"The Sum of All Fears" from Novel to Film: Shifting the Discourse of Terrorism

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Abstract

This article aims at exploring the terrorist representation in the film *The Sum of All Fears* (2002), which is adapted from the novel with the same title. The study is drawn from Fairclough's Critical Discourse Analysis, with its three dimensions of analysis. The first dimension is the micro level that deals with the language used in social practice. The second dimension analyzes the discourse practice, such as intertextuality, text production, and consumption, that relate to the reference of ideas presented. The third dimension, called the macro level, deals with the social context of a text, such as the practice of exercising power through particular discourse. The finding reveals that the adapted film directed by Phil Alden Robinson represents the terrorists whose identity differs from the one in the novel. Besides, the discourse of terrorism developed in the film has three essential elements, the nuclear weapon, the terrorist, and the international relation between America-Russia in danger. The novel and film share the same idea of nuclear weapons as the threat. The other similar aspect is the implication of a nuclear bomb attack on the international relations between the USA and Russia, which might lead to war. However, the terrorist identity in both media is shifted. In the novel, the terrorist is depicted as an Arab-nationalists, while in the film, the terrorist is a neo-Nazi. Both portrayals of terrorists involve stereotyping and labeling and represent different political discourses. The discourse of terrorism in the novel is represented as the Arab-origin terrorist. At the same time, the film underpinned the idea that terrorism implies the contestation of the Cold War or two superpower nations. The film also reveals that the individual breakthrough done by Jack Ryan proves the solution to the rigid bureaucracy at the top executive level.

Keywords: The Sum of All Fears, terrorism, novel to film, discourse

1. Introduction

Film adaptations of prose literature have been interesting to study, as it is possible to show the types of inner speech in their adaptations, such as the author's ideas and characters' thoughts which are presented only by the verbal and visual modes of inner speeches in the film (Perdikaki, 2017). The adaptation shifts cover the semiotic aspects of the literary work and the discourse and representation of the work, as the film plays complex roles in society (Rahayu et al., 2015). Furthermore, a film as a work of art has functioned not only as entertainment but, more importantly, it reflects social and political problems that people have to deal with in a particular time and place (Rahayu, 2015). One of the popular themes in Hollywood cinema is terrorism, as it has gained popularity, especially since the "war on terror" launched by the US government in 2001 (Kellner, 2003, 2004; Laughey, 2007). The Hollywood cinematic landscape has explored the topic of terrorism as a source of narratives, fantasies, and myths. It represents the topic by highlighting international intrigue, orient settings, violence, and the demonization of foreign threats (Boggs & Pollard, 2006; Khatib, 2006). Those studies help the current paper to focus on exploring the terrorism issues in the film *The Sum of All Fears*, which is adapted from the novel with the same title, but with some different shifts of plot that configure different discourses of terrorism.

Many researchers have studied Hollywood cinematic narratives and fantasies under the theme of terrorism. The study by Boggs and Pollard (2020) discusses the representation of terrorism in American popular culture, specifically in Hollywood films. The article argues that Hollywood has significantly shaped public perceptions of terrorism, often through spectacle and sensationalism. The author examines various examples of Hollywood films that deal with terrorism and explores how these films often reinforce dominant narratives about terrorism and national security. The article also discusses the potential impact of these representations on public attitudes and political discourse around issues of terrorism and security. Overall, the article raises questions about the entertainment industry's responsibility in shaping public perceptions of important social and political issues and calls for a more critical and reflective approach to the representation of terrorism in popular culture.

The portrayal of Hollywood terrorism is also related to social, political, and international relation context as presented in the study of two films, "The Siege" (1998) and "Syriana" (2005). Drawn from Fairclough's critical discourse analysis (CDA), the study of these films discovers that with different causes, the movies share similar portrayal of Muslims as terrorists. In the film Syriana, the Muslim terrorist has configured oil-business-related conflicts in the Middle East. In domestic context of the United States, Muslim terrorist is represented in US foreign policy related conflict in the film "The Siege" (Rahayu & Mediyansyah, 2020a).

