

Tribhuvan University

Dance Party as a Popular Youth Culture in *The Great Gatsby* and *Saturday Night*

*Fever*

A Thesis

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### **Declaration**

I hereby declare that this dissertation has been prepared by myself and contains no materials published by another person except where explicitly stated otherwise in the text. It has been submitted for the degree of M. Phil. in English at Central Department of English, Tribhuvan University and it has not been previously submitted for any other degree to any other institution.

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Laxmi Aryal

### Letter of Approval

This thesis entitled “Dance Party as a Popular Youth Culture in *The Great Gatsby* and *Saturday Night Fever*” submitted to the Central Department of English, Tribhuvan University by Laxmi Aryal, has been approved by under designed members of the Research Committee for the award for the Degree of Master of Philosophy in English.

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### **Acknowledgments**

Since childhood films have fascinated me. A seed of curiosity was sown in me when I watched *The Great Gatsby*. I wanted to know the purpose of party in this cinema. My thrust to know about the purpose of party in films got more intense and later satisfied when I received the support from my supervisor Prof. Dr. Dhruva Bahadur Karki.

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Laxmi Aryal

## Abstract

This research work examines dance party as a popular youth culture in Luhrmann directed *The Great Gatsby* and John Badham directed movie *Saturday Night Fever*. This study examines the inherent connections between the dance party and American life of the youths. It implies how dance party as a popular youth culture becomes integral part of American life in twentieth century urban America. Exploring the cinematic techniques of camera and its movement, it applies the theoretical approaches of popular culture defined by John Storey in his book *Cultural Theory and Popular Culture* who views popular culture as widely favored or well-liked by many people. It also studies how dance parties as a popular culture is represented in both movies by the lens of the camera and its techniques. While doing this, it has applied the theoretical approach implied by Stuart Hall in his book *Representation: Cultural Representation and Signifying Practices*. Hall argues that representation is an essential part of the process by which meaning is produced and exchanged between members of a culture. The chief beneficiaries of this research work include culture researchers, concerned stakeholders, humanities students and policy makers. It has a tremendous prospect to promote dance parties as a popular youth culture.

Keywords: popular youth culture, movies, dance party, representation

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## CHAPTER- I

### **Dance Party and Popular Culture in *The Great Gatsby* and *Saturday Night Fever***

The first chapter deals with the introduction of the research entitled “Dance Party as a Popular Youth Culture in the Movies *The Great Gatsby* and *Saturday Night Fever*”. It includes background, statement of the problem, review of the literature, research gap, research questions, research objectives, significance of the study, delimitation of the study, and organization of the study.

#### **Background**

Dance parties are a major cultural expression that has long been associated with a certain age, acting as a microcosm of the greater social dynamics at work. This study examines how dance parties are portrayed in two classic films, *Saturday Night Fever* (1977) and *The Great Gatsby* (2013), as a mirror of contemporary youth culture. Both films, which take place in different eras of history, show how dance and music are entwined with young people's social identities, aspirations, and conflicts.

Dance parties have historically been an important form of cultural expression, acting as a miniature version of the largely Based on F. Scott Fitzgerald's 1925 novel, *The Great Gatsby* is a film directed by Baz Luhrmann that takes place in the Roaring Twenties, a time of economic success, Cultural Revolution, and the rise of a youth-driven counterculture. The dance parties portrayed in the movie represent the excess and hedonism of the Jazz Age, when jazz music and wild, free-spirited dancing were manifestations of the decade's newfound liberties and social mobility. The elaborate parties at Jay Gatsby's estate are shown in the movie as illustrative of the era's fixation with riches, status, and chasing the American Dream, with young people leading the charge in this Cultural Revolution.

By comparison, John Badham's *Saturday Night Fever* perfectly encapsulates the spirit of the 1970s disco period. The movie, which is set in Brooklyn, New York, centers on Tony Manero, a young guy whose existence is centered on the dance floor of a nearby nightclub. Young people looking to break free from the routine of working-class existence and make an impression on the world found refuge in the disco scene, which was known for its throbbing music and colorful attire. The *Saturday Night Fever* dance parties are an example of young people rebelling against social standards and expressing their individualism and sexuality among a group of friends who share similar interests.

Dance parties are more than simply a form of pleasure in both movies; they're essential for fostering social connection and identity development. The young people in *The Great Gatsby* are presented as living in an extravagant environment where social connections and riches may be flaunted at dance parties. The despair and moral uncertainty of the era are reflected in the dancing sequences' feeling of reckless abandon. These gatherings provide the characters—especially the young ones—a chance to experiment with different social dynamics and get away from the strict expectations of society.

The storyline of *Saturday Night Fever* is distinct yet just as captivating. For people from underprivileged backgrounds in particular, the dance floor serves as a Centre of empowerment in this setting. Tony and his buddies serve as a representation of the youth, who discover a feeling of community and a way to overcome the socioeconomic constraints placed upon them in disco culture. The way dance parties are shown in the movie highlights how important dancing and music are as means of fostering social cohesiveness and individual expression among the young subculture of the 1970s.

This study attempts to shed light on how *The Great Gatsby* and *Saturday Night Fever* use youth culture as a lens to analyze larger social concerns by analyzing the significance of dance parties in the movies. Despite taking place in distinct historical periods, both movies show how dance parties represent the hopes, hardships, and identities of young people, providing an insight into the intricate interactions between culture and society. We have a better grasp of how popular youth culture, as shown via dance, mirrors the social and cultural of its era through this examination.

### **Statement of the Problem**

Youth culture portrayal in films is a potent weapon that both reflects and molds identities, values, and social standards. Particularly among young subcultures, dance parties play a crucial role as cultural rituals that offer forums for socialization, revolt, and expression. Films like *The Great Gatsby* (2013) and *Saturday Night Fever* (1977) portray dance parties as essential components of the lives of the individuals and the broader cultural story.

Both *The Great Gatsby* and *Saturday Night Fever* use dance parties to explore issues of identity, social mobility, and cultural revolt, while taking place in very different times and places—the Roaring Twenties and the Disco period of the 1970s, respectively. *The Great Gatsby* embeds not only American culture and individualism but also emerges significance of dance party among the American youth and has become a part of their life too. Party is the common platform for 1920s American youth that bring people together, sharing and having recreation through jazz music and dance. Dance party unfolds an integration of past and present, primitive and modern popular and folklore. Before 1920s American used to conduct political party to control the government and have a stable base of mass popular support but in the

time of 1920s people conducted the very huge party with jazz music and dance with throwing beer and juice, attractive party attire. People from different diversities gather, dance with pair become popular culture of youth crossing the boundaries of traditional culture. Such an inherent connection between dance party and youth culture substantiate their aesthetic value and the way of transformation into consciousness in the changing time and space. Moreover, dance in party incorporates flapper attire, lights technology automobiles, hero's prosperous life are the icons of the then time which easily appeal the youth mind and soul in the party. The purpose of this dissertation is to look at how these dance parties serve as platforms for cultural expression and how they represent larger trends in young culture.

This research aims to fill a vacuum in the academic literature by analyzing dance parties as a key component of young culture in these two films. This study adds to a better understanding of the relationship between popular culture, young identity, and cinematic representation by examining how dance parties are portrayed in these movies. Even though these movies have become legendary and have been analyzed extensively, little research has been done on the precise function dance parties play as a representation of popular youth culture. So, the study aims to explore the embodiment of dance and party as a popular culture and has been a part of youth life in Gatsby's party. Dance becomes cultural space that bring people together irrespective of their family obligation and social status. So as, it intends to co-relate the then party become an inseparable part of this global society.

