplars, such as China's Communist ballet. The Chinese Communist ballet was set up between 1966 and 1976, with *The Red Detachment of Women* (1972), specifically performed for US President Richard Nixon. Also, in *Tanztheatre*, Kurt Jooss choreographed the ballet *The Green Table* (1932), foreshadowing the Second World War, conveying death as an iconographic attribute toward the political propaganda. In popular culture, the GS has been repeatedly seen and noted in music videos such as Pink Floyd's *Another Brick in the Wall* (1979), and Michael Jackson's *They Don't Care About Us* (1995). It was also used in Disney's (1994) *The Lion King* in *Be Prepared*, as the hyenas march for their ruler, Scar. These examples will be further investigated later in this dissertation.

### **1.0 THE GOOSE STEP**

The SS men swung their legs high and made a tremendous noise as the soles of their boots hit the asphalt. The men stood to attention, their gaze fixed before them.

(Eberle & Uhl, 2005, p.3)

This rich description gives an idea of the strong statement made by marching the GS for spectators. Scheffler's (2003) account of the origins of the GS discusses its purpose. He mentions armies of North Korea and describes that 'thousands and thousands of troops kick their legs up like belligerent, robotic Rockettes'. The reference made to the Rockettes is about the high leg-kicking musical act from the 1930's, evidently compared to the GS. A common motif can be noted with the precision of the performers in a straight line lifting their legs high enough to make a statement. Scheffler refers to Davies, who claims that the step originated in 17<sup>th</sup> Century Prussia. Davies claims that the GS 'transmitted a clear set of messages'. For the Prussian army authorities, this meant 'discipline and athleticism' of the soldiers, who obeyed orders despite any pain, and to Prussian enemies it signified strength and arrogance (ibid). McCoy O'Grady describes the practise of the steps as follows, 'to stand alternately on one leg and swing the other back and forwards, keeping the knee straight' (2011).

The GS was successful enough to be used by the Russians with the Red Army in 1917 and after the 'collapse' of the Soviet Union in 1991, as well as by the Germans in the 1900s (Scheffler, 2003). It is also stated that even though it was adopted by other nations, it is recognised and associated with the German Nazi army (ibid). McCoy O'Grady states that in Germany it was originally called '*Stechschritt*', or 'stabbing steps' (2011). It could be assumed that Hitler wanted to achieve the same aims as Prussia's army generals when creating the GS. These aims, discussed earlier, were about 'discipline and athleticism' (Scheffler, 2003). Scheffler confirms this by discussing that 'Hitler believed that tighter bonds of solidarity could be achieved through gestures that demonstrated loyalty in a physical sense' – including the way they saluted (ibid).

The GS created a sense of 'loyalty' or rather, allegiance, as the GS was used by the SS men to acknowledge and honour Hitler. As previously quoted, while Hitler stood on his balcony, 'the SS men paraded before him, goose-stepping by, four abreast' (Eberle & Uhl, 2005, p.5). Furthermore, it is also a sign of commitment performed for spectators, for them to understand the seriousness of belief in Hitler and his work. Also, a commitment is taken in a 'physical sense' because it takes amounts of discipline for an army of a thousand soldiers to have the ability to march with such perfection.

## 1.1 FOUCAULT – DOCILE BODIES

A pertinent discussion regarding the discipline needed for learning and embodying the GS is that of the concept of having a 'docile body'. Green notes that the connection between mind and body must be present and active to 'take ownership' of the body for dynamic results (2001, p.157). A reference made to Michel Foucault, whose theories and ideologies argue the need for 'extremes of standardising bodily behaviour that have characterised institutions such as military schools' (Green, 2001, p.159). However, a docile body is controlled by factors externally, 'through explicit laws and codes requiring citizens to be under constant surveillance' (ibid).

Furthermore, 'extremes of standardising bodily behaviour' demands the body needs to be in a position to allow 'social and political control and power' (2001, p.159). Hence, this power is needed for the docile body to be a 'habitat' for new material and movement to be learned and executed by the body (ibid). The body needs to be a site of knowledge and power to exert and learn new techniques successfully. Potentially, this can only be obtained through experience and confidence to allow the body to let go of any natural habits and to obtain knowledge for new ones, and give the impression of authority and power to audiences.

## 1.2 MARCEL MAUSS (1872-1950) – BODY TECHNIQUES

Mauss' work introduces the *habitus* (also elaborated by philosophers Pierre Bourdieu and Merleau Ponty) and how a movement can be adjusted when adopted by different performers. A *habitus* is the result of the concept of having a docile body. The implementation of a docile body allows an environment of submissiveness to create a habitat within the body, thus allowing the body to have the ability to learn new movement and techniques without any disruptions.

A *habitus* needs to have a 'collective and individual collective reason' for the technique chosen and agreed on to be the universal one (Mauss, 1973, p.73). This is based on the



argument that the body must be an educative medium, meaning that ‘the facts of education were dominant’, based on ‘imitation’ (ibid). Even if some bodies are weaker than others, all bodies can still achieve the same result. This imitation process is based on psychological and biological elements, where the embodiment process is on both mental and physical levels.