Explaining further the cinematic representation of terrorism, Michael Stohl presents his study on the phenomenon of cyberterrorism. The use of information technology to carry out terrorist attacks or threats has been the primary definition of cyber-terrorism (Stohl, 2006). There are varied aspects of cyberterrorism, ranging from the motivations and capabilities of terrorist groups to launching attacks, the potential impacts of cyber-attack, and how to deal with such cyber-attack, how to prevent and respond to cyberterrorism. The cyber terrorism is not only done in the political discourse, but it is also portrayed in the cultural discourse of popular culture and media. The representation of cyber-terrorism through the popular media might influence public perceptions (Laughey, 2007). The article highlights the severe and developing threat of cyber terrorism, requiring serious attention.

In terrorism discourse, language, and narrative techniques define the public understanding on the issue. The article "Narratives of Terrorism and Security: 'Accurate' Translations, Suspicious Frames" (Barker, 2010) sheds light on the crucial roles of language and narrative in constructing the audience's perceptions of terrorism issues. In various mass media outlets and political actors, the language determines the framing of the issue and in doing so, influences the public's perspectives on the issue of terrorism. She also highlighted that the narratives significantly affect counter-terrorism efforts and policies. The framing of particular events of terrorism (the propaganda or the terrorist manifesto) through the translated text, will construct the media and people's views on the issues of terrorism. In contrast, the frames and translated narratives of terrorism may create biased in understanding the complex security issues. The language, the narratives and the framing has played essential roles in constructing the issues of terrorism (Baker, 2010).

The current study examines the shift of terrorism through its representation in the film *The Sum of All Fears* (2002), which differs from its novel. As the representation of terrorism is the main issue discussed, the questions of the study are:

1. How does the representation of terrorism in the film adaptation of "The Sum of All Fears" differ from the novel?
2. What shifts in ideology and discourse can be observed in the film adaptation of "The Sum of All Fears" compared to the novel?

The ways Hollywood represents terrorism is one of the dynamic landscapes that are important to analyze, as it reflects the social-political landscape of Hollywood cinema. Shaheen (2001) has studied almost a thousand Hollywood films, and unsurprisingly the finding reveals that only 50 Arab figures, including Arab women, are not represented as erotic, immoral, or humiliated and unable to articulate their voice (Shaheen, 2001). Most cinematic representations of Arab figures are harmful, such as suicide-bomber, belly-dance, and oil-business billionaires with all connotations of evil guys. The findings on negative Arab portrayal in Hollywood cinema is also supported by Riegler's study (2009), Ramji's (2005), and Rahayu's (2015) that Arabs/Muslims are mostly stereotyped as the villain, culprit, terrorist and bad guys in Hollywood cinema, supporting the concept of Said's Orientalism (1979) that shed light on the impact of Western's views on Orient (Teo, 2014).

Many studies above (Rahayu, 2015, 2016; Ramji, 2005; Riegler, 2009; Shaheen, 2001) criticized Hollywood for perpetuating stereotypes and oversimplifications in its representations of terrorism, such as the films that portray terrorists as foreign and Muslim, reinforcing negative stereotypes and enforcing stigma on the entire communities. In most films, Hollywood often portrays terrorism as a problem that can be solved through individual heroism or military force without considering the complex social and political factors that underlie terrorism and the need for more nuanced and comprehensive approaches to countering it.

Hollywood cinema's representation of a particular nation or culture is also connected to Hollywood's controlling position in the world film industry. The study on Hollywood's position in the global world reveals that the US film industry controlling position occurs in almost every country (Crane, 2014). The domination brings about the benefits such as financial profit as the result of film distribution worldwide. It also impacts cultural power, especially in disseminating American values (Crane, 2014). Politically, Hollywood cinema also takes roles in campaigning for the US political agenda (Totman, 2009).

From those studies, it can be summed up that Hollywood has played a significant role in shaping public perceptions of terrorism through its representation of this issue in films and other forms of popular culture. One way in which Hollywood has represented terrorism is through the use of spectacle and sensationalism (Boggs & Pollard, 2006). Many Hollywood films that deal with terrorism, such as "Die Hard" or "The Sum of All Fears," feature explosive action sequences that create a sense of high-stakes drama and urgency. The dominant narratives about terrorism are represented so that it is an existential threat to national security, and violent action is the most effective way to counter it.

