



Znaky a symboly patriotismu v amerických vědeckofantastických filmech devadesátých let 20. století

Bakalářská práce

Studijní program: B7507 – Specializace v pedagogice
Studijní obory: 7504R300 – Španělský jazyk se zaměřením na vzdělávání
7507R036 – Anglický jazyk se zaměřením na vzdělávání

Autor práce: **Pavel Čanecký**
Vedoucí práce: Sándor Klapcsik, Ph.D.





TECHNICAL UNIVERSITY OF LIBEREC
Faculty of Science, Humanities
and Education



Signs and Symbols of Patriotism in American Science Fiction Films of the 1990s

Bachelor thesis

Study programme: B7507 – Specialization in Pedagogy
Study branches: 7504R300 – Spanish for Education
7507R036 – English for Education

Author: **Pavel Čanecký**
Supervisor: Sándor Klapcsik, Ph.D.



TECHNICKÁ UNIVERZITA V LIBERCI
Fakulta přírodovědně-humanitní a pedagogická
Akademický rok: 2012/2013

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Pavel Čanecký**
Osobní číslo: **P11000526**
Studijní program: **B7507 Specializace v pedagogice**
Studijní obory: **Španělský jazyk se zaměřením na vzdělávání**
Anglický jazyk se zaměřením na vzdělávání
Název tématu: **Znaky a symboly patriotismu v amerických vědeckofantastických filmech devadesátých let 20. století**
Zadávající katedra: **Katedra anglického jazyka**

Z á s a d y p r o v y p r a c o v á n í :

Cíl:

Práce bude porovnávat a analyzovat audiovizuální symboly a znaky patriotismu ve zvolených amerických vědeckofantastických filmech z devadesátých let 20. století. V teoretické části bude obecně definován pojem patriotismus jako takový. Důraz bude kladen především na patriotismus americký a na techniky, kterými je filmovými tvůrci do filmů vsazován. Část praktická bude analyzovat jednotlivé filmy a bude mít za cíl sledovat a popsat jednotlivé symboly patriotismu, které se ve filmech objevují, a to z historického, politického či jiného pohledu.

Metody:

Studium odborné literatury.
Studium a analýza třech zvolených filmů.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: tištěná/elektronická

Jazyk zpracování bakalářské práce: Angličtina

Seznam odborné literatury:

BOULD, Mark. The Routledge Companion to Science Fiction. London: Routledge, 2012.

STAM, Robert, SHOHAT, Ella. Flagging Patriotism: Crises of Narcissism and Anti-Americanism. New York: Routledge. 2006.

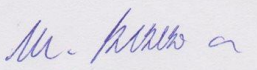
PRIMORATZ, Igor, PAVKOVIC, Aleksandar. Patriotism: Philosophical and Political Perspectives. Aldershot, England; Burlington, VT: Ashgate, 2007.

TRAVERS, Len. Celebrating the fourth: Independence Day and the rites of Nationalism in the Early Republic. Amherst, Mass: University of Massachusetts Press, 1997.

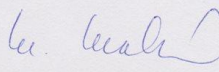
Vedoucí bakalářské práce: Sándor Klapcsik, Ph.D.
Katedra anglického jazyka

Datum zadání bakalářské práce: 19. dubna 2013

Termín odevzdání bakalářské práce: 25. dubna 2014


doc. RNDr. Miroslav Brzezina, CSc.
děkan

L.S.


PhDr. Marcela Malá, M.A., Ph.D.
vedoucí katedry

V Liberci dne 19. dubna 2013

Prohlášení

Byl jsem seznámen s tím, že na mou bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb., o právu autorském, zejména § 60 – školní dílo.

Beru na vědomí, že Technická univerzita v Liberci (TUL) nezasahuje do mých autorských práv užitím mé bakalářské práce pro vnitřní potřebu TUL.

Užiji-li bakalářskou práci nebo poskytnu-li licenci k jejímu využití, jsem si vědom povinnosti informovat o této skutečnosti TUL; v tomto případě má TUL právo ode mne požadovat úhradu nákladů, které vynaložila na vytvoření díla, až do jejich skutečné výše.

Bakalářskou práci jsem vypracoval samostatně s použitím uvedené literatury a na základě konzultací s vedoucím mé bakalářské práce a konzultantem.

Současně čestně prohlašuji, že tištěná verze práce se shoduje s elektronickou verzí, vloženou do IS STAG.

Datum:

Podpis:

Acknowledgements

I would like to express my immense gratitude to Dr. Sándor Klapcsik for his expert consultation, advice and professional help, but also for his patience and kindness.

I would also like to thank my family and my friends who have always been a great support to me and without whose love everything would have been much more difficult.

Anotace

Bakalářská práce s názvem *Znaky a symboly patriotismu v amerických vědeckofantastických filmech devadesátých let 20. století* se zabývá analyzováním znaků a symbolů patriotismu ve třech zvolených filmech, jmenovitě *Armageddon*, *Den nezávislosti a Drtivý dopad*. Dále se práce zabývá popisem politických a společenských událostí devadesátých let 20. Století v rámci Spojených států amerických a má za cíl dokázat, že tyto události měly vliv na filmové producenty a jejich postoje a názory, které se promítly do jejich filmů právě v podobě patriotismu.

Klíčová slova: Patriotismus, vlastenectví, puritanismus, USA, symbol, hrdost, politika, Americká společnost, vlajka Spojených států amerických, prezident,

Annotation

The bachelor thesis “Signs and Symbols of Patriotism in American Science Fiction Films of the 1990s” analyses the signs and symbols of patriotism in three preselected films, namely *Armageddon*, *Deep Impact* and *Independence Day*. Furthermore, the thesis describes the political and social events of the 1990s in the USA and the aim is to prove that those events influenced the film producers of the 1990s and their attitudes and opinions which were reflected in their films in the form of patriotism.

Key words: Patriotism, nationalism, Puritanism, the USA, symbol, pride, politics, American society, American flag, president

Table of Contents

1.	Introduction	9
2.	Patriotism	11
2.1.	Generally about Patriotism and Nationalism.....	11
2.2.	The Birth of Patriotism in the USA	13
3.	The Analysis of the Signs of Patriotism in the Films	19
3.1.	National and Historical Symbols	20
3.2.	Monuments.....	26
4.	Political Background.....	31
4.1.	The Prosperous Decade of the 1990s	31
4.2.	The Reflection of the Events of the 1990s in the Films	33
5.	Conclusion.....	39
6.	List of References.....	42

1. Introduction

Armageddon, *Independence Day* and *Deep Impact* are American science-fiction films of the late 1990s. They can be considered to be the major blockbusters of the decade with the common topic: the destruction of human race and the planet. Another common feature of the films is the stress on *patriotism* which is noticeable and perceptible in each of the three films. Furthermore, they can also be considered a valuable source of the reflection of the major political, economic and social events of the 1990s. Nevertheless, each film approaches its way of expressing *patriotism* and its views on the events somewhat differently.

