Terrorism in Hotel Mumbai: Movie A Critical Stylistic Analysis
الإرهاب في فيلم فندق مومباي: تحليل أسلوبي نقدي

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Abstract

The current study investigates the concept of terrorism in Hotel Mumbai movie true story the Mumbai terror attacks on November 26, 2008 from a critical stylistic perspective. The aims of the study are to show how such tools are employed to uncover the influence of terrorism on the people's behaviors; the ideologies concerned the notion of terrorism for those who have never found themselves inside its brutal plot, and an anthem of resistance for those who do survive. This movie is selected as a sample of analysis since it clearly portrays ideologies concerning the notion of terrorism. The movie takes the viewer inside the experience of the terror plot as it happens, showing the resistance, resilience, and quiet heroism of people confronted by impossible scenarios. Therefore, five stylistic tools are applied to achieve the aims that are: Naming and Describing and Representing Actions/Events/States which score the highest frequencies while Equating and Contrasting, Exemplifying and Enumerating, and Representing Time, Space, and Society score the lowest.

Keywords: *critical stylistics, Hotel Mumbai movie, terrorism.*

ان الدراسة الحالية تبحث في مفهوم الإرهاب في فيلم فندق مومباي حيث القصة الحقيقية لهجمات مومباي الإرهابية في 26 نوفمبر 2008 من منظور أسلوبي نقدي ومن أهداف الدراسة هي إظهار كيفية توظيف هذه الأدوات للكشف عن تأثير الإرهاب على سلوكيات الناس، والأيديولوجيات المتعلقة بمفهوم الإرهاب لأولئك الذين

لم يجدوا أنفسهم أبدا داخل مخططه الوحشي، ونشيد المقاومة لأولئك الذين يبقون على قيد الحياة. تم اختيار هذا الفيلم لأنه يصور بوضوح الأيديولوجيات المتعلقة بمفهوم الإرهاب. اذ يأخذ الفيلم المشاهد داخل تجربة المؤامرة الإرهابية أثناء حدوثها ، ويظهر المقاومة والمرونة والبطولة الهادئة للأشخاص الذين يواجهون سيناريوهات مستحيلة. وبناءا على ذلك قد تم تطبيق خمس أدوات أسلوبية لتحقيق الأهداف وهي: التسمية والوصف، تمثيل الأفعال / الأحداث / الحالات حيث كانتا الأعلى من حيث التكرار، أما ا لمساواة والتضاد، والتمثيل والتعداد، و تمثيل الزمان والمكان والمجتمع والمكان والمجتمع كانت الأدنى درجة.

INTRODUCTION

Terrorism is defined as the use of force by armored groups to carry out random killings against civilians to cause the greatest amount of death and destruction to propagate a psychology of horror and accomplish apolitical, economic, and social aims, among other things. As Koseli (2006) asserts, there are numerous reasons why people commit acts of terrorism, including social, political, and economic ones. There isn't just one cause for terrorism. It is proposed that changes must be made to address many problems, including unfairness, lack of opportunity, unemployment, poverty, and problems with the educational system.

2. LITERATURE REVIEW

2.1 Terrorism

Terrorism is unquestionably one of the greatest threats to national security in the modern era. It is an ancient phenomenon that dates back to the "first Mesopotamian empire, that Sargon of Akkad, was founded on terror," where the tactics employed to destroy the spirit and shatter the will were so severe. Then, authorities employed it as a tool to enforce their willpower (Challiand & Blin, 2007, p. VII).

Likewise, Marthoz (2017, p. 21) states that the term "terrorism" was used in the 18th century, particularly during the French Revolution, which was established through the employment of fear and power. He adds that the term terrorism is usually

a synonym for words such as "forced disappearances", "selective assassinations", "torture", and the like.

Broadly speaking, terrorism is intentional, strategic, valuable, connected to, and supported by ideological motives, i.e., "the group's ideology" (Borum, 2004). Likewise, the acts of violence purposely committed against civilians and non-combatants with the intention of advancing some ideological objectives are referred to as terrorism (Saunders, 2008). The causes of terrorism are multifaceted and can be influenced by various factors, including historical, economic, political, cultural, motivational, and technological (Smelser & Mitchell, 2002). Here are some of the causes of terrorism that different scholars have proposed:

1. Religiously: most researchers claim that religious motives are the primary force behind the majority of terrorist attacks. For Sachedina (2001, p.9), basic human rights have been violated due to religion being successfully employed to support "a particular status quo". Unfortunately, it has helped different ideologues justify their agendas.