Despite these criticisms, we can also find Hollywood films that challenge dominant narratives and offer more critical perspectives on terrorism. Those can be found in the films "Munich" (2005) and "Zero Dark Thirty" (2012). Those films represent the complexities of counter-terrorism operations and the ethical dilemmas faced by the people/government. In many cases, the ambiguity and ethical challenges of the US foreign policy and operation are also represented in the film, like in the film "Eye in the Sky" (2015) (Rahayu & Mediyansyah, 2020b). At the same time, the films also explore the motivations and perspectives of terrorists themselves. In short, these films represent terrorism in dramatic and sometimes sensational ways. However, they also deliver more thoughtful ways of narrating the

issue, challenging viewers to think critically about the complexities of terrorism and its impact on individuals and societies.

2. Method

This study is qualitative research, with a cultural media approach. It applies Fairclough's Critical Discourse Analysis to explore the discourse of terrorism represented in the film *The Sum of All Fears* (2002). The film "The Sum of All Fears" is the object of analysis as it will be compared with the novel to discover the shift of terrorist portrayal in those two medias.

The study defines the research questions: "How does the representation of terrorism in the film adaptation of 'The Sum of All Fears' differ from the novel?" and "What shifts in ideology and discourse can be observed in the film adaptation of 'The Sum of All Fears' compared to the novel?" To answer the questions, it employs Fairclough CDA, which analyzes the micro level (language), meso (production and consumption of the text), and macro level (socio-political context).

2.1 Data Collection and Analysis

The data collected in this research are verbal and visual language retrieved from the film "The Sum of All Fears." The data, in the form of phrases, sentences, and pictures from the film, are collected by watching the film several times and taking detailed notes on the aspects of the film, such as language use, visual elements, and audio elements.

Employing Fairclough's Critical Discourse Analysis, the study takes three levels of analysis (Fairclough, 2015). In the first level of analysis, microanalysis, we analyze the language used in the film, such as examining the use of keywords, metaphors, and other linguistic devices. For example, the term "terrorist" in the film frames certain characters or groups. Including this level of analysis, it is vital to analyze the visual elements of the shots related to the theme of terrorism, and there are the aspects of color, lighting, audio, and camera angles in presenting an event or mise-en-scene.

The second dimension of analysis identifies discursive shifts in the film by comparing it to the novel and examining how the story is adapted. For example, one could analyze how the film's adaptation changes the political or social context of the story and how this affects the representation of terrorism. The third level of analysis is a social-political context that underlies the discourse.

The second research question addresses the shift of ideology from the novel to film adaptation. As primarily understood, ideology refers to ideas, values, and principles that shape and guide how individuals or groups perceive and interpret the world. In this context of movie analysis, the ideology is seen as ideas represented in the movie as a text and political ideology. The language and discourse represented in the movie show the ideology of the text.

2.2. About the Film "The Sum of All Fears"

"The Sum of All Fears" is an American film directed by Phil Alden Robinson, released in 2002. The film is adapted from the novel, the same title written by Tom Clancy, published in 1991. The film narrates the story of a group of neo-Nazis from Austria who plot to detonate a nuclear weapon in Baltimore, Maryland, that will trigger a nuclear war between America and Russia.

CIA analyst Jack Ryan and the CIA team found out that the bomb was not from Russia, but it was from the black market. The prologue of the film shows that in 1973, an Israeli fighter pilot dropped a nuclear weapon over a desert, and it was discovered by local people and sold to a neo-Nazi terrorist who planned to use it to trigger a war between USA and Russia. With this critical issue, Jack Ryan made a great effort and helped his team, the CIA, to stop the terrorists from detonating the bomb at a football game in Baltimore. Jack Ryan and the team tried hard to locate and disarm the nuclear weapon. The bomb exploded, resulting in mass casualties and high tension between USA and Russia; Ryan made great efforts to prevent the war between USA and Russia.

3. Results

The film The Sum of All Fears (further in this article, abbreviated into TSoAF) was created as the genre of terrorism-theme Hollywood cinema of the post-9/11 era. The film was released in 2002 in the original version. There are many positive responses toward the film; for instance, Roger Ebert, a credible American film critic, awarded the film 3.5 out of 4 stars. As an adaptation, the film has some differences from the novel. In the novel, the terrorist is represented as the Palestinian group under the flag of the Popular Front for the Liberation of Palestine (PFLP). The Palestinian guys are Ismael Qati (the field commander of PFLP) and Ibrahim Ghosn (an expert on explosives). The terrorists get help from German terrorist Günther Bock, a former Red Army Faction member (Clancy, 1991). The novel employs many individuals and organizations across the nations, ranging from Palestine, Israel, the former Soviet Union, European countries, and the USA, to create a complex portrayal of the global political landscape after the Cold War, which ended in 1989 (Clancy et al., 2005).