Patriotism has always been a strong factor in the modern history of the USA. “The United States of America has often been described as being a patriotic country and yet the idea of Patriotism continues to be a divisive and controversial ideal in America” (Boyer 2012, 65). This is different from Europe where most European countries have abandoned patriotism since WWII. The USA, on the other hand, has continued to embrace patriotism (Boyer 2012, 65).

The aim of the thesis is to prove that *Armageddon*, *Independence Day* and *Deep Impact* are highly patriotic films. In the first part of the thesis, the main attention will be paid to the definition of patriotism in terms of a general description. A special attention will be paid to the explanation of the two close-related terms *nationalism* and *patriotism* since it seems to be a highly complex theme to be explained and defined. Furthermore, this part of the thesis will briefly describe the evolution of patriotism in the USA since the 17th century, when patriotism was rather tepid and the sense of American patriotism as it is known today had to go through various stages until it was to come to what it is today.

The second part of the thesis will be aimed to analyse the three films in terms of patriotic signs, symbols and other references which can be found in the films and they will be described in detail. Furthermore, an analysis and an interpretation of each scene in which a patriotic sign appears will be done.

The aim of the third part is to prove that the fact that the American directors laid so much stress on patriotism in their films might have been connected to the major American political and social events of the decade of the 1990s. This will be done by analysing the 1990s in terms of the American politics and society and attempting to find any kind of insinuations or references to some of those events of the 1990s in the films.

2. Patriotism

2.1. Generally about Patriotism and Nationalism

Patriotism is commonly thought of as love of one's country, solidarity with other compatriots, admiration of a country's history, principles and beliefs. It has always been a considerable source of inspiration in music, films, theatres, art, etc. “Stephen Nathanson (1993, 34–35) defines patriotism as involving: special affection for one's own country, a sense of personal identification with the country, special concern for the well-being of the country, willingness to sacrifice to promote the country's good” (Standford Encyclopedia of Philosophy 2015).

Another term which is commonly used regarding patriotism is *nationalism*. It is crucial to state the difference between the two. Many authors have used the two terms interchangeably. In the 19th century, *nationalism* and *patriotism* were contrasted as affection and instinct vs. a moral relation (Standford Encyclopedia of Philosophy 2015). This suggests that *nationalism* could be seen or interpreted as connection with what is natural and physical, whereas *patriotism* would be more about moral obligations towards the country or the state. This view differs from the one in the 20th century where it was put somewhat contrariwise. It was Elie Kedourie who presented *nationalism* as a philosophical and political “doctrine about nations as basic units of humanity within which the individual can find freedom and fulfilment, and *patriotism* as mere sentiment of affection for one's country” (Standford Encyclopedia of Philosophy 2015).

These are not the only theories or definitions of the two terms. George Orwell, for instance, had a different opinion on the clarification of what *nationalism*

and *patriotism* are. G. Orwell contrasted the two in terms of aggressiveness vs. defensiveness (Standford Encyclopedia of Philosophy 2015). In other words, *nationalism* is here seen as a kind of a power, a power as a tool to obtain as much potency for the country as the adherents can, whereas *patriotism* is indicated to be defensive - “it is a devotion to a particular place and a way of life one thinks best, but has no wish to impose on others” (Standford Encyclopedia of Philosophy 2015). In an essay by Maurizio Viroli *nationalism* and *patriotism* are presented as follows: “In scholarly literature and common language, ‘love of country’ and ‘loyalty to the nation’, patriotism and nationalism, are used as synonyms” (Viroli 2003, 1). However, the author also explains that *patriotism* and *nationalism* can be distinguished as he continues: “The crucial distinction lies in the priority or the emphasis: for the patriots, the primary value is the republic and the free way of life that the republic permits; for the nationalists, the primary values are the spiritual and cultural unity of the people” (Viroli 2003, 2). It can be clearly seen that the definitions of *nationalism* and *patriotism* differ from author to author and they cannot be defined in a simple way. However, it is obvious that the two have a set of features in common and that is love, loyalty and pride for a certain community.

Thus, it is indisputable that the concepts of *nationalism* and *patriotism* differ and, strictly speaking, they cannot be seen as identical terms. Nevertheless, *nationalism* and *patriotism* can be interpreted as two close-related concepts with a similar set of beliefs, convictions and approaches. The thesis does not convey any detailed political or ideological statements. The study of the terms *nationalism* and *patriotism* is mainly with the intention of understanding the basic principles of the process of unifying a nation. For the purposes of the thesis the difference between

nationalism and *patriotism* will be understood as non-essential, for they will be presented and studied from the perspective of positive attitudes and thoughts towards one's own nation and country, not from the power politics point of view.

2.2. The Birth of Patriotism in the USA

As it has been stated, both *patriotism* and *nationalism* show love for one's *patria* or *natio*. Nation can be defined as “a group of people who are united by residence in a common land, a common heritage or culture, a common interest in living together for the present and in the future, and a common desire to have their own state” (Sauers 2010, 1).

This set of attitudes towards one's nation was not always shared by the American population. In the 18th century, when American colonies were under the dominion of Great Britain, the thirteen colonies were rather divided in their position on whether or not to be independent. Approximately one third of the population were rebels, thus for freedom, one third were loyalists towards British dominion and the rest of the population remained in a neutral position (Sauers 2010, 2).

It is common knowledge that people who came to America came for various reasons, whether it be religious convictions, as they often were persecuted in Europe for their beliefs or they were people who shared a desire for wealth, etc. There were various nations settling down in different areas of America. There were Swedish immigrants, Dutch immigrants, African-Americans slaves and all those people consisting of various religious groups whether it be Catholics or Puritans. Thus, it can be seen that the primary impulse for the people of America to be independent was rather pragmatic than patriotic because what they longed for was freedom from taxation rather than ideological freedom. This rather political reason led to the

American War of Independence (1775-1783) between the thirteen of the North American colonies and Great Britain. “When the war was over, the colonies were an independent group of ‘states’ without much of a similar background. In other words, the colonists did not share what was necessary to develop into a unified nation” (Sauers 2010, 3).

