



PATRIOTISM AS REFLECTED IN THE MOVIE *ARGO*

A THESIS

**In Partial of Fulfillment of the Requirements for
The Sarjana Degree Majoring in American Studies of English Department
Faculty of Humanities Diponegoro University**

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2016**

PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis by herself and without taking any result from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains also that she does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, 28 July 2016

Azzahra Noor Hawa A.

MOTTO AND DEDICATION

“A good word is also a charitable deed”

Prophet Muhammad SAW

*“Words can be like x-rays if you use them properly they’ll go through anything.
You read and you’re pierced”*

Aldous Huxley, Brave New World

*I proudly dedicate this thesis to my beloved family and everyone who supported
and helped me accomplish this thesis.*

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The writer realizes that this thesis is far from perfect. Therefore, the writer will be glad to receive any constructive criticism and recommendation to make this thesis better. The writer expects that this thesis will be useful to the readers.

Semarang, 21 July 2016

Azzahra Noor Hawa A.

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ABSTRACT

This thesis will discuss patriotism acts reflected by the characters of the movie *ARGO*. The movie tells about Tony Mendez a CIA agent who tries to save the staff of U.S. Embassy hostage in Iran by making a fake movie entitled *ARGO*.

The objectives of this thesis are to describe the intrinsic aspect which covers the narrative elements and cinematic elements on the movie *ARGO* and explain the extrinsic aspect which covers the patriotism acts performed by the characters of the movie, especially Tony Mendez, John Chamber and Leister Siegel based on Patriotism theory by Igor Primoratz. The writer uses library research in collecting the data and uses sociology of literature approach. The result of this thesis find John Chamber, Leister Siegel and especially Tony Mendez showed modern patriotism by saving the six staff of U.S. Embassy in Iran from Iran militants. Meanwhile Iran militants represent group of people who have extreme patriotism.

Keywords: *ARGO* , patriotism, modern patriotism, extreme patriotism

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Patriotism based on *Merriam-Webster's Advanced Learner's English Dictionary* means: "Love that people feel for their country" (2008:1187), but Nathanson on *In Defense of 'Moderate Patriotism'* adds, patriotism is not merely about love feeling to their country but it is also special affection for one's own country, a sense of personal identification with the country, special concern for the well being of the country, and willingness to sacrifice to promote the country's good (1993:34-35). In short, patriotism is not about a love feeling to the country but also an act towards the country.

Patriotism was not popular until 16th century. There are some reviews about patriotism in the *Historical Dictionary of Philosophy*. It reviews the term of Patriotism since 16th century to the modern era, gives numerous references, but all of them only passes references from one to another. From all of these references, only J.G Fichte who gives more explanation, but it is rather refers to nationalism than patriotism. Then this was changed in 1980, due, in part, to the revival communitarianism, which came in response to the individualistic, liberal political and moral philosophy epitomized by John Rawls' *Theory of Justice* (1971), but it was also due to the resurgence of nationalism in several parts of the world (Primoratz, 2013:1).

The change is remarked by Andrew Oldenquist in 1982. Oldenquist defines patriotism as an account of morality as a matter of various loyalties rather than abstract principles and ideals. In addition, Alasdair MacIntyre argues that patriotism is a central moral virtue (Primoratz, 2013:1).

The writer chooses a movie to explore and gives explanation in explaining patriotism. A movie can illustrate a story, it also reflects the life of the society, so exploring patriotism through movie at the same time will provide us with the lesson about society. Then the writer decides to analyze the character in *ARGO* movie, to see the conduct of patriotism.

The movie *ARGO* itself is a true story, which is adapted from the book by Tony Mendez, a former Central Intelligence Agency (CIA) secret agent, titled *The Master of Disguise* and based on an article by Joshua Bearman, *The Great Escape: How The CIA Used a Fake Sci-Fi to Rescue Americans from Tehran*. Those two sources explain how Tony Mendez rescues six U.S. Embassy staff from Tehran, Iran, during Iran hostage crisis in 1979-1981. This movie is directed by Ben Affleck who also acted in the movie as Tony Mendez. Set on 1970s the movie has won an 85th Academy Awards 2013 for Best Picture, Best Adapted Screenplay, and Best Film Editing.

1.2 Scope of the Study

In order to make a sharp analysis, the writer limits the object of research and theories. The writer focuses the study only on the intrinsic and extrinsic aspects. The intrinsic aspects consist of character, setting, and conflict, and the

extrinsic elements focuses on the patriotism of Tony Mendez who saves the six staff of U.S. Embassy in Iran.

1.3 Aim of the Study

Along with the title of the study, “Patriotism as Reflected in the Movie *ARGO*”, the writer determines the aims of the study namely:

- 1.) To describe and analyze the intrinsic aspect of the movie *ARGO*.
- 2.) To explain the patriotism act of Tony Mendez when he tried to save the six staffs of U.S Embassy.

1.4 Methods of the Study

1.4.1 Method of Research

In analyzing the study, the writer uses library research. The writer collects data and information by reading many references from the library and browsing accurate data from the internet. According to *The Elements of Library Research*, library research is “an investigation involving accepted facts, speculation, logical, procedures rigorously applied, verification, evaluation, repetition, and ultimately an interpretation of finding that extend understanding”, (George, 2008: 22-23).

George also adds that library research “involves identifying and locating sources that provide factual information or personal/expert opinion on a research question” (2008: 6).

1.4.2 Method of Approach

To analyze the intrinsic aspects of the study the writer will use exponential approach. This approach is used to explain the characters, settings, and conflicts. The writer also includes the theory of cinematographical to analyze the cinematography aspect of the movie.

For the extrinsic aspects, the writer chooses to use sociology of literature approach. According to X.J Kennedy and Dana Gioia on *Literature: An Introduction to Fiction, Poetry, and Drama*, Sociological of literature is a critic that examines literature in the cultural, economic, political context in which it is written or received. Sociologically of literature tends to criticize the society, it includes behavior, etiquette and social relations. As stated by Wellek and Werrenn in *Theory of Literature*

Literature is a social institution, using as its medium language, a social creation. Such traditional literary devices as symbolism and metre are social in their very nature. They are conventions and norms which could have arisen only in society. But, furthermore, literature 'represents' 'life' is, in large measure, a social reality, even though the natural world and the inner or subjective world of the individual have also been objects of 'literary imitation' (1976:94)

1.5 Writing Organization

The followings are the thesis organization:

Chapter I: INTRODUCTION

This chapter consists of the background of the study, scope of the study, aim of the study, methods of the study, and writing organization.