As an adaptation film, one of the most critical changes created is the identity of the terrorists. In the novel by Tom Clancy, the leading terrorist group is a PFLP, a Palestinian extremist group, and a German terrorist; in the film, it is a neo-Nazi group based in Austria (Europe). In the novel, the terrorist got a nuclear weapon from a rogue Israeli scientist and planned to detonate it at the Super Bowl in Denver, Colorado, to force the United States to cancel the Israeli-Palestinian peace agreement (Clancy, 1991). On the other side, the film represents the terrorist as having the agenda to build their power while triggering chaotic and war relations between two superpowers, USA and Russia. The changing of the terrorist identity is related to the social situation in which the terrorist in the novel almost always refers to the Arabic-Muslim people. Ebert stated that making neo-Nazis a terrorist is politically correct, as it is the best way to create villains who will not offend any audience (Ebert, 2002). So, the filmmaker considered the neo-Nazis as terrorist identity is deemed to be safe enough for watching by any audience.

The spy thriller TSoAF applies some critical elements to highlight the emergency as the landscape of terrorism issues. The plot covers the main scenes, such as the possession of nuclear weapons, terrorist groups having a specific agenda, and the USA - Russia international relationship at stake. Those elements in the film, supported by cinematic shots, casts, cameras, and sounds, build the suspense of the spy thriller film.

One of the crucial aspects of terrorism discourse represented in the novel and film is the use of nuclear weapons by terrorists. The novel represents the nuclear attack as a terrifying threat to global security. The novel describes many technical aspects of nuclear weapons and their potential consequences, all of which represent the catastrophic impact of the weapon. In the film, the critical agenda for the CIA hero to search for is the identity of the nuclear weapon, as there are only two possibilities of the producers of a nuclear bomb, they or us. They refer to the enemy (Russia), and we refer to the United States of America. The identity would determine the decision of the war.

In this film, the first critical issue that the hero has to search for in a short time is the possession of the nuclear weapon and the identity of the weapon. Finding out the identity of the weapon will determine who the terrorist is. In this film, the CIA team led by Jack Ryan makes an excellent effort to trace and search the terrorists who had a nuclear weapon and plan to detonate it in Baltimore, Maryland, USA. Jack Ryan, the CIA analyst, and expert on Russia, tried hard to find out the identity of the bomb. After a complex and challenging struggle, he learned the bomb was not from Russia, as the other people assumed. The bomb was produced by America and possessed by the Israeli army in 1973.

Jack Ryan and his colleague search for the identity of the nuke weapon in many ways, and at the same time, the film's audience is presented with the group of neo-Nazis in Austria, led by Dressler. In a meeting, Dressler delivers his speech on Chechnya. Here is Dressler's speaking.

> Asking the West for protection?
>
> She is like a beautiful virgin escaping the clutches of a lecherous bear and running to Bill Clinton to save her maidenhood. (The audience laugh)
>
> A poet once wrote. Meet the new boss same as the old boss.
>
> He could have been writing of us, of Europe in the 21 centuries.
>
> Over 50 years of America and Russia imposing their will on European community – East and West and we are still treated like children. Without the toys or the good-night chocolates…
>
> Loss of our sovereign ability to determine our own future
>
> (TSoAF, 00.10.22)

Dressler's speech shows his persuasive rhetorical skills to influence his followers. It also shows that he and his group did not trust the West (America) or the East (Russia). He stated that Chechnya is like a beautiful virgin and uses the imagery of a "lecherous bear" referring to Russia. He mentions that neither Russia nor America is a good boss. He claims that the superpower nations treat them like children without any facilities that benefit them (European entities). He uses the imagery of children without toys or goodnight chocolates. What Dressler said highlighted in that international situation, the Europe nation did not get any advantageous position, the claim that he used as the basis of his ideology to enforce their power.