In discussing the GS, one of the factors that can be investigated is the technique used by the body to execute the step. When it comes to movement in the body, a certain technique needs to be embodied to obtain a level of discipline within the body. Mauss, similarly, gives an example of how French and American girls would walk according to fashion, arguing that there needs to be ‘an education’ for doing so. He describes the positioning of the arms as a ‘social idiosyncrasy’ and says they are ‘completely physical arrangements and mechanisms’, not randomly placed according to comfort (Mauss, 1973, p.72). In relation to the GS, every part of the body must be in place, and a certain technique must be obtained while doing so. There is a tendency for the knowledge of the military to be of a strict environment with authoritarian influences. Therefore, the education Mauss speaks about with regard to walking according to fashion can also be applied to soldiers marching the GS.

Furthermore, when exemplifying movement in a cultural prospect, Mauss discusses the elements of imitation that need to be ‘effective’ and ‘traditional’ (1973, p.75). When imitating a movement, it must be identical to the original. Also, for the imitation to be executed well, it must be effective in such a way that it will keep up with the traditional movement (ibid). Spectators will potentially associate what is being imitated with the original, as the case studies of this dissertation also does. Therefore, what is reproduced needs to effectively imitate the traditional elements and must be successfully executed and understood within its context to explain the politics of the movement.

### 1.3 SHIFTS IN HISTORY

To support the synchronic shift in history referring to the North Korean dictator, Scheffler argues that ‘Kim's vainglorious propaganda parades are clearly designed to evoke Hitler's

gargantuan Nuremberg rallies of the 1920s and '30s' (2003). In other words, Kim's aims were to bring Hitler's armies to realisation of the significance of the GS. The North Korean dictator challenged the GS, leading Germany to adopt this statement and in turn challenge the rest of the world. This is because the GS potentially worked for the North Korean army, and Kim wished the Nazi German armies to use the same tactics as part of their political propaganda process.

Furthermore, Hickman states that the GS was particularly used, and favoured by, fascist leaders Hitler, Mussolini, Mao, Castro and Stalin, and that the GS demonstrates 'discipline and devotion' (Hickman, 2010). Clearly, the GS was easily recognisable and connected to fascism. Due to this, fascist leaders decided to adopt the GS and for their armies to convey a message with subliminal meanings.

To add on, Scheffler (2003) argues that the GS is 'the ultimate tactical anachronism', meaning it belonged to another time period and was used for war. If it originated in the 17<sup>th</sup> century and was old fashioned, why was it so easily adopted by other nations and armies during the 1900's? Even though the GS has a strong cultural statement, and was adopted by many nations across the globe, as Scheffler argues (ibid), it is still mainly associated with Nazi Germany.

#### 1.4 MOCKING THE GOOSE STEP

According to Scheffler (2003), the GS appears in popular culture, in films such as *The Producers* (1968) and the British television series, *Fawlty Towers* (1975-1979). These comedies include satirical imitations of the GS, parodying something serious. Mel Brooks, film director, and John Cleese, comedian and writer, use sarcasm to create humour about the GS. Also, Cleese performs the GS humorously in an episode of *Fawlty Towers* called *The Germans*, mocking a group of Germans he had to accommodate (ibid). Additionally, it is not only sarcastically deriding the GS, but portrays the deeply ingrained prejudice of the British toward the Germans.

In a similar way, Mel Brooks' *The Producers* (1968) depicts an unexpectedly successful Broadway show, including one musical number titled *Springtime for Hitler*. In this parody, the lyrics are designed to evoke a reaction of shock. Shaking heads within disbelief, the audience is seen shrugging shoulders to the ignorant suggestions of joining the Nazi party. The number aims to create a show-stopping, high-stepping number inspired by the Nazis, with soldiers dancing in army uniforms. Tapping boots can symbolise the sound of soldiers goose-stepping in homogeneity. Jaws continue to drop as both women and men line up to perform the GS singing 'Goose step's the new step today', followed by the sound of bullets. Producers of the Broadway production celebrate when audience members walk out of the theatre in disbelief and horror (Kryz, 2008). As discussed previously, this Broadway environment reflects on the Rockettes. It is a clear, repetitive motif to use a high leg kick to represent the GS in a different perspective. It could be argued that it is a 'fetishisation' to have women with sex appeal performing this adaptation of the GS on stage. A possible reason for this is to create an attractive awareness of the step, brainwashing the audience to like it. Other examples of the GS produced in other art and culture environments will be further observed and examined in following chapters of this thesis.

## CHAPTER 2. AN OVERVIEW OF GERMAN POLITICS

This chapter is an evaluation and interpretation of the synchronic history of German politics, specifically during the period of the German Nazi Era between 1933 and 1945. Evaluation of the fascist right-wing German politics will help interpret the purpose of Adolf Hitler's political ideologies and reasons for introducing the goose step (GS) to the Nazi armies. As this chapter contextualises a historical background of Nazism, it can be posited that the GS was the ideal vehicle to show the power and strength behind the German army and further bolster the public image of the nations' solemn values.

### 2.0 THE START OF NAZISM, BEGINNINGS OF FASCISM – 1921-1923

Shirer (1964, p.65), calls this period 'Advent of the Fuehrer', as it discusses how, in 1921, young Adolf Hitler was already showing an 'orator', 'organiser' and 'propagandist' approach to becoming the leader of the Nazi Party. The Nazi Party – also known as the Nationalist Socialist German Workers' Party (NSDAP) – tried working apart from Hitler and setting up some alliances for them to work with separately, as Hitler had already become 'too dictatorial for them' (ibid).

