

**A MULTIMODAL ANALYSIS OF ISIS'S EID GREETINGS
VIDEO**

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GREETINGS VIDEO**

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Field of Study: Semiotics

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ABSTRACT

A Multimodal Analysis of ISIS's Eid Greetings Video

This study examines the representation of ISIS in their video Entitled “Eid Greetings from the Land of Khilafa”. Since ISIS count mainly on online means to spread their ideology and legitimize their actions, there was a need to look at how ISIS create their image by analyzing the multimodality of their videos through examining visual, verbal and textual elements, as it provides an explanation of how these elements form identities, ideologies and power. Kress and Van Leeuwen's framework of multimodal analysis (1996) along with Machin (2016) and Ledin and Machin (2018) were utilized as an analyzing tool. The results showed that in the video ISIS presented their identity as armed Islamic group that fear no one and achieved many victories all according to Allah promise, furthermore, they encouraged the rest of Muslims to leave their houses and join Islamic state by showing the real Islamic environment in IS. In addition, they legitimize their actions by referring to Quranic verses, Hadith, and Sahaba's sayings. The video also focused on the children as the youth of tomorrow and ISIS's future fighters who will enable the continuity of this state.

Keywords: Multimodal Analysis, ISIS, Representation, Video, Ideology.

ABSTRAK

Sebuah Analisis Multimodal tentang Video Ucapan Eid oleh ISIS

Kajian ini meneliti paparan oleh ISIS dalam video bertajuk 'Ucapan Eid dari Tanah Khalifah'. ISIS bergantung pada saluran dalam talian untuk menyebarkan ideologi mereka dan menghalalkan tindakan mereka. Justeru, timbul keperluan mengkaji bagaimana ISIS mencipta imej mereka berdasarkan analisis multimodal menerusi elemen visual, pertuturan dan teksual terhadap kaedah bagaimana elemen ini membentuk identiti, ideologi dan kuasa ISIS. Rangka kerja Kress dan Van Leeuwen tentang analisis multimodal (1996) digunakan sebagai kaedah analisis. Hasil menunjukkan video ISIS memaparkan identiti mereka sebagai kumpulan Islam bersenjata yang tidak takutkan sesiapa, mampu meraih banyak kemenangan seperti yang dijanjikan oleh Allah Taala. Mereka turut menyeru umat Islam untuk meninggalkan keluarga dan tanahair bagi menyertai negara Islam dengan menunjukkan persekitaran Islam yang sebenar. Mereka turut menyandarkan tindakan mereka berdasarkan ayat suci Al Quran, Hadis dan kata-kata Sahabat. Video mereka turut memfokuskan kanak-kanak sebagai belia masa depan dan belia ISIS sebagai waris negara Islam.

Kata kunci: Analisis Multimodal, ISIS, Paparan, Video, Ideologi

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TABLE OF CONTENTS

Abstract	iii
Abstrak	iv
Acknowledgements	1
Table of Contents	2
List of Figures	5
List of Diagram	8
List of Tables.....	9
List of Symbols and Abbreviations.....	10
List of Appendices	11
 CHAPTER 1: INTRODUCTION.....	12
1.1 Introduction.....	12
1.2 Background of the Study	12
1.2.1 Multimodality and Technology	13
1.2.2 ISIS.....	13
1.2.3 ISIS and Technology	13
1.3 Statement of Problem	15
1.4 Objectives of the Study.....	17
1.4.1 Research Questions	17
1.5 Conclusion	17
 CHAPTER 2: LITERATURE REVIEW.....	18
2.1 Introduction.....	18
2.2 Semiotics.....	18

2.2.1	Multimodality	19
2.3	ISIS and Social Media	20
2.4	Conclusion	25
CHAPTER 3: METHODOLOGY		26
3.1	Introduction.....	26
3.2	Conceptual Framework.....	26
3.2.1	Kress and Van Leeuwen's Multimodal Analysis.....	26
3.2.2	Representational Meaning	28
3.2.3	Interactive Meaning	33
3.2.4	Compositional Meaning:	40
3.3	Data Collection	48
3.3.1	Data Type	48
3.3.2	Selection of Video's Type	48
3.3.3	The Video Selected	49
3.3.4	The Limitation of Data Collection	49
3.4	Plan of Analysis	49
3.4.1	Analyzing the Verbal and Textual Elements.....	52
3.4.2	Analyzing the Visual Elements:	53
3.4.3	Analyzing the Compositional Elements:	54
3.5	Conclusion	54
CHAPTER 4: ANALYSIS AND DISCUSSION		55
4.1	Introduction:	55
4.2	Analysis and Discussion	55
4.2.1	Introduction of the Video	56
4.2.1.1	Scene 1	56