Richard Dressler's identity is also presented through the symbol of the swastika engraved in his golden watch. The swastika is an equilateral cross with arms bent at right angles, all in the same rotary direction, usually clockwise. The swastika is an ancient symbol that refers to well-being that was used in many different cultures. However, since Adolf Hitler made it the centerpiece of the Nazi flag, it refers to extremist groups that promote hate (encyclopedia.ushmm.org). Nazi symbols, including the swastika flag, are banned in several countries today, including Germany.

The gold watch with the engraved signature of the swastika shows the symbol of neo-Nazis (Picture 3). The watch was put on Dressler's table while speaking in Vienna, Austria (pictures 1-2). He delivered his idea on the situation of Chechnya, and his idea led to the basis of the group's political position to build their power. The golden watch and the big money to pursue the agenda represent him as a billionaire with a fascist ideology. Dressler's speech also shows his identity as a fascist leader who dreams of enforcing their neo-Nazi power in Europe, apart from the USA and Russia. He negatively perceived the USA and Russia by citing, "Meet the new boss same as the old boss." Dressler's leadership is also highly authoritarian; he does not accept any different ideas. The attitude is seen in a terrible murder action, in which a member who disagrees with his ideas is killed in the room right after he says his disagreement with Dressler's plan. He is killed by Dressler's man in the room, witnessed by other members, without any debate or discussion.

Picture 1-3: Richard Dressler, the leader of the neo-Nazis group, giving his speech in Vienna Austria, and his golden watch engraved with swastika (TSoAF, 00.10.24 – 00.11.08)

In the film, the target of the terrorist attack is Baltimore Stadium during the Super Bowl, in which the President and the Director of the CIA are present at the sporting event. Jack Ryan found out the target of the attack after his team, John Clark was successful in tracking down the nuclear weapon, which was found out by Ghazi, who sold the bomb to Olson, living in Damascus. The CIA team infiltrated Olson's computer and got the information that Dressler was the person who bought the weapon and was behind the nuclear attack.

Once Ryan knew the nuclear attack was targeted at the Super Bowl in Baltimore, he immediately contacted the CIA director Cabot. While in the helicopter, he tried communicating with the CIA director, William Cabot. However, the very noisy stadium hampered his effort until, some minutes later, Cabot caught his words of the bomb in Baltimore. They only have less than 20 minutes to save their lives. Terrorist attack usually targets public areas in which casualties are in abundance to show the massive effect of the attack, like the 9/11 targeted twin towers WTC, which caused the fatalities of thousands of people's lives, as the deadliest terrorist attack.
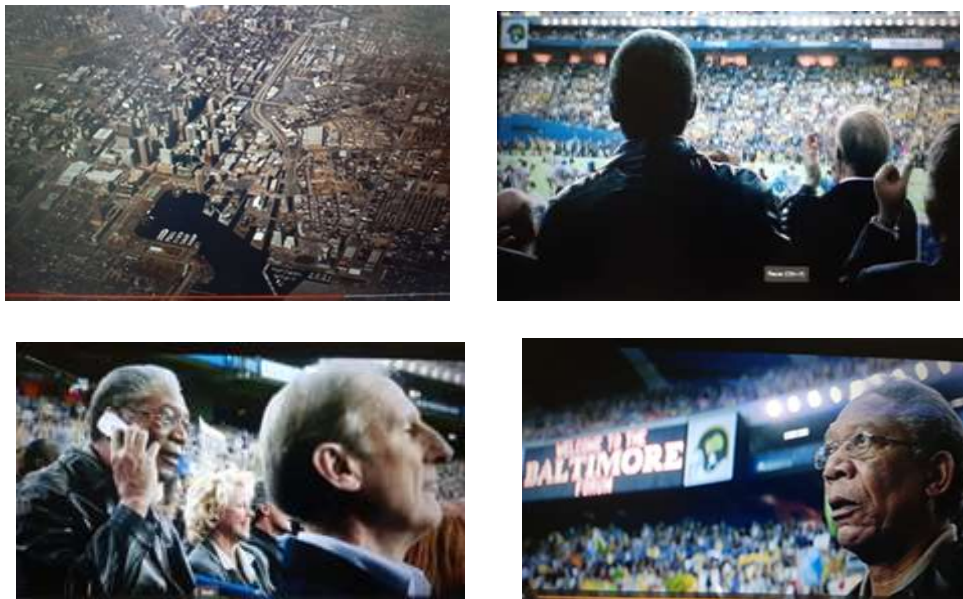
Picture 4-7: The aerial view of Baltimore Maryland. The situation at the Baltimore stadium, Super Bowl in which President and the Director of CIA attended the sport event. Mr. Cabot was shocked in a few seconds getting the information of the bomb will be exploded in Baltimore. (1.09.32-47- 10.17-22)