Similarly, Kershaw agrees that at this point Hitler was very much over-estimated because society saw him as the 'heroic' leader who would 'unite Germany and restore its greatness'. His negative propaganda was not known of as yet, as it was only the final product that the public foresaw. They were unaware of the intermediary point Hitler would take to achieve the final result of unifying Germany, and that was of war (Kershaw, 1987, p.21).

Fascism, by definition according to the Merriam-Webster, is

- : a way of organizing a society in which a government ruled by a dictator controls the lives of the people and in which people are not allowed to disagree with the government
- : very harsh control or authority

(Merriam-Webster, 2014)

Hitler's one wish was to put fascist practice into action to achieve the power he wanted. Most importantly, Hitler wished to be the only politician with power so his ideas for a 'better Germany' would be the only ones in action. Hitler did this by removing any other political party from the ruling system, denying them a chance to run for elections.

The first thing Hitler did was not to allow the Jews and Austrian-German's a German citizenship, and have them excluded and eliminated from the country, as well as the nation itself (Shirer, 1964, p.65). Hitler believed that Nazism enforced and encouraged all Germans to unite as one – potentially, a motion which had originally started in 1871 led by Prussia. The connection to Prussia cannot be ignored as the GS also started in Prussia during the 1600's (Scheffler, 2003).

During 1923, Hitler, an Austrian-born German, had very much taken over the Nazi party. The insincerity of it all was he was the same ruler who wanted to exclude Germans belonging to the Austrian empire. He gathered a private army called the SS, also known as the *storm troopers* to fight his opponents. This troupe was famous for goose-stepping for Hitler to show their level of authority (Barnes, 2013).

## 2.1 THE RISE OF HILTER – 1932

Shirer (1964, p.113) echoes Hitler's statement in *Mein Kampf* [in 1923] by saying 'there would be no 'democratic nonsense' and that the Third Reich would be ruled by the *Fuerherprinzip*', meaning that the 'leadership principle' would be of nationalist dictatorship. In reflection of this, Barnes (2013) discusses that citizens thought that once Hitler was in power, the violence would end. This, in reality, did not end as Shirer (1964, p. 207) says, 'the storm troopers swarmed the streets seeking battle and blood and their challenge was often met, especially by Communists resulting in a high death toll in riots'.

This raises the question of human susceptibility to propaganda. Kershaw described what was expected for Germany as 'Heroic leadership', long before Hitler was in power. Kershaw

(1987, p.13) argues that the need for this 'heroic leadership' caused politicians to create propaganda regarding the 'Führer idea' to create an image expected of the NSDAP and their ways of leadership. Politicians had already foreseen the potential damage Hitler would cause if he were to be in power, and tried, unsuccessfully to create awareness.

## 2.2 HITLER IN POWER – 1933

Hitler gained power in 1933. According to Eberle & Uhl (2005, p.4) Hitler said, 'The Führer needs to move the masses like an actor – his clothing, his mimicry and his gestures – they are all important' (Eberle & Uhl, 2005, p.4). This created his signature presence, to mark his place in history. This can be discussed in parallel to the GS, as having a rehearsed and choreographed performative act will create a behavioural norm that will eventually leave the audience remembering the signature act.

When Hitler was appointed Chancellor, he banned all other political parties, stating that he was not going anywhere and would 'amaze' the nation with what he had in store. Eberle & Uhl (2005, p.4) discuss that Hitler would 'crush any resistance with all means at his disposal' by stating, 'I am the Führer!'

Arguably, since there were no Communist politicians or any other political party, Hitler's army, or the 'SS men' as Eberle & Uhl (2005, p.5) refers to them, were pretty much pointless in the equation as they had no riots to fight. The violence still continued as the 'Gestapo', a number of men who answered to Hitler's call, 'despatched' a large number of Germans to concentration camps, after the enabling act. Furthermore, the SS looked up to Hitler as he stood on his balcony, 'the SS men paraded before him, goose-stepping by, four abreast' (Eberle & Uhl, 2005, pp.6-7).

### 2.3 A POSSIBLE OUTCOME

Barnes (2013) discusses that Hitler wished for 'an American standard of living'. Hitler believed '*Lebensraum*' was the next step (i.e. creating 'living space' for the people) and the only way Hitler thought of doing this was by declaring a war. Shirer (1964, p.111) touches on this subject explaining that Germany wished to expand its land for its big nation. It seems to have been the main purpose of WW1, in trying to win over France and expand there; that failed but Hitler dreamed of winning land until 'his dying breath', to give his people the life he thought they deserved (ibid).

### 2.4 TANZTHEATRE

German for "Dance Theater," Tanztheater is a performance genre that focuses on the human experience and the ability to connect to the innermost emotions. Performances often tell the stories of personal reactions to major societal factors, and embrace openness, expressiveness, and multifariousness.