A new-born country as the United States of America and its people had an important task ahead of them. They had to create and invent a new culture which people could identify themselves with in order for this new nation to survive and in order to have an identity because “what makes new commonwealths particularly vulnerable- able to destruction is that their people have not yet formed the common habits and sensibilities that bind them together as a distinct people. If they are to survive they must somehow acquire the means to counterpoise novelty with continuity” (McKenna 2007, 1). It meant creating symbols such as a new flag, the office of the president, Congress, documents such as the Declaration of Independence and the Constitution and choosing heroes such as George Washington (Sauers 2010, 3). It is obvious that such a process of growing into nationhood lasted decades since there was not much for the people to be proud of. The new United States was a free country now, but it was only at the beginning of its own evolution and development. Such a vast land had been under the control of another country which had not paid much attention to the industrial development of its colony, thus many areas had been neglected, for instance, infrastructure. “In a new country located in what amounted to wilderness, nationalism was slow in developing – partly because of the lack of a national transportation system that would facilitate movement among people” (Sauers 2010, 3). Building and improving of

transportation followed, which helped connect the country and people living in it. This contributed to an increase in nationalistic pride among the population (Sauers 2010, 4).

Some theorists see the origins of the American patriotism even earlier and that is in *puritanism*, more specifically, in the language of the Puritans. *Puritanism* was a religious movement in the late 16th and 17th century that sought to “purify” the Church of England from the Roman Catholic influence. “Puritans became noted in the 17th century for a spirit of moral and religious earnestness that informed their whole way of life, and they sought through church reform to make their lifestyle the pattern for the whole nation” (Encyclopaedia Britannica 2014). Hence, this strong belief in moral and religious principles of the Puritans spreading their theories on the American soil could have ignited the initial spark for something that later could be called a sense of patriotism. This “puritan theory” claims that when the United States of America experiences a hard time, whether it be an economic depression, wars or social problems, the leaders of the country use a very specific language in order to calm the nation and to sound proud, which, in difficult times, is more than needed. “When the chips are down, when the stakes are high, American political leaders go back to the narrative and even the language of the Puritans; they do it then, especially, because that is when Americans especially want to hear it” (McKenna 2007, xiii). Those speeches usually do not contain quotes from the Constitution or the Declaration of Independence. The language is rather biblical, prophetic language mentioning terms as grace, consecration and sanctification (McKenna 2007, xiii).

Throughout the 20th century this kind of speeches has been witnessed various times. As an example can be given a passage from the Bible taken from Matthew

5:14, New Testament: “You are the light of the world. A city set on a hill cannot be hidden” (English Standard Version Bible 2015). This quotation has become very popular among political leaders mainly in the 20th century. Whether it was John F. Kennedy's speech as an address to the General Court of Massachusetts on the 9th of January in 1961 where the President-Elect states: “But I have been guided by the standard John Winthrop set before his shipmates on the flagship *Arabella* 331 years ago, as they, too, faced the task of building a government on a new and perilous frontier. ‘We must always consider’, he said, ‘that we shall be as a city upon hill –the eyes of all people are upon us’ ” (John F. Kennedy Library 2015). This speech has come to be known as *The City upon the Hill* address. In this speech it can be clearly seen Kennedy's appreciation of American history and government and, more importantly, his love for the state of his birth: “For 43 years –whether I was in London, Washington, the South Pacific, or elsewhere –this has been my home; and, God willing, wherever I serve, it will always remain my home” (John F. Kennedy Library 2015). From these lines, taken from the speech, the patriotic sense is clearly based on the use of a biblical language and also lays stress on being proud of having been born in Massachusetts and been an important part of the state. Therefore, it can be noticeably seen that the use of a puritan or a biblical language seems to be a highly effective tool when a political leader intends to address the nation and sound patriotic.

Another example of a political leader giving a speech and using this same biblical image was Ronald Reagan in his farewell speech to the nation where he stated: “I've spoken of the shining city all my political life, but I don't know if I ever quite communicated what I saw when I said it. But in my mind it was a tall, proud

city built on rocks stronger than oceans, wind-swept, God-blessed, and teeming with people of all kinds living in harmony and peace: a city free ports that hummed with commerce and creativity” (Ronald Reagan Library 2015). From these lines it can be deduced that president Ronald Reagan laid a great stress on religious principles of freedom and equality. Furthermore, Reagan mentions in his speech how strong the USA has become and that it is the world's leader again. “America is respected again in the world and looked to for leadership” (Ronald Reagan Library 2015). This can also be interpreted as a sign of a biblical reference. Reagan defines the USA and its people as worth of following for the rest of the world. Similarly, Israel and its nation was described in the Bible as the chosen people. As the American novelist Herman Melville wrote in his *White Jacket*: “And we Americans are the peculiar, chosen people – the Israel of our time; we bear the ark of the liberties of the world” (Melville 2011, 202).

Furthermore, George Bush used patriotic language during the presidential elections in the 1980's. He is believed by some to have won the elections for using apt and patriotic phrases. In an article about the 1988 elections, Amy Fried and Mary Dietz stated that “Ronald Reagan's successor, George Bush, had primarily won the election due to his association with patriotic symbols” (Boyer 2012, 78). Thus, the American president seemed to be elected not exactly for his policy rather than for his attitude towards patriotic symbols and he appeared to be trustworthy merely because of this.

It can be suggested that this makes American patriotism slightly different from the rest of the world where the main factor, which is stressed, is mostly blood or land. So “unlike the patriotism of the Old World, it is not tied to blood or soil but is a

dynamic blend of Judeo-Christianity and political liberalism” (McKenna 2007, 5). Thus, it seems to be the spirit of religion and the spirit of liberty that play a major role in American patriotism, which is somewhat uncommon in terms of how the rest of the world defines patriotism. This rather vindicates the theory of *puritanism* being the origin and the initial impulse of the American patriotism since the connection between the American patriotism and the American religion is indisputable. In 1922, G.K. Chesterton, an English writer and philosopher, claimed that America is “a nation with the soul of a church” (McKenna 2007, 5). This can be seen as logical, since America has always been a nation of people of various races and provenance. Hence, this suggests that one of the most likely bonds which could have united such a diverse nation must have been religion. “American patriotism has its roots in Puritanism, and at some level – often in a rather muddled way– most Americans recognize that fact” (McKenna 2007, 7).

Therefore, to conclude, it is evident that the American sense of patriotism as it is known and perceived today has gone through a long and complex evolution. It might have been the puritan ideas of religious principles and values that managed to unite such a diverse mass of people or the later enormous industrial progress that helped the people of America make them feel proud of something they had been building on their own for such a long time and with such an effort and success. America was composed by immigrants and it might have somewhat hindered the unification, since a common language or history seemed to be a poor bond; hence, patriotism was probably the only thing which could unite the people and build a nation.

3. The Analysis of the Signs of Patriotism in the Films

The purpose of this chapter is to analyse in detail the three selected films *Armageddon*, *Independence Day* and *Deep Impact* in terms of signs, symbols or any indication of patriotism which can be found in the films. In order to keep a clear arrangement and lucidity, the signs and symbols of patriotism will be categorized into two major sections – national symbols and monuments.