The scene at the Baltimore stadium in this film shows that the public space is essential in security issues. The sports stadium is commonly the most important place in a city where thousands live. It was built to accommodate the thousands of people in the city altogether. In this film, in the Baltimore stadium, there would be a Super Bowl match, so people come from all age groups, young, old, little boys and girls, different social classes, and even the top rank people like the President and director of CIA. As a place with thousands of people, it has to have the best security plan to ensure people's safety. With thousands of people, the stadium is also prone to security problems such as terrorist attacks.

In this film, as shown in Picture 5 above, the Baltimore stadium is full of people watching the sports match. Not only the people at large but also the President and the Director of the CIA attended the event. When Jack Ryan tried to contact Cabot, the CIA director, to warn him about the bomb, at first, Cabot did not catch the word because of the noise. Then, when he got the words bomb and Baltimore, his expression was shocked, and he glanced at the inscription of Baltimore at the top of the stadium (Picture 6-7). The following response, while quickly

walking out of the stadium, he urged people to go out rapidly. The priority is saving the President. Without wasting time, President Fowler was evacuated before the bomb detonated. While the President and the men hurriedly left the stadium, the people there did not know what had happened and looked bewildered. The film audience presented with the scene can imagine what will happen to the people when the place is bombed. It gives terrible imagination.

The description of the impact of the terrorist attack is not given in detail to the close of the bombing because it is too horrible. The film did not detail what happened in the stadium full of people. Instead, it shows the effect of the bombing from a long-distance shot, in which the mushroom cloud is seen in the sky from far away, and the impacts of the shockwave of the bombing.

Pictures 8-12: The situation right after the bomb is detonated. The helicopter, the cars running away and the offices are all impacted of the explosion. The helicopter, where Jack Ryan was in, was crashed to the ground. The cars where the president and the men were in, were destroyed.

The film vividly describes a city where a bomb is detonated: The black mushroom cloud in the sky, the blast, the shockwaves, the casualties, the death of people's lives, emergency hospitals, and patients anywhere. Even the President's car could not avoid the casualties. Many buildings are destroyed, and health facilities are in an emergency state. The representation of the bombing is less than the WTC Twin Tower attack in 2001, but it gives the terrified impression to the audience that terrorism is always terrifying.

In this film, as the result of the bombing, President Fowler is safe with a little wound, but the CIA Director, Mr. Cabot, is dead. On the other hand, Jack Ryan was severely wounded with the helicopter crashed to the ground. However, Ryan must still accomplish a vital mission to prevent the war between America and Russia. Jack Ryan does not have direct access to the President as an analyst. At the same time, the President was at the point of deciding to launch the American weapon on Russia as a response to the terror attack they assumed was done by Russia. After trying to access The Pentagon, to meet the President, Ryan failed. He does not have access to the President. It was Mr. Cabot who had access, but he was dead already.

While the President was inserting the code access to launch the weapon, Ryan finally found out how to communicate his message. Ryan can reach the National Military Command Center in The Pentagon and makes a message to Russian President, Nemerov. His message says that he knows that Russia was not behind the attack while also asking Nemerov to stand down his forces as a show of good faith. Nemerov agrees to do so as Fowler follows suit. The agreement is critical to preventing a war between America and Russia.

4. From Novel to Film: The Shifts of Discourse and Ideology

In the novel, the leading terrorist is the Arab-origin people with Arab-related issues, highlighting the identity of terrorists as "Arab people." The main character (Jack Ryan) pursued global peace by omitting the terrorist groups and individuals portrayed as having Arab origins. The most crucial challenge of the peace is the terrorist issue of the Israel – Palestine conflict, which involves the United States of America (Maksum, 2022). In the end, in the novel, the terrorists are beheaded in Riyadh by Saudi Arabian special forces. Terrorism is portrayed as the enemy of the world and originated in Middle East countries (although they also got help from a German), so the extermination of the terrorist is given to the Arab country. America is deemed the policeman in the international political landscape through the political endeavors of making peace talks between Israel and Palestine, which have been endless until now.

