

Techniques de propagande dans les films documentaires

Informations extraites et adaptées de “Propaganda Techniques in Early Documentary Films: An In-depth Analysis with Seven Devices”, Lee, Ji Hoon, et de “Techniques de propagande” par Régis Dubois

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La propagande sélectionne les arguments en vue de promouvoir des idées destinées à produire un résultat particulier. Les propagandistes imposent une vérité au lieu de chercher à la découvrir par argumentation rationnelle et persuasion.

1) Lier une personne ou une idée à un symbole ou un terme négatif. Stigmatiser, injurier, traiter de, dénigrer, stéréotyper, étiqueter, surnommer.

Par exemple:

Dans *Why we fight, The Battle of Russia* (film de propagande américain, réalisé en 1943 par Frank Capra), min 24

<http://www.youtube.com/watch?v=CCBb60FHKZ0>

on montre Hitler comme un fou qui annonce la victoire sur Moscou avant même que ses armées soient arrivées dans la capitale soviétique. Ce cliché (Hitler - folie) s'est imposé jusqu'à nos jours. Il provient peut-être du film *Le Dictateur* de Charlie Chaplin (1940). Mais à l'époque, on ne voyait pas du tout cette passion dans le discours comme un délire. Voir le lancement de *Le Discours d'un roi* où l'on voit Georges VI admirer cette "passion" oratoire de Hitler.

<http://www.youtube.com/watch?v=-aS4hoOSlzo>

min 1'45"

Dans *Octobre*, Sergei Eisenstein, 1927, Eisenstein utilise carrément des intertitres du genre: "vendus", "traîtres", "dictateurs" pour désigner Kerensky et son gouvernement, ceux contre qui la Révolution d'octobre sera lancée.

Extrait 3-11 de *Octobre*, de min 0 à min 1'30"

<http://www.youtube.com/watch?v=zwuBgN0-dQU&feature=related>

Le film en entier

<http://www.dpstream.net/film-octobre-1927--en-streaming-165416.html>

2) Émouvoir : Faire appel à des concepts fédérateurs et vagues. Lier une personne ou une idée à un symbole ou à des termes positifs. Présenter cette personne ou cette idée en lien avec des termes tellement positifs (la sécurité, la paix, la démocratie, la liberté, la dignité, etc) qu'il est mal aisé de s'y opposer.

Exemple

Dans Why we fight, The Battle of Russia (film de propagande américain, réalisé en 1943 par Frank Capra), au début, puis de env. min 5' à min 10'

<http://www.youtube.com/watch?v=CCBb60FHKZ0>

l'URSS (presque toujours appelée la Russie) est présentée comme victorieuse à travers l'HISTOIRE, comme RICHE, UNIE et PACIFIQUE.

Extrait 5-11 de Octobre, min 1'30" à 1'45"

<http://www.youtube.com/watch?v=twQiCJHM9m0&feature=related>

Les ennemis sont surnommer négativement et les amis positivement, par des pancartes avec des mots positifs comme PAIX, FRATERNITE.

3) Transfer

Par exemple:

Le triomphe de la volonté / Triumph des Willens, 1935. Film de propagande national socialiste de Leni Riefenstahl. [En ligne](#) sur Google Videos, sous-titré en français.

“Triumph of the Will,” then, is arguably the best film that captures the essence of the transfer device. The film is all about symbols and signs. Riefenstahl seeks to establish Hitler as a quasi-divinity from the very beginning and focuses on the exploitation of National Socialist imagery itself. In the opening scene, the shadow of Hitler’s plane hovers over the sky of Nuremberg, the city that represents the greatness of German culture. In addition to manipulating people’s sense of nationalism, the film seeks to manipulate people’s religious beliefs; it uses common religious themes and images to imply an endorsement of Hitler and the Nazi party. Again in the opening scene, Hitler’s plane flies above the clouds, high up in the sky, and then descends to earth to land. Hitler is mystified as Godsend figure coming down from Heaven as if he were to restore order to the chaos and save Germany and its people. Everything in this scene makes Hitler seem superhuman—shots taken looking upon him, cheering crowds, and even grandeur music. Throughout the entire

film, the symbols representing the Nazi party—such as the eagle, the swastika, the iron cross, the flags, and even the heroic music and folk songs—all contribute to successful “transferring.” These are all meant to signify power and perfection of the German society, exemplified by its impeccable command organizations, the precision and sheer number of its marching troops, and the spotlessness of its cities.