4.2.1.2	Scene 2	59
4.2.1.3	Scene 3:	63
4.2.2	The Sermon	69
4.2.2.1	Scene 1	69
4.2.2.2	Scene 2	73
4.2.2.3	Scene 3	80
4.2.2.4	Scene 4	82
4.2.3	Interviews:	83
4.2.3.1	Scene 1	83
4.2.3.2	Scene 2	85
4.2.3.3	Scene 3	92
4.3	Summary of Findings:	92
4.4	Conclusion:	101
CHAPTER 5: CONCLUSION.....		102
5.1	Introduction.....	102
5.2	Summary.....	102
5.3	Conclusion	105
References		106

LIST OF FIGURES

Figure 3.1: The behavioral process	28
Figure 3.2: The relation between the represented participants	29
Figure 3.3: Unidirectional transactional action.....	30
Figure 3.4: Bidirectional transactional action	31
Figure 3.5: Non-transactional action.....	31
Figure 3.6: Conceptual representation 1	32
Figure 3.7: Conceptual representation 2	32
Figure 3.8: Gaze/ demand	33
Figure 3.9: Gaze/ offer	34
Figure 3.10: A gesture to show demand	34
Figure 3.11: A smile carries offer	35
Figure 3.12: Social distance/ long shot	36
Figure 3.13: Social distance/ medium long shot	36
Figure 3.14: Personal distance	37
Figure 3.15: Intimate distance.....	37
Figure 3.16: Frontal angle	38
Figure 3.17: Oblique angle.....	38
Figure 3.18: high angle	39
Figure 3.19: Low angle	39
Figure 3.20: Eye level angle.....	39
Figure 3.21: Features of the spatial map in magazine cover.....	41
Figure 3.22: The spatial map in magazine cover	41
Figure 3.23: Salience/ size 1	42

Figure 3.24: Saliency/ size 2	43
Figure 3.25: Saliency/ color	44
Figure 3.26: Saliency/ tone.....	44
Figure 3.27: Saliency/ foregrounding.....	45
Figure 3.28: Framing.....	46
Figure 4.1: Starting sentence.....	56
Figure 4.2: Media center logo 1	57
Figure 4.3: Media center logo 2	58
Figure 4.4: The title.....	59
Figure 4.5: Jami' Al Noor	61
Figure 4.6: The entrance	62
Figure 4.7: ISIS members entering the mosque	63
Figure 4.8: ISIS member (A)	63
Figure 4.9: ISIS member (B).....	64
Figure 4.10: ISIS member (C).....	64
Figure 4.11: ISIS member (D)	64
Figure 4.12: In the mosque.....	67
Figure 4.13: The sermon	69
Figure 4.14: The baby in the mosque.....	72
Figure 4.15: During the sermon	73
Figure 4.16: Military appearances.....	75
Figure 4.17: A child with weapon.....	77
Figure 4.18: The pledge 1	79
Figure 4.19: The pledge 2	80

Figure 4.20: Raising the index finger.....	81
Figure 4.21: Greeting	82
Figure 4.22: The man and the children	82
Figure 4.23: Interviewee 1	85
Figure 4.24: Interviewee 2	86
Figure 4.25: Interviewee 3	86
Figure 4.26: IS flags.....	89
Figure 4.27: Eid greetings signboards.....	89
Figure 4.28: ISIS children 1	90
Figure 4.29: ISIS children 2	91
Figure 4.30: ISIS children 3	91
Figure 4.31: ISIS children 4	91
Figure 4.32: Celebration.....	92

LIST OF DIAGRAM

Diagram 3.1: Multimodal analysis based on Kress & Van Leeuwen work (1996) and Machin (2016).....	47
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LIST OF TABLES

Table 3.1: the vectors and their realizations as presented by Kress and Van Leeuwen (1996).....	30
Table 3.2: Steps of answering research questions.....	52

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LIST OF SYMBOLS AND ABBREVIATIONS

ISIS : Islamic State in Iraq and Syria

IS : Islamic State

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LIST OF APPENDICES

Appendix A: Ethical Statement

As a master student conducting a study on sensitive issue, I am aware that I am in a position of responsibility and trust. The study is a part of a FRGS project which has the approval from the Home Ministry of Malaysia. The aim of the study is to find out how the extremist group (ISIS) promote their ideology in order to produce anti-extremism campaigns. Therefore, I assure that the study was conducted under the observation of the highest possible ethical standards. Integrity was maintained at all times regarding data gathering. The data was analyzed objectively and the information reported is within the law.