Armageddon, directed by Michael Bay in 1998, starts with a meteor shower destroying the space shuttle Atlantis. It is discovered later that this shower was caused by an enormous asteroid approaching and a solution has to be found within 18 days before it hits the Earth and causes the extinction of mankind. A group of deep-core drillers are asked to be part of the rescue mission, which is to divert such a disaster. They undergo a special training in the NASA centre (National Aeronautics and Space Administration) to acquire the basic knowledge of astronaut abilities. Upon the asteroid they experience perilous moments, but, in the end, they manage to place a nuclear bomb to split the asteroid in two pieces, both passing the Earth and by this they save all mankind.

Independence Day is a 1996 disaster film directed by Roland Emmerich. The film depicts a catastrophic scenario of the planet Earth after being attacked by aliens searching for a planet which would be suitable for their life conditions. Their ultimate goal is to destroy all mankind and invade the planet. At first, humans are losing the battle as the invaders' technology is far more advanced. Nonetheless, the ingeniousness of the humans prevails and a way to penetrate the opponent's technological advantage is found by uploading a virus to their computer system.

Deep Impact, a 1998 film by Mimi Leder, depicts a fairly similar catastrophe

as *Armageddon*. An uncharted object is discovered in the sky by a group of astrological enthusiasts. The object is a comet whose trajectory leads towards the Earth and the impact is inevitable. A rescue team of astronauts is formed in order to prevent the collision. The crew are struggling with various complications on the surface of the comet and eventually the mission is unsuccessful after the comet's splitting in two parts, with both pieces still heading towards the Earth. The crew then manages to destroy the major piece of comet by a self-destructive manoeuvre saving the planet by this heroic deed.

3.1. National and Historical Symbols

One of the most frequent patriotic symbols shown in the films is *the American flag*. The American flag is certainly one of the most honoured patriotic symbols which represent the basic American beliefs, attitudes and principles on which the USA has been built. Most Americans honour the flag with all respect and pride. The flag itself has gone through a long and complex evolution since the first Flag Act in 1777 up to now. The origins of the flag in terms of the design is still unclear up to the present time, although, by some historians, Francis Hopkins or Betsy Ross are believed to have designed the first stars and stripes (The Flag of the United States 2005). “Until the Executive Order of June 24, 1912, neither the order of the stars nor the proportions of the flag was prescribed” (The Flag of the United States 2005). A set of acts affected the flag of the United States until it had the current appearance. Another fact that contributes to the assertion that the American flag is a highly respected patriotic symbol is the United States Flag Code which “spells out in detail when and how the flag should be properly displayed and how citizens should conduct themselves in the presence of the flag” (McClatchy 2007, 1).

But it seems to be not a mere obedience of a law, but a genuine sense of pride and patriotism and any sign of dishonour of the flag is severely deplored. As it is described in an article of Tribune Content Agency LLC: “We Americans revere our flag, and we condemn its desecration, whether on some foreign shore or on the courthouse square” (McClatchy 2007, 1).

The presence of the flag in the films is highly perceptible whether it be on the walls, outside on the facades of the buildings or on the people's clothes and also on the astronauts' space suits. Placing the flag on an official suit or a uniform is somewhat logical and, therefore, closer attention will be paid to the depictions of the flag in more apt, symbolic and creative situations shown in the films. In *Independence Day*, for instance, the importance of the American flag or the symbolic patriotism as such can be sensed from the very beginning in the opening scene. The American flag is shown here on the surface of the Moon (Emmerich 1996, 00:00:46). A few seconds later, the flag is gradually and sinisterly covered with a shadow which could be interpreted as a doomful sign of the fact that the country along with the rest of the world is about to experience a hardship because once more an enemy will attempt to jeopardise freedom and independence of the people. On the other hand, the “shadow” could be further understood as a symbol of the fact that sooner or later there comes light after a shadow and, therefore, a brighter future with it and once more freedom and independence will prevail. In the first 23 minutes, the American flag can be seen predominantly only in the presidential office behind the desk. After this initial part, the placing of the American flag is far more creative. It can be seen in a glimpse embedded in the grass in the yard of a house (Emmerich 1996, 00:25:59) or hanging from balconies in the streets of New York during riots and

hysteria caused by the arrival of the aliens' spaceship (Emmerich 1996, 00:32:27). The American Flag appears in the film due to the mail service, as well (Emmerich 1996, 00:36:58). Showing of the flag on buildings, houses, post stamps could still be seen as logical, since the action of the film is set around Independence Day when American symbols can be perceived in many different places. But the American flag can be spotted also in other scenes and places which are more personal and individual and they seem to have very little to do with celebrating Independence Day. When Captain Hiller opens his locker, a photograph of Neil Armstrong saluting next to the American flag is seen (Emmerich 1996, 00:37:29). A group of fearless people welcoming the extraterrestrials on the top of Library Tower in Los Angeles are shown in a scene. One of them is holding a banner with the American flag on it (Emmerich 1996, 00:49:30). Hence, once again, this could be interpreted as a personal feature and necessity of expressing the pride of being an American even in such a tense and insecure situation.

In *Armageddon*, the presence of the American flag is even more noticeable. The flag appears a little bit later than in *Independence Day*, but interestingly enough, it could have a somewhat similar interpretation as the opening scene in *Independence Day*. The first appearance of the flag is in 00:02:27 on an astronaut's suit. The astronaut is attempting to fix a satellite on the Earth's orbit when a meteorite hits his arm tearing the space suit exactly at the point where the American flag is stitched to the suit (Bay 1998, 00:03:15). Hence, once again, the opening scene depicts the threat to the United States by symbolically damaging the American flag. As in *Independence Day*, the flag is exposed in many different places and situations. Apart from the logical and necessary use of the flag such as government offices, state

buildings, uniforms, space suits etc., the placement of the flag is noticeable in many other situations and places throughout the film. A former marine named Carl has a large American flag hanging on the door of his caravan and the glimpse of the flag can be spotted as he is making a phone call to NASA (Bay 1998, 00:09:27). Here, at least two factors can be perceived. Having such a large flag on the door might mean that he is either proud of being an American or proud of having served as a marine or both.

Even more interesting is the placement of the flag on a jacket of a black man riding a motorbike while escaping from the federal agents (Bay 1998, 00:27:50). Such a picture of an African-American wearing a leather jacket with the American flag on it and riding a motorbike is, without a doubt, somewhat unusual in American films. One of the main characters, Harry Stamper, in a scene in which they are attempting to put together the rescue team and he is describing one of the members to the FBI agents so that they can recognise him and he says: “Probably the only black man on a big hog in Kadoka, South Dakota” (Bay 1998, 00:27:46). Such a use of the flag on an African-American riding a motorbike might be interpreted as an indication of a personal insinuation of the director that the USA is a country of freedom and independence for all, no matter where one comes from or what one looks like and that America had come a long way from the oppression of minorities to freedom for all.