Ou, exemple de transferts négatif.

By “transferring” Kerensky’s image to peacock and Napoleon, Eisenstein persuades the Soviet people about the uselessness of the Provisional Government and at the same time reasons that the Bolsheviks are in touch with the needs of the people instead.

4) Testimonials

Faire croire qu’il n’y a pas d’autres alternatives : Faire appel à des figures d’autorité. S’appuyer sur des témoignages

5) Plain Folks

Nos points de vue, nous, sommes comme le commun des

mortels. Avoir l'air « ordinaire ».

Par exemple

<http://www.dpstream.net/film-octobre-1927--en-streaming-165416.html>

Octobre, Sergei Eisenstein, 1927,

During the scene of workers' gathering at Finland railroad station, we see Lenin on the top of a train, waiving the banner handed by the workers and signaling the real beginning of the Revolution. Lenin is seen in plain clothes, the same kind that the workers and the masses besides him are wearing. The title reads, "Long live the revolutionary soldiers and workers who have overthrown the Monarchy!" Although he may be depicted as the leader of the Bolsheviks, this scene indicates the Revolution is not just for the sake of his but for the people, of the people, and by the people of Russia as well. Ultimately, this instance of making the leader seem ordinary increases trust and credibility, and even justifies the cause of the Revolution.

6) Card Stacking

Accumuler des “preuves” en sa faveur et accumuler des “preuves” en défaveur du point de vue adverse.

7) Bandwagon. Insister sur l' « effet moutonnier »

The basic theme of the Band Wagon appeal is that everyone else is doing it, and so should you.

The viewers are meant to believe that since so many people have joined, that victory is inevitable and defeat is rather improbable.

The marching music along with the massive numbers of German citizens “heiling hitler” becomes increasingly overwhelming.

Propaganda Techniques in Early Documentary Films:
An In-depth Analysis with Seven Devices, Lee, Ji Hoon

Propaganda Techniques in Early Documentary Films: An

In-depth Analysis with Seven Devices Introduction In documentary, the propaganda tradition consists of films made with the explicit purpose of persuading an audience of a point. Dietz (1934) said, "The task of propaganda is to communicate the nature and the content of your will to the broad masses in the most simple and understandable way" (p. 299). The problem for the audience, though, is that propaganda appears in so many different forms that it becomes almost impossible to categorize. Sometimes, the message is completely blatant while other times it is much more subtle.

In line with the shadow of World War II in 1937, Institute of Propaganda Analysis was formed to educate the American public about the nature of propaganda and how to recognize propaganda techniques. It identified the seven most common tricks used by successful propagandists, and they would be widely used as a tool to critique propagandistic tactics. These seven techniques are name calling, glittering generalities, transfer, testimonial, plain folks, card stacking, and bandwagon. Since there has been few research effort on close examination of documentary texts using these seven propaganda devices, not only does this study attempt to analyze early documentary films with a new methodological approach, it also lenders a framework for future research on propaganda in motion pictures and

entertainment texts in general.

The study first focuses on the origin and development of propaganda theory throughout the last century as a form of quick overview. And then, based on these seven devices and criteria, it analyzes propaganda techniques, as employed by a number of early classic documentary films circa 1920s to 1930s, including “Triumph of the Will” (1935), “October” (1927), and “Why We Fight: The Battle of Russia” (1943). The seven devices can fool us because they appeal to our emotions rather than our reason. They make us do things that we would not normally do if we thought about it rationally and dispassionately. They work because sometimes we do not think things through and accept the automatic explanation offered up. By pointing out these techniques, the paper examines the influence of contemporary propaganda directed at us through early documentary films.

Propaganda Theory

The term propaganda is originated from the Congregatio de propaganda fide or Congregation for the Propagation Faith, established by the Catholic Church in 1662. Here, the central task was to convert the minds of foreign people to accept the Christian doctrines of Catholicism (Brown, 1963).