(Zimmerman, 2012)

*Tanztheatre* started in the 20<sup>th</sup> century with two disciplines, dance and theatre, merging to form a new performance genre. It results in German Expressionism, an era that included German artists using art as a form of self-expression of political propaganda (Zimmerman, 2012). Starting with Rudolph Von Laban who used speech, movement, props and other materials, it brought a change with 'no artistic boundaries' (ibid). Other noteworthy *Tanztheatre* choreographers include: Pina Bausch, Anne Teresa de Keersmaeker and Kurt Jooss whose work deals with subject matter such as a creative platform. Keersmaeker's *Rosas Danst Rosas* (1983) choreography is based on dynamics and shapes, using gestural and pedestrian movements. *Cafe Müller* (1978) by Pina Basuch is about the support needed and given when meeting obstacles in life, and it is performed in a very raw manner with direct and honest messages.

## 2.5 CASE STUDY – THE GREEN TABLE BY KURT JOOSS

Jooss' *tanzteatre* ballet was staged in 1932, reflecting on WW1 and foreshadowing WW2. Jooss discusses that it was about a war which 'had to happen', as the Germans knew this was being prepared for (TheJoffreyBallet, 2012). Jooss' personal beliefs may have influenced his work according to an interview where he stated that the ballet was created over 'an accumulation inside [sic] that a new war was going to be prepared and that this was evident' (ibid). Furthermore, Jooss argues that the ballet is not necessarily about Nazism but politics in general, conveying the connotations that occur within negative political propaganda and war (ibid).

Jooss calls this ballet 'a dance of death' referring to it as a 'ceremony' (TheJoffreyBallet, 2012). The ballet comprises eight dances, the first showing politicians wearing grotesque masks, discussing politics and shooting guns into the air. In the second section, *The Farewells*, the intention is to bid farewell to any Germans who lost their lives during the war, and soldiers who left their families to fight the war. Three men enter the stage, goose stepping at different times and in different directions, but end up in a straight line potentially signifying their roles as soldiers. The first raises his knees, the second lifts his stretched legs in front of his body, and the third skims the floor with *jetes*, but they all end with a marching step in unison. From then on, the three dance in unison, performing a result of a trained dance body being influenced to execute the specific role on stage, as well as its representation of real life. As stated in the previous chapter, Foucault in Green supports this by stating that the body is 'a site of social and political control and power' (Green, 2001, p.159).

In conclusion, the next chapter discusses a contrast to Germany's Nazism. China's left-wing Communism leaves an impact on the cultural arts sector leading to the creation of the communist ballet. This high art form of ballet will also portray and convey military connotations, contributing to propaganda. The aspect of authoritarianism parallels with Nazi Germany, creating a phenomenon in the manifestations and implications of the military influences on culture.



## **CHAPTER 3. CHINESE COMMUNISM AND THE COMMUNIST BALLET**

This chapter interprets Chinese history and its communist politics, and the impacts left on the Chinese communist ballet. Communism is an era that is still present and practised today. It is based on the country having a system of self-ownership centring on production of goods and services, as well as having equal social class and economic power. Like any other political system, there are repercussions to the communist approach as it may be that not the whole nation will support the system. Communism in China did trigger off protests from middle- and upper-class society as they would not benefit from the system, as did the communist ballet with *The Red Detachment of Women* (1964).

### **3.0 CHINESE COMMUNISM**

The battle for a newly re-formed government was served by the Chinese Communist Party (CCP). Communism in China was present and active from 1921 to 1949, and can also be split into four different time periods: 1921-1927 - the start of the Communist Party and the First Revolutionary Civil War; 1927-1937 - the Second Revolutionary Civil War; 1937-1945 - the War of Resistance to Japanese Aggression and 1945-1949 – the Third Revolutionary Civil War (Lewis, 1964, p.12).

### **3.1 MARXISM**

There was belief within China that Marxism could be the answer to the type of politics needed (Lewis, 1964, p.83). Marxism is the process of politics from the ideologies of Karl Marx, where

‘the political, economic, and social theories of Karl Marx including the belief that the struggle between social classes is a major force in history and that there should eventually be a society in which there are no classes’

(Merriam-Webster, 2014)

With Marxism, we see the working class, 'proletariat', benefiting from the social class, 'bourgeoisie', as well as being subjective of their authority (Lewis, 1964, p.99).

### 3.2 METHODOLOGY

China's purpose in using Marxism as their political ideology was to fix any mishaps with China's previous politics that 'failed to understand the dependence of knowledge upon social practise' (Lewis, 1964, p.83). This refers to the link between man's knowledge, according to social history, and its development towards 'social nature'. It can be achieved and processed through social activity, resulting in a 'classless society' (ibid). Social activity does not focus on the growth of man, but rather the social issues that come with it, such as different social class levels and segregation of politics.

Social class, according to Lewis (1964, p.84), depends on 'knowledge' of the external world, and what is different from one's social status and way of living, which depends on 'social practise'. Also, to obtain this knowledge takes 'sincerity and modesty', as it is a life-changing process that has to be believed in to result in achievement (Lewis, 1964, p.86). It can be argued that society is always participating in an on-going process of change that will never end. Nations never have enough of something and constantly continue their quest for happiness and solidarity forging the link between knowledge and practise: the constant process of investigating and understanding situations so they can be changed.