The appearance of the American flag in some of the scenes can be seen as even somewhat comical. This can be observed particularly in a scene in which the American astronauts dock with the Russian space station to refuel the shuttles and meet cosmonaut Andropov (name of the actor). In one of the following scenes the

American flag can be seen hanging on the roof of the space station (Bay 1998, 1:10:49). Considering that it is a Russian space station, it might be considered quite unusual and unlikely, since the Russians are widely seen as the same proud as the Americans are, hence, a Russian flag would be more logical and expectable. Another similarly unlikely scene can be experienced already on the surface of the asteroid. There was a limited amount of time for the astronauts to manage to place the bomb. Nevertheless, the American flag is raised on the surface of the comet and it can be seen in one of the scenes (Bay 1998, 01:46:40). Thus, the American flag plays an exceptionally important role in *Armageddon* and it is placed in almost every possible scene.

The American flag is used much less frequently in *Deep Impact*. As it has been described earlier in the previous films, the flag appears in the first few minutes, but in *Deep Impact*, the first appearance of the flag is after nearly a half an hour which suggests that *Deep Impact* adopts a slightly different approach towards patriotic scenes in the film. The placements of the flag are rather less noticeable, the flag tends to be placed, for instance, in the corner, in the shadow, in the dark or on less conspicuous places. As an example can be given a scene in which NASA are launching the shuttle and there is only a glimpse of the flag in the dark corner, almost unperceivable (Leder 1998, 00:37:59).

In order to have a picture of the amount of appearances of the American flag in the films, it can be expressed quantitatively as follows. The flag appears in different scenes 23 times in *Independence Day*, 29 times in *Armageddon* and only 13 times in *Deep Impact*.

Another frequently perceived symbol in the films is *the Seal of the President of the United States* also named *the Great Seal of the United States*. The seal has a rich history starting with the founding fathers in 1776 when it was resolved that a seal for the United States should be established (State Symbols USA 2015). Both sides of the seal can be seen on a U.S. one-dollar bill. “On July 4, 1776, Benjamin Franklin, John Adams, and Thomas Jefferson were given the task of creating a seal for the 13 United States of America” (State Symbols USA 2015). The seal consists of two main parts or symbols: an eagle and a shield. The eagle holds a scroll in its beak with the original national motto: *E pluribus Unum*, which can be translated from Latin as one from many or one from many parts. The eagle holds an olive branch in its right talon and thirteen arrows in its left. The olive branch and arrows symbolise the power of peace and war (State Symbols USA 2015). The shield consists of thirteen red and white stripes and covers the eagle's chest (State Symbols USA 2015). “The shield is supported solely by the American eagle as a symbol that Americans rely on their own virtue” (State Symbols USA 2015).

The seal can be found in all three films. It usually appears on the presidential reading desk during official press conferences in White House. It also appears in the Oval Office along with the American flag or on the floor. In *Independence Day*, the seal is visible also in other places. In one scene set on board of Air Force One, one of the protagonists is holding a paper bag with the seal on it (Emmerich 1996, 01:08:24) and then again the same paper bag is shown in a scene when the rescue team is about to launch the flight (Emmerich 1996, 1:58:11). Otherwise, the seal can be found mostly in the previously described places. In terms of the amount of appearances of the seal, in *Independence Day* the seal appears 13 times, in *Deep Impact* 5 times and

in *Armageddon* it can be found merely 3 times. This might have been caused by the fact that the presence of the president in *Independence Day* is probably the most noticeable and his role the most crucial compared to the presidents of the other two films. The president of the United States is one of the main protagonists of the film. He appears in most of the important and decisive scenes and, furthermore, he is not only an official figure who makes decisions, but he also fights the enemy along with the others as a pilot.

In a scene of *Armageddon*, *the national anthem of the United States* can be heard. Undoubtedly, a national anthem as a song can manage to express the country's identity, bind its citizens and make them feel proud, expressing the unconquerable spirit of the Americans.

The national anthem appears only in *Armageddon* and only once in a scene in which an Afro-American nurse is performing a medical procedure and is singing the national anthem to herself (Bay 1998, 00:34:12). Thus, she becomes another Afro-American in the film who shows sense of patriotism. Unlike the Afro-American wearing the jacket with the American flag and riding a motorbike which could represent freedom and originality, this case of the Afro-American nurse could be interpreted as a symbol of the working class in America who, despite their hardworking life and somewhat underpaid jobs, still feel proud of their country.

3.2. Monuments

The Marine Corps War Memorial is a famous monument that appears in two of the films. On the pedestal of the statue an inscription says: “In honor and in memory of the men of the United States Marine Corps who have given their lives to their country since November 10, 1775” (National Park Service 2015). “The United

States Marine Corps War Memorial represents this nation's gratitude to Marines and those who have fought beside them. While the statue depicts one of the most famous incidents of World War II, the memorial is dedicated to all Marines who have given their lives in defence of the United States since 1775” (National Park Service 2015). As it has been stated above, the memorial is to commemorate one of the most significant and pivotal moments of World War II when the US troops managed to capture Mount Suribachi on the island of Iwo Jima in February, 1945. After capturing the mount, a large American flag was raised at the summit of the mountain by five Marines and a Navy hospital corps-man (National Park Service 2015). This picture of six soldiers raising the American flag after a perilous fight and eventual victory became one of the most typical and iconic images of American heroism and dedication which embedded in people's awareness all around the world, hence, it is widely considered to be one of the most patriotic symbols of the USA.

The memorial is visible twice in *Armageddon* and only once in *Independence Day*. In *Armageddon* it appears during the initial minutes of the film. When the shuttle explodes in the space and the government is confused because a few unidentified objects are approaching the Earth, the memorial appears merely for a few seconds. It is shown from the distance and it is not a clear picture, since the memorial is somewhat hidden behind the branches and the leaves of a tree which is in the foreground and the shot of the camera is rather horizontal (Bay 1998, 00:05:07).

The second appearance of the memorial is when the rescue teams are attempting to escape from the burning Russian space station. Here, the shot is made differently. The memorial is shown from a closer perspective and the camera is

sliding from the bottom of the memorial to the top, but it stops when it reaches the heads of the marines (Bay 1998, 1:17:28). In both shots of the memorial, the American flag, which is part of the memorial, is not shown. Furthermore, in both shots the memorial is shown with the setting Sun. Both of the scenes are placed in the films during tense moments of fear, insecurity and chaos. This might explain why the director might have wanted the memorial to be shown in such a specific representation. The American flag is not shown because it is a dark time for the country, which could also explain that the memorial is shown during sunset in the two shots. In *Independence Day*, the memorial is shown with flag and also during sunset (Emmerich 1996, 00:04:06).