The first definition of propaganda, though, dates back to

1927. Lasswell (1927) made the very first attempt to define propaganda. "It refers solely to the control of opinion by significant symbols, or, to speak more concretely and less accurately and less accurately, by stories, rumors, reports, pictures, and other forms of social communication," he said (p. 9). Lasswell (1937), then, presented a moderately different definition yet again; "Propaganda in the broadest sense is the technique of influencing human action by the manipulation of representations. These representations may take spoken, written, pictorial or musical form" (p. 521-522). Lasswell (1927) also discussed four major objectives of propaganda as follows: to mobilize hatred against the enemy; to preserve the friendship of allies; to preserve the friendship; to procure the cooperation of neutrals; to demoralize the enemy (p. 195).

These objectives would be practiced during the days of World War, and Germany particularly had a great success with its Nazi propaganda, which became one of the most well known propaganda schemes in the history of the mankind.

In both World Wars, propaganda was extensively used with great effect by both sides to increase hatred for the enemy and motivate nationalistic loyalty (Brown, 1963). Joseph Goebbels, the Nazi minister of propaganda, is reported to have said, "A sharp sword must always stand

behind propaganda, if it is to be really effective” (Bramsted, 1965, p. 450).

One of the most popular and famous institutes to dedicate itself to analyzing propaganda was the Institute of Propaganda Analysis. The IPA is best known for identifying the seven basic propaganda devices.

According to Combs and Nimmo (1993), “These seven devices have been repeated so frequently in lectures, articles, and textbooks ever since that they have become virtually synonymous with the practice and analysis of propaganda in all of its aspects.” The Institute of Propaganda Analysis’ seven basic propaganda techniques are convenient ways of labeling the exploitation of general semantics principles.

The seven devices of propaganda, originally defined by A. M. Lee and E. B. Lee (1939), are name calling (linking of a person or an idea with a negative label), glittering generality (associating a person or an idea with words with good connotations), transfer (transferring the positive feelings of something we love and respect to the group or idea the propagandist wants us to accept), testimonial (having some loved or respected person give a statement of support for a given product or idea), plain folks (demonstrating that a person, product or idea is “of the people”), card stacking (making logical argument

prevailing, usually to incite fear), and bandwagon (reminding that everyone is doing it and so should you).

Documentary is a form of popular culture where a great deal of these techniques are utilized.

An In-depth Analysis of Documentary Films

1) Name-Calling

The name-calling technique links a person, or idea, to a negative symbol. The propagandist who uses this technique hopes that the audience will reject the person or the idea on the basis of the negative symbol, instead of looking at the available evidence. “Bad names have played a tremendously powerful role in the history of the world and in our own individual development. They have ruined reputations, stirred men and women to outstanding accomplishments, sent others to prison cells, and made men mad enough to enter battle and slaughter their fellowmen. They have been and are applied to other people, groups, gangs, tribes, colleges, political parties, neighborhoods, states, sections of the country, nations, and races.” (Institute for Propaganda Analysis, 1938).

A classic examples of name calling can be traced in “Why We Fight: The Battle of Russia” (1943), directed by Frank Capra. Adolph Hitler is portrayed as a fool, with his hubris

blinding him to the evidence of history, and the film reminds that it was Hitler's hubris after all that cost him the war. His foolishness is highlighted by the scene where he makes an announcement of triumph when Moscow, indeed, was still not in the hands of the Nazis. In addition, the other countries that withdrew from the collective league of nations to prevent "aggression"—such as Japan and Italy—are portrayed as warmongers and the threat to the world peace, which forms a perfect contrast to the United Nations, which, as a whole, are portrayed as victors along with the Soviet Union. The narrator name-calls Germany, Japan, and Italy for "following the path of aggression" as opposed to "stopping aggression." This particular example satisfies all four purposes of propaganda identified by Lasswell (1927).

While "Battle of Russia" shows an implicit approach to name-calling, Sergei Eisenstein's "October" (1927) takes a rather direct name-calling approach. Eisenstein articulates the prideful and power hungry nature of provisional government leader Alexander Kerensky. The subtitles on screen repeatedly read harsh words, such as "dictators," "traitors," "felons," and "turncoats," to describe Kerensky and his government. Furthermore, Kerensky often appears as a tiny figure—standing in a huge open car while making operatic gestures, moving away from the camera while

becoming smaller and dwarfed by his surroundings, and beginning to trudge up the huge staircase, even slower and less sure of himself—which all work as a premonition of his future to come. We are not able to see Kerensky as an actual-sized person, and this is another example of him being name-called.