2. Politically: political grievances, such as perceived injustices, prejudice, or persecution, are a typical source of motivation for terrorist organizations (Azar, 2003).

3. Socially: Gander (2003, P. 1) believes that the nature vs. nurture debate raises a crucial question about the essence of human existence. It was commonly accepted that there was no fundamental human nature for people, "perhaps it is the Holocaust that changes everything by changing that all-important human activity of coming to grips with good or evil".

4. Psychological: there is no single explanation for why individuals become terrorists. Some individuals may be motivated to engage in terrorism due to factors such as a desire for attention, a need for power, or a sense of belonging to a group (Smelser & Mitchell, 2002).

2.2. An Introduction to Critical stylistics

Critical stylistics (hence, CS) is a field of study that concerns the stylistic choices text creators make and how they affect meaning. To discover the underlying ideologies and socioeconomic inequities expressed in a text, textual analysis is required. In addition to being a tool for literary aesthetics, CS is crucial for understanding literary texts (Unuafe, 2022). To bring stylistics and critical discourse analysis together, Lesley Jeffries established the still-young discipline of critical stylistics. The term "Critical Stylistics" was coined in 2010 as a result of Jeffries' 2007 study of the feminine body in women's magazines, which she used to try to clarify how language may confine and control women in their lives (Tabbert, 2016).

Jeffries (2014a) notes that CS examines both literary and non-literary materials. Whether one agrees with "the ideology in any text" or not, it is provided with a way of finding it in texts, making it an objective approach. It is important to use a model to examine the discursive strategies that influence our thinking about issues and how we conceive them--a model that does not consider a speaker's aim as bad. According to Finnmore and Sikkink (1998), argue that a person or an institution that holds certain norms does not consider them "bad norms". Therefore, CS is the preferred approach.

Furthermore, Jeffries (2014b) mentions that CS is almost mainstream text-based stylistics, but with a critical end. Additionally, Jeffries (2016) states that CS particularly makes use of the ideational metafunction of language from Halliday's 1985 approach to detect ideology within texts because the ideational process produces a world that has values attached to it, and these values are ideological in meaning.

According to Fairclough (1995) states that systemic linguistics assumes that language in texts functions ideationally in the representation of the world and experience, therefore, texts in their ideational functioning can constitute a system of knowledge and belief. Also, Ras (2020) states that a text, through these functions, represents a reality, and this reality is tested against these functions as well as the ideology behind this said reality.

2.3 Exploring the Intersection of Movie and Literature

It is worthy to discuss the intricate and fascinating link that exists between literature and movies. Some examples of literature being adapted into movies are as follows:

i.   i. Adaptations: adaptations are among the most popular ways that literature is incorporated into movies. Often, plays, novels, and other literary works are the inspiration for a movie. This enables filmmakers to retell well-loved tales for large audiences and expose them to new ones (Dean, 2009).

ii. Inspiration: literature can also serve as inspiration for movies. Filmmakers may draw on themes, characters, or settings from literary works to create their own stories (Chase, 2023).

iii. Education: direct movie adaptations of books can be employed to teach students about literature. The use of movies with a fundamental audiovisual story can help pupils comprehend literary works (Keles, 2015).

For that ,movies are significant tools used in reporting terrorism because they can contribute to the development and implementation of effective security strategies by raising awareness, promoting cooperation, advancing technology, encouraging community preparedness, providing training and education, and influencing policy ("The national security strategy of the united states of America", 2003) and ("NCTC home" n.d.).

3. METHODOLOGY

In current research, the chosen data are analyzed using the qualitative method. In qualitative research, the data are described rather than quantified; therefore, they are recorded in a non-numerical form. The aim of qualitative research is to gain insight into individuals and events in their natural environments (Tetnowski & Damcio, 2001). In other words, qualitative research aims to give a holistic view of the phenomena under study. Such a perspective takes into account the larger sociocultural context (such as ideological tendencies) (Mackey & Gass, 2005).

As a result, it is vital to note that the researcher can use statistics to support her or his findings because one of the benefits of a case study is that it allows researchers to gather and incorporate quantitative data into qualitative research (Baxter & Jack, 2008). Besides, because quantitative data are useful for supporting interpretations and enabling the researcher to assess the reliability of the evidence in the data, therefore, the current study includes statistics to explain the results (Maxwell, 2010).