Chapter II: SUMMARY OF THE MOVIE

This chapter contains the summary of the movie *ARGO* as the object study in this thesis.

Chapter III: THEORITICAL FRAMEWORK

This chapter contains theories on the intrinsic and extrinsic elements used in analyzing the movie. For the intrinsic elements, it deals with character, setting, conflict and cinematographic aspects. For the extrinsic elements it explains about the concept of patriotism.

Chapter IV: PATRIOTISM AS REFLECTED IN THE MOVIE *ARGO*

This chapter is the main chapter of the thesis. It contains the discussion about the intrinsic and extrinsic analysis of the movie *ARGO*. This chapter shows the patriotism act of Tony Mendez and his fellow John Chamber and Lester Siegel to save the U.S embassy staffs.

Chapter V: CONCLUSION

This is the last chapter of the thesis. This chapter concludes the result of the analysis about the patriotism act of Tony Mendes in the movie *ARGO*.

CHAPTER II

SUMMARY OF THE MOVIE

The movie *ARGO* begins with the brief story about Persian Empire in the past and it leads to the modern era. The Iranian leadership is post-overthrown with the help from United States and Great Britain. After that, Iran is headed by a Shah who is more pro-western. This shah leads the country until 1979, where he is overthrown by Iranian people who weren't satisfied with his leadership. The Shah then exiled to Egypt and moved to United States due to a health concern. This makes Iranian peoples angry to U.S. and anti-America.

Later on November 1979, the Iranian people organize a protest outside the U.S embassy, demanding U.S government to return their Shah to stand a trial. The protesters try to go inside the embassy. The security army manages to make the protesters stay outside without harming the protesters. After several attempts, finally the protesters succeed to break down the U.S embassy and forces to enter the office of the embassy. The protesters take 66 out of 72 diplomats and embassy staffs as hostages. Six of the staffs, in the only building with a direct exit to the street are able to escape and hide in the Canadian Ambassador's house.

After sixty nine days in the Canadian Ambassador's official residence, the Ambassador begins to feel uncomfortable by keeping the six American in their embassy. It is only a time for the protesters to find out that the six staffs are

missing from the U.S. Embassy. The house keeper of the Ambassador, who is an Iranian, begins to ask why their guests never leave the house.

Within crisis, the U.S State Department starts to set the options to exfiltrates the six escapees from Iran. They ask Tony Mendez as a CIA operation specialist about the options. Tony Mendez criticizes the options offered by U.S. State Department, regardless of the fact that he doesn't have any solutions for them. Then, after watching a movie titled *Battle for the Planet of the Apes*, Mendez has an idea to rescue the six escapees by making a fake movie production with the six escapees as the production staffs.

Later on Mendez contact John Chambers, a Hollywood makeup artist who previously worked for CIA. Soon Chambers contact Lester Siegel, a film producer, to help them by making this mission looks like a real movie production. They begin a plan to produce a movie about science fantasy like Star Wars, titled *ARGO*.

After that, Tony Mendez comes to Iran as a producer and meets the six staffs. He tells the six staffs that they will disguises as a Canadian film crew. They planto escape from Iran two days after Mendez's arrival. The plan has some troubles but it can be handled. Finally, Mendez can save the six staffs out from Iran and send them back to U.S.

CHAPTER III

THEORETICAL FRAMEWORK

3.1 Intrinsic Aspect

3.1.1 Narrative Elements

Narrative Elements is one of the elements in intrinsic aspect. As Abrams says on *A Glossary of Literary Terms*:

Narrative is a story, whether told in prose or verse, involving events, characters, and what the characters say and do. In drama, the narrative is not told but evolves by means of the direct presentation on stage of the actions and speeches of the characters (1999:173).

From the statement above we can conclude that narrative elements comprised of theme, character, setting and conflict.

3.1.1.1 Theme

Theme is the main idea of a literary work. It usually becomes the meaning of a story. It becomes the author's concept to develop the story. According to Abrams, theme has the following definition:

Theme is sometimes used interchangeably with "motif", but the term is more usefully applied to a general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to incorporate and make persuasive to the reader (1999:170).

In the movie, we can find the theme of the movie by viewing the dominant idea of the movie.

3.1.1.2 Character

The important element of a movie is character, because it is a person who figures and completes the story in the movie. It gives an understanding to the audience about the story and the flow of the movie. As pointed out by Abrams in *A Glossary of Literary Terms* character is

They are people who present in dramatic or narrative works who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it –the dialogue- and from what they do –the action(1999:32).

From the explanation above, we can determine that a character has an important role to make the audience of the movie understand the story in the movie. In accordance with Richard Barsam in his book *Looking at Movies: An Introduction to Movie*, there are two kinds of character, that are major character and minor character (2010:136).

Major character is the main character that has important role in the plot. Since plots depend on conflict, major characters –male or female- are often further described as protagonist and antagonist. Protagonist is the central figure of a story and is often referred to the hero. They can either be good guys or bad guys in their struggle with whatever that opposes them. No matter what type of character the protagonist is, the story is ordinarily about this person, whose actions are essential to the action and programs of the plot. Different from protagonist, antagonist is a character opposing the protagonist. This character is the one who provokes the protagonist's actions or reactions (Barsam 2010:135).

“Contrast to major character, minor characters play less important role in the overall movie, functioning usually as a means of moving the plot forward or of fleshing out the motivations of the major character” (Barsam 2010:136).

3.1.1.3 Setting

In the movie, setting is usually used to define the time and place, but it also defines the things that are temporal and spatial surrounding. Setting also includes the social circumstance that creates around the place where the movie takes a scene, like Abrams said:

The overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place (1999:284).

According to Michael Meyer in his book *Bedford's Introduction To Literature*, setting is divided into three elements. They are setting of time, setting of place, and setting of social environment. Setting of time informs the time of the movie's scenes happened. This setting is essential to describe historical events as it can be specific like the day, date, month, year, at dawn, sunrise, sunset. Setting of place is the central place where the most important event happens and usually portrayed as a room, house, or outdoor places like mountains, beaches and deserts. Then setting of social environment, this setting is related to condition of the social circumstances around the characters. Setting of social environment has a connection with the system of social life that covers the types of society based on their traditions or customs, beliefs and values.