### 3.3 SOCIALISM

After discussing Marxism, it can be argued that socialism and socialist politics have helped to bring about the change China needed. This happened when the working class and the Communist Party gained power, leading and governing a country based on socialism (Lewis, 1964, p.98). Socialism can be defined as 'a way of organizing a society in which major industries are owned and controlled by the government rather than by individual people

and companies' (Merriam-Webster, 2014). It is the opposite of a democracy, where the population have many rights, including the right to freedom, and a government that does not allow the possibility for someone to own a business is potentially opposing these rights.

Roberston (2011) discusses that during this period, also called a 'land reform', Communism was protested and campaigned against. As a result, 'hundreds of thousands of innocent people were tortured, beaten to death, buried alive or otherwise persecuted because they were land owners, i.e., "class enemies"' (ibid). These are the middle/high class people who would not benefit from communism.

Lewis (1964, pp.99-100) discusses that apart from contradictions between society and the government, there are also conflicts between 'the basic identity of the interests of the people' as, even though China is of a class-less society, it can be argued that the facts of one's true identity cannot be forgotten. Teaching a nation to become a class-less society involves dictatorship (Lewis, 1964, p.100).

### 3.4 CHINESE BALLET

In 1954, the Chinese ballet was the first school and company in the discipline to have started in China. Its aims were to choreograph original work, showing the true talent and abilities of the Chinese dancers. Two of their most famous works are *The White-Haired Girl* (1958) and *The Red Detachment of Women* (1964) (Warta, n.d.).

Like every other company, the Chinese ballet also performed works that question social issues, such as communism, as the company tried to 'more closely align classical ballet dance with Chinese culture' (Warta, n.d.). The National Chinese Ballet keeps (NCB) up with what is expected from ballet nowadays, as they work on 'expressing the emotions of culture and the feelings of the Chinese people' (ibid). Their aim is a worldwide reach to equalise the standards by Western art and update audiences around the world. The NCB's work also impresses audiences by testing their 'psychical strength and agility', by including extreme

body sports such as acrobatics. This is evidently used in their re-work of the circus ballet *Swan Lake (2008)*.

### 3.5 COMMUNIST BALLET – THE RED DETACHMENT OF WOMEN, 1964

This communist ballet is one telling a story that portrays the repercussions of communism. It is about the 2<sup>nd</sup> Independent Division of Chinese Red Army which consisted of over 100 women. Originally, in 1961, *The Red Detachment of Women* was a number of operas, but was then made into a ballet in 1964 (Frost, 2013). It is a ballet of true spectacle that has attracted a lot of attention to its political statements. When American President Richard Nixon visited China in 1972, this ballet was performed for him as a manifestation of the repercussions that occurred within the lower classes (ibid).

Communist ballet, in opposition to Jooss' *The Green Table* was controversial. The Epoch Times reports that when the ballet was performed at the Kennedy Centre in 2011, there were controversial signs saying that 'Communist ballet promotes hatred and violence' and 'Communist ballet is not Chinese culture' (Robertson, 2011). It cannot be denied that the comments were made by the population against communism, who potentially fell within the middle and upper social classes.

Furthermore, another adjective used to describe the ballet is 'infamous' (Robertson, 2011). Wei Jingsheng, 'godfather of the Chinese democracy movement', discusses how the ballet is a reminder of the negative political propaganda, by describing it as 'horrible violence and hatred' (ibid). Of course, since the ballet represents communism, it is also representing the Chinese Communist Party as well as the negativity Jingsheng talks about.

When watching *The Red Detachment of Women (1964)*, it cannot be failed to notice the army of women seen goose stepping onto the stage. This already provides a statement of their intention, as soldiers who are ready to fight for what they believe in. YouTube video 'Women Army March' (jhuangvideo, 2007) introduces villagers dancing and hopping and

holding red, yellow and white jovial flags with music. They welcome the army of women, who are holding guns and wearing grey costumes with arm bands signifying identity, and are dancing *en pointé*. Following their entrance, they encounter a dialogue with a man of authority as they use the same prop, a sword, to perform a conversation of acknowledgement showing strength and power, as if slicing through the enemy. Also, the extent of the strength used by the woman has similar power to that of the man (ibid). Green (2001, p.164) notes a study showing that there is a tendency for women to make an effort to keep their bodies in good condition to be able to execute such movements to a certain standard. In spite of this, it is potentially done to change and exploit gender issues in movement and dance, allowing the levels of strength to be equal for all.

The strength of the female army may also be questioned when goose stepping and performing other military manoeuvres, such as fighting. This provides understanding of Foucault's concept of a docile body that can enable a body to perform with such certainty. Green (2010, p.156) claims that a dancing body needs to be submissive to learn certain techniques so that, in turn, their bodies may be used as 'expressive instruments'. It is important to highlight the term 'expressive' for times when such strong politics, like communism, are portrayed and converted into spectacle. The performer has to be particularly expressive to make a strong statement through the performance. In this case, the Red Army is seen performing the GS while entering the stage. Since it is the first movement, it has to be strong enough to portray the GS and the communist effects of political propaganda.

Mauss states that 'each society has its own special habits' (1973, pp.71-72). This argument discusses that even though the GS originated in Prussia, and is famously known to be used by the German Nazi's, as previously discussed, when adopted by armies of other nations there is still a signature presence in the step of the army marching it. In spite of this, it is still a step with particular meaning and a strong message. The performer needs to have a strong body, with the technique to embody the step properly to portray the right message. Above all, it cannot be denied that it is harder for a woman to march the step since it was created for men who have more strength and different body types to women. Johnson in Green (2001, p.166) discusses how female bodies need to be 'sedated, and disconnected from

sensual authority' to be able to achieve certain results and get rid of the idea of 'marginalised groups' of gendered bodies (ibid).