### **Review of the Literature**

Ray B. Browne defines popular culture "as the system of attitudes, behavior, patterns, beliefs, customs and testes that define people of any society. It is the entertainment, diversions, icons, rituals and actions that shape a society's everyday

life. It is what we do when we are awake, what we think about and how we approach the thought, and what we dream about while we are sleep (3)". It makes clear that popular culture is a process we adopt cultural aspect through practice makes us happy and similar case take place in the coming generation. As many aspects in our life begins and is determined by what we approach and theorize in life.

In *Gatsby*, American youth (male and female) wearing their typical dress flapper, pearl and timeless attire (respectively) make them engage in party and perform a dance. Presenting the party every weekend, celebration, making new friend, exchange the purity of their heart, throwing the wine while dancing and showing the expensive jewelry are the everyday practices of the people of America during the 1920s. Dancing and wearing different expensive attire and jewelry, sharing their common values are created. Mass media, lights, technology, entertainment, flapper dresses, jazz music ritual performance, everyday actions and the total lifestyle of Americans depicted in the novel become popular. So far, the secrets of Americanism is search of better life and basic values also changed. Life liberty and pursuit of happiness are fundamental ideas every American has.

In Clifford, "cultural practice are taken for granted and the contextual environment determine meaning as well as decides meaning. As such culture and tradition shape human knowledge, identity and even the overall lifestyle, human mindset is shaped. It is cultural orientation which posits and develops human minds. Hall opines culture common understanding or common acceptance among particular group of people. Discussing about the concept of representation theorized by Stuart Hall, culture is in process and its dynamic is always potential to be changed.

Regarding the concept of culture, there exist as many definitions as cultural theorists are. In narrow sense, culture is related to particular objective reality but in

broadly its aesthetic aspect of human society. Culture in cultural studies is defined politically rather than aesthetically. Culture shared in society is also reflected in text as well. The culture is important in a sense that it makes identity and represents identity. Human actions and behaviors are considered their identity markers. As film, video and television mediate people's actions and materials they use, and thus, making it popular across the world.

In *Gatsby* dance parties have become a global crossing, thus, making it popular all over the world. It becomes fluid when the culture that they experience in everyday life is observed by all kinds of people living in the world through print media, novel.

### **Research Gap**

The dissertation will fill a significant gap in the literature by providing a comprehensive analysis of dance parties as a cultural phenomenon in youth-oriented films, offering insights into the relationship between cinema and the cultural construction of youth identity.

### **Research Questions**

- a. What types of dance parties are shown in *The Great Gatsby* and *Saturday Night Fever*?
- b. How do dance parties in *The Great Gatsby* and *Saturday Night Fever* represent and construct youth culture?

### **Research Objectives**

- a. To explore types of dance parties shown in *The Great Gatsby* and *Saturday Night Fever*.
- b. To analyze how dance parties in *The Great Gatsby* and *Saturday Night Fever* represent and construct youth culture.

## **Research Methodology**

Research methodology is a backbone and key element of any kind of research. Research cannot be effective and reliable in the absence of scientific research methodology. The study has been conducted on the two movies *The Great Gatsby* and *Saturday Night Fever*. The study is expected to address dance party as a popular youth culture in the movies *The Great Gatsby* and *Saturday Night Fever*. Thus, it is expected and believed that this research work helps in innovative and functional study in this field. The study is based on descriptive and analytical research design. Both primary data and secondary data have been considered equally important. Required secondary information has been collected through the previous work, whereas; the primary data have been gathered from the watching of movies. To give the study a structure, several tasks such as topic selection; preparation of research proposal; review of literature; data collection; data processing, coding and editing; data analysis and presentation; production of draft; submission of draft report and collection of recommendations; and preparation of final dissertation have been done.

A theoretical modality comprised of economic principles, cultural anthropology, performance theory and popular culture is used to examine underlying universal patterns of dance in party. The theoretical frame for this research work is established with insights and ideas from numerous resource materials on anthropology, cultural studies, ecology of society and popular culture. Relevant works for theoretical frame like Clifford Geertz's *The Interpretation of Culture*, Annette Lynch's *Dress, Gender and cultural change* John Story's *Cultural Theory and Popular Culture*, Ray B. Browne's *Profiles of Popular Culture* have been used.

### **Significance of the Study**

This research study adds value to mainstream research trends in a number of ways. First of all, it focuses on filling a vacuum in the academic literature by analyzing dance parties as a key component of young culture in these two films. This study adds to a better understanding of the relationship between popular culture, young identity, and cinematic representation by examining how dance parties are portrayed in these movies. Even though these movies have become legendary and have been analyzed extensively, little research has been done on the precise function dance parties play as a representation of popular youth culture. So, the study aims to explore the embodiment of dance and party as a popular culture and has been a part of youth life in Gatsby's party. Dance becomes cultural space that bring people together irrespective of their family obligation and social status. So as, it intends to co-relate the then party become an inseparable part of this global society.

In particular, this research intends to discover the way of throwing the party and performing a dance in party and its influence in youth. Dance has been a part of youth and formed as youth culture as it creates recreation and bring togetherness. The chief beneficiaries of this research work include stakeholders, culture researcher and humanities students.

### **Delimitation of the Study**

Each and every research has some kind of limitation. This dissertation is related only to the thesis submission for the fulfillment of M.Phil.Degree in English, faculty of humanities and social sciences. Including these, this study has some limitations as follows:

- This study started after the research proposal was accepted by the department.
- The research has been controlled by the time schedule.
- The research has been confined to only two movies - *The Great Gatsby* and *Saturday Night Fever*.
- This study has been carried out using the scientific research methodology.
- This study has basically been conducted on the basis of primary as well as secondary sources of data and information.
- Because of limitation of time all aspects concerning the two movies could not be discussed within this study.
- The theoretical frame for this research work is established with insights and ideas from numerous resource materials on anthropology, cultural studies, ecology of society and popular culture. Relevant works for theoretical frame and conceptual design includes these texts: Clifford Geertz's *The Interpretation of Culture*, Annette Lynch's *Dress, Gender and cultural change* John Story's *Cultural Theory and Popular Culture*, Ray B. Browne's *Profiles of Popular Culture*.

### **Organization of the Study**

This study is organized into these five chapters.

Chapter I: Dance Party and Popular Culture in *The Great Gatsby* and *Saturday Night Fever*

Chapter II: *The Great Gatsby* and *Saturday Night Fever*: A Critical Review

Chapter III: Representation of Popular Culture in *The Great Gatsby* and *Saturday Night Fever*

Chapter: IV Dance Party in *The Great Gatsby* and *Saturday Night Fever*

Chapter: V Conclusion: Dance party as a youth culture in *The Great Gatsby* and  
*Saturday Night Fever*

## CHAPTER-II

### *The Great Gatsby and Saturday Night Fever: A Critical Review*

The second chapter of the research incorporates the review of previous tasks and literature, which may have been published or unpublished. In this chapter, review of previous literature on the provision of constitution especially rights and affirmative action (quotas) for women, problem faced by representative women and required knowledge, awareness, competence, and competency to the representative women's, have been discussed.

#### **The Concept**

Literature review helps to determine whether the topic is worth studying, and it provides insight into ways in which the researcher can limit the scope to a needed area of inquiry (Creswell 23). Therefore, before selecting of research topic, researchers needed to review plenty of relevant literature through which the research problems and gaps will be identified. Similarly, after identifying research gaps for selecting a quantitative, qualitative, or mixed methods and approach, the researcher also needs to review the literature.