3.1.1.4 Conflict

Conflict appears in the play as a result of contacts among the characters in the story. As a movie is an imitation from the real life, so some conflict in the movie may be the same as the conflict in the real life.

Wellek and Warren (1977:8) state that conflict is the important instrumental of a play. If conflict does not appear, there will be no existence of the story. Conflict represents the dynamic of the story. It is the basic elements to develop the theme of the story in the movie.

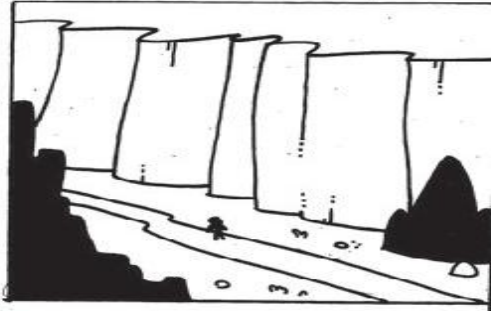
3.1.2 Cinematographic Elements

According to Blain Brown on his book *Cinematography: Theory and Practice*, the term cinematography is rooted from Greeks that have a meaning “writing with a motion”. By the meaning, Brown said, Cinematography is more than the mere acts of photography, it is the process of taking ideas, words, actions, emotional subtext, tone, and all other forms of nonverbal communication and rendering them in visual terms (2012:2).

3.1.2.1 The Shots

Shot is the important thing in a movie. Brown said “if we think of a language of cinema, these shots are the vocabulary, how we edit them together would be the syntax of this language (2012:17)”. Based on the quotation above we can conclude that shot has a big role in making a movie. In making a shot there are six basic categories of shot, the six categories of shot based on Louis Giannetti book, *Understanding Movies* are:

3.1.2.1.1 Extreme Long Shot



Picture 1

(“Cinematography Techniques: The Different Types of Shots in Film”, p.7)

Extreme long shot is taken from a great distance, sometimes as far as a quarter of a mile away. It’s almost always an exterior shows and shows much of the locale. This shot also serve as spatial frames of reference for the closer shots (2008:11).

3.1.2.1.2 Long Shot

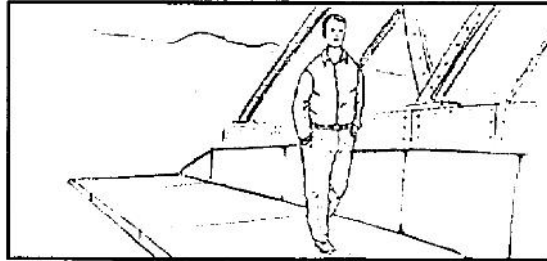


Picture 2

(“Cinematography Techniques: The Different Types of Shots in Film”, p.7)

The distance of long shot actually imprecise, this is the complex in cinema to determine the distance. Long shot usually ranges approximately to the distance between the audience and the stage in live theater (2008:11).

3.1.2.1.3 Full Shot



Full Shot

Picture 3

(“Basic Cinematic Techniques”, p.10)

Full shot has the closet range of shot, it includes the full human body, the head is near the top frame, and the feet near the bottom frame (2008:11).

3.1.2.1.4 Medium Shot

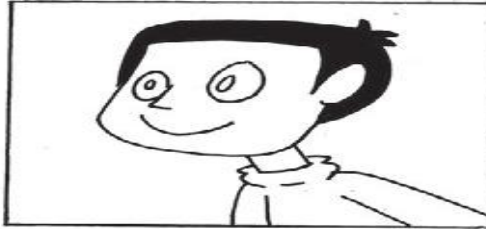


Picture 4

(“Cinematography Techniques: The Different Types of Shots in Film”, p.8)

The medium shot has a function for shooting exposition scenes, carrying movement, and dialogue. The shot figures from the knees or the waist up. There are several variations of medium shot like two shot, three shot, and over the shoulder shot (2008:11).

3.1.2.1.5 Close Up

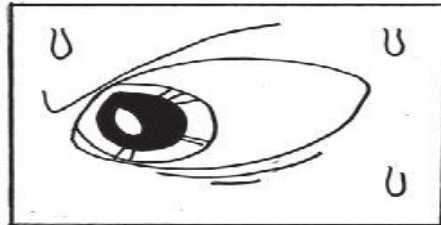


Picture 5

(“Cinematography Techniques: The Different Types of Shots in Film”, p.8)

The close up shot concentrates on a small object, like a human face. Close up often suggests significance symbols, because it magnifies the size of the object, so it tends to elevate the important things (2008:11).

3.1.2.1.6 Extreme Close Up



Picture 6

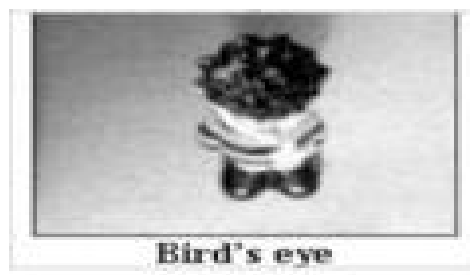
(“Cinematography Techniques: The Different Types of Shots in Film”, p.9)

Extreme close up is a variation of close up shot. If close up shot focuses on a human face, extreme close up might shot only the eyes or the mouth (2008:11).

3.1.2.2 Camera Angle

Camera angle is the angle of where the camera is placed, not the subject that photographed (Giannetti, 2008:14). There are five basic angles in cinematography:

3.1.2.2.1 Bird's Eyes View



Picture 7

Bird's Eyes View

The angle of bird's eyes view can be the most disoriented angle from all angle, it involves shot a scene from directly overhead. In certain context, this angle can be highly expressive. This shot permitsus to hover above a scene like all-powerful gods (2008:14-17).

3.1.2.2.2 High Angle



Picture 8

High Angle

This shot is not so extreme and disorienting. On high angle, the camera placed on crane or some natural high promontory. This angle reduces the height of the object and usually includes the ground or floor as a background. High angle gives a viewer a sense of general overview, but it is not necessarily one implying destiny or fate. This angle is also effective for conveying a character's self-contempt (2008:17).

3.1.2.2.3 Eye Level Shot

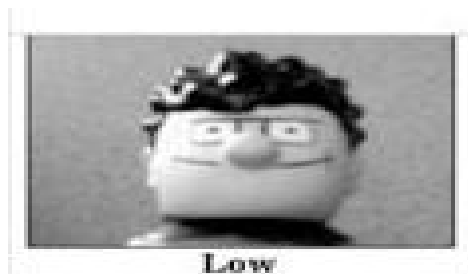


Eye-level
Picture 9

Eye Level Shot

The eye level shot, the camera places four feet from the floor, and the position of the camera is neutral and dispassionate. This shot permits us to make up our own minds about what kind of people are being presented (2008:18).