Leni Riefenstahl's masterful propaganda work "Triumph of the Will" (1935) showcases another example of name-calling. In the scene where Lutze and Hitler address to the storm troopers after paying tribute at war memorial, Hitler brings up the infamous "Night of the Long Knives" event. He spits out the words "a black shadow" to refer to this event and says that only a "lunatic" or "deliberate liar" could think that he, or anybody, would ever intend to dissolve what they have built up over many long years. These name-calling instances are possibly directed at troublesome Ernst Röhm, who had been assassinated shortly before the 1934 Nuremberg Rally. The name-calling is soon mopped up by positive comments, in which Hitler asks for continued loyalty of supporters. This very scene, combined with name-calling and positive-forward attitude, tries to effectively persuade the public that "the black shadow" had passed. Not only does Hitler name-call former party members, but also he name-calls almost everyone against the Nazi party by

saying, “In the past, our enemies persecuted us and have removed the undesirable elements from our party for us. Today, we ourselves must remove undesirable elements which have proven to be bad. What is bad has no place among us!” In this speech, the words such as “enemies” and “bad” become evident name-calling directed towards anti-Nazi and those against the movement.

2) Glittering Generality

Glittering generality is, in short, name-calling in reverse. While name-calling seeks to make us form a judgment to reject and condemn without examining the evidence, the glittering generality device seeks to make us approve and accept without examining the evidence. Glittering generalities are given additional power through the deliberate exploitation and perversion of humane feelings and impulses (Institute for Propaganda Analysis, 1938). In “Why We Fight: Battle of Russia,” the narrator highly praises the Soviet citizens of being winners. In fact, the film is about how Russia has historically prevailed in the instances of war, and how its exceptional size, plentiful raw material, and tremendous manpower have all attracted and made the outsiders to look up to the country and even dare to invade it. The comment, “Russia is rich; Russia is also people” asks for an approval of the viewers. Although the fact that people speaking 100 different

languages may not be a glamorous characteristic of a certain country at all, it has been justified as the strength to a certain extent because its people are portrayed as being unified as one and standing as one. The viewers are naturally led to believe the Soviet Union and its people have overcome the adversity, prevailed as victors, and still remain one of the most powerful nations in the world.

While very broad and general, the words such as “powerful,” “rich,” and “civilization” work as glittering generalities that glorify and beautify the whole Soviet Union as more of a developed and sophisticated nation as opposed to Germany.

In “Triumph of the Will,” an instance of glittering generality can be found in the use of virtue words. In this film, glittering generality becomes a device by which German people identify with, especially with the use of words like “unity,” “togetherness,” and “courage,” which all seem to characterize the Socialist system. Hans Frank, Reich Minister of Justice, speaks, “Since the National Socialist legal system is the foundation of the National Socialist State, for us, our supreme Führer is also supreme judge. And since we know how sacred the principles of justice are to our Führer, we can assure you, fellow citizens, that your life and existence is secure in this National Socialist State of order, freedom, and law!” The Socialist system is the virtue word, and by relating that word to Hitler and

German people in general, it becomes something of authenticity that gives status of power and approval. Hitler also claims, "The goal must be that all loyal Germans will become National Socialists. Only the best National Socialists are members of the Party!" The régime utilizes the word to sanction practices, policies, beliefs, and races which it wants approved. By "the Socialist," it obtains approval for the destruction of all opposition. Since glittering generality is an emotionally appealing word, so closely associated with highly valued concepts and beliefs, the word "Socialist" becomes something of an aura itself. In a similar sense, there is a striking contrast in use of words in "October." The Provisional Government and the Socialist Revolution serve as glittering generalities, and it is evident that the film highly commends the latter without explaining the benefit of it while detesting the former without elucidating the drawback of it. Lenin shouts out, "No support for the Provisional Government! Long live the Socialist Revolution!" Soon after, the title reads, "Socialist and not Bourgeois; down with the Provisional Government." And then, we see enormous eruption and cheers from the crowds, as if the Socialist were an absolute virtue for them. Another example of these two contrasting ideas is highlighted in the scene of Election of the Congress Presidium. The Provisional Government is portrayed as the source that gives "hunger and ruin"

instead of “bread” whereas the Bolsheviks are lauded as the future of Russia. Almost everyone raises his ballot for the Bolsheviks, and the atmosphere of the place is a total pandemonium. Everyone is smiling, and the banner reads, “All power to the Soviets!”