The Statue of Liberty appears in all three films and in various forms whether it is shown as a shining and proud monument seen in the distance or a detailed close-up shot or the statue is shown as a ruin. It is common for film producers to involve the Statue of Liberty in their films for various reasons. “Some films use it to show that the action is in New York City. In others, like *Ghostbusters II*, the statue comes to life. She helps defeat the villains. In some movies, like *Saboteur* and *X-Men*, people are at the statue itself. Sometimes she is shown in pieces. This often means that the United States or freedom has been destroyed” (Staton 2010, 6). *The Statue of Liberty* is also symbolic in terms of freedom. “Freedom” together with “liberty” have always been one of the principle values of the Americans as it is stated in the U.S. Constitution, in the First Amendment: “Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press, or the right of the people peaceably to assemble, and to petition the government for redress of grievances” (Brady 2007, 13). As for

the “liberty”, the statue also represents this particular value since it holds *the Declaration of Independence* in her left hand.

The Statue of Liberty appears three times in *Deep Impact*, also three times in *Independence Day* and none reference to the statue is made in *Armageddon*. In *Independence Day* it can be seen in the initial part of the film. It is a close shot on the head of the statue followed by a close shot on the Declaration of Independence (Emmerich 1996, 00:07:57). The second appearance of the statue is visible in the scene in which the aliens are invading New York City. The statue is shown from below and a shadow gradually covers the whole statue (Emmerich 1996, 00:23:11). There can be found a certain similarity in the third appearance of the Statue of Liberty in *Independence Day* (Emmerich 1996, 00:54:30) and in *Deep Impact* (Leder 1996, 1:41:31). The similarity can be found in the fact that both in *Independence Day* and *Deep Impact*, the Statue of Liberty is shown completely destroyed. As stated above, this showing of the statue in pieces symbolises that the United States and its freedom has been destroyed.

In *Independence Day*, in a scene when the aliens' spaceship is approaching Washington D.C., a close shot of *The Lincoln Memorial* is taken to be covered in the shade of the spacecraft (Emmerich 1996, 00:22:33). The memorial was built in Washington D.C. in 1922 to remember Lincoln's life and presidency. The memorial consists of a marble statue of Lincoln inside a rectangular building and Lincoln himself is seated in a chair. However, the early reluctance to build the memorial shows that the American people did not always appreciate their president as they do nowadays. It was not until the country's economic and military growth appeared when Lincoln started to be perceived as a symbol of a powerful united nation (Turner

2004, 1491-1492).

A certain parallel between the fate of Abraham Lincoln and the fate of the film-president can be seen. At the beginning of the film the president is criticized by the nation and it seems that he is an unpopular president whose effort to do the best for the country and his achievements are omitted. His situation alters entirely when he risks his life after he leads the counterstroke against the aliens as a combat pilot since he had fought in the Gulf War. After this heroic feat, he is seen differently and glorified by the whole nation.

4. Political Background

This chapter is aimed to describe the American political background and major affairs of the 1990s which could have had a certain effect and influence on the producers of *Deep Impact*, *Armageddon* and *Independence Day*. The main premise of the chapter is that the major events of the 1990s, whether it was in the field of technology and its boom, political and economic sphere or social changes, might have contributed to a large degree to the need of the producers to project those events into their films. Furthermore, these events may also have been one of the principle reasons why the producers would want their films to be patriotic.

4.1. The Prosperous Decade of the 1990s

After a phase of decline of the late 1970s and the early 1980s, when the U.S. economic recession hit its bottom, the United States experienced a considerable economic upturn in general and conditions began to improve in late 1983. “By early 1984, the economy had rebounded. By the fall of 1984, the recovery was well along, allowing Reagan to run for re-election on the slogan, 'It's morning again in America'” (Bureau of International Information Programs U.S. Department of State 2005, 310). Thus, the economy in the mid-1980s emerges from recession and it appears that a prosperous time is ahead of the American people. The majority of the decade of the 1990s could be described as a time of prosperity. Not only did the United States recover from the economic and political crisis, but also the Americans appeared to start finding their values again in terms of family values, faith and moral principles. “*New York Times* columnist David Brooks suggested that the country was experiencing 'moral self-repair', as 'many of the indicators of social breakdown,

which shot upward in the late 1960s and 1970s, and which plateaued at high levels in the 1980s', were now in decline” (Bureau of International Information Programs U.S. Department of State 2005, 322).

In 1993, William Jefferson Clinton becomes the 42nd President of the United States. The American-Russian relations improved significantly during the 1990s. After a long period of a tense atmosphere and political relations, the two countries seemed to begin a new era, leaving behind the period of discord and disagreements called the Cold War. The American president Bush and the Soviet Union president Gorbachev agreed on signing START 1. “START 1 would limit both sides to 6,000 strategic nuclear warheads and 1, 600 delivery systems” (Stone and Kuznick 2013, 482). In December, 1991 “having lost his base of support, Gorbachev resigned. The Soviet Union was no more. The Cold War was over” (Stone and Kuznick 2013, 482). When Bill Clinton became the president of the United States in 1993, he was “the first president since Franklin Roosevelt who did not need a strategy for the Cold War – and the first since William Howard Taft who did not need a policy for the Soviet Union” (U.S. Department of State Office of the Historian 2013). Furthermore, Clinton named Strobe Talbott, a journalist and Russian expert, Deputy Secretary of State. “By appointing Talbott, a close friend since both had served Rhodes scholars in the late 1960s, Clinton wanted to demonstrate his personal commitment to Russia in the emerging post-Cold War world” (U.S. Department of State Office of the Historian 2013). Although there were certain disagreements on how to address the challenges of European security, the 1990s and the administration of Bill Clinton can be seen as a milestone in U.S.-Russian relations. “Clinton had become the U.S. Government's principal Russian hand, and so he remained for the duration of his

presidency” (U.S. Department of State Office of the Historian 2013).

Certainly, the decade of the 1990s was not merely about “peace, prosperity and order”. Between 1990 and 1991 the USA fought a war against Iraqi troops of Saddam Hussein in the Persian Gulf. The war is known as *the Persian Gulf War*. The war resulted in the US-led Coalition victory. Also intimations of terrorism arose. In February, 1993, a car bomb was exploded in an underground parking under one of the twin towers of the World Trade Center. Also domestic terrorism in Oklahoma City bombing injuring hundreds, a terrorist attack at the Khobar Towers U.S. Military housing complex in Saudi Arabia or an explosion which destroyed U.S. Embassies in Kenya and Tanzania, killing hundreds (Bureau of International Information Programs U.S. Department of State 2005, 331). In 1993, William Jefferson Clinton becomes the 42nd President of the United States. In the sport field, the USA held the 1996 Summer Olympic Games which took place in Atlanta. Apart from the financial success and international recognition, the event was marred by the tragedy of the Centennial Olympic Park bombing injuring more than 100 people (History 2010).