3.1 Data Collection and Selection

After conducting an extensive investigation, the researcher decided on a movie, namely, Hotel Mumbai (2018). The aforementioned film is accessible at the following link: https://cinemana.shabakaty.com/video/ar/291434?showInfo=true. In addition to the script of the movie that can be found at ("Hotel Mumbai (2018) - full transcript", n.d.).

3.2 Components Model of Analysis (Theoretical Framework)

In the current study, the CS model from Jeffries (2010) is adopted. According to Jeffries (2010, pp. 1–16), by combining the greatest tools from stylistics, critical linguistics, and critical discourse analysis, the CS offers a more systemic, comprehensive linguistic set of eclectic tools. To "provide the reader with a clear set of analytical tools to follow in carrying out the critical analysis of texts", is the goal of CS.

For the analysis of the selected movie five tools are chosen, which are elaborated below:

1. Naming and Describing

Naming and describing examine the ways in which individual texts (and their authors indirectly) may select to portray a worldview using the usual resources of language (Jeffries, 2010). The term "naming" encompasses a wide range of linguistic practices, such as:

   i.   The choice of nouns: this refers to the selection of particular nouns for referring to an object or a person from those that are available in the language.

ii.   Nominalization: the conversion of verbal processes into nominal forms.

iii. Noun modification: the head noun that has already pre-modified by an adjective or noun construct; a prepositional phrase can also realize this noun modification (Jeffries, 2010).

2. Representing Actions/ Events / States

It is focused on the interactions and processes that take place between the entities, which are frequently stated in the verbal part of a clause. According to the kind of state or process that lexical verbs seem to be describing, the transitivity model assigns them to one of various groups. The main categories are:

i.   Material Actions Process: this comprises the greatest widely used verbs that allude to actions that are performed or occur. These actions can be either intentional ("MAI" for Material Action Intentional); unintentional ("MAS" for Material Action Supervention), or event ("MAE" for Material Action Event).

ii.   Verbalization Process: the second type of action describes some actions that require the use of language, such as "say" and "tell".

iii. Mental Process: refers to verbs that primarily refer to social behavior. They are categorized to three types: (Mental Cognition MC), which includes thinking and understanding; (Mental Reaction MR), which includes liking and hating; and (Mental Perception MP), which is the third subdivision and includes hearing and seeing.

iv.   Relational Process: this includes verbs that demonstrate the static relationships between a carrier and an attribute. Examples of these verbs: the copula (to be) and other "Intensive Relations" (RI), Possessive Relations as denoted by verbs alike "have" (RP), and Ccircumstantial" Relations (RC), which consist of verbs of movement in addition to "the verb be" (Jeffries, 2010).

3. Equating and Contrasting

The Equating and Contrasting tool is used to observe language structure and the effects of copula structures, parallel structures, opposition, and oppositions. According to Jeffries (2010), there are the following syntactic triggers that can be used to construct a contrast:

Negated opposition: X not Y; some X, no Y; Plenty of X, a lack of Y, etc.

Transitional opposition: Turn   X into Y; X becomes Y; from X to Y etc.

Comparative opposition: More/less X than Y

Replacive opposition: X instead of Y; X rather Y; X in preference to Y etc.

Concessive opposition: Despite X, Y

Parallel opposition: She liked X. He liked Y; your house is X, mine is Y, etc

Explicit opposition: X by contrast with Y; X as opposed to Y etc.

Contrastive opposition: X, but Y.

The equivalent triggers are described by Jeffries as being smaller and more limited in scope, with readers having the ability to add to them:

"Intensive relational equivalence": X is Y; X seems Y; X became Y; X appears Y; Z made X Y; Z thinks XY; Z causes X to be Y; etc.

 "Appositional equivalence": X, Y, (Z), etc.

"Metaphorical equivalence": X is Y; The X of Y; X is like Y etc. (Jeffries, 2010, pp. 58–59).

4. Exemplifying and Enumerating

According to Jeffries (2010), exemplifying is providing examples of several cases from a specific category rather than listing every case whereas enumerating is listing every case in a specific category. Specific phrases used with exemplification to be obvious alike "for example", "for instance", "to exemplify", this is infrequently with enumeration. Different lists are constructed differently, even though the elements in the listing are presumed to have comparable structures. There are several different types of real lists or lists that are almost enumerative. The pragmatic impacts of lists with distinct sections vary. The following are among the components:

i. Two-part lists frequently resemble how opposites are constructed in texts.

ii. Three-part lists are commonly employed to indicate completion.

iii. Four-part lists are explicitly full, whereas three-part lists are figuratively complete and sometimes conclude with a catch-all element.