3) Transfer

Transfer is a device by which the propagandists carry over authority, sanction and approval of something we respect and revere to something they would have us accept. For example, most of us respect and revere our nation. If the propagandists succeed in getting nation to approve a campaign in behalf of some program, they thereby transfers its authority, sanction, and prestige to that program. In the transfer device, unlike the glittering generality device that uses direct words for support, symbols are constantly used (Institute for Propaganda Analysis, 1938).

“Triumph of the Will,” then, is arguably the best film that captures the essence of the transfer device. The film is all about symbols and signs. Riefenstahl seeks to establish Hitler as a quasi-divinity from the very beginning and focuses on the exploitation of National Socialist imagery itself. In the opening scene, the shadow of Hitler’s plane hovers over the sky of Nuremberg, the city that represents the greatness of German culture. In addition to

manipulating people's sense of nationalism, the film seeks to manipulate people's religious beliefs; it uses common religious themes and images to imply an endorsement of Hitler and the Nazi party. Again in the opening scene, Hitler's plane flies above the clouds, high up in the sky, and then descends to earth to land. Hitler is mystified as Godsend figure coming down from Heaven as if he were to restore order to the chaos and save Germany and its people. Everything in this scene makes Hitler seem superhuman—shots taken looking upon him, cheering crowds, and even grandeur music. Throughout the entire film, the symbols representing the Nazi party—such as the eagle, the swastika, the iron cross, the flags, and even the heroic music and folk songs—all contribute to successful “transferring.” These are all meant to signify power and perfection of the German society, exemplified by its impeccable command organizations, the precision and sheer number of its marching troops, and the spotlessness of its cities.

On the other hand, what stands out in “October” is the negative use of symbols. The shots of Kerensky are juxtaposed with shots of a mechanical peacock revealing its plumage. The mechanical peacock serves no narrative purpose, but it appears and disappears for the sole purpose of accentuating the arrogance of Kerensky. He takes two images, that of Kerensky and the peacock, and

draws within the mind of an average viewer a third image based on the association of the two: an image of Kerensky as an arrogant figure. This intellectual montage sequence is immediately carried to another association when the same shot of Kerensky, preceded by the shot of the peacock, is followed by a close shot of a porcelain statue of Napoleon, thus also adding all that is associated with Napoleon to Kerensky. In as few as three shots, Kerensky is transformed into a figure with all of the distasteful bravado of a peacock, and the powerlust of Napoleon. Concerning how Kerensky is represented in this film, Sperber (1977) said, "Kerensky has power backwards; he is all symbol and title and no reality" (p. 18). By "transferring" Kerensky's image to peacock and Napoleon, Eisenstein persuades the Soviet people about the uselessness of the Provisional Government and at the same time reasons that the Bolsheviks are in touch with the needs of the people instead.

Esfir Shub's "The Fall of the Romanov Dynasty" (1927) also displays a fascinating and highly partisan transfer tactic. She sought out and wove together shots from newsreels and private films to depict the Romanovs' downfall and created a masterwork of editing. The sheer contrast between the Romanov family and the Bolsheviks is created through the work of symbolism. The result is a highly entertaining and visually interesting history lesson,

which charts in succinct and often amusing terms to imply the decline of the Romanov dynasty and the rise of the masses. The uniforms of the Romanov, stiff with medals and gold, the gowns, the helmets, the feathers, and the plumes, all symbolize the vainness and the foolishness of the Czars. The film also shows footage from the Romanov family's parties and ceremonial life, contrasted with the workers in action. We also get to see the old press barons grinning evilly, which suggests that dynasty is a laughing stock and the "fall" of the dynasty is near. There are also rallies, speeches, and street scenes from the time of the revolution that indicate the imminent arrival of the Communist government.