4.2. The Reflection of the Events of the 1990s in the Films

Art has always been a means by which artists would express their attitudes and views as a reaction to the events which surround them and has always had, undoubtedly, its own indisputable role in participating in everyday life and political events by using the pieces of art as a statement or comment of a social activism. A film and its director or, in a broader sense, its producers can be seen likewise. The development of events of the 1990s in the field of US politics and society might have been embedded into the overall picture and atmosphere of the films from the same

decade. There are pieces of evidence hidden in the films which could be interpreted as a reference to these events.

References to the Persian Gulf War can be found particularly in *Independence Day* and *Armageddon*. In *Independence Day* such a reference is noticeable at the beginning of the film, when Bill Pullman as the president of the United States turns on the TV to watch the news and there is a political debate about assessing the leadership of the US President. One of the guests of the debate states: “Leadership as a Gulf War pilot is different from leadership in politics” (Emmerich 1996, 00:05:56). Thus, the viewer learns that the film President of the United States is also a former combat pilot who fought in the Gulf War. Hence, making the president of the United States a Gulf War pilot means giving the character a specific role of a certain importance. One of the following scenes is quite expressive and could be also understood as an insinuation about the Gulf War. The Iraqi desert is shown shortly before the aliens' spacecraft penetrates the atmosphere. During this scene, a group of people, apparently a nomadic tribe, are shown living in destitute and poverty-stricken conditions. Although in some regions of Iraq some people might still be living in such conditions, the director's choice of showing this particular part of Iraqi lifestyle might have been intended as a means of ridiculing and humiliating the country. The Gulf War is mentioned once more on board of Air Force One when the president regrets not evacuating the American cities earlier which could have spared millions of lives. He says: “That's the advantage of being a fighter pilot. In the Gulf War, we knew what we had to do” (Emmerich 1996, 00:55:53).

Some of the aircrafts used in the film were also used in the Gulf War. The data were taken from the publication Gulf War Air Power Survey, specifically from Table

4, Organisation of U.S. Air Force Units in the Gulf War. For that purpose, a table has been made with the type of the aircraft and the exact time at which the aircraft appears in the film.

Type of Aircraft	Exact Time in the Film
Boeing E-3 Sentry	00:17:08
McDonnell Douglas F/A-18 Hornet	01:49:53
Lockheed C-130 Hercules	01:04:06
Lockheed Martin F-16 Fighting Falcon	01:04:19
Grumman F-14 Tomcat	00:58:05

Also in *Armageddon* the Gulf War has been insinuated, although, in a less expressive way. In one of the initial scenes when the shower of meteorites is falling upon New York City, a taxi driver thinks that the meteorites are bombs and he shouts: “Oh, we are at war! Saddam Hussein is bombing us” (Emmerich 1996, 00:07:57). Similarly, as in *Independence Day*, some of the aircrafts used in *Armageddon* were also fighting in the war in 1991.

Type of Aircraft	Exact Time in the Film
Boeing/McDonnell Douglas F-15 Eagle	00:04:04
Lockheed Martin/General Dynamics F-16	00:25:54
Lockheed SR-71 Blackbird	00:24:44
Lockheed C-141 Startlifter	00:40:04

Thus, both in *Independence Day* and *Armageddon* obvious and less obvious references to the Persian Gulf War can be found. After the withdrawal of the American troops from Vietnam in 1975, the USA lost not only the prestige of a superpower, but also the support of most of its citizens. The war was seen as an enormous failure. After the quick victory in the Persian Gulf War, America was seen once again as a military superpower which is capable of effective military acting in the international field. It was a prosperous time for America both politically and economically and this could have contributed to the general sense of patriotism among the Americans.

Another aspect of the 1990s reflected in the films is terrorism, particularly in *Armageddon*. In one of the initial scenes set in New York City, an anxious Asian couple are in a taxi and they are in a traffic jam. The taxi driver is attempting to explain to them that this situation is quite normal for New York and he says: “Because this is New York City. Anything could have happened. It could have been a terrorist bomb” (Bay 1998, 00:06:49). Thus, it can be seen from the reaction of the taxi driver that terrorism is something that occurs regularly on the American soil. Surely, the reaction of the taxi driver can be considered exaggerated and cannot be generalised, but it might express the severity of the problem. Another reference to the problem of terrorism can be sensed in a way in the presidential speech shortly before the launch of the shuttles. The speech is addressed to the entire world as he says: “I address you tonight not as the president of the United States, not as the leader of a country, but as a citizen of humanity” (Bay 1996, 01:00:41). Hence, the message can be understood in a broader sense, it might be interpreted as a message from the director to the human race. The director or the script writers might have seen a

remarkable opportunity to comment on current events and affairs which had been forming the modern world of the decade. Firstly, the wars: “Even the wars that we've fought, have provided us tools to wage this terrible battle” (Bay 1996, 01:01:50). Secondly, terrorism is not mentioned expressively, but a certain reference could be sensed when the president says: “Through all the chaos that is our history, through all the wrongs and discord, through all the pain and suffering, through all of our times there is one thing that has nourished our souls and elevated our species above its origins and that is our courage” (Bay 1996, 01:01:58). By the chaos, wrongs, discord, pain and suffering, the author of the message might have meant the misunderstandings that had led to acts such as terrorist attacks and meaningless killing of innocent people. The terrorist attacks were primarily targeted against the U.S. government and its policy, but both politicians and civilians were dying during these attacks. It was an attack against all America and American principles. This common fear of terror could have united the people of America and gradually led to solidarity among its citizens, which might have had as an effect the rise of patriotic awareness of the Americans.

The U.S.-Russian relations are reflected in *Deep Impact* and *Armageddon*, however, somewhat differently. *Deep Impact* presents a serious cooperation between the USA and Russia by building Messiah together. The symbol of Messiah is seen in one of the scenes when the astronauts present themselves. The symbol consists of the American and the Russian flag (Leder 1996, 00:28:27). Furthermore, a Russian astronaut, Mikhail Tulchinsky, is part of the crew of Messiah. Thus, the USA and Russia are presented as the saviours of the planet. Unlike in *Armageddon*, where an American shuttle is used, in *Deep Impact* Messiah is not merely an American project

and, therefore, no American flag is found on the spacecraft. In one scene, even one of the computer systems is in the Cyrillic script used in the Russian alphabet (Leder 1996, 00:56:13). In *Armageddon* the U.S.-Russian cooperation is also presented, however, in a different way. In *Deep Impact* it is a serious cooperation of two equal countries in terms of technological capabilities, whereas in *Armageddon*, the Russian space technology and the quality of Russian astronauts is rather mocked and questionable. It is noticeable in many aspects and specific scenes. Firstly, the Russian space station is presented in a bad condition. Compared to the American shuttle, the space station seems to be very old and malfunctioning. Furthermore, the space station explodes eventually. Secondly, compared to the disciplined and serious American astronauts, the Russian astronaut, Lev Andropov, is presented somewhat clumsy and unprofessionally. Thus, it suggests itself that the producers of *Deep Impact* and *Armageddon* might have had a different view on the development of the U.S.-Russian relations in the 1990s and could have had the necessity of expressing their views in the films. The fact that the U.S. international policy was aimed to reconcile the two irreconcilable rivals throughout the last five decades can be seen as an enormous milestone in the world's politics and a significant step forward towards prosperity and peace. Such an effort may have aroused mostly positive feelings among the Americans who took great pride in their government and president. The USA was once again leading the way in the world's politics and now with the cooperation with Russia was even stronger, which, along to the general welfare and prosperity, might have only raised optimism and pride.