3.1.2.2.4 Low Angle



Low
Picture 10

Low Angle

Low angle is the opposite of the high angle. This angle increases the height and is useful for suggesting verticality. Environment is usually minimized in low angle and often the sky or ceiling is the only background. Psychologically, low angles heighten the importance of a subject (2008:18-19).

3.1.3 Mise-en-scene

Mise-en-scene, based on French, is pronounced “meez-ahn-sen” which means staging action. David Bordwell and Kristin Thompson in their book *Film Art: An Introduction* say that film scholars extending this term to film direction. This term is used to signify the director’s control over what appears in the film frame. As this term is originally from theatrical terms, the aspect of mise-en-scene is derived from theatrical aspect such as lighting, costume and make up.

3.1.3.1 Lighting

Lighting is one of the important roles in a movie. Lighting is not only an illumination that permits the viewers to see the action. Lighter and darker areas within the frame help to create the overall composition of each shot and thus guide our attention to certain objects and action (Bordwell and Thompson, 1997:178).

3.1.3.2 Costume and Make Up

Costume has specific functions in the total movie. Costume and make up can enhance the appearance of actors on the screen and may furnish props for the movie ongoing narrative system. Filmmaker usually wants to emphasize the

human figure and costume. In this case makeup will help pick out the character. For example, some initial costumes may refer to certain social class or a bizarre make up that plays a major role in the conventions of the horror genre (Bordwell, Thompson 1997:176-177).

3.1.4 Sound

Sound is also an important part of a movie. Without sound the audience will have difficulties to determine the story of the movie. There are three basic types of sound, that are dialogue, effects, and music.

3.1.4.1 Dialogue

There are two kinds of dialogue, speech delivered by characters in conversation with another characters and voice-over narration delivered by a narrator or character in the story but not the particular character within the scene (Prince, 2004:177).

3.1.4.2 Effects

Sound effect is non-speech sound heard as part of the action in the screen of the movie. Further, Giannetti adds, although the function of sound effects is primarily atmospheric, they can also be precise source of meaning in film. (2008:233).

3.1.4.3 Music

The music in the movie covers the music in the opening , the closing and the score that accompanies the dramatic action of the movie. According to Giannetti, music can serve as a kind of overture to suggest the mood or the spirit of the film as a whole. Certain kind of music can suggest locales, classes, or ethnic groups. Music can also be used as foreshadowing, especially when the dramatic context doesn't permit a director to prepare an audience for an event (2008:241).

3.2 Extrinsic Aspect

Based on *Merriam-Webster'Advanced Learner's English Dictionary* Patriotism means: "Love that people feel for their country" (2008:1187), but actually patriotism is not only about a love feeling to their country but also special affection for one's own country, a sense of personal identification with the country, special concern for the well being of the country, a willingness to sacrifice to promote the country's good (Nathanson, 1989:535).

Based on an oration by an American reformer Fanny Wright, she enumerates patriotism as:

Love of our country in an exclusive sense; of love of our countrymen in contradistinction to love of our fellow-creatures; of love of the constitution, instead of love or appreciation of those principles upon which the constitution is, or ought to be, based (Samek, 2013:12).

From the explanation above, we can summarize that patriotism is not only about a love feeling to the country but also an exclusive sense, special affection, and sacrifices of a countryman for their country.

There are confusions in distinguishing patriotism and nationalism. In 19th century, Lord Acton contrasted nationality as affection and instinct then patriotism as a moral relation. Then George Orwell contrasted the two in terms of aggressive versus defensive attitudes. Nationalism is about power: its adherent wants to acquire as much as power and prestige as possible for his nation, in which he submerges his individuality. Patriotism is 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. But, after all, both patriotism and nationalism involve love of, identification with, and special concern for certain entity, and in the case of patriotism, that entity is one's *patria* or the one's country (Primoratz, 2013:6).

Patriotism also gets a rejection from Leo Tolstoy, a Russian novelist and thinker. Tolstoy in Nathanson says "the root of war ... [is] the exclusive desire for the wellbeing of one's own people; it is patriotism. Therefore, to destroy war destroy patriotism"(1989:536). This statement is defended by Nathanson with explanation that patriotism that Tolstoy describes is form of extreme patriotism and that patriotism "is a virtue so long as the actions it encourages are not themselves immoral. So long as devotion and loyalty to one's country do not lead to immoral actions, then patriotism can be quite laudable"(1989:538). From Nathanson's explanation about the different of extreme patriotism and virtue patriotism above, then Primoratz develops four types of patriotism.

There are four types of patriotism; Extreme Patriotism, Robust Patriotism, Moderate Patriotism, and Ethical Patriotism. The first, Extreme Patriotism, according to Primoratz means stands with their country even their country in the

position of right or wrong. An extreme patriot will ultimately go to any length for the sake of *patria*(2004:1). This kind of patriotism rejects any form of morality. An extreme patriot will do anything in any circumstances for their country.

The second is Robust Patriotism. Primoratz said that the object of this patriotism is one's country and polity, but this does not mean that they always support the government. They can object the government in the name of country's true character, history, and aspiration. In robust patriotism there is no such kind of morality, the morality is always the morality of a particular community (2013:6-7).

Third is Moderate Patriotism, according to Stephen Nathanson in Primoratz, "modern patriotism is acknowledge the constrains in one's loyalty to one's country and compatriots, one's polity and fellow citizens, imposed by the principles of universal justice and basic human solidarity" (2004:1). Then Primoratz adds that moderate patriotism is not uncritical, unconditional, or egocentric. For its adherent, it is not enough the country is her country, but they expect certain standards so the country deserves their support, devotion, and special concern (2013:10).

Last is Ethical Patriotism. This type of patriotism is based on moral value. Ethical patriotism will consider their own moral identity as bound up with the country. Different from the other type of patriotism, ethical patriotism may not feel a great pride of her country's merits and achievement. They would be pride of the country's moral record when it inspires pride (2013:15).