CHAPTER 1: INTRODUCTION

1.1 Introduction

This dissertation carries out a multimodal analysis to study the representation of ISIS extremist group in their video. Before embarking on the analysis, a brief explanation about the role of multimodality in technology is given in this chapter followed by the role of technology in ISIS's communication. A short definition and background of ISIS is provided. Then, the statement of problem which makes this study significant is stated. The chapter ends with the objectives of the study and research questions.

1.2 Background of the Study

Constructing meaning depends heavily on semiotics resources, visual, auditory and textual. For longtime, language has been considered as the main communication tool among humans. It can be used as a source of expressing meaning and delivering messages. Visual sources used to be seen as less important than language (Leeuwen & Kress, 2006, p. 16). However, since 2000s, with the growing role of technology in our life, visuals have become increasingly important especially in online platforms, which has led to increase the attention paid to the usage of more than one mode to create communication event. Through technology, multimodal texts are used by many individuals, groups and organizations to promote ideas. This study is concerned about how ISIS, the extremist Islamic group use these texts, specifically videos, to spread their ideology and legitimize their actions through analyzing one video released by them entitled "Eid Greetings from the Land of Khilafa".

1.2.1 Multimodality and Technology

Today, with the rapid movement towards technology as a mean of communication, language and textual resources have become one but not the only mode of communication. Technology has increased the usage of multimodal texts by producing various types of semiotic resources (modes) that are combined and organized in creative way (O'Halloran, 2009, p. 4). Therefore, technology is considered as “multimodal social semiotics” (ibid). Visual elements, colors and non-verbal resources have started to play a main role in meaning making. Currently, human communication involves different modes through using varieties of semiotic resources. These resources show that the meaning is not realized only through language anymore, but through other elements such as images, sounds, colors etc. With the wild use of online platforms, texts and visuals are combined together to create a specific meaning. This combination can be seen online in a form of advertisements, graphics, websites, videos and others.

1.2.2 ISIS

On 29th of June, 2014 it was declared the establishment of Islamic State in Iraq and Syria (ISIS) which is led by a man called Abu Bakr Al-Baghdadi, aiming to revive the Islamic nation as it was during the time of Prophet Mohammad (Tucker, 2014, p. 1). It is the most violent Islamic armed group driven from the extremist Islamic group “Al Qaeda”. The political issues in Iraq and Syria, the multi-ethnicities, and various religious groups in these two countries helped ISIS to spread rapidly and widely in the area. ISIS seek to restore the Islamic law and it is ruled by one leader called “*khalifah*” claiming that he is the successor of Prophet Mohammad authority (ibid: 4). ISIS have invited all Muslims to join Islamic State by making *Hijrah* (move) and fight against anyone who rejects them. They address those who reject them as the enemy of Allah, *Kafir*

(unbeliever) and *Murtad* (apostate) including U.S and its allies and other Muslim groups like Shia or even the Sunni Muslims who do not follow them.

Although there are similarities between ISIS and the previous terrorist groups, there is one major difference, in that the previous groups consisted of fighters in small numbers who just attack and move on, while ISIS seek to establish a territory and create a state.