4) Testimonials

Propagandists use testimonials technique to associate a respected person or someone with experience to endorse a product or cause by giving it their stamp of approval hoping that the intended audience will follow their example. Some of these testimonials may merely give greater emphasis to a legitimate and accurate idea, a fair use of the device; others, however, may represent the sugar-coating of a distortion, a falsehood, a misunderstood notion, and an anti-social suggestion (Institute for Propaganda Analysis, 1938).

In "Triumph of the Will," Hitler is the supreme testimonial

himself. Everything he says can be basically categorized as “testimonials.” No authority and no judgment that does not follow from or accord with his can be right. He is the Führer, and no specialist knows better than he does, and no recommendation can be better than his. Yourman (1939) quoted Downes of The New York Times that only that art which is approved by the Führer and his subordinates as German art may be accepted by the German people. Hitler’s last quote from the film sums up the whole prospect and his view about the Socialist movement and educates the public on how “good” it really is. He endorses the entire movement by saying, “The idea of the movement is a living expression of our people, and therefore, a symbol of eternity. Long live the National Socialist Movement! Long live Germany!” In this scene, Hitler enlightens the whole nation about the movement based on his experience and knowledge.

“Why We Fight: The Battle of Russia” begins by showing several quotes and testimonials from the American war veterans and experts themselves, such as Henry Stinson (Secretary of War), Frank Knox (Secretary of Navy), George Marshall, Ernest King, and Douglas McArthur. Stinson’s message reads, “History knows no greater display of courage than that shown by the people of Soviet Russia.” From this kind of extol, we discover Russia’s valiant resistance to the invasion throughout its history and

the Russian people's strength of character was the key to their determination in prevailing against unstoppable German forces. For people of the era, World War II was the formative event of their lives. Terkel (1984) said that the war "changed the psyche as well as the face of the United States and the world" (p. 3). The very own experience of these people make very credible and trustworthy testimonials to the audience and eventually become propaganda.

5) Plain Folks

The plain folks device is an attempt by the propagandists to convince the public that their views reflect those of the common person and that they are also working for the benefit of the common person. By using the plain-folks technique, propagandists attempt to convince the audience that they, and their ideas, are of the people. The device is used by advertisers and politicians alike (Institute for Propaganda Analysis, 1938).

Such is the case of "Triumph of the Will." At the same time that Hitler is canonized, an attempt is made to transform him into a man of the people. Hitler wears an ordinary uniform and wears no medals other than his simple iron cross and swastika armband. He is pictured as a man of the people meeting "plain folks" in their ordinary walks of life, enjoying with them their simple work and pleasures.

During his motorcade from airport to city, he greets the crowd with a big smile on his face. The crowd seems to come alive during this scene as banners, flags, and streamers all seem to move by themselves to the beat on the Wagnerian theme. A little girl and her mother are captured in the next scene giving Hitler flowers and smiling; Hitler gladly accepts the hospitality. Afterwards, however, Hitler lets out his charisma and wields an almost hypnotic power over an audience and German people. Although staged and recreated, "October" offers another fine example of plain-folks technique. Eisenstein focuses on the recreation of a pivotal stage in the Soviet class struggle by bringing in the key figure in the early stage of the film. During the scene of workers' gathering at Finland railroad station, we see Lenin on the top of a train, waiving the banner handed by the workers and signaling the real beginning of the Revolution. Lenin is seen in plain clothes, the same kind that the workers and the masses besides him are wearing. The title reads, "Long live the revolutionary soldiers and workers who have overthrown the Monarchy!" Although he may be depicted as the leader of the Bolsheviks, this scene indicates the Revolution is not just for the sake of his but for the people, of the people, and by the people of Russia as well. Ultimately, this instance of making the leader seem ordinary increases trust and credibility, and even justifies the cause

of the Revolution. However, there is a big question as to if Lenin really made his appearance in the same way he is represented in the film— obviously by a hired actor. As von Hoffmeister (2002) contended, it seems quite apparent that “the film is a big lie in the sense that it does not represent what was in actuality transpiring during the October Revolution” (para. 5).