CHAPTER IV

PATRIOTISM AS REFLECTED IN THE MOVIE *ARGO*

4.1 Intrinsic Aspect

4.1.1 Theme

The theme of the movie is about heroism-patriotism. After watching the movie we know that this is the story of CIA agents who tried to rescue the six staff of U.S Embassy that escapes from U.S. Embassy hostage in Iran. Heroism is also seen from how Tony Mendez himself going to Iran risking his life to rescue the six escapees out of Iran. Then patriotism theme is reflected on how Tony Mendez as an agent of the country, makes a plan and prepares the operation by himself as it is a state assignment that he performed to serve the country, this showed in the dialogue bellow:

Secretary of State:	“You’re telling me that there is a movie company in Hollywood right now that is funded by the CIA?”
Tony Mendez:	“Yes, Sir.”
Secretary of State:	“What’s wrong with the bike again?”
Jack O’Donnell:	“We tried to get the messages upstairs, Sir.”
Secretary of State:	“You think this is more plausible than teachers? ”
Jack O’Donnell:	“Yes, we do. One there are no more foreign teachers in Iran.”
Tony Mendez:	“And we think everybody knows Hollywood people. Everybody knows they’d shoot in Stalingard with Pol Pot directing if it would sell tickets.”
Secretary of State:	“You don’t have a better bad idea than this?”
Jack O’Donnell:	“This is the best bad idea we have, Sir. By far.”
Secretary of State:	“The United States government has just sanctioned your science-fiction movie.”
Tony Mendez:	“Tnahk you, Sir”

(Argo (2012), 00.43.35-00.44.25)

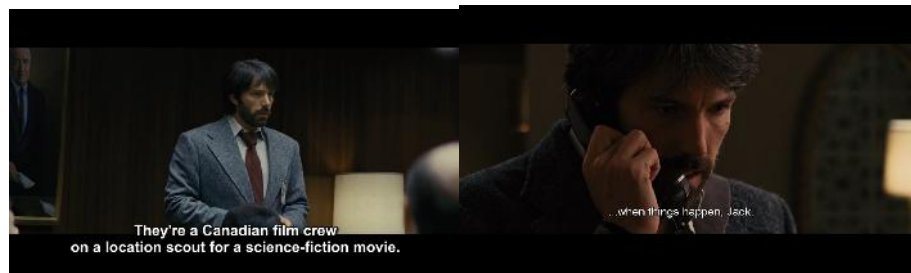
Mendez also sacrificed himself to go on the operation even when the operation dismissed. He also acts responsibly by rescuing the six escapees out from Iran alive. The theme of patriotism is also shown when John Chamber and Lester Siegel decided to help the operation. The two producers showing an act of patriotism as they join the operation because they want the people of their country can be saved. Patriotism is the main idea of the movie, because the main motif of the main characters operates the mission is to serve and sacrifice themselves to their beloved country by rescuing their fellow countryman.

4.1.2 Character

4.1.2.1 Major Character

4.1.2.1.1 Tony Mendez

Tony Mendez is a CIA operations specialist. He is specialized in making operation plan. He is the one who has the idea to rescue the six U.S embassy staff from hostage, as seen in the picture 11. It is shot in medium shot to show when Tony explains his plan to rescue the six escapees. When he tries to rescue the escapees he disguises as an executive producer for movie *ARGO*, named Kevin Harkins. He is a responsible and professional person. This is proved on how he fulfills his duties to bring the six escapees back to United States. He plans and does the operation himself. Even when the operation is almost dismissed he still tries to rescue the six escapees, like what is appeared in picture 12. Shot in close up the scene shows when he calls his supervisor that he is responsible to save the six escapees.



Picture 11 00.23.30

Picture 12 01.22.28

Tony Mendez is really close to his 10 year old son who inspires Mendez to make ARGO mission. He gets an idea to make movie coverage to rescue the six escapees after asking his son on the phone what his son watched on television at that time and his son happened to watch *Battle for the Planet of the Apes* like in the dialogue below.

Tony Mendez: "Did yo do your homework tonight?"
 Son: "Yeah, it was easy."
 Tony Mendez: "Excellent. What are we watching?"
 Son: "Battle for the Planet of the Apes."
 Tony Mendez: "Tell me, what channel is it on?"
 Son: "Five."
 Tony Mendez: "Alright."
 (*Argo (2012)*, 00.22.34-00.22.46)

4.1.2.1.2 John Chamber

John Chamber is a Hollywood make-up artist. He previously won an Oscar award. He is also the makeup artist for *Battle for the Planet of the Apes*. He did a bunch of contract with CIA by crafted a disguise for CIA operation. John Chamber is a cheerful person as shown in picture 13. Shot in close up, the scene

shows when Tony Mendez tells him about his plan to make a fake movie. He still makes a joke and laughs as stated in the dialogue below.

John Chamber: "What am I making?"
 Tony Mendez: "I need you to help me make a fake movie."
 John Chamber: "Haha, you came to the right place (laugh)"
 (*Argo (2012)*, 00.27.35-00.27.45)

He helps Tony Mendez how to make a fake movie production. He also helps Tony to arrange the role of the escapees in the production. He tells that it is not easy to make a movie production with a movie that does not exist. It is showed in picture 14, Chambers explains that makes a fake movie production is not easy. The scene is shot in close up emphasizing the expression of John Chamber.

John Chamber: "Look, if you're gonna do this, you gotta do it. The Kho-maniacs are Froot Loops, but they got cousins who sell prayer rugs and eight-tracks on La Brea. You can't build cover stories around a movie that doesn't exist. You need script. You need a producer."
 Tony Mendez: "Make me a producer."
 John Chamber: "No, you're an associate producer at best. If you're gonna do \$20 million Star Wars rip-off, you need somebody who's somebody to put their name on it. Somebody respectable. With credits. Who you can trust with classified information. Who'll produce a fake movie for free."

(*Argo (2012)*, 00.28.20-00.29.0)



Picture 13 00.27.43

Picture 14 00.28.28

John Chamber also helps Mendez to connect him to a producer who wants to help him make this operation. Chamber introduces Tony Mendez to Lester Siegel, who later on becomes their producer. He also convinces Siegel to join and help the operation.

4.1.2.1.3 Lester Siegel

Lester Siegel is a producer that will produce and pay the cost of the production. His role is crucial as without him the operation may not be successful. He, according to John Chambers, is a respectable, has a credit and trusted producer that will help the operation. At first, he seems to refuse to join the operation, but after John Chamber convinces him and he sees news report about the U.S. hostages in Iran, he agrees to join the operation.