Hence, review of literature is an essential part of all research studies. It is a way to discover what other research in the area of the problem has uncovered. It is also a way to avoid investigating problems that have already been definitely answered. In this respect, Creswell (2011) states:

The literature review accomplishes several purposes. It shares with the reader the results of other studies that are closely related to the one being undertaken. It relates a study to the larger, ongoing dialogue in the literature filling in gaps and extending prior studies. Literature review provides a framework for

establishing the importance of the study as well as a benchmark for comparing the results with other findings, all or some of these reasons may be the foundation for writing the scholarly literature into a study. (25)

It becomes clear that locating, obtaining, reading and evaluating are usually the major four steps in the process of literature review. They are considered more useful elements for conducting literature review through which researchers can find their relevant literature and conduct review in very easy way. In this circumstance, researchers can apply the following process during the review of literature.

### **Theoretical Review**

Browne presents “as the system of attitudes, behavior, patterns, beliefs, customs and testes that define people of any society. It is the entertainment, diversions, icons, rituals and actions that shape a society’s everyday life. It is what we do when we are awake, what we think about and how we approach the thought, and what we dream about while we are sleep” (3).

In *Gatsby*, the American youth (male and female) wearing their typical dress flapper, pearl and timeless attire (respectively) make them engage in party and perform dance. Presenting the party every weekend, celebration, making new friend, exchange the purity of their heart, throwing the wine while dancing and showing the expensive jewelry are the everyday practices of the people of America during 1920s. Mass media, lights, technology, entertainment, flapper dresses, jazz music ritual performance, everyday actions and the total lifestyle of Americans depicted in the novel become popular. So far, the secrets of American life such as affection, intimacy, kinship, emotional fulfillment and intellectual enjoyment are depicted making all spheres of people aware about it. It explores the civilization value and gives people a

sense of strength and hope for giving continuity to their long standing dance performing culture in a sense of dignifying the whole universe people.

### **Research Gap**

The dissertation fills a significant gap in the literature by providing a comprehensive analysis of dance parties as a cultural phenomenon in youth-oriented films, offering insights into the relationship between cinema and the cultural construction of youth identity. These are the major issues which are still not addressed by the above mentioned literature and researchers in proper manner. Therefore, in this research what types of dance parties are shown in *The Great Gatsby* and *Saturday Night Fever* and How dance parties in *The Great Gatsby* and *Saturday Night Fever* represent and construct youth culture? are identified as the major research problems and gaps in this research.

## CHAPTER –III

### Research methodology

Research methodology is a backbone and key element of any kind of social research. Social research cannot be effective and reliable in the absence of scientific research methodology. This chapter explains the research methodology that has been used in the study, which includes research design, selection of the study area, and rationale of its selection, universe and sample of the study area, nature and source of data, and limitation.

#### Selection and Justification of the Study Area

Two movies *The Great Gatsby* and *Saturday Night Fever* has been selected as the study area in this research. Both of the movies' Dance parties are a major cultural expression that have long been associated with a certain age, acting as a microcosm of the greater social dynamics at work. To study how dance parties resemble youth culture this study is undertaken to examine how dance parties are portrayed in two classic films, *Saturday Night Fever (1977)* and *The Great Gatsby (2013)*, as a mirror of contemporary youth culture. Both films, which take place in different eras of history, show how dance and music are entwined with young people's social identities, aspirations, and conflicts.

#### Process and Steps of Research

The study is expected to address how dance parties are portrayed in two classic films, *Saturday Night Fever (1977)* and *The Great Gatsby (2013)* which resemble youth culture. Thus, it is expected and believed that this research work has helped in innovative and functional study in the field of movies. The study is based on descriptive and analytical research design. Both primary data and secondary

information have been considered equally important. Required secondary information has been collected through the previous work, whereas; the primary data have been from the selected two movies. To give the study a structure, several tasks such as topic selection; preparation of research proposal; review of literature; production of draft report; submission of draft report and collection of recommendations; and preparation of final dissertation have been done.

### **Research Design**

Both descriptive and analytical research methods have been used in this study. The analytical research design helped to explore the dance parties in the two movies and descriptive method helped to describe and analyze the dance parties. The data obtained for the study is qualitative in nature.

### **Nature and Sources of Data**

Data is that particular information collected from observation of measurement from which attempts are made to develop generalizations or conclusions. Appropriate data are considered very essential elements for any type of research. Collection of data will be primary and secondary and the both data will be used. So, this research fully depends on both the types available. Apart from this, qualitative and quantitative data have also been used in this study.

### **Primary Data**

Primary data is also called the first-hand data. It is fresh and is generated from the field. Field survey is the main source of it. For this study, required primary data have been collected from the two movies by frequently watching the movies. According to the scientific method of generating primary data, researchers have focused on movies which is a justifiable method for qualitative research.

## **Secondary Information**

The data which have been already generated by others for some purpose is the secondary data. Library method is a good source of generating these types of data. secondary information has been collected from reliable sources such as journals, documents, books, published reports, and other library materials regarding the issues. The secondary information has been collected from internal and external sources. The internal secondary information has been generated from the movies, whereas the external information has been obtained by consulting the books, periodicals, published documents, and the internet.

## **Limitation of the Study**

Each and every research has some kind of limitation. This dissertation is related only to the thesis submission for the fulfillment of M.Phil.Degree in English, faculty of humanities and social sciences. Including these, this study has some limitations as follows:

- This study started after the research proposal was accepted by the department.
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- This study has basically been conducted on the basis of primary as well as secondary sources of data and information.
- Because of the limitation of time all aspects concerning the two movies could not be discussed within this study.
- The theoretical frame for this research work is established with insights and ideas from numerous resource materials on anthropology, cultural studies,

ecology of society and popular culture. Relevant works for theoretical frame and conceptual design includes these texts: Clifford Geertz's *The Interpretation of Culture*, Annette Lynch's *Dress, Gender and cultural change* John Story's *Cultural Theory and Popular Culture*, Ray B. Browne's *Profiles of Popular Culture*.

## CHAPTER-IV

### **Dance Party in *The Great Gatsby* and *Saturday Night Fever***

Chapter four of this research deals with the first objective of the study in which dance parties shown in the two movies *The Great Gatsby* and *Saturday Night Fever* have been explored and discussed. In this respect an overview of dance, party, youth, culture have subtly been analyzed in this chapter.

Representations of dance within *The Great Gatsby* and *Saturday Night Fever* address the dancing body as a 'popular image'. Both movies market by casting the star personalities appropriated the performance is culturally laden to make exposure. Stuart Hall defines the term representation in his book *Representation: Cultural representation and Signifying Practices* as follows

Representation means using language to say something meaningful about, or to represent, the world meaningfully, to other people. ...Representation is an essential part of the process by which meaning is produced and exchanged between members of a culture. It does involve the use of language, signs, and images which stand for or represent things. (15)

In *Saturday Night Fever*, dance in body as a means of representation of American youth culture has been depicted by the use of cameras. Here, dance can be seen in a multiplicity of genres. Dance forms a major component of the work. Here, body movement is important in dance which makes difference in performing it.

Representation of dance within both films addresses the dancing as a 'popular image'. In *The Great Gatsby*, Luhrmann has used symbols featured by the use of color. He has used a less saturated yet very intense color yellow. The dominant color of the film is gold yellow. In design and costumes also, gold color is used. In the opening gate also, it is used. Foreshadowing is also used. The green light at the end of

the dock that Gatsby only sees is significant as it represents his dream which is Daisy. It is his American dream to obtain her.