5. Representing Time, Space, and Society

Jeffries (2010) uses the deixis linguistic model to demonstrate how language may be used as a conceptualization tool for representing time, space, and society. In English, the following are the main categories of deictic elements:

i. Place, which is expressed using demonstratives (this), adverbs (here), and adverbial structures (typically prepositional, such on the right).

ii. Time, verb tenses, adverbs (now), demonstratives (this), and temporal adverbs (tomorrow) all indicate the passage of time.

iii. Social, which is achieved through address form and titles. Person includes personal pronouns (I, we, he, me, and us).

4. DATA ANALYSIS

Four extracts will be chosen from the selected movie. Because it is filled with ideologies that lead to terrorism, this movie has been chosen for analysis. It accomplishes the purpose of this study, which is to uncover the underlying terrorist ideology in literature**.**

Extract 1

"- Man on the Phone (the terrorists' leader): [speaking in Punjabi]: Look around you, my brothers. Look at all they've stolen..., from your fathers ,from your grandfathers. Remember your training. Don't draw attention to yourselves. Don't be late to your destinations. Timing is critical".

Contextualization

The extract is the first part of the second conversation on the phone between the terrorist leader and the terrorist characters, where they are in taxicabs on their way to commit the attacks of terrorism; he is trying to comfort them. The speaker reminds the others of their training and advises them not to draw attention to themselves and to be on time.

Analysis

This extract combines many tools to reveal the ideological concept of terrorism. The majority of the CS tools are employed by the leader in this extract in an effort to convey his ideologies and strengthen his points of view. Beginning with **Naming and Describing**, the leader refers to the stolen goods and their provenance—the listener's fathers and grandfathers. Words like "*all they've stolen*" and "*from your fathers, from your grandfathers*" are examples of NPs that the leader uses to emphasize the value of the stolen goods and their relationship to the listeners' families. Such a fact reflects the hostility of those terrorists, a fact no one can deny. This can be used to inform the danger of terrorists on one hand, and victims who will be increased number on the other hand.

Moreover, the tool **Representing Actions/Events/States,** the leader tells the listeners to keep in mind their training. The material action verb MC "*remember*" is used to emphasize how crucial the listeners' training is and how they can utilize it to finish the attacks which hints if they feel there is a threat, they are ready to kill anyone and flee.

The tool of **Equating and Contrasting** can disclose the ideology that underlies the leader's use of the term "*my brothers*" to refer to the listeners; it is evident that this is done to foster a sense of brotherhood and solidarity among the terrorists. By emphasizing their shared identity as terrorists and equating the listeners and speaker, the use of intense relational equivalency aids in the leader's message's transmission of terrorism.

The leader gives instructions to the listeners through the use of the tool **Exemplifying and Enumerating** consists of two-part lists "*Don't draw attention to*

yourselves" refers that the terrorists may behave in a disparate way during the attack which attract attention; and "*Don't be late to your destinations*" to emphasize the importance of the instructions and provide specific examples of what the listeners should and should not do through the attack.

The last tool, **Representing Time, Space, and Society**, allows the leader to inform the listeners. In this case, the statement "*Don't be late to your destinations*" highlights the dangerous of terrorist threats.

The ideology behind the given extract is to motivate and encourage the terrorists to carry out their mission. In addition, the leader tries to convince the terrorists that what they are doing is right and that they should not feel guilty about it. The leader creates a sense of brotherhood among the terrorists to make them feel like they are part of a larger basis.

Table 1

Critical Stylistic Tools Used in Extract 1

Tools	Utterances	Triggers
Naming and Describing	"Look at **all they've stolen**... **From your fathers**. **From your grandfathers**"	Noun phrases
Representing Actions/Events/States	"**Remember** your training"	MC
Equating and Contrasting	"Look around you, **my brothers**"	Intensive relational equivalence
Exemplifying and Enumerating	"Don't **draw** attention to yourselves. Don't **be** late to your destinations."	Two-part lists
Representing Time, Space, and Society	"Don't be **late** to your destinations."	Deixis (temporal)

Extract 2

"- *The leader on the phone: Start with the train station first. All other targets within the next 30 minutes. Remember, the whole world will be watching.*"

Contextualization

The provided excerpt is the second part of the second conversation on the phone between the terrorist leader and the terrorist characters, as portrayed in the 2018 film *"Hotel Mumbai"*. Reminding them that the entire world is watching, the command gives the terrorists orders to attack the train station first, and then all other targets within the following 30 minutes. The extract is set during the terrorist attack's planning phase, when the attackers are coordinating their efforts to have the most possible impact. The attackers' aim to inflict broad harm and terror, as well as their knowledge of the media attention the act would receive, is made clear by the command.