6) Card Stacking

Propagandists use this technique to make the best case possible for their side and the worst for the opposing viewpoint by carefully using only those facts that support their side of the argument while attempting to lead the audience into accepting the facts as a conclusion. That is, the propagandists stack the cards against the truth. Card-stacking is the most difficult technique to detect because it does not provide all of the information necessary for the audience to make an informed decision. Thus, card stacking is full of half-truths, outright lies, omissions, and distortions, and the audience must decide what is missing (Institute for Propaganda Analysis, 1938).

In Riefenstahl’s “Olympia” (1938), the viewers are provided with an exhilarating sports documentary that features successes of many countries and instead downplays the victories of the German Nation. One end result may be that nations throughout the world were

pleased to see their athletes featured in such a positive light. These positive feeling concerning the film were ultimately associated with the Nation of Germany and the National Socialist Party. The German government certainly would not have released this film had it not represented Germany in a way that the Nazi party wished to be portrayed. Riefenstahl overemphasized the Olympic games as sporting events and underemphasized the importance of the politics to dodge issues and evade facts, but there are some hints that part of the German Government's purpose in supporting "Olympia" was to promote the positive principles of National Socialism to the world. One sign is the way Riefenstahl glorified the male body through the players' athletic prowess. The first segment of the film consists of shots of Athens and the Greek Gods—all of which exemplify perfect and superior representatives. No wonder Kracauer (1947) stated, "To be sure, all Nazi films were more or less propaganda films—even the mere entertainment pictures which seem to be remote from politics" (p. 275).

A similar card-stacking technique can be found in the context of "The Fall of the Romanov Dynasty" and "October" rather than in the content. The Bolsheviks manufactured and manipulated propaganda as a means to convince Russia's population of the importance of their leading role in all revolutionary events. Subsequently, a

myth was created, presenting all the revolutionary events only from the Bolshevik point of view. Taylor (1979) argued that almost no film exists of the October Revolution. The Soviets were able to use this fact to their advantage. They started to establish “a basis of historical legitimacy for their regime and the absence of adequate documentary evidence gave Soviet film makers a golden opportunity for the re-creation of the realities of Russian history, and for some improvement on them.” (p. 93). “Fall of the Romanov Dynasty” was a collection of footages, and “October” was only a mere dramatization of the event. As Pudovkin (1950) said, “The Soviet artist must feel that his creation is constantly dependent on the needs and interests of the people” (p. 51). This is to say that Eisenstein or Shub catered to the needs of the people to be fooled into believing that they truly live in a worker’s paradise—a fine form of card-stacking, indeed. By the same token, “Why We Fight: The Battle of Russia” downplays the communist regime of the Soviets as an effort to despise the Nazi Germany by evading simple and rather well known facts about the Soviet Union. Back then, the Soviet Union was officially atheist and suppressed religion; however, by putting in a scene where Archbishop of Moscow is summoning, the viewers are left with something far from the actual truth. In that particular scene, we see people praying and solemn hymn played in

the background, and the subtitle reads, “Of the cross of Christ over the fascist swastika... So be it, Amen.” This illustrates that religious power is meant to strike a chord with the viewers. The film grudgingly admits in a callow attempt to cover up the truth that the Russians were Communists and atheists. Still, the facts that the Soviets are atheists and the Communists are overshadowed by the fact that Germans have invaded the Soviet Union. The subtitle reads, “Death to the German invaders!” Although history and conventional wisdom tell us that it was the Japanese attack on Pearl Harbor that excused the U.S. into the war, the focus of the scene is rather on Hitler and the Nazis, as if they were the sole instigators of World War II.

7) Bandwagon

With the aid of all the other propaganda devices, all of the artifices of flattery are used to harness the fears and hatreds, prejudices and biases, convictions and ideals common to a group. Thus is emotion made to push and pull us as members of a group onto a Bandwagon. The basic theme of the Band Wagon appeal is that everyone else is doing it, and so should you. This device creates the impression of widespread support. It reinforces the human desire to be on the winning side. (Institute for Propaganda Analysis, 1938) .