Picture 15 00.30.23

Picture 16 00.33.25

Picture 15 shows the scene when finally Lester Siegel decides to join the operation. He said to look for the script of the movie. The scene is in close up shot to show the intention of Lester Siegel's expression. Later on Lester Siegel sets up all the process to make the movie production looks real. He contacts the script writer and the actors for the movie *ARGO*. He also arranges a script reading party with the press reported the party. He wraps up everything so the operation can run successfully.

Lester Siegel's character is a typical character of a producer. He is open minded and relaxed. This proved when he makes a deal with production house that owns the copyright of the movie *ARGO* like the dialogue below. He also tells Tony Mendez about his life, that he has two daughters and not close to his daughters because he is a terrible father in the past (picture 16).

Max: "You're finished Leister. Get your cataracts fixed, read the trades. MGM just capitalized for six new films. They're screaming for sci-fi. They're offering me four times what you guys offering me.

Leister: "Well, what can I say? Congratulations. But see, it kind of worries me what you said, and let me tell you why. Couple weeks ago, I was sitting at Trader Vic's, I was enjoying a Mai Tai, when my pal Warren Beatty comes in. He wishes me well, we had a little chat. Seems he was attached to star in Zulu Empire which was gonna anchor that MGM slate. But Warren confided in me that picture gonna over budget, because the Zulu extras wanna unionize. They maybe cannibals but they want health and dental, so the movies kaput, which means that the MGM deal ain't gonna happen and your script ain't worth the buffalo shit on nicle. So the way it looks to me, through the cataracts, I grant you is that you can either sign here and take \$10.000 for your toilet paper script , or you can go fuck yourself, with all due respects.

(Argo (2012), 00.33.49-00.35.00)

4.1.2.2 Minor Character

4.1.2.2.1 Jack O'Donnell

Jack O'Donnell is Tony Mendez's supervisor. He is the one that monitors the operation and becomes mediator between Department of State and Tony Mendez. He also gives all information about the operation, such as the Iranian militant movement in searching the six escapees. O'Donnell has an important role in the end of the operation, because he is the one who tries to get the operation permission as it is dismissed. It can be seen in picture 18 when he convinces his director continue the operation.



Picture 17 00.44.09



Picture 18 01.24.06

4.1.2.2.2 Robert 'Bob' Anders

Bob Anders is one of the six escapees. He is a senior consular officer in the embassy. Anders is the oldest of the group and acts as a leader of the group. He disguises as the director of the movie and can act really well as a director when the group should go to the Bazaar market as shown in the picture 20. When the group is not sure with the operation, he is still optimistic that they can leave Iran

safely. His optimism is shown when he is arguing with his fellow Joe Stafford bellow.

Joe Stafford: “No, no, no, this is what, the part when we say this is so crazy it might actually work?”

Bob Anders: “Joe I saw it in Burma. They get people out.”

(*Argo* (2012), 00.58.30-00.58.34)



Picture 19 01.02.38



Picture 20 01.09.26

4.1.2.2.3 Joe and Kathy Stafford

Joe and Kathy Stafford, are staffs at the U.S. Embassy. Joe is smart. He can speak Farsi, the native language of Iran. Kathy works in embassy in arrangement of her husband, because the embassy is understaffed. This couple especially Joe Stafford strongly refuses the operation plan, because they are not sure if Tony Mendez and his plan will be successful. At the end, Tony Mendez manages to convince them to trust him and follow the operation plan. Joe Stafford even helps Tony Mendez and the group from being convicted by the Iranian militant in airport by speaking in Farsi as seen in picture 22.



Picture 21 01.06.34



Picture 22 01.32.41

4.1.2.2.4 Mark and Cora Lijeck, Henry Lee Schatz

Mark and Cora is a newlywed that works in the embassy as a consular officer and assistant consular officer. They start working in the embassy just a couple month before the accident happened. As they are new in Iran, they do not have language skills and knowledge about the country, so they are less cooperative with the operation.

Henry Lee Schatz is an agricultural attachè from Idaho. He is in Iran to sell U.S. tractor to Iranian agriculture. Disguising as a cameraman, he is a little bit odd and not really involved in the debate over the operation.



Picture 23 01.09.25

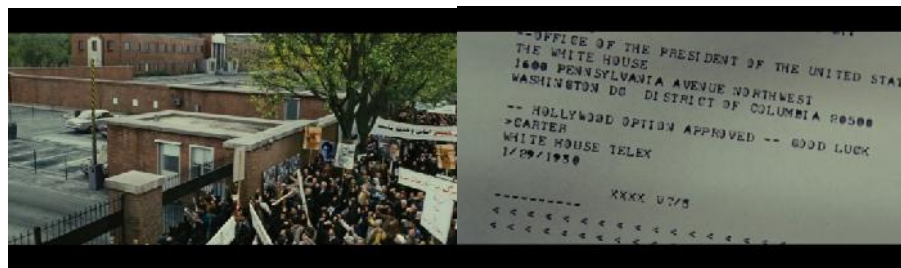


Picture 24 00.59.55

4.1.3 Setting

4.1.3.1 Setting of Time

The setting of the time of the movie is around 1979 to 1980. The setting of the time on 1979, is when the U.S Embassy hostage happened. This setting of time shows in the opening of the movie when Iranian militants protest in front of U.S. Embassy. It can be seen in the picture 25 below. Then, the setting of time is in 1980. It can be seen on the documents used by CIA for the operation. The date of the document which is a telefax from President Carter to confirm the operation is written on 1/29/1980 as seen in picture 26.



Picture 25 00.03.26

Picture 26 01.26.56

4.1.3.2 Setting of Place

The setting of place varies from many places in Iran, United States and Turkey. The setting of place in Iran is in U.S. Embassy in Iran, this is shown in picture 27. In the form of long shot, it shows the Iranian protesters in front of U.S embassy in Iran. Next is Canadian Ambassador's house. Picture 28 is the scene when Canadian Ambassador allows the six escapees in his house.