Analysis

To analyze the concept of terrorism in this extract, the following tools from Jeffries (2010) can be applied: By mixing the tools of **Representing Actions/Events/States** with **Naming، Describing** and **Exemplifying and Enumerating**, firstly, the leader describes the beginning of the attack by utilizing the material action verb *"Start"* in the utterance *"Start with the train station first. All other targets"* which includes the noun modification *"train station"* and the choice of nouns *"targets"* that are used to describe the locations that are being targeted by the terrorists. Lastly, there is a realization of **Enumerating**, a list of two locations that are being targeted by the terrorists *"Start with the train station first. All other targets within the next 30 minutes"*.

The ideology of the extract is to show the preparation and carrying out of a terrorist attack on several Mumbai places to create chaos and destruction. It appears from the terrorists' use of the term *"the whole world will be watching"* that they are trying to draw attention to themselves and their cause. In general, the extract

emphasizes the senselessness and brutality of terrorism as well as the effects it can have on innocent people.

Table 2

Critical Stylistic Tools Used in Extract 2

Tools	Utterances	Triggers
Naming and describing	"**train station**", "**targets**"	Noun modification, the choice of nouns
Representing Actions, Events / States	"**Start** with the train station first"	Material action process
Exemplifying and Enumerating	"Start with **the train station** first. **All other targets** within the next 30 minutes"	Enumerating

Extract 3

"- David: What is happening? Where's Cameron (the baby)?

- The babysitter: There were men with guns. Just boys. They... They came in, but we hid.

- David: Came into the room?

- Zahra: My God. David.

- The babysitter: There was a woman that came in and they just shot her.

- David: Okay, okay. You stay right where you are. I'm coming there. I'm coming right now.

- Vasili: Hey! Shut your fucking mouth. You'll get us all killed.

- David: Look at me. I need you to stay right here. I need you to be strong, okay? I love you so much".

Contextualization

This extract depicts the horrifying events that took place during the attacks, as well as the bravery of the hotel staff who risked their lives to protect their guests. It portrays fear, panic, and determination, as the characters try to navigate the dangerous situation and protect the baby. The father of the baby (David), the mother of the baby (Zahra), and the babysitter (Sally) are doing their best to protect the baby Cameron. The Russian billionaire (Vasili) who is a wealthy visitor at the Taj Mahal Palace Hotel attempts to quiet them, which emphasizes the psychological and emotional toll that terrorism takes on the victims and the need for understanding and empathy in dealing with such situations.

Analysis

The stylistic tools **Representing Actions/Events/States** and **Naming and Describing** are mixed by Sally when she describes the terrorists through applying the relational verbs, copula (to be), and the choice of nouns in her utterance *"There were men with guns. Just boy*". This shows that terrorism can be motivated by a variety of ideological perspectives regardless of ages.

The tool **Representing Actions/Events/States** is also clearly employed with **Contrasting** in this extract "*They... They came in, but we hid".* Sally utilizes the MAI and contrastive opposition to inform David about her and the baby and her weakness at that moment. This highlights that terrorism can have a profound impact on people's ideologies and behaviors. It can create fear and anxiety, and lead to a sense of fault and insecurity.

Additionally, the tools **Representing Actions/Events/ States** and **Exemplifying and Enumerating** are mixed by David when he is talking to Zahra in his utterance "*Look at me. I need you to stay right here. I need you to be strong, okay? I love you so much"*. By putting the main clause "*Look at me"* the material action verbs, and *"Look at me. I need you to stay right here. I need you to be strong, okay"* the three-part lists (items of lists consist of verbs) David implies the entire tools above to reassure his wife who is scared and confused and her actions are driven by a desire to survive and protect her baby and he is ready to protect her and their baby

even at the risk of his life. The father's actions and words demonstrate the importance of protecting others, even at the risk of one's own life.

Representing Time, Space, and Society is used in this extract, both the spatial and temporal deixis are applied by David in his utterance *"I'm coming there. I'm coming right now"* to inform Sally that he is arriving to protect them from the attack. This shows that terrorists do not differentiate between a man, woman, or even child; they are all the same and can be killed easily to achieve some terroristic interests.

The ideologies behind the extract are related to the portrayal of terrorism which can be motivated by a variety of ideological perspectives, such as racially- and ethnically-motivated violent extremism, including white racist violent extremism, anti-government and anti-authority violent extremism, and other ideological beliefs.