1.2.3 ISIS and Technology

With the increasingly frequent use of the internet and social media, individuals, groups and even governments have started to use online communication means to express their ideas and claims for motivational aims or to justify and legitimize their actions to convince others about their point of view. Most illegal groups like extremist ones use online platforms to communicate with people due to the easy access to these platforms. These groups use online media in psychological war to create an influence on people attitudes and perceptions (Nissen, 2015, p. 19). ISIS, the focus of this study, is an example of these groups. Manciuilli reported that ISIS established an advanced level in using technology for communication through online platforms and social media with no-boundary marketing power. One of the popular communication means used by ISIS in online platforms is videos (2015, p. 8). ISIS use videos in order to spread their ideology and show their identity. These videos tell a great deal about the strategies used by ISIS to legitimize their actions and promote their ideology. In addition, they show the way ISIS represent themselves versus others. ISIS is not the first extremist group that use technology to communicate with the world; however, they made a remarkable move towards better quality and into their production including videos and other publications (Farwell, 2010, p. 49). Most of ISIS's productions come in various languages and they show advanced understanding of online and social media platforms targeting wild range of audience from all over the world (ibid). However, to investigate how ISIS create their

image, there is a need to analyze the visual and textual elements in the videos released by ISIS. Machin (2016) argues that multimodality is used to analyze the way the viewers comprehend the meaning according to the framing, colors, typography, salience and placement of the elements. Thus, multimodal analysis will be used in this study to examine ISIS video.

1.3 Statement of Problem

ISIS have been the main subject of extremism and radicalization since 2014, when they have declared their intention to re-establish an Islamic state or Caliphate to gain back (according to ISIS) the glory of Islam by *Jihad* (fighting). Since 2014, the number of ISIS members has increased rapidly in different countries, mainly in the Middle East, due to the chaos, riot, and disorder. ISIS took an advantage of the situation in some countries and started to spread their own ideas and thoughts to recruit more members. Although Malaysia seems to be far from the Middle East chaos, but the threat of ISIS did not stay far from it. ISIS were able to recruit some of Malaysian Muslims, the most famous of them named Muhammed Wanndy. According to FMT, online news website, on 21st of June 2016, ISIS released a video featuring him inviting Malaysian Muslims to join ISIS and kill the non-Muslim Malaysians. After seven days, on 28th of June, according to CNN news website, inspector-general of police Khalid Abu Bakar, reported that the same person has led the first successful attack of ISIS in Malaysia targeting a nightclub called “Movida”. As a result of this attack, eight people were injured. Thus, this attack was a reminder that ISIS threat is real and it needs to be encountered. Since ISIS count heavily on digital media as the main mean of communication to spread their messages, it is the best way to study their ideology for the purpose of fighting them. According to a report released by Washington Institute and written by Carpenter and his colleagues, internet

has helped the extremists to spread their ideology to reach beyond boundaries and countries which resulted in the creation of a community with radical mindset (2010, p. 1). By using digital media, ISIS have assured an access to the people all over the world, and played a main role in influencing people from different countries to leave their homes and join them, following the deceptive claims of ISIS to fight in holy war against the enemy of Allah. According to Koren and Siboni, ISIS is using the online platforms to create a psychological war of fear by posting videos featuring violent actions like executions and beheadings as well as to pass information to their followers including information about operations, trainings and religious ruling (2014, p. 2).

This leads to the question of how ISIS spread their ideology online through various social media. In order to answer this question, there is a need to explore the way ISIS create their image not only by looking at the content of the messages but by examining the multimodal grammar as well. Multimodality provides a sufficient way to analyze ISIS videos because not only it gives a deep explanation of every element in these videos including visual, verbal and textual elements but as well, it provides an explanation of how these elements form identities, ideologies and power. Furthermore, it creates meaning under social and cultural situations (Bezemer & Jewitt, 2010, pp. 180-181). However, studies that have shed the light on this part are underrepresented in the literature. Therefore, this study will focus on the interrelationship between the different multimodal elements of communication used in ISIS videos. This study helps to reveal the strategies used by ISIS to represent themselves, which may assist in forming awareness campaigns in order to stand against extremism and radicalization promoted by ISIS.

1.4 Objectives of the Study

This study aims to reveal the strategies used by ISIS to promote and legitimize their radicalization. It also aims to investigate the role of multimodal grammar and texts in constructing the image which ISIS intend to create for motivational, warning, and legitimization purposes.

1.4.1 Research Questions

This study hopes to find answers to the following research questions:

- 1- How are the social actors represented in ISIS video textually and verbally?
- 2- How are the social actors represented in ISIS video visually?
- 3- How does ISIS legitimize these representations?