Luhrmann has attempted to reinvent Jazz age energy through a hip-hop-driven score. In the ballroom, gang women are guided around the floor in the arms of their feet, showing their hips, and pressing their pelvises against their partners. For many young women, these dances were a doorway into a new and dangerous world. The women's hips going wild, their skirts lifted high above their waists, the buzz surrounding these dances were associated with the consumption of alcohol. The dancers in the party. Gatsby's gorgeous cigar girls are confident, trendy and sociable. They make moves from one place to another showing their prowess. They interact with them for greater satisfaction. This way both films have casted star personalities and the appropriation of dance wear. They reflect a notion of the 'body as project'. Sherill Dodds writes in *Dance on Screen*:

The construction of a screen boy is not only dependent on the televisual apparatus, but on the given choices of a particular individual. The transformation of an alive boy into a screen body is always mediated by way of person, usually in the form of director. For instance, even if the director simply chooses to switch the camera on and off from a static position, she or he has already brought considerations of distance, angle, shot size, focus, lens type, lighting and shot forming live bodies into screen bodies, a whole selection of individuals may be involved to a greater or lesser degree. (34)

The directors through camera play an important role in shaping the dance in the body of dancers in the movies. They have managed to control over the production of their movies using their film craft into a distinctive art thus making both the films one of the finest representations of dance films. The party dance that Jay Gatsby and Daisy

involve and pop dance danced by Tony Manero are the part of visual framework in the movies that depict the beauty of director duos craft of film making. In *The Great Gatsby*, in the dance sequence of Gatsby's home, the four girls' dance to the tune of piano, the camera cuts to a close-up of the dancer's feet to highlight her intricate footwork and then returns to a long shot to beat and tune. Their routine of dancing continues as the camera moves around to shoot their whole bodily movements in a group. Within *Saturday Night Fever*, the popular conceptions of dance are provided and maintained. The slim, youthful body of Tony Manero, the ballet, and rehearsal studio, the white suit, the movement of body, dance styles such as ballet, jazz and street dance and the personal and economic struggle required to achieve success all contribute to this perception.



Fig. no. 1. Tony dancing with Stephanie in club in *Saturday Night Fever*

In the dance sequence of the club, the camera is used to trim.

Normally it trims into small parts then the device turns back and forth. Then it cut backs to a full shot to reveal how the two bodies move in relation to each other.

Regarding this, Nick Cohn, in *New YorkTimes*, argues:

This movie is based on “Tribal Rites of the new Saturday night,” a detailed look at the new generation of urban teenagers. Vincent, the control figure in the article whose name was changed as Tony Manero for the movie, is the best dancer. Music director Bee Gees songs including “Staying Alive” a demo version of which is used in filming the opening “strut” sequence in which Travolta is seen syncing in brown shoes, red shirt, black jacket. Most of the scenes are shot in the streets of Brooklyn. Thousands of onlookers, many of them teenage girls, look at him dancing in the street. (34)

Cohn's argument clarifies how the shots are taken and what are its impact on the spectators. The big contest in which Tony wins in his iconic all white dancing suit, he dances beautifully. Most of the time in the movie, he enjoys dancing in the street. He has fewer friends including Annette, a neighborhood girl who longs for a more sexual relationship with Tony. They frequently go to Verrazano- a narrow bridge to clown around that is significant for Tony as it is a symbol of escape to a better life.

Luhrmann's *The Great Gatsby* is a strong evocation of a sense of place. He has culturally represented location that takes his characters and offers the audience to feel that they are experiencing a particular moment in history. The film is set in the borough of Manhattan in New York City and on nearby Long Island during the summer of 1922. It presents the portrait of that time and place. Lois Tyson, in her book *Critical Theory Today: A user-friendly Guide*, claims:

Manhattan is one of the primary places responsible for the jazz age. It is the place where at that time, the Harlem renaissance- that great Out powering of African American literature, music, painting, sculpture, philosophy and the political debate among other creative enterprises were in progress. And it the

place that was famous for attracting white folks to its nightclubs in droves.

(Tyson 396)

In both movies, All the characters would hear the latest jazz tunes, see the dance in crowd, drink the bootlegged liquor that was popular culture of America. *The Great Gatsby* is about early twentiethcentury pop songs, dances and consumer crazes and specific places like New York are the real scenes the movie presents as the popular icons. Tyson views:

Perhaps the most obvious and pervasive sign of the times in the early 1920s was prohibition, the passing of the 1919 federal law that made the production and consumption of alcohol illegal but that was treated by the fashionable set as a scofflaw. Indeed breaking this law became the fashionable thing to do.

And prohibition makes its presence known throughout the film. (397)

All the characters in the novel are engaged within the world of making materialistic society who are blindly following each other to make better world. The characters are guided by money making philosophy. it causes several issue. Clifford Geertz, in his book *The Interpretation of Culture*, views: "Culture denotes a historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life" (89).

In both the movies, the directors present the ritualistic practices of western youth's experiences in everyday life that are shared among other people in the means of dance in clubs John Storey argues:

Culture in cultural studies is defined politically rather than aesthetically. The object of study in cultural studies is not culture defined in the narrow sense, as the objects of aesthetic excellence ('high art'); nor culture defined in an equally

narrow sense, as a process of aesthetic, intellectual and spiritual development; but culture understood as the texts and practices of everyday life. (2)

Along with dynamics of cultures and open society of the world question upon human identity which causes identity crisis. As Hall presents his idea about global identity, it is questionable for everyone. Popular culture has been a crucial point with which the world is divided and fractioned.

In *Saturday Night Fever*, the hero including all the other performers wear tight shirt, pant with tie and leather shoe and perform dance movements with the beats of music.

Dance or cultural dance is not merely a physical movement but it is cultural and spiritual one. This is particular action with which human beings experience excited feeling and joyful moment. More significantly it is related to particular culture, tradition and history. Even as such performance art manifest collective meaning.

*The Great Gatsby* is considered as transition novel which connects both older and newer society. The particular timeframe is significant globally because the context of the novel is significant from several perspective. The novel focuses on fashioned dance which are symbolically significant and represents modern society. Along with modernization of society, the kind of dance like salsa, ball, disco and other types of dance cause and carry meaning of modern material society. As such dances in modern society, it is more fashionable and flexible to any culture. However as such dances in the novel are meaningful and symbolic. The dances represent norms and values of modern philosophy and cultural flexibility. Clifford Geertz further claims:

There is no magic key to unlock the secret meaning of symbolic forms.

Symbols function to synthesize our ethos-mood, character, and quality of our

life, its moral, and aesthetic style and mood, the picture we have of the way things actually are, and how the world is ordered. A symbol is an object, act, event, quality or relation which serves as a vehicle for a conception. (127)

The characters of the novel and their attire used in dance and dance itself surface represents American life. The changed way of living lifestyle of American people represents changed philosophy of life. American society from traditional to modern era is found in the novel. The newer perspective toward life along materialistic values of society which has attracted to the American society as shown in the novel. Even as such performance art is used to protest and also advocate freedom of speech. Having several meaning of performance art, the novel also has used them symbolically.

Marshall Fishwick mentions in his book *Dominant Symbols in Popular Culture*:

"Landscape and culture are Siamese twins. The Earth is the womb of life. On it men leave their bounties, bodies, and histories. Landscape is more than a place; it is the state of being of that place—a totality of aspect. Different people approach differently. They see what they are prepared to see. The mind trains the eye" (14). The novel and its different scenes within present and emphasize importance of dance. Moreover the novel highlights dance as meaningful which can be found that dance in different locations in the novel also has add value of it.

The concrete buildings, marbled dance floor, crowded city centers, open squares, disco rehearsal rooms, pitched streets are some of the example of locations found in the novel. The hero of the novel always longs for dances and explores himself from dance. He always finds himself with his friends around the big castle of Gatsby, dance bars, swimming pool, clubs and partying places at different festive occasions. All of the locations in the novel embodies richness and more importantly dream of American people. It shows dream for prosperity and richness. The very

charming scenario of physical movements and fascinating aspects of it is philosophy of materialistic values in the world.