There are both positive and negative aspects of the outcomes of dance and politics. The first is that the communist ballet can be admired and appreciated for its courage to express opinions, but this may not be accepted by audiences. Secondly, if it is accepted by authorities, there could be the danger of the politics growing stronger once audiences indirectly accept the social issues by watching the performance, for example Jooss' *The Green Table* (1932). These factors can risk penalising the reputation of choreography due to the small selective audience it is shown to. When it comes to wider audiences, like those of popular culture, such issues are exploited in a different manner, as the larger audiences support the work. This will be discussed further in the next chapter.

## **CHAPTER 4. RECONFIGURING THE GS THROUGH POPULAR CULTURE**

The final chapter explores popular culture and locates the goose step within this more contemporary area. The area of cultural aesthetics will be observed as a final case study to show how the GS can be used universally. This study also investigates semiotics and signs, and how certain colours, costumes and attitudes can lead the audience to an immediate understanding of the use of the GS within popular culture. Disney's *The Lion King* is a film targeting a mass audience; seemingly like a children's film but also includes many adult themes. Wong (n.d.) states that the cartoon delivers more to adults, as the story is about 'a period of identity crisis'. Themes investigated through the cartoon are the element of an ideal world and hegemony, being 'influence or control over another country, a group of people, etc' (Merriam-Webster, 2014).

### **4.0 THEORIES OF POPULAR CULTURE**

Dominic Strinati argues that popular culture is 'identified with mass culture' (2004, p.2). Mass culture is therefore that obtained from popular culture and can be potentially defined as the mass of people who follow popular culture. Its history started during the 1920's and 30's, also the time when political propaganda started in Nazi Germany (ibid). Strinati (2004, p.3) also discusses three points that can be said to be defining features of popular culture. The first point is about what and who categorises a spectacle as popular culture. Secondly, 'the influence of commercialisation and industrialisation upon popular culture', and thirdly, the ideologies which are responsible for the creation of popular culture (ibid). The medium of popular culture investigated in this chapter will be Film.

Another reference made to Nazi Germany is that factors deeming a specific type of spectacle to be popular culture come with the rise of fascism in the 20's and 30's (Strinati, 2004, p.4). Since it cannot be assumed, the earliest examples of popular culture in the 20<sup>th</sup> century were potentially 'cinema and radio', which were a platform for 'mass propaganda' (ibid). It is referred to as 'mass propaganda' because popular culture can be so convincing

that it brainwashes the spectator. On the other hand, it could also be seen as a procedure of giving the people what they wanted by seeking their point of view (ibid).

In turn, this leaves a positive effect on the spectator as it brings about 'mass repression' (Strinati, 2004, p.5), which is linked to psychoanalysis and psychoanalytic thought.

Psychoanalysis is the study of unconscious processes of the mind, as suggested by Sigmund Freud (1856-1939). This, in turn, is influenced through media representations of popular culture. Repressing one's negative thoughts is influenced through the process of popular culture, by causing a distraction with media, using the elements of 'fantasy and escapism', which is to be further discussed (Strinati, 2004, p.13). *The Lion King* (1994) uses this ideal fantasy aspect by including an animal kingdom which is mixed and includes all animals living and working together (Wong, n.d.). This is described as an ideal as, in the real world, 'the mix of the animal kingdom is just a dream'. If mediators of popular culture do use their materials and approach well, they could well enough follow the process of psychoanalytic thought. As Strinati notes, 'individuals are vulnerable to manipulation and exploitation by core institutions such as the mass media and popular culture' (2004, p.13). In addition, this was also brought about by Nazism, which influenced the nation 'by the deliberate and conscious attempt' of the use of film and radio to broadcast propaganda to the nation at large (ibid). Strinati adds that this is done with regard to the 'Nazi ideology in all areas of culture and art' (ibid). This could be a reason why Jooss' *The Green Table* (1932) stirred up minimum controversy, and let society face the facts about what was happening and had to happen in Germany.

In contrast to other genres of art, such as dance theatre, postmodern dance and contemporary dance, mass culture is one that 'lacks intellectual challenge and stimulation' (Strinati, 2004, p.13). Strinati further claims that 'it is a culture which discourages the effort of thinking and creates its own emotional and sentimental responses'. This is an example of consumer culture, and a result that creates a sense of 'fantasy and escapism' (ibid). Hence, what is the theoretical difference between popular culture and high art? What makes one more elite to the other? The main difference is that popular culture is not as selective as high art with its spectators, in the way that it uses more accessible platforms, like radio and



cinema. Strinati argues that 'popular culture itself has to be seen as a diverse and varied set of genres, texts, images and representations' for it to be better known (2004, p.35).

It can, therefore, be argued that for the elements of popular culture to be successful, the emphasis must be played on what is portrayed and shown to the audiences. Barthes in Strinati points out that even though a picture of a soldier indicates a meaning 'which we take for granted', the messages portrayed are on a deeper level (2004, p.104). The use of semiology is for the messages 'go beyond those denotations' so if, for example, the GS represents the Nazi Germans, it will not only represent them but also the social issues that come with it (ibid).