1.5 Conclusion

In this chapter, a general background view of the study is given including the key terms used like multimodality and ISIS and their relation to technology. In order to give the reader a better understanding of ISIS, a brief explanation is provided about their origin and ideology. The significance of the study was introduced in the statement of problem, which led to the objectives of the study and research questions that the current study hopes to answer.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

In this chapter, the definition of the notion of multimodality as presented by many linguists is discussed in order to have a clear idea about the term of “multimodality” that is used in the current study. This part is followed by a presentation of many studies that are related to ISIS usage of social media to create communication with the world. Previous studies are introduced and discussed showing the different aspects of analysis that are being applied to study ISIS media.

2.2 Semiotics

Multimodality is a part of social semiotics. Semiotics itself is explained by Moriarty as a way to understand the message of the visuals and interpret the signs and symbols (1995). However, Kress has defined semiotics as a science of signs that contains form and meaning (signifier and signified). Social semiotics is concerned about the way people employ semiotics resources to interpret artifacts taking in consideration the social context and practices (Van Leeuwen, 2005a, p. preface). With the increasingly attention that is being paid to the technology nowadays, different semiotics resources (visual, verbal and textual) is playing an important role in creating communicative events among people, and due to this fact, linguists and image designers have progressively been concentrating on taking advantage of the huge capability of multimodality in communication.

2.2.1 Multimodality

Multimodality notion is based on Halliday's Systematic Functional theory of social semiotics in language. Halliday claims that the language is a result of social process where an exchange of meaning takes a place in interpersonal situation (1978, p. 2). Halliday has presented three main communicative meta-functions that semiotics mode has to represent: (i) ideational: the speaker's meaning is performed as observer, and the language is 'about something'; (ii) interpersonal: the speaker's meaning is performed as intruder where the language is seen as doing something; and (iii) textual: the speaker's way of forming texts through the language, it is about the relation between language and the world. Halliday reports that in order to actualize the ideational and interpersonal meaning, combination with textual meaning must be formed. Upon this theory, multimodality approach was built.

Van Leeuwen has explained the term multimodality as combination of various modes of semiotics to create a communicative event (2005a, p. 28). Multimodality refers in other words to how the different semiotics elements play a role in making specific meaning of the text. It examines the visual grammar, which is used by the image producer to create a meaning. Machin (2007) argues that multimodal analysis helps to comprehend how the viewer understands the visual texts by analyzing the placement of actors, framing, salience, colors, and typing style.

However, the word "mode" needs to be defined. Kress has explained the word "mode" as a semiotics source that is used in meaning making (2010, p. 79). This includes ways to analyze visual, verbal and textual sources (ex: gaze, gesture, sound, speech, and writing). Three assumptions are considered regarding the usage of mode in multimodality: (i) communication is always formed by using different types of modes and each one contributes in creating meaning. (ii) all the modes' communicative meanings are shaped

based on their cultural, historical and social contexts; and (iii) multimodality is concerned about people selection of one mode over another to create meaning (P. Jewitt, 2012, pp. 1-2). Machin argues that the difference between traditional semiotics and multimodality is that the first focuses on analyzing individual signs and symbols, while multimodality is more about how various signs are chosen and combined to make meaning (Machin, 2016, p. ix). Multimodality, therefore, explains how the image designers use the visual rules and principles of communication that enable the viewers to interpret the meaning potential according to typography, colors, gaze, gesture, framing, salience, placement of elements, etc. (ibid)

2.3 ISIS and Social Media

Since the social media has become the most popular communication tool used by most of world population, it plays an essential part in the strategies used by extremist groups to promote their ideology and reach to everyone without boundaries seeking for supporters and followers. Many social media platforms have been used to spread these groups' ideology either textually or visually.

With the rise of the violent actions done by extremist groups and most recently ISIS, many researchers in different fields have spotted the light on the strategies used by ISIS in using social media in order to perform effective anti-extremism response. However, limited studies have investigated the multimedia texts used by ISIS from multimodal linguistics analysis or the visual grammar of the messages, which can contribute in comprehending how these messages are effectively influencing the audiences to support or follow ISIS.