Gatsby and his friends are seemed to be crazy toward disco and as such drunk party which also shows dead of spirituality and madness of materialistic attachment. The main idea of the novel presents about the transition of society from tradition to modern and it has carried away impact of materialistic philosophy. It also has symbolized prosperity, rich spirituality and modern advancement among youths.

Ball dance is also symbolic and one of the popular dances of western society, performed as a part of popular culture. The very dance at night time becomes pride and respect for individual. The dance is particularly becomes cultural meaning and social message. Adreinne L. Mclean, in his book *Dying Swans and Madmen*, shares, “Dancing body can help us understand the complex negotiations between somatic experience and cultural representation between body and identity” (15).

The dances performed in the movies wearing typical coat, pant and shirt with formal black shoes have offered myriad of possibilities of heightened pleasure through emotional and visual drama.

Dance is considered as a perfect example and arts of society. In the dance entitled “How deep is your love” in *Saturday Night Fever*, that goes the lyric as follows:

I know your eyes in the mornin’ sun  
 I feel you touch me in the pourin rain  
 And the moment that your wander far from me  
 I wanna feel you in my arms again (1:52:10)

The lyrics of the song gives the vibration of youth feeling about love and life. It is that positive vibration with which the youths live in and enjoy the life. While the hero

dances in this song, the unison of body and its movement with the tuning of music reveal the archetypal action of sharing the popular culture.



Fig. no. 2. The dancers and the audience in *The Great Gatsby*

During dance party, heroes and heroines' facial expressions communicate each other's love. Therefore, in both modern and historical time, dance parties and disco dance are the events when both man and women meet each other to talk about the own world. Lynch believes in this regard, "Marriage partners are lifelong companions and they must fulfill not only the attractive function with someone they have sexual desire for, but also must be able to succeed within the culturally determined gender roles of the community" (33). Disco and party celebration as youth festival in both movies is ritualistic symbols that express the concerns and values of present-day youth life America. The dress worn during these occasions is the symbol to express the value of cultural and gender identity. The gender of male and female constructed through dress and behavior are related to the roles given to them by their society.



Fig. no. 3. Tony dancing with his partner in *Saturday Night Fever*

In the above dance sequence, the couple is dancing with abstract motion that pervades all the audience who are looking at them. The perceptions exhibited by the dancers in evoke same feelings in ourselves that is somatic experience felt by audience as the characters do. The portrayal of the feeling of joy, fun, party, drink is so pervasive in the movies that we as audience not only understand them, but also feel that we undergo it. In both movies, when party goes and disco attendants dance around each other especially when in *Saturday Night Fever*, when a dance competition happens between hero and other participants, they seem to be directly vying for her affections.

It expressed and refines the emotional life of the dancer. Here in the movie *Saturday Night Fever*, the hero's couple dance with heroine as an individual in the setting of disco bar. When they start dancing, many people also follow them. It proves that dances as a celebration are associated with precise movements and precise sections that seem to have an ancient pretext associated with fertility and the joy of love and life. It reveals an elevation of spirit that interprets an inner life of sheer delight. It not only interprets the inner life of feeling, but at times, they can both

control that feeling in us also. Their movements channel our sense of body's motion in such a way it helps constrain our feeling while they dance.

The subject matter of dances in both the movies is moving visual pattern and narratives and the combination of both. The repetitive movements and variations help to develop the memory of the past of Gatsby and Tony Manero and predict about the future thereby presenting both in the present. Sometimes the dances build tension by withholding movement we want to have repeated. Sometimes they refuse to repeat any movements at all and it has become the one of the most important structural features of their life. Gatsby despite having the knowledge of Daisy's marriage with Tom throws the party time and again to get the chance of seeing Daisy. He doesn't want to start his new life but repeats the same kind of party again and again in the hope of meeting Daisy. The repetition of the same kind of dance with dress in same kind of people gathering there in the party shows the important structural pattern of Gatsby's life. The narrative pattern of both the movies through both hero's life also represent the repetitive pattern of American or European life. Sherill Dodds argues:

Dance is characterized by its use of space, time and energy in relation to movement and it is these three phenomena that can be most distorted through the television medium. To begin with the concept of space, one of the key characteristics that differentiates the stage setting from the television context derives from the way that human eye perceives the space and the way the camera perceives space. (30)

In the movies, the dancers dancing body can be observed from multitudes of angles and distances. For instance, some scenes are framed in a close-up, or from an extreme long shot. Tony and heroine in one of the above dance sequences framed in close-shot seemed to be located to one particular location of discotheque, but filming from

above, from below, from side by side, the camera movements locate the dancing body into various places implicating the traveling of body movements from one part to another of the dancers.



Fig. no. 4. Young Tony dancing in Disco Club

In the above sequence, the stage is black with red white disco light flashing light to the stage and Tony in center. Tony in white and black suit moves his hands and legs sexily onto the stage executing his struts and sharply kicking his legs onto the air to execute a half-turn that continues to traverse the stage in a robotics style walk. The movement suggests skill, virtuosity, and risk. The shot cuts away to close-up to the people who stand thrilled by his performance and then the cuts back to a long shot of a dancer, which implies that this image is from a dancer's point of view. His dance continues, drawing on the elements of jazz, cabaret dance and popular street styles of 1980s.

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Just contrary to Tony's single dance in *Saturday Night Fever*, the party dance in *The Great Gatsby* has been shot in close-up and from the above. Here, the spectator is given surprise revealing the group's participation in party as a social gathering that prevails in American society as an important part of their life. The shot focusing on whole people signifies the role of party dance in American so-called high class people's life. The music that kicks up their bodily movement and the dress worn by them symbolize their passion for dance and drink in the party.

They symbolize the sexual imagery with an erotic passion that reflect both from their revealing part of body and the love and sex life they prefer to live. The dancers go on removing their dress and that is shot close-up and the movements of their hands and legs and their bodily gestures including the eye contact to their partners switching from close-ups to the long shot drenched by the shower of whiskies allude the sexual interest of the participants that is further heightened when the audience cheer with extreme joy and pleasure. The sequence continues with their wild moves. The camera follows framing them from side angles to the straight and bottom to top angles.

In both the movies, it is notable that dance party as a youth culture is notably the commodification of the body of youths. It is purely financial and merchandised in

the form of music, dance and the dress. The energy the party and disco goes invest is a time and money consuming business. This is typical of popular culture i.e. youth culture.

Sometimes the dances build tension by withholding movement we want to have repeated. Sometimes they refuse to repeat any movements at all and it has become the one of the most important structural features of their life. Gatsby despite having the knowledge of Daisy's marriage with Tom throws the party time and again to get the chance of seeing Daisy. He doesn't want to start his new life but repeats the same kind of party again and again in the hope of meeting Daisy. The repetition of the same kind of dance with dress in same kind of people gathering there in the party shows the important structural pattern of Gatsby's life. The narrative pattern of both the movies through both hero's life also represent the repetitive pattern of American or European life. Sherill Dodds argues:

In the group dance sequence, the group of people are seen dancing in foreground whereas in the background, the large mass of people enjoying the same array of dance floor.