In the film TSoAF, terrorism is a continuation of the international political landscape of the Cold War. The psychological war and tension between superpower nations, the USA and the Soviet Union, after World War II existed. There are still much tension and suspense in international relations after the Cold War, which ended in 1989 (Arnold, 2020). The winner of the Cold War, the United States of America, cannot just stay relaxed because of many conflicts among some countries in the international landscape. In this film, the issue of Chechnya, as it used to be part of the Soviet Union, becomes the concern of the Western power, the USA. A neo-Nazi group in Europe also discusses the same issue, as the European countries also impact international relations. So, the people in any nation are related to each other and are concerned about any international issues.

In the film TSoAF, the terrorist is represented by Richard Dressler, a leader of a neo-Nazi organization based in Austria. Dressler is represented as a terrorist who would use any means to justify the goal of building new world order with white supremacy. He got the nuclear weapon from a weapon dealer, Olson. The terrorists are represented as people with abundant resources, calculating any actions they take, and they are ruthless, quickly sacrificing other people's lives for their own goals. Dressler planned a nuclear attack on American land to trigger a nuclear war between the United States and Russia. In such a chaotic international war, they could establish a new fascist order free from those two superpower nations.

Dressler's motivation is stated in his speech that the present superpowers are corrupt. He distrusts the superpower nations of the USA and Russia and claims that they (the European entities) did not benefit from having those superpower bosses. Instead, they perceived that they were mistreated, just like children that did not get their rights. That discourse motivates his group to build their world order with their power. As a group leader, Dressler is portrayed as a billionaire who is respected in the group, but he is ruthless. The organization is represented as a terrorist as it conducted many non-democratic actions and did horrible actions that cost other people's lives, like executing its members and sending nuclear bombs that resulted in fatal casualties. The organization is also represented as highly organized and well-funded to have access to advanced technology and intelligence capabilities.

In the film TSoAF, the audience gets the critical notion of the response of the American government in dealing with the multi-layer crisis. United States government deemed the threat of terrorism serious as a threat to national security. The attack had mass casualties; even the President was almost killed. The domestic crisis resulted from the bomb attack, which brought enormous casualties, and the international communication crisis with Russia. The President and his men represent the United States' response to the terrorist threat. They had a short discussion on the issue without the expert (director of CIA) and limited communication with the Russian President. They are ready to go to war only by entering the button to launch the weapon. The last measure is the most critical point. In this case, Jack Ryan plays a significant role. The central character, CIA analyst Jack Ryan, works smartly responding to the diplomatic challenges posed by the crisis, with the primary goal is preventing a war between America and Russia.

5. Conclusion

In sum, as we can find out in the film TSoAF, terrorism in the international relation landscape is almost always related to the United States of America and Russia's international relations. The faces of terrorists might be different. Around 2001, the terrorists' face in Hollywood spectacle was mainly from the Middle East or Arabic country, like the study on terrorism in other Hollywood films, Syriana and the Siege (Rahayu & Mediyansyah, 2020a, 2020b). In the film TSoAF, however, the terrorist is a neo-Nazi group based in Austria. This shift of the terrorist identity is a good and safe measure for the filmmaker because the Nazi-like group is formally deemed illegal in European and other countries.

Nevertheless, though it is an illegal group, the aspiration might exist. Both the terrorist Arabic face and European face share a similar motivation for doing terrorism, deluding to the American international policy towards the Middle East countries or other countries and its roles as the world policeman. While in the novel, the terrorists were beheaded by the Arabic special force, in the film TSoAF, the terrorists, Dressler and Olson, were assassinated by the CIA.

The film TSoAF also shows that intelligent breakthrough is a meaningful discourse in dealing with the crisis. As the challenges faced by Jack Ryan, he fails to get access to the President to send the vital message of the identity of the nuclear weapon. However, he manages to access the Pentagon. At the National Military Command Center, he can send the message directly to Russian President Nemerov, and American President Fowler can read the message. Ryan's message is crucial as it built the trust between America and Russia so that both superpowers canceled their military actions. In doing so, Ryan successfully prevents the deadly war between American and Russian forces.

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