#### 4.1 SEMIOTICS

Semiotics is the study of signs that make up a meaning for something, in this case to a spectacle. Saussure speaks about the form and 'reality' of 'substances, systems and structures' which bring out the phenomenal factor from these 'forms' (Hervey, 1982, p.10). This provides a 'rationale behind' the meaning of this substance which, in turn, gives a 'patterned appearance' to 'reality' (ibid). All representations, either through film, dance, books and other artefacts of popular culture, can be read as signs.

#### 4.2 POPULAR CULTURE AND THE CINEMA

Semiotics and popular culture can be portrayed through cinema and film. This medium uses what Strinati calls 'visual phenomena' through such devices as 'character, narrative and social comment' (2004, p.211). Putting a happy ending to a story can result in avoidance of the 'realism' factor, and lead the audience to having a naive attitude toward what happens in 'contemporary cinema' (ibid). Contemporary cinema is seen as mass entertainment that identifies the reality of social issues and explains them through performance, for example, *The Lion King* (1994).

Strinati argues that modern popular culture such as film, radio and advertisement falls under the category of postmodernism (2004, p.211). Postmodernism is linked with post structuralism that, in turn, studies the psychological and anthropological meanings of cultural art, in relation to film. Hence, the given example for the case study of this chapter, Disney's *The Lion King* (1994).

As previously discussed, the cartoon uses the ideal situation of having a mixed animal kingdom living in harmony, but it is obvious to state that this is unlikely to happen in the real world. Therefore, this is one example of an anthropological meaning for a social situation used in popular culture. The next example is the idea of hegemony (Wong, n.d.). Hegemony is the idea of power within a society, as *The Lion King* (1994) is all about Scar wanting power over the rest of the kingdom, and to do that he must kill whoever is king or next in line. The change in the story line happens when Mufasa, Simba's father appears to him and tells him 'that he must take his place in the Circle of Life' and be king (ibid).

Wong (n.d.) also discusses the hierarchy present within *The Lion King* (1994), stating that just like in society, everyone has a role assigned to them depending on where they come from. This cannot be changed or controlled, but one must stick to the identity obtained and serve the country in whatever role they have, just like Simba had to return to the kingdom, where he originally belonged, to take his place as king.

#### 4.3 ANALYSING FILM

Analysis through semiotics should be applied to film and the actor's role portraying a character to the audience. Pavis (1996, p.63) discusses that this would include investigating factors like 'the physical and gestural, the voice...movements', and also potentially costume and colours. These factors create a perfect image as a whole, but can also be discussed individually. Hence, this will be discussed in relation to the case study of the musical number *Be Prepared*, part of *The Lion King* (1994).

When investigating the physical and gestural, this aspect broadens further. It is based on 'nonverbal communication', which is staged in a way that it still portrays a specific message, even if there is no sound. Pavis (1996, pp.84-85) discusses that movements and gestures mimic the actual gesture the audience would recognise and adapt it to the concept; for example, the GS is associated with the military, so when seeing it in performance the connection is made. This relates to Mauss' argument discussed in Chapter 1, regarding body techniques and the need for tradition to have a good basis over any mimicked movement (1973, p.75).

The voice very much depends on diction. Protagonists need to 'adopt a slow, "presentational" diction, a mode of delivery shaped by the rhetorical convention' (Pavis, 1996, p.114). Scar, the character who leads the pack and a form of authority, speaks in a 'low and secretive voice' contrary to his opponent, Simba, who speaks with a 'clear and firm voice' (Wong, n.d.). Throughout the cartoon, Scar also speaks with a sense of sarcasm, as if he is mocking whoever he speaks to, just to make a statement of power and confidence and to eventually lead everyone to believe he should be king. This is a common trend that can be seen in other Disney cartoons with other villains, such as *Aladdin's* Jafar (1992) and *The Hunchback of Notre Dame's* Frollo (1996). Furthermore, with reason, there is also a trend discovered in Disney cartoons with other characters where generalisations are made to create an image of the characters. It has been discussed that characters portrayed as animals tend to speak in such a way as to create a certain image mainly racially, for example the crows from *Dumbo* (1941) talk like they have come out of the Blackface Minstrelsy.

Wong (n.d.) also discusses the background colours when Simba and Scar appear on screen. Simba is backed with bright colours and the 'sun rays shine everywhere'. With regards to scar, the background is gray, and always returns to a 'shadowy place where the bad hyenas live' (ibid). The hyenas are observed to be of a greenish colour. This colour is also an imitation of the camouflaged uniform soldiers would wear in combat, and known to any spectator who has observed an army. Pavis discusses that the body and costume support each other, as they are 'worn' and 'carried' by one another (1996, p.175). Therefore, clothes are worn according to the role being played. Barthes discusses that particular uniforms

worn by the respective people leave impressions, and a memory which we could potentially remember and relate to according to colour (Hervey, 1982, p.134). In relation to this, the hyenas could symbolise the German army goose stepping for their ruler and honouring the hero they choose to believe in.