Fig. no. 5. People partying around in Gatsby's house

The use of foreground and the background gives the dynamic perspective to the American people's lives. The youths enjoying the party seem to be happy outwardly

whereas their attendance in the party tends to hide the dark aspect of busy money making and orienting American life. The bright light used in the foreground sequence reveals the so-called brighter aspect of American life i. e. they are happy earning money, throwing parties and dancing and singing and living carefree life. Just opposite of it, the dark background sequence signifies the dark aspect of American life. The camera focus also depicts the same meaning. The dance in the middle of swimming pool seeks to maintain the balance of body movement. Michael Silverman, in *Elements of Literature*, claims:

When camera establishes a relation between two formerly discrete areas through movement, or repeats with deliberate care a movement made in another part of the film, or pulls back to obscure an act, we are made aware of its efficiency as a narrative principle. Of course, this ties the camera referentiality to what lies before it waiting to be photographed, and also forces the viewer to become conscious of what might have been hitherto an invisible and unthought of mechanism. (147)

In both movies, camera as a narrator has served to function as a kind of language that is one of the important cinematic techniques used. The trademark devices of cinema i. e. the movement of camera within the frame and between the frames to evoke the rhythms of city life function in a way similar to narrating devices of the narrator. The gestures and the intonations that the camera lens focus places the audience at different scenes and at the same time capturing a sense of its immediate social reality, camera here functions as an active narrator. Not only that, maintaining the distance between object or scene and camera it records, it has helped introduce rhythmic texture and visual meaning into the films. The use of movement of camera on long shots shows the long held tradition of party and dance culture in America and Europe.

Media is a popular means of characterizing our everyday lives. Film as a type of mass media visualizes multiple genres among which dance form is one. In both movies, the dancing bodies in their performances carry social, cultural, political and economic meanings. Schilling conceptualizes “the dancing body as an entity which is fixed or stable but is a fluid phenomenon that can be managed, maintained and altered” (Shilling 35). In the movies, the dancer as an individual or group possess the power to deconstruct and reconstruct its numerous discourses.



Fig. no. 6. Chorus dancing in the party in *The Great Gatsby*

Both movies observe a cross-section of the public dancing. The director duos have used choruses to give privilege to the visual experience over physical expression. The choruses of dancers and their movement depend on series of poses rather than any established dance techniques. The camera participates actively in dance. For instance, the camera person has used tracking shots to move along the lines of choruses and sometimes employed close-ups to show off each woman’s face. He has used top-shot placing the camera overhead so that his circular design can be viewed as elaborate kaleidoscopic effects.

*The Great Gatsby* and *Saturday Night Fever* explores time and space through the formal apparatus of film and dance. Both directors traverse diverse locations in the space of few seconds. For instance, in one of the dance sequences, Tony begins his

dance from the street of Brooklyn fascinating the onlooker's eye towards him, continues it till he reaches hardware shop where he works and further elaborates it to home and to disco at different times. Similarly in *The Great Gatsby*, the party dancers move from the central hall to living rooms through the corridors and then to swimming pool sites centering them in the middle space. The continuity of dance sequence remains, while the environment of space and time changes rapidly. Through the manipulation of camera, the strong choreographic quality to their films is enhanced by movement on the screen.

In the movies, the exploration of how video can affect time, space and energy is concerned with the intimacy of the camera. The directors have choreographed the movement of dance and the camera in such a way that the dancers regularly come in close proximity to the camera so that the audience's contact with them may not be lost due to the distance of camera from the screen. Similarly, long and complex camera's movements are used to enable the dancers execute full sections of movement material. They have utilized the whole rectangle of the screen regularly the dancers at the edge of the frame, thus decentralizing the screen space. As Cunningham focuses, the precision of movement has been given greater clarity on screen in both movies.

De Marigny argues, "The American popular term 'The Movies' indicates just how fundamental movement (if not dance) is to the (film and television) forms" (20). The way both moves are shot contributes to the quality of movement that is set in a crowded party celebration with festive and celebrative cultural atmosphere. In this regard, C. Rosiny views: "The camera emerges in the latest film works as a sensitive partner in dialogue with the dancers, leads the actors into wider spaces, makes use of its intrinsic mobility-whatever on a rostrum, tracked or carried by talented camera operators who themselves move in almost dancers fashion" (82). It signifies the

sensitivity to the role of the camera work is a vital component in dance shot. Dance as a wonderful component to film enhances all action and motion, without which film becomes incomplete. The directors, by locating the dancing bodies into the realistic geographical site in New York and Brooklyn city, have tried their best to enliven and associate the dancer's movement with everyday reality of the people living in these places.

Editing as a special feature of film is an essential component of dance as camera with regards to rhythm and motion. It is what makes film. If two people are given the same material to edit, they will end up with completely different. It means editing can manipulate the same work in different manner. Lee A Jacobus and F. David Martin view editing in the following way:

Directing and editing are probably the most crucial phase of film making.

Today most directors control the acting and supervise the photography, carried out by skilled technicians who work with such problems as lighting, camera angles, and focusing, as well as the motion of the camera itself (some sequences use a highly mobile camera, while others use a fixed camera.

Among the resources available to directors making choices about the use of the camera are the kinds of shots that may eventually be edited together.

*(Cinema 213)*

The trademark devices of cinema i. e. the movement of camera within the frame and between the frames to evoke the rhythms of city life function in a way similar to narrating devices of the narrator. The gestures and the intonations that the camera lens focus places the audience at different scenes and at the same time capturing a sense of its immediate social reality, camera here functions as an active narrator. Not only that, maintaining the distance between object or scene and camera it records, it has helped

introduce rhythmic texture and visual meaning into the films. The use of movement of camera on long shots shows the long held tradition of party and dance culture in America and Europe.

A dance party is social gathering in which dancing is a primary activity and is conducted in very special occasion to share happiness and joy. In the movie *The Great Gatsby*, Gatsby as a host organizes the parties by inviting different personalities. They enjoy with music conducting varieties of dances without any tension. It is significant to all types of people living in all parts of the world as it brings varieties of people regardless of age, religion, ethnicity, caste, in a common place. It is a way of expressing emotions that occurs either singly or with a group of people. Any type of music can be played during the dance which binds the people. In both movies, it is held in casual setting and public places like nightclubs, bar, etc. People wearing expensive attire and jewelry gather at Gatsby's party. People eat, drink and dance freely with their partner without caring any tension. It binds kids, youth and any age group of people as well as race, caste and ethnic group at the same place. It is equally an interesting way for kids to get together and have fun while staying active. Planning to host a dance party for kids, including dance party games is a great way to keep kids involved and having fun. Dance not only provides fun but also help people to be physically fitness.

In both movies, the youths tend to have very specialist and discriminating music tastes with strong preferences to electronic dance music played at clubs and big outdoor parties. Clubs and parties with loud music, garish design and lightning effects bring the feelings of liberation and escape from daily routine in the party goes. These events also cross boundaries of class, race, gender and sexuality. The Party is the platform where different activities are done especially by the youth.



Fig. no.7. People enjoying party in *The Great Gatsby*

In the above scene, dance, party and music seem to be significant factors for youth who directly enjoys with. In the absence of one another is impossible with this passing era. Through these factors, people, especially youth, are possible to gather, dance and make the event romantic and blissful. They like to conduct party in the night clubs attended with a large number of youths sometimes excess of. Dance music has many forms and is produced by deejays who play other people's records. It has the creativity and the ability of the dancers to elevate the audience. John Storey's definition of "popular culture as commercial objects that are produced for mass consumption by non-discriminating consumers" carries various meanings as it is widely connected to youth culture. The popular culture which addresses things like media, fashion, music, lights, movies, sports and parties are widely used by the youth who are staying in the society. The events which are celebrated in the society make it popular among the people of the other society through popular media. Popular culture relates the media, music, sports and fashion which are broadly used by the youth.

Party becomes popular with the popular music as it is the pursuit of happiness among the attendants. Music in America has affected teenagers economically, physically and even psychologically. Different decades lead to different styles of

popular music, but the effects are about the same. Popular music can be used by companies as a marketing gimmick, young teenagers trying to become recognized by starting as a garage band, or just used for entertainment purposes.

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in her book *Dress, Gender and Cultural Change*, Lynch says: "Dress encompasses multiple identities, principles and value structures. Girls and boys tend to use dress to attract, then to use that attractive ability as a source of power. It portrays or relates to some characteristic mood or theme of dance. It is also designed in accordance with aesthetic requirements" (4). Thus, this research also reveals how dress worn by youth in dancing different ceremony formulate new parameters of youthbehaviour in America.