Table 3

Critical Stylistic Tools Used in Extract 3

tools	Utterances	Triggers
Naming and Describing	*"guns, boys"*	The choice of nouns
Representing Actions/Events/States	*"There were men with guns"*, *"They came in"*," *Look at me"*	Copula (to be), MAI, material action verbs
Equating and Contrasting	*"They came in, but we hid"*	Contrastive opposition
Exemplifying and Enumerating	*"Look at me. I need you to stay right here. I need you to be strong"*	Items of lists consist of verbs
Representing Time, Space, and Society	*"I'm coming there. I'm coming right now"*	Spatial and temporal deixis

Extract 4

"-Vasili: Here. Wrap that around your head. So they know you are one of them.

-Zahra: I'm   not   one   of   them.

-Arjun: Sir, madam. I just spoke to my boss. He says we should come upstairs to the Chambers   Club.

-Vasili: We'll be safer there. Why? Do you know something? How many there are, where   they   are?

-Arjun: I'm not sure, sir. But the Chambers, sir, is the most secure place in the hotel...

-Vasili: I   know   what   the   fucking   Chambers   is.

-Arjun: Is the passage clear?

A servant: Yes, sir.

-Arjun: We... We'll go via the service stairs. We'll leave in a couple of minutes, okay?"

Contextualization

In this extract, Vasili, Zahra, Arjun, and a servant seek safety and escape from the terrorists which is depicted include fear, uncertainty, and the urgency to find a secure location. This reveals the tension and danger faced by the characters as they navigate the hotel amidst the terrorist attack.

Analysis

The extract can be analyzed using various stylistic tools. By using **Representing Actions/Events/States,** Arjun's communication with his boss and the decision to move to the Chambers Club represent the MAI and verbalization in the face of the danger of the terrorist attack like in his utterance "*I just spoke to my boss. He says we should come*". In addition, the use of the MC by Arjun shows that he does not have adequate information when he is talking to Vasili *"I'm not sure"* which tells the uncertainty about the number and location which may be changed due to the operation of the attackers.

Equating and Contrasting, the contrastive opposition between Vasili's aggressive questioning and Arjun's uncertainty can be applied by using the

Contrasting as in utterances like " *Vasili: We'll be safer there. Why? You know something? How many there are, where they are? Arjun: I'm not sure, sir. But the Chambers, sir, is the most secure place in the hotel.."* which reflects the tension and conflict within the attack.

Representing Time, Space, and Society is employed by the use of spatial deixis, such as in *"But the Chambers, sir, is the most secure place in the hotel"* when Arjun refers to the Chambers Club as a safer place. This echoes the characters' attempt to navigate the space and find safety amidst the chaos

The ideology behind this extract is the portrayal of the intense and chaotic reality of a terrorist attack to capture the fear, uncertainty, and urgency faced by the characters as they navigate the hotel amidst the terrorist siege.

Table 4

Critical Stylistic Tools Used in Extract 4

Tools	Utterances	Triggers
Representing Actions/Events/States	*"I just **spoke** to my boss. He **says** we should come"*, *"I'm not sure"*	MAI and verbalization, MC
Equating and Contrasting	" *Vasili: We'll be safer there. Why? **You know something**? How many there are, where they are? Arjun: **I'm not sure**, sir. But the Chambers, sir, is the most secure place in the hotel..."*	Contrastive opposition

Representing Time, Space, and Society	*"But the Chambers, sir"*	Spatial deixis

Conclusion

As for ideologies towards terrorism, the movie portrays the terrorists as resolutely human, emphasizing that they are ordinary people carrying out extraordinary acts of brutality. This portrayal challenges the traditional view of terrorists as inhuman, encouraging the audience to confront the uncomfortable truth about the individuals who carry out such attacks. It is important to note that terrorism has a substantial impact on people's actions by creating a climate of fear and panic that causes anarchy and confusion. People must make unbelievable sacrifices in order to protect themselves and those they love.

Despite their dread, individuals from many racial, socioeconomic, and religious backgrounds bravely try to cooperate in order to save more than just them. But because of this emotional strain, these individuals might suffer long-term effects on their mental health. Nevertheless, the attacks bring people together, fostering a sense of unity and shared purpose in the face of a common threat. After such incidents, this solidarity can result in constructive change and the growth of stronger communities.

In result, this movie portrays a complex and humanizing view of the ideologies towards terrorism, emphasizing the themes of resistance, unity, and the human impact of such attacks.

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