In “Why We Fight: Battle of Russia,” the Soviet Union is depicted as “of every race, color, and creed.” The focus is on how people with different races, places, and jobs unify as one. The narrator first introduces a number of tribes and races with the footage, including Cossack horsemen, the Ukrainians from southwest breadbasket, Modavians and Bessarabians, Armenians and Georgians of the Caucasus, Uzbeks from Kazak frontier, Mongols and Tartars, and even the Laplanders of far north. He goes on to show the footage of people working different jobs in modern capital of Moscow, starting from housewives or postal clerks to musicians or ballerinas. The comment follows; “Whatever they do or where they live, they all have one thing in common: love of their soil.” This demonstrates that everyone is part of the country and even encourages the average American public to jump on the bandwagon for their country as well. The same technique is used again in the scene where the Soviets begin their revenge on the Nazis. The narrator comments that the war is not just for the soldiers but for everyone—young or old, male or female—and age and sex have nothing to do with it. We see children and women marching into the war, and they become the army without uniforms. This becomes sort of an appeal to follow the crowd and to join in because others are doing so as well. The Soviet Union essentially becomes the winning

side, because more people have joined it. The viewers are meant to believe that since so many people have joined, that victory is inevitable and defeat is rather improbable. “Triumph the Will” also effectively showcases bandwagon technique among all the other devices. The marching music along with the massive numbers of German citizens “heiling hitler” becomes increasingly overwhelming. The images harp on nationalism and on the greatness of the Nazis—the perfect and seemingly endless lines of soldiers marching past Hitler; the huge crowds of youth gathered to hear Hitler speak; and the fervency and devotion of the government officials. It is all about anticipation, enthusiasm, and excitement. It is the numbers that truly stand out to even the casual viewer, the numbers that imply power and greatness. In that sense, the numbers amount to a bandwagon approach, suggesting that all those people have joined up. Also seen in the “Where are you from, comrade?” scene is the conversation between Reich Labor Workers, sounding off on the part of Germany they come from. The editing between successive people quickens until the locations nearly begin to run together. From this scene, we get the sense that the individual differences are largely irrelevant, and they are all part of the great German people.

Conclusion

Some may argue that the IPA's approach is too simplistic because many messages fall into more than one category. The IPA techniques have also been criticized because they do not account for differences between members of the audience, and they do not discuss the credibility of the propagandist. There may be some validity concerns to these criticisms, but these techniques' basic goal is to promote critical thoughts for people. In *The Fine Art of Propaganda* (1939), the IPA stated that it is essential in a democratic society that young people and adults learn how to think, learn how to make up their minds. They help create awareness and encourage serious consideration of the influence of contemporary propaganda thrown at us through the various media.

From the "documentary" perspective as a form of art, it has been learned through some documentary films that there are many ways to attempt to influence the opinions, emotions, attitudes, or behaviors of a group for the benefit of the person or organization using it. Because all the films that have been analyzed in the study belong to the propaganda tradition of documentary, these techniques can effectively work as effective guideline to evaluate other films of similar kind.

As for future research, there are many different ways these devices can serve as valuable tool for criticism. Some of the possibilities include making comparative

studies of different national and regional documentary film traditions by using the devices and analyzing propagandistic documentary films that surfaced after World War era.

Propaganda represents an extreme example of biased selectivity in which a filmmaker uses documentary to promote a distorted or one-sided perspective to achieve certain goals. Propagandists also try to put across an idea, good or bad, rather than discover the truth through reasoned argument and persuasion. The goal of propagandist is to mold opinion or behavior to support their cause without concern for the interest or benefit of the audience.

This goal, then, must have been much easier to accomplish in the early days of documentary because the viewers were rather naive and susceptible to media messages than they are now. In addition, considering the circumstances under which these films were made, propaganda served as an indispensable yet effective tool to influence the audience, because to this day every one of the films analyzed in the study is recognized as propaganda film of the highest caliber, both in content and execution.

Movies on line:

Le triomphe de la volonté / Triumph des Willens, 1935. Film de propagande national socialiste

de Leni Riefenstahl. [En ligne](#) sur Google Videos, sous-titré en français.

Octobre, Sergei Eisenstein, 1927.

<http://www.dpstream.net/film-octobre-1927--en-streaming-165416.html>

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