Picture 27 00.03.26

Picture 28 00.11.25

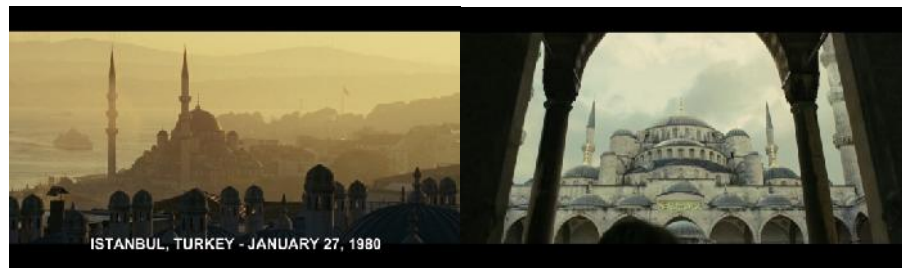
Then the setting place in U.S. are varies from Washington, D.C. to California. Washington, D.C. is where Secretary of State Office and White house are located. Picture 29 is the landscape of Washington D.C., shot is taken in extreme long shot, so we can see Washington Monument as a landmark in Washington D.C. Next setting is in Hollywood, where Mendez has a meeting with John Chamber and Lester Siegel to discuss about their operation. Hollywood also becomes the office for their fake production studio. Picture 30 that shot in long distance shot with bird's eyes camera angle shows the scenery of the film studio in Hollywood.



Picture 29 00.12.50

Picture 30 00.26.42

The other settings in this movie are happened in Turkey. Tony Mendez visits Istanbul Turkey as part of the operation, where Tony disguises visit Iran after looking a place in Turkey. In the scene we can see the landscape of Turkey that shot in extreme long shot (picture 31). Tony also visited the landmark of Turkey which is Blue Mosque where Tony meets another CIA agent who gives an instruction on how to get to Iran (picture 32).



Picture 31 00.48.36

Picture 32 00.48.42

4.1.4 Conflict Representing Patriotism

4.1.3.1 Internal Conflict

4.1.3.1.1 Lester Siegel

The internal conflicts happened when Lester Siegel refuses the offer to join the operation. He thinks it is impossible to make a fake movie production within a week just to coverage a rescue operation in Iran, it is shown on the dialogue.

Lester Siegel: “Okay, you got six people hiding out in a town of what, four million people..., all of whom chant “Death America” all the livelong day. You want to set up a movie in a week. You want to lie to Hollywood, a town where everybody lie for a living. Then you’re gonna sneak 007 over here, into a

country that wants CIA blood on their breakfast cereal. And you're gonna walk the Brady Bunch out of the most watched city in the world."

Tony Mendez: "Pass about a hundreds militia at the airport. That's right."

Lester Siegel: "Look, I gotta tell you. We did suicide mission in the Army that had better odds than this."

(Argo (2012), 00.29.23-00.29.53)

After that, John Chamber tries to convince Lester Siegel to think about it again. John Chamber asks Lester Siegel to see the news on the television. Next he watched the television. He is eagered to reconsider it (picture 33). Seeing the expression it looks like he has an internal conflict to join the operation and rescue his fellow countryman or not (picture 34). But after a while Lester Siegel agreed to join the operation.



Picture 33 00.30.09

Picture 34 00.30.18

4.1.3.1.2 Tony Mendez

Internal conflicts also happened to Tony Mendez. This happens right after the operation is dismissed. He looks upset after receiving the call from his supervisor, Jack O'Donell. He tries to hide his feeling from the six escapees, so he

discontinues the practice to escape. This is shown in the conversation between Tony Mendez and Canadian Ambassador, Ken Taylor.

Tony Mendez: “So you know.”

Ken Taylor: “ExtAff wants you to burn the passports before you leave.”

Ken Taylor: “If we tell them now, they’ll panic. I think it’s best if you just don’t show. It always a fucked mission. You come closer than anybody else.”

(Argo (2012), 01.18.47-01.18.56)

After that Tony seems dilemmatic whether to save the six escapees or to obey the order for dismissing the operation. When he leaves the ambassador house he takes a bottle of alcohol and brings it to the hotel room. In his room he drinks alcohol and smokes a cigarette. His expression, taken in close up shot as seen in picture 35 and 36, shows a feeling of desperation and dilemmatic. He has a mind conflict to choose the best chance to save the six escapees. The next day, Tony Mendez decides to call his supervisor, Jack O’Donnell, and tell that he is responsible to rescue the six escapees from Iran like in the dialog below. This action proves that Tony Mendez has ended his internal conflict and decides to save the six escapees.

Tony Mendez: “Somebody’s responsible when things happens Jack. I’m responsible. I’m taking them through.” (Hang up the phone).

Jack O’Donnell: “Tony?”

(Argo (2012), 00.22.26-00.22.32)



Picture 35 01.21.05

Picture 36 01.22.17

4.1.3.2 External Conflicts

4.1.3.2.1. Tony Mendez versus Joe and Kathy Stafford

Joe and Kathy Stafford is husband and wife from the six staff that can escape from U.S embassy in Iran. When Tony explains his plan to rescue the six escapees from Iran, this couple absolutely rejects the plan. Joe Stafford thinks that the operation is full of risk. The couple doesn't believe that Tony Mendez will save them out of Iran. From the first time they discuss the plan, this couple is doubt about the plan. The climax is when all of the escapees should go to the Bazaar as a film crew who wants to scout a location for a new movie. The couple won't go because they don't trust Tony Mendez. It is proved by the dialogue below.

Joe Stafford: "We won't do it. He's about to show them the only cards we're holding, which is they don't know we're here. It's a suicide."

Tony Mendez: "I'm asking you to trust me."

Joe Stafford: "I don't trust you."

(Argo (2012), 01.02.48-01.03.14)

Afterward, Tony Mendez still tried to convince this couple. He tells the couple that his job is to get people out and he will never leave anyone behind.

Tony Mendez also reveals his personal information so the couple can trust him, and eventually they do it.

4.2 Extrinsic Aspect

4.2.1 Patriotism

4.2.1.1 Moderate Patriotism

In this movie Tony Mendez shows the theory of patriotism that stated in the previous chapter. He rescued the six escapees because he knows that the six escapees also served the country he served. It also shows a morality on the patriotism. The act of patriotism is reflected when Tony Mendez and his fellow, commit to save the six staff of U.S Embassy in Iran to go back in America. He precisely planned to rescue the six escapees back to America safely, and not executed by Iranian militants and demonstrators. He also assures that he will get the six staffs out from Iran safely like the dialogue below:

Tony Mendez: "That's why I'm here. I'm gonna help you. I'll be with you the whole way. This what I do."

Cora Lijeck: "Have you gotten people out this way before?"

Tony Mendez: "This would be a first."