Party resembles money, money resembles then American popular culture as everyone was behind the prosperous life. Money along party symbolizes the 1920s American lifestyle and it is the means that easily reunites the departed one and establishes the new relation with others as well. In *The Great Gatsby*, Gatsby uses money to throw a party in an expectation of meeting Daisy. As dance parties are globally used in movies, it appeals to the youth at all the moment to engage in dance with party attire and show fashion. The influential factors of parties like gigantic mansion, dance performance with jazz music, deluxe décor glamorous setting, greenery scene with swimming pond are the popular factors of the film that stretches

the youths' mind and soul to engage the party and dance with pair crossing the boundaries of race, culture, gender and class. So far, the party as a platform of sharing, having pleasure and unison and at the same time cause of departure with anger and hatred towards Gatsby, is the tragic end of the movie.

*The Great Gatsby* is the most fashion influencing and youth appealing film because of its different icons. So, the jazz music and the flappers has played the central role in American women through which they feel themselves free and resemble them as the upper class entities. Flappers are famous for changing cultural norms. Not only did they partake in scandalous activities like drinking and smoking, they also cut their hair short and wear clothing that changed the way women dress forever. Thus, their love of dance halls is largely influenced fashion trends during this decade.

Thus, this research portrays the dance party in the film as a huge tradition of 1920s America's youth as the mass participates in the party thrown by the hero Gatsby. Throwing a gigantic party from a luxurious mansion is not only popular among the participants specially youth but the popular icons automobile, lights, expensive decor, varieties of technologies, swimming pond and greenery environment have made popular to all kinds of the people who easily involve themselves in the party. So, icons embodied these things have made party as the cultural tendency to bind the youth in the common place.

Gatsby's dance party is popular among the youth women as they wore the flapper dress. Dress is a vehicle used to express the superiority in themselves (American women) and means of transformation during this era. The flapper dresses worn by women and the lounge suit worn by the men while attending the party and performing the dance on the floor had influenced the 1920s American people. Thus,

dress is adorned in symbols of classical commitment related to assuring the expected transformation in the body of a person while dancing as the form of love and beloved in various kinds of parties. Moreover, stylish dress up by donning sparkly flapper dresses, spats, handle bar mustaches, zoot suits, straw fedora hats and even 20's swimwear were looking mind blowing and appealing to 1920s youth of American to wear and it had become the part of their life. Another significant factor that makes the party special is the band. Different kinds of the bands were emerged during the roaring twenties or the Jazz age so as these were symbolized the decade's spirit of liberation. Female musicians like Bessie Smith emerged during this period of post-war equality, paving the way for future female artists. New dance styles also emerged in this time, involving spontaneous body movements and closer physical contact between partners. Public dance halls, clubs, and tea rooms opened in the cities through which the youth as well as all types of people were gathered in these areas and made it popular. Music is one of the inevitable parts of party through which party become the popular.

Party has become the best platform of showing fashion, performing different dances with varieties of music, and choosing their best partners and establish the new relations with purity of love. These activities are symbolic representation of the 'quality of life', 'their moral' and 'aesthetic beauty'. The unison of dance and party encompasses the modern lifestyle of 1920s Americans and their changing behavior during that era. The organization of parties with dance in different functions assemble the youth people to explore their skill in the common place. Different types of dances of Gatsby were much more popular during that era. These dances are very much popular among all class, age and gender which are performed everywhere. Various performances are performed in order to bring happiness and create fun to the youth is

the transformation of consciousness while throwing a party. Apart from ensuring that organizers accomplish their missions, these parties also make certain that everyone is satisfied. Different named parties like Feathers, champagne, swinging jazz, and some sparkle can effortlessly transport party guests back in time to the roaring 1920s.



Fig. no.8. People dancing Swing dance

Swing dance was discovered by a black community during the 1920's through dancing to contemporary jazz music. Swing dance was inspired by a revolution of jazz music that kept audiences dancing and thus music was known and described as 'Swing Jazz' to benefit the effect of the music on its audiences. It became popular during the 1920s as in Gatsby's party. The steps that they follow and wander over there setting the tone of events is a dance performance that tours various parts of the cities to the country.

*Saturday Night Fever*, a huge commercial success, significantly helped to popularize disco music around the world and made Travolta, already well known from his role on TV's *Welcome Back, Kotter*, and a household name. Party has become the best platform of showing fashion, performing different dances with varieties of music, and choosing their best partners and establish the new relations

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The term youth culture refers to the ways that teenagers conduct their lives. Youth culture can pertain to interests, styles, behaviors, music, beliefs, vocabulary, clothes and dating. The concept behind youth culture is that adolescents are a subculture with norms, mores, behaviors and values that differ from the main culture of the older generation within society. So, youth culture refers to those processes and symbolic systems that young people share to some. This research project applies a mixed methods design, blending quantitative and qualitative to synthesize the spectators' immediate receptions of dance party as a popular youth culture connecting it with ideas of critics Stuart Hall and John Storey. Respondents speculate some of the insights and observations of the place of dance shots in cinemas, and embodiment of the youths in popular culture. On the one hand, researcher reposes her personal experiences with cinematic representations of youth life. On the other hand, the

researcher collects different writer's responses and reflections on popular youth culture.

In both movies, dancers dance for their audiences, they have different approaches to interact with their viewers. Theater artists directly perform before audiences, whereas film actors present themselves before the camera, and later several shots are rearranged, edited and revised. Both films operate the commodification of the body. On the one level, this is purely financial in the form of music, dance and attire. On the other level, the materialized of the body of the decoration of dancers' bodies and their performance presents cultural and religious significance, the money and energy people find charming and keep it up own body in act which is taken as popular trend and varieties of spectator ship.

With both movies, the popular conceptions of dance are provided and maintained according to style of dance. The energetic body with required attire, various forms and appearance are presented in the different ways in different lighting and projection. The projection of body in a different forms creates different image. The movies employ the codes and conventions of the filmic apparatus in the form of close ups, long, medium, top angle, wide angle, straight angle, point of view shots and rapidly cut sequences, with the familiar imagery that constructs a dancing body in party as a popular discourse. The popular representation of the dancing body is coded to perpetuate certain economic, sociocultural and ideological

## CHAPTER-V

### **Dance party as a youth culture in *The Great Gatsby* and *Saturday Night Fever***

Released in 2013, *The Great Gatsby* communicates an insightful love life of a young man Jay Gatsby, (Leonardo de Caprio) and Daisy (Carry Mulligan). It evokes a real life of America during 1920s in which the rise and fall of Gatsby is shown. Based on the famous novel *The Great Gatsby* (1925), written by F. Scott Fitzgerald, the movie begins with the journey of a poor soldier Jay Gatsby to a renowned and progressed business person. The center plot develops with the mysterious and prosperous business person's lifestyle and his ways that he adopts to be popularized among the people. He throws parties all the time. In the party, different strata of people come and drink, sing and dance. Gatsby's main intention of organizing the party is to see Daisy, his former beloved and the wife of rich businessman Tom Buchanan. The film depicts the party as a means to get together with his loved ones, sharing love, joy and happiness, having pleasure, unison and at the same time the departure with anger and hatred towards each other.

Released in 1977, *Saturday Night Fever* is a dance drama film directed by John Badham. It stars John Travolta as Tony Manero, a young Italian-American man from Brooklyn who spends his weekends dancing and drinking at local discotheque while dealing with social tensions and general restlessness and disillusionment with his life as he feels directionless and trapped in his working-class ethnic neighborhood. The story is based upon "Tribal Rites of the new Saturday night", an article written by music writer Nik Cohn, first published in June 1976 issue of New York magazine. A huge commercial success, the film significantly helped to popularize disco music around the world and made Travolta a star overnight.