Many studies have used Twitter in examining ISIS textual messages, as it is used more than other social media platforms in their communication (Klausen, 2015, p. 1). In (2015), Cunningham, Everton, & Schroeder, studied ISIS's narrative using social media specifically Twitter as it is a convenient platform for ISIS supporters to send, receive and post messages, images and videos. According to the researchers, the speed of exchanging the information among ISIS supporters via Twitter can reflect ISIS narrative. The data were taken from Twitter (in both English and Arabic) of those accounts who either retweeting the message or replying it. The analysis was based on the terms circulating among ISIS influential accounts' users to reflect their ideology and concepts. ISIS narrative was examined according to the concept of near and far enemy, the ideology ISIS spread and the emotional and cultural terms. Semantic network analysis was used as a framework. The study shows that ISIS used to discuss more about Iraq, Syria, and their governments, then there was a shift in discussion more toward issues about U.S and the West. The study suggests that the narrative has changed from addressing the near enemy where ISIS is spreading to far enemy due to the latest actions of U.S. and its allies against ISIS.

There is one point that the researchers should have considered regarding the translation to Arabic. The tool was used in translation is Google Translate which is insufficient because it translates the word literally without looking at the whole context, therefore it would be more sufficient and reliable if they counted on Arabic speaker to help them in translation.

Nissen (2014), studied how social media participates in ISIS communication with the world, the study looked up for social media strategies, Strategic Narrative, Strategic Information Objectives and target audience. Many social media sources have been used such as Twitter, YouTube...etc. It is found that focusing on the notion of Islamic state

(caliphate) is the main strategy of ISIS in social media besides creating self-image and representing their power. In narrative, ISIS always use the Islamic terms and the sense of unity in addressing Muslims, claiming that all Muslims are being abused all over the world and ISIS is offering to those Muslims one state where they can be united under the Caliphate's rule. However, the objective of strategic information by ISIS is mainly to contact their followers and supporters, show their power, attracting new members, and countering those who are against it like Westerns and other groups of Muslims like Shia. Therefore, the target audiences are supporters, people who live in the countries ISIS fighting in (Syria and Iraq) and international media for attention purposes as well as donors. The results show that ISIS have four stages of online communication; the first one is the accounts owned by ISIS members in different social media platforms where most of their videos are uploaded with high technology that reaches to the Hollywood high-quality production. The second stage is the accounts, which are related to a specific region to publish live reports and messages. While the third stage is the ISIS members' personal accounts, where the members post and share their own experience. The final stage is more or less out of ISIS control, for those accounts belong to the supporters who re-tweet or re-post ISIS messages.

The study concluded that ISIS usage of technology is more professional than the previous extremism groups, but the question is whether ISIS can always count on only social media to spread information especially with the high strict control of governments on internet websites.

Trying to understand the ideology of ISIS through textual online sources has been studied in many ways. In (2016), Steindal, using Critical Discourse Analysis (CDA), has studied the representation and ideology of ISIS in their official online magazine "*Dabiq*" (which is written in English) through totalitarian movement of their texts in order to find

out whether ISIS is considered as totalitarian or not as well as to understand the vision of this group which could be the first step of fighting it. The data were collected from ten issues of *Dabiq* online magazine which were distributed in various jihadi blogs and websites and they were coded according to the totalitarian theoretical concept. CDA implied as an analytical framework as it is a reliable tool related to power and ideology. The results show that ISIS claim that their state is the true imitation of the society was found during Prophet Mohammad's time and that every Muslim must join to save the Islamic nation from disorder. Through *Dabiq's* texts, Muslims are shown as misguided and abused by others (especially Westerns), therefore, Muslims have to make a *Hijrah* (sacred journey) to Islamic State and they should reject the society they live in and join the society of Caliphate. Living in Western countries according to ISIS is a risk of losing faith and damning to hell afterlife. Furthermore, ISIS represent most of people on the earth live in misguided place with false beliefs while ISIS represent themselves as the true believers that must be followed.

Other studies have been concerned about the media war between ISIS and U.S. In(2015), a study was done by Allendorfer and Herring to compare the videos released by ISIS and the ones released by USDS (U.S. departments of States) in response. The data used were ISIS video "Flames of War" and USDS video "Think Again Turn Away". The study used comparative multimodal content analysis as a framework by coding the language and themes in both videos. Coding also used based on some categories like the age, gender, health status and occupation of the individuals or groups presented in the videos. The findings show that ISIS videos have more influential impact than USDS' due to the fact that the USDS videos have one-sided narrative, a standpoint that may appear unreliable and the insensitivity of addressing of Islamic culture which may look harsh and offensive.