When observing the marching step the hyenas are performing, it can be seen that it is identical mimicry of the original GS. The hyenas are lifting the front leg to a 90 degree angle, and bending the other knee just like the Germans, North Koreans and Russians used to do. This is different from the examples given in the previous chapters. Those examples provided variations of the GS to adapt to the specific style of performance with regards to high art. This reasoning can give a clear understanding of the difference between popular culture and high art. The ballets of Jooss and China both used an adaptation, rather than a direct translation of the step. It was potentially done to give the spectator a chance to develop an understanding on his own, following the elements of *Tanztheatre* and high art in general. Rather than seeing the similarity and connection for evidence of where the step came from and why it was included, variations were alternatively used as motifs rather than direct symbolism.

Finally, the last point to be discussed makes reference to what the hyena is perceived to be. Dr Alvin Poussaint discusses stereotypical roles within Disney movies, and refers to the hyenas as 'the other' (Chyng Feng Sun, 2002). In this case, reference can be made to the German nation that Hitler coveted, the mass of people who wished for something better. When understanding the hierarchy system (Wong, n.d.) within *The Lion King* (1994), the social position of the hyenas will be immediately understood. Therefore, in comparison to the social issues of Nazi Fascism and Chinese Communism, a confirmation of the relation between the hyenas and a goose stepping army is evident.

## CONCLUSION

The original aims of this dissertation were to investigate why the goose step was used within art, and the genres of the case study examples were *Tanztheatre*, ballet and popular culture. Each genre provides different elements in how a performance is created and the purpose of using certain others, apart from the main one of portraying propaganda. Each piece pares down potential elements such as unity, as observed in *The Red Detachment of Women* (1964), where it is seen that even women are going to protest and fight against communism. Another element that can be noted is direct honesty, which Jooss uses, as even though he is German, he still had to face the propaganda his own nation was generating. A third element that can be observed in *The Lion King* (1994) is that of racism.

Furthermore, it is also evident that each work, *The Green Table* (1932), *The Red Detachment of Women* (1964) and *The Lion King* (1994), still portray the same intentions. Given that there are different contexts of the pieces, the authors of the works still come together with the same idea. Even though the messages were direct or indirect, they certainly could be proved as being intentional. If they were unintentional, they certainly did raise the questions and awareness provided through these arguments of this dissertation backed up by evidential research.

As discussed, Jooss' work is a *Tanztheatre* piece forming part of German Expressionism. The aims of the piece were to express an opinion, by having 'the ability to connect to the innermost emotions' (Zimmerman, 2012). It is a platform which has no boundaries and, therefore, is an explanation of why the step was included. Jooss also mentioned that the piece was about war, and was a piece that had to be done as the war 'had to happen'. In spite of this, he adds that the work is not specifically about German propaganda, but events that take place worldwide (ibid).

Similarly, the Chinese ballet pares down the repercussions of a communist government. There is a strong element of gender involved in the process, where women are seen marching the GS in order to fight for what they believe in. As discussed, the ballet

company's aims are to express 'the emotions of culture and the feelings of the Chinese people' (Warta, n.d.). Apart from using the GS to explain the negative aspects of political history, it shows unity in the women's roles.

In spite of this, *The Lion King* (1994) discusses racial issues, which are hinted at in many ways. In the first, Dr Alvin Poussaint has named hyenas and other characters that represent social minorities, as 'the other' (Chyng Feng Sun, 2002). This relates to psychoanalysis, as the term 'the other' represents repressed emotions or the subconscious. Also, as discussed previously, 'the other' can also represent racial minorities, as animal characters have been linked to specific of races; for example the crows in *Dumbo* (1941) resemble the Blackface Minstrelsy. As a result, there is a clear understanding that these hidden meanings have multiple levels of understanding and, as this dissertation has attempted to show, the various layers of meaning can be ascribed to dance or movement.

Strinati's discussions on the issues of politics have been overcome by the actual intentions of the mass media. These are to elaborate on the meanings of film through popular mass media entertainment. It has been argued that 'postmodernism lies in its assumption that metanarratives are in decline' (Strinati, 2004, p.222). A metanarrative is a narrative within a narrative, having a story line within another. Irrespective of this, what makes popular culture postmodernist in the first place? As discussed, postmodernism gives clues for social matters, but not the full answer. Therefore, potentially there are metanarratives within popular culture as, even though they present the audience with a direct story of hegemony, things are not really as they seem because there are still underlying subliminal messages that are hinting toward other issues.

Due to the opportunities the mass media offers, spectators are able to look into the meanings of these subliminal messages, as this dissertation has done. This thesis can potentially prove that the media manipulates the audience to form opinions and the human need to re-live these past experiences. A common misconception is that Disney's target audience is only children but this is not the case, as Disney films also include adult messages. As Dr Gail Dines states,

Mickey Mouse doesn't write these scripts, these scripts are

written by real people who themselves have been socialised in this society and they're going to internalise those norms and those values, and so when they produce work, it's bound to come out in some way unless of course they make a really conscious decision to operate within an alternative ideology.

(Chyng Feng Sun, 2002)

As a result of these other potential elements, due to the limitations of research, assumptions following other research have been made through reasoning to investigate the purpose of the use of the GS within art forms. Each has their own elements as to why and how, due to their different genres of platforms, but is still pared down to the same reason and main factor element.

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