Joe Stafford: "Do you know that everyday they catch another friend of Shah at the airport? Kangaroo trials and then firing squads, just for having Americans names in their phone books. You've been her an hour. And you're asking us to trust you with our lives, Mr.?"

Tony Mendez: "Harkins."

Joe Stafford: "That's your real name?"

Tony Mendez: "No. I know there are risks involved. Serious risks. But it is time to go"

(Argo (2012), 00.57.41-00.58.17)

Tony Mendez: "This is what I do. I get people out. And I've never left anyone behind."

Joe Stafford: "I wish I could believe you Mr. Harkins."

Tony Mendez: "My name is Tony Mendez. I'm from New York. My father worked construction. My mother teaches elementary school. I have a wife and a 10-year-old son. You play along with me today, I promise you, I will get you out tomorrow."
(*Argo* (2012), 01.06.02-01.06.32)

Because of Mendez's braveness and responsibility is a form of patriotism act, Tony Mendez gets an appreciation from his country. Tony Mendez gets an intelligence star medal. He deserves the Highest Award of Merit of the Clandestine Services of the United States. He also gets recognition from President Carter that said Tony Mendez is a great American.

As previously stated modern patriotism is one's loyalty to one's country and fellow countryman, based on universal justice and basic human solidarity. Tony Mendez's patriotism act can be concluded as a moderate patriotism. He fulfills his duties to his country to rescue the six escapees from Iran. Then when the operation is dismissed he still fulfills his duties as a form of responsibility to his country and his fellow countryman based on basic human solidarity. He knows that if he is not rescuing the six escapees their life will be in danger, so he still takes a risk to save the six escapees.

Patriotism act is also showed by John Chamber and Lester Siegel. Although they are not directly involved in the operation, their roles are significant in succeeding the mission. They know that their role is needed to save the six escapees. John Chamber, one who is done another mission before, knows that to save the escapees they must make a real movie as a cover so no one will suspect the operation like he said in the dialog above.

John Chamber: “Look, if you’re gonna do this, you gotta do it. The Kho-maniacs are Froot Loops, but they got cousins who sell prayer rugs and eight-tracks on La Brea. You can’t build cover stories around a movie that doesn’t exist. You need script. You need a producer.

(Argo (2012), 00.28.20-00.28.28)

Then he helps Tony Mendez connects to Lester Siegel so they can make a cover movie. Then Lester Siegel patriotism act proved when he decides to join the operation after watch the hostages in the television. This can be seen in the dialogue below. From the dialogue, Lester realizes that the operation needs him to save the escapees, so he decides to join the operation. Lester’s act proved that he joins the operation to save his country man based on basic human solidarity.

John Chamber: “You ever think Lester, how this is all for the cameras?”

Lester Siegel: “Well, they’re getting the ratings, I’ll say that for— (look into the television that broadcast the condition in Iran)

(Argo (2012), 00.30.08-00.30.15)

4.2.1.2 Robust Patriotism

Beside modern patriotism, Tony Mendez also performs robust patriotism. This kind of patriotism is reflected when Mendez rejects the command from his director to dismiss the operation. Stated in previous chapter, the object of this patriotism is one’s country and polity, but they can object the government in the name of country’s true character, history, and aspiration. In here Tony rejects the

command as he thinks that the command is opposite with the true character, history and aspiration of the United State of America.

Although the operation has been dismissed he still wants to save the six escapees. When his supervisor calls him to give the information that the operation has to dismissed, he balked the decision. As seen in the dialogue below, Tony Mendez also underlines that they are responsible to rescue the six escapees. Tony also insists to go through the operation even it dismissed because he feel responsible to the six escapees and that's how Tony shows his patriotism towards his country.

Tony Mendez: "We're responsible for these people."

Jack O'Donnell: "What we are, is required to follow order, I'm sorry."

(Argo (2012), 01.17.33-01.17.36)

Tony Mendez: "Somebody's responsible when things happens Jack. I'm responsible. I'm taking them through."
(Hang up the phone).

Jack O'Donnell: "Tony?"

(Argo (2012), 01.22.26-01.22.32)

4.2.1.3 Extreme Patriotism

Beside moderate and robust patriotism, there is extreme patriotism. In the movie *ARGO*, extreme patriotism is reflected in Iran militant's act. As stated in the previous chapter, extreme patriotism stands with their country even their country in the position of right or wrong and rejects morality and humanity. This extreme patriotism act is shown by Iran militant by occupying U.S Embassy,

hostage the staff, and even torturing them. They do this because U.S government gives an asylum to Iran's Shah who rules Iran arbitrarily before. The extreme patriotism is shown in picture 37 when the militant occupy the U.S Embassy and seizes the staff by covering their eyes. They even use a gun to intimidate the hostage as shown in picture 38. They also torture them by a fake dead execution, so the hostages are terrified (picture 39). The militant do everything in order to get the Shah back, so they can punish the Shah, like the dialogue below, when the militant spokesperson says what they want if the U.S government want to save the hostage.

Spokesperson: "We will begin the trials and carry out the sentences. The answer to that is clear, we want the Shah. Carter and his administration is shameful to talk about human rights. Carter and his government have given asylum to the worst criminal of all."

(Argo(2012), 00.28.20-00.28.28)



Picture 37 00.10.49



Picture 38 00.10.53



Picture 39 00.42.00

CHAPTER V

CONCLUSION

From the analysis about patriotism reflected in the movie *ARGO*, we can summarize that patriotism is reflected in this movie. There are two kinds of patriotism reflected in the movie which are modern patriotism and extreme patriotism. Modern patriotism is showed by Tony Mendez, John Chamber, and Leister Siegel. This kind of patriotism is patriotism where universal justice and basic human solidarity is the base of this kind of patriotism. Tony Mendez has sacrifice himself to rescue the six escapees from Iran and sent them back safely to America. Tony Mendez still wants to save the escapees even the operation is dismissed, and he succeeded to get back the six escapees back to U.S. In other hand John Chamber and Lester Siegel helps the operation by helps Tony Mendez set a fake movie as a disguise. They make all efforts, so the operation can be succeeded. Extreme patriotism is showed by Iran militants. People who have extreme patriotism will do anything for their country in any circumstances and

rejects morality and humanity. Iran militant occupy the U.S. Embassy with violence, they also use weapon and torture the hostage in order to get back their former leader who get an asylum in the United State of America, all of this acts is a reflection of extreme patriotism.

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