5. Conclusion

This bachelor thesis in its first part was aimed to define the origins of the American patriotism from the 17th century with the arrival of Puritans to the American continent and then throughout the following centuries when the American nation was searching for certain identity and unity through common values, religion, economic and political development which formed the United States of America as it is known nowadays.

The second part was intended to analyse patriotic patterns, signs and symbols found in the American major science fiction films of the 1990s, namely *Armageddon*, *Independence Day* and *Deep Impact*. The main aim of the second part was to prove by explaining and analysing the most significant and obvious signs of patriotic and national references that the films can be truly defined as highly patriotic. Based on the previous findings of the thesis, it can be stated that each film contains clear and intended patriotic references in various spheres whether it is in the use of a specific language, the use of national symbols, historical references, landmarks, monuments or the use of important personalities as an attempt to convey a message or to express an idea or a statement. Each film uses different techniques and focuses on a different way of expressing patriotism. *Armageddon* is openly patriotic and signs of patriotism are sensed throughout the whole film and they are clearly presented. *Independence Day* is slightly less patriotic. Patriotic signs and symbols are not shown as frequently and obviously as in *Armageddon*. Yet, the film contains a significant number of patriotic references and insinuations. *Deep Impact* is at first sight the least patriotic film of the three. Its patriotism is expressed rather through a specific language than obvious patriotic symbols.

The third part was aimed to analyse the development of the American political and social background throughout the 1990s with the intention of proving that some of the political and social events of the decade are reflected in the films and that they might have been one of the principle causes that the producers of *Armageddon*, *Independence Day* and *Deep Impact* wanted their films to be patriotic. The thesis has proved the presence of the references to the events of the 1990s in the films. The events are reflected in the films either concretely and evidently or somewhat latently and rather a subjective interpretation was needed. It can be presumed that some of the major American political and social events of the 1990s might have caused the necessity of expressing certain attitudes and views on the current reality. Firstly, it can be the fact that the USA, after decades of an economic decline and significant social changes, was once again experiencing an improvement in various spheres of everyday life whether it was the remarkable economic growth, technological boom or warmer international relations. The country was seen again as the world's leader both in politics and society. These aspects might have contributed to a certain feeling of pride of the citizens of the United States. On the other hand, the decade of the 1990s were filled with a fear of terrorism or war conflicts as the Gulf Persian War in 1991. Those events also might have contributed to the general sense of solidarity among the Americans and might have led to a certain reinforcement of the national awareness and patriotism.

Thus, the thesis and its conclusion clearly demonstrate that the political and social events of a country have a great impact on its artistic representation. It is whether a direct or an indirect reaction to the reality which surround the people. It could also be a powerful tool of artists for influencing the general thinking and views

on such a reality by expressing their own attitudes and opinions and transferring those thoughts to the viewers via their pieces of art. To what extent such an influence can be powerful and influential would be a question worth studying and further investigating.

6. List of References

Bay, Michael. 1998. *Armageddon. USA. DVD.*

Boyer, Timothy A..2012. "Proud to be an American." *Perceptions of American Patriotism Portrayed Through Captain America Comic Books, 1941-2009.* 65-84.

Brady, Robert A.. 2007. *The Constitution of the United States of America.* Washington: United States Government Printing Office.

Bureau of International Information Programs. 2005. *Outline of U.S. History.* U.S. Department of State.

Editorial. 2007. "Banner Day." *American flag symbolizes rights guaranteed in Constitution. 1*

Emmerich, Roland. 1996. *Independence Day. USA. DVD.*

Encyklopedia Britannica. 2015. "Puritanism." Accessed May 20, 2015.
<http://www.britannica.com/topic/Puritanism>

English Standard Version Bible. 2015. "Mathew." Accessed June 3, 2015.
<http://www.esvbible.org/Matthew+5%3A14-16/>

History. 2010. "Bombing at Centennial Olympic Park." Accessed July 4, 2015.
<http://www.history.com/this-day-in-history/bombing-at-centennial-olympic-park>

John F. Kennedy Library. 2015. "MR65-221 Massachusetts General, Court, January 9, 1961." Accessed June 3, 2015. <http://www.jfklibrary.org/Asset-Viewer/OYhUZE2Qo0-ogdV7ok900A.aspx>

Leder, Mimi. 1998. *Deep Impact. USA. DVD.*

McKenna, George. 2007. *The Puritan Origins of American Patriotism.* The United States of America: Yale University Press.

Melville, Herman. 2011. *White Jacket.* The Floating Press.

National Park Service. 2015. "History of the Marine Corps War Memorial." Accessed June 25, 2015.
<http://www.nps.gov/gwmp/learn/historyculture/usmcwarmemorial.htm>

Ronald Reagan Library. 2015. "Ronald Reagan's farewell Address to the Nation." Accessed June 5, 2015. <http://www.reaganlibrary.net>

Sauers, Richard A..2010. *Key Concepts in American History: Nationalism.* New York: Chelsea House.

Standford Encyklopedia of Philosophy. 2014. "Patriotism." Accessed August 15, 2014. <http://plato.stanford.edu/entries/patriotism>

State Symbols USA. 2015. "Seal." Accessed June 25, 2015. <http://www.statesymbolsusa.org/symbol-official-item/national-us/state-seal/united-states-seal>

Staton, Hilarie. 2010. *Symbols of American Freedom: The Statue of Liberty*. New York: Chelsea Clubhouse.

Stone, Oliver, and Peter Kuznick. 2013. *The Untold History of the United States*. Ebury Press.

The Flag of the United States of America. 2005. "History of the Flag of the United States of America." Accessed June 14, 2015. <http://www.usflag.org/history.html>

U.S. Department of State Office of the Historian. 2013. "Bill Clinton, Boris Yeltsin, and U.S.-Russian Relations." Accessed August 20, 2015. <https://history.state.gov/milestones/1993-2000/clinton-yeltsin>

Viroli, Maurizio. 2003. *For Love of Country: An Essay on Patriotism and Nationalism*. New York: Caledon Press Oxford.

Washington, D.C.. 1993. *Gulf War: Air Power Survey*. United States Government Printing Office.