Both movies showcase the aspects of the music, the dancing and the subculture surrounding of the their particular era. *The Great Gatsby* is full of parties. *The Great Gatsby* represents the Jazz era whereas *Saturday Night Fever* made disco very popular. These films represent times which are fifty years apart from each other, still they have dance parties as a common thing. In the movie, Gatsby organizes the party every night as it resembles money and the money resembles the then American culture. Gatsby, the protagonist and his partying culture symbolizes the 1920s American lifestyle. It is the means that reunites him with his lost beloved Daisy. He establishes a new relationship with her. As the party appeals to the youth most, Daisy comes to attend the party to dance in party attire. The gigantic mansion, dance performance with jazz music, deluxe décor, glamorous setting, and greenery scene with swimming pool are the popular things of the movie that stretches youth mind and soul to engage. Party becomes a popular space where popular people especially come to dance with their pairs or loved ones crossing the boundaries of race, culture, gender, class and religion.

Dance party, as a social gathering, is a primary activity of the movie *The Great Gatsby*. In the movie, people wearing expensive attire and jewelry gather at Gatsby's mansion. They eat, drink and dance freely. Party as a space to express different kinds of emotions binds people in a common place. They enjoy with music performing varieties of dances without any tension. Dance in party is mostly popular among youth in that period of time. In the movie, the youths like the narrator Nick Carraway, Jordan Baker, Tom Buchanan and Daisy Buchanan attend parties frequently. The youths participating in the party have become a trending popular culture in today's time.

In both movies, youths enjoy dance and drink in party. In Gatsby's party, dance with music is performed in which most of the participants were youth. Party becomes the best platform to show fashion, choose their partners and establish new relations with people. These activities depict the quality of life. The unison of dance and party encompasses the modern lifestyle of 1920s Americas and their changing behavior during that era. The party in both movies with dance have helped assemble the youth to explore their skill in common place. Taking drinks with cheers are the popular icons of the movies. Different expensive cocktails, dance floors, cigar rolling stations are the popular icons of Gatsby's party that encourage the youth to imitate it. That appeal the people to gather and feel themselves superior being or participants of that event. Gatsby's party and its decorations have been popular among today's youths as they try to decorate their party in the same way. Similarly different types of parties named feathers champagne, swinging jazz with different music make Gatsby's party much more appealing to the attendants. The dances like Swing dance, Charleston dance, Vintage dance and Flapper dance were the milestone dances set in the mind in the youth of that time.

The globalized world has created small space to think about the world. The very situation of present world has invited as many problems as we have experienced. Having shared the world and its culture, no culture is original and pure. As such popular culture throughout world, it brings whim among different community. *The Great Gatsby* and *Saturday Night Fever* have made dance culture global crossing the border thus making it popular all over the world.

Youths are the largest consumers of goods and services. In party scene in both movies, youths are the largest people who attend the party. Dance and music become the most significant factors for youth to directly enjoy with in party. In the absence of

one, another is impossible to take place. These factors, especially youths' get together and their dance make the event romantic and blissful. The creativity and ability of dance and music to elevate the audience is immensely large in Gatsby's party. Parties with loud music, garish design, electronic dance and lightening effects of both movies bring the feelings of liberation of youths. It helps them escape away from the tension and pressures of modern-day life. Gatsby in the movie is also forced to leave his girlfriend Daisy to be a soldier. Having the dream of becoming rich and prosperous, Gatsby risks the loss of his beloved. He is a representative of American dream. That way, party has become the inseparable part of life as it is the reflection of community life in modern day society.

*The Great Gatsby* is the most fashion influencing and youth appealing film because of its different icons. It has captured the rollicking, tumultuous decade known as the roaring twenties, from its wild parties with dancing and illegal drinking. It portrays Jazz age of America, inspiring Hollywood to adaptations populated by dashing bootlegger and glamorous flappers in short, fringed dresses. The Jazz music and the flappers have played the central role in American women through which they feel themselves free and resemble them as the upper class entities.

In the movie, the flappers are seen changing cultural norms. They partake in scandalous activities like drinking and smoking. They also cut their hair short and wear clothing that changed the way women dress forever. Their love for dance hall and dance as a largely influenced fashion trends is depicted in both the movies.

In both movies, the party organizers throw party aiming at the taste of masses of youth. As youth likes dancing with drinking and smoking, parties are suited to taste youths. Dance party in both movies as a huge tradition of 1920s Americans youth has become the popular culture shaping American society's everyday night. As they

spend time, money and energy in dance parties, it has become a vital topic of popular culture.

Dance in party without the accompaniment of dress is incomplete. Dress as a vehicle is used to express one's identity or personality. The flapper dresses worn by women and the lounge suit worn by men while attending the party and performing the dance on the floor are popular among youths in both movies. While performing dance, dress is expected to transform body of perform. It functions as a symbol of commitment among the partners strengthening their love relationship. Moreover, stylish dress worn by Daisy, starred Cary Mulligan, hero Gatsby starred

Lenardo De Caprio in *The Great Gatsby*, John Travolta in *Saturday Night Fever* including flapper dresses, sports, handlebar mustaches, zoot suits, swim wear are the popular fashion trends. That looks really mind blowing and appealing to the audience. In movies, spontaneous dance movements and closer physical contact between the partners resembles the spirit of liberation.

In *The Great Gatsby*, Jay Gatsby throws over the top parties with the aim of achieving happiness. His main desire is to get the attention of Daisy, a woman who could bring happiness to his life. Gatsby's parties bring joy, happiness and compliments. These parties take people back to the 1920s where everyone wanted to live the 'American dream' alive again. They are classy, trendy and professional. They incorporate various professional performances. Both films have cast star personalities and the appropriation of dance wear.

In *Saturday Night Fever*, the narrative of pop dance follows the fortune of Tony Manero, a 19 year old Italian American disco dancer who appears to be a super dancer at a club. He is a Brooklyn native who dances on Saturday night at a local disco named 2001 Odyssey where he is the king of the club. He is the sexiest dancer

on the Christmas light dance floor. All the ladies want to dance and have sex with him, but not necessarily in that order. In that dance practice, for context, Tony and others fight rival gangs. With Stephanie, he realizes that he is a loser. He lives with his parents, grandmother and younger sister, and works at a dead-end job in a small hardware store. To escape his day-to-day life, he goes to 2001 Odyssey, a local disco club. Tony has four friends including Annette, a neighborhood girl who longs for a more sexual relationship with Tony. They frequently go to Verrazano-Narrows Bridge to clown around, which is significant for Tony as it is the symbol of escape to a better life.

In the above dance sequence, Tony's dancing with Stephanie has been shot in close-up. The shot briefly cuts across to the two and then returns to a full shot of their body and stage. As the movie begins, their movement grows wilder, to include multiple spins and sharp kicks. This symbolizes their passion for dance. Dance followed by kissing at last of that sequence signifies the erotic passion reflected both in Tony and Stephanie. They go on moving their bodies and the shot then cuts to a close up of their kissing scene. In many ways, this short dance sequence offers the spectator a wealth of narrative information. Tony's working-class origins, his habit of dancing in public, while walking in the street, made him popular among youth later on. His popular dance style rather than high art dance and prevalence of the white dress black shoes, the disco light on the floor, crowd hovering around him adds sparks to his dancing job. The fact that Tony must rely his dancing implies that dance in party is the life blood of Tony without which he can't live. The use of close-ups as a reference to his intimate relation with dance and music is brilliantly presented in *Saturday Night Fever*.

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