In (2017), Wignell and O'Halloran analyzed the languages and images produced by ISIS in their online magazine *Dabiq* through multimodality focusing on how the group use icons that reflect their worldview. Halliday, which interprets the semiotic sources as overlapped choices, analyzed the data using "Systemic Functional Multimodal Discourse Analysis" and this choice is made from substitution possibilities. The results show that ISIS is trying to draw an imaginary picture of the Islamic practices that existed in earlier times. It views world outside ISIS camp as far and near enemies. On the other hand, ISIS focus on values like *tawhid* (oneness of God), *jihad* (fighting) and *Hijrah* (sacred journey) as main things to be a Muslim. Furthermore, ISIS interpret specific Quranic parts showing them violent and against any other views. ISIS also justify their claims by bonding icons formed from these Quranic parts with association of art crafts.

In (2016), Georges conducted a study on ISIS usage of language to construct the notion of *Ummah* (nation) and the linguistic strategies that are implied to emphasize on Muslims' unity all over the world. The data were taken from the sermon of Abu Bakr Al-Baghdadi (2014), when he established the Islamic State as (Caliphate) and declared himself as the leader of this state. Georges claims that by this sermon, Al-Baghdadi has generated a new group of Muslims, which is different from the rest of Muslims all over the world. According to the study, the notion of *Ummah* is structured by two main ways: talking about forming united Islamic nation and focusing on *jihad* (fighting) based on Qur'an, and talking about the opposite group so-called group of *Kufr* (disbelievers). CDA is used as a tool of analysis. The results show that the linguistics strategies focus on four things: (i) the establishment of Islamic State as isolated state for Muslims to fight; (ii) announcing Iraq and Syria as a part of Islamic State; (iii) emphasizing on the position of Al-Baghdadi as the leader of ISIS; and (iv) inviting Muslims to fight and support ISIS.

It seems that many studies have been carried out to understand the strategies used by ISIS. However, limited studies have looked at the videos released by ISIS from multimodality angle. Due to the fact that multimodal approach makes an important contribution to researches to interpret and analyze digital data including images and videos, there is a need to examine and analyze the multimodality and visual grammar of ISIS messages in their videos. By exploring how ISIS construct their messages effectively through images and texts and what ideas are implied in each, we may gain a good insight of what makes these messages effective in order to find the right response to fight ISIS radicalization and extremism.

2.4 Conclusion

Multimodality is explained in the beginning of this chapter, it is in the simplest definition, the combination of different modes to create meaning. The previous studies, which have been carried out on ISIS usage of social media, were explored. These literatures showed that there are limited studies on analyzing ISIS videos according to multimodal approach as more attention was given either to the language used by ISIS in their magazine and online platforms or to still images, while less attention was given to the videos. Therefore, this study is conducted to fill the gap of previous studies.

CHAPTER 3: METHODOLOGY

3.1 Introduction

This chapter discusses the methodology used in the study. Multimodality as an analytic framework is presented. Unlike many studies which only focus on the text discourse, this study sheds the light on the phenomenon of the combination of images and texts with other elements to create a communication tool. Therefore, a content analytic methodology is required as it is able to address various modalities in meaning creation. Hence, multimodal analysis is introduced in this chapter as an analytic tool because it emerges in different types of discourse that enable us to explain in depth every element in the targeted video. Data collection process including a brief explanation on the video and the data limitation as well as the plan of analysis are described followed by the conclusion to summarize the content of the chapter.

3.2 Conceptual Framework

The study follows the multimodal analysis as introduced by Kress and Van Leeuwen (1996), and it will be referring to Machin's work (2016) as well, which considered as a completion to Kress and Van Leeuwen's work. In addition a reference to the work of Ledin and Machin (2018) will be made to give a better analytical explanation.

3.2.1 Multimodal Analysis

Kress and Van Leeuwen have created a conceptual framework to study visual communication. Their work was based on Halliday's views of social semiotics in

language. Halliday claims that the language is a result of social process where an exchange of meaning takes a place in interpersonal situation (1978, p. 2). Halliday has presented three main communicative meta-functions that semiotics mode has to represent: ideational, interpersonal and textual.

In the light of Halliday's work, Kress and Van Leeuwen assume that visual modes like colors, sounds, typography and others can convey meaning similar to language. Therefore, they have extended these meta-functions into images with slightly different terms: representational in place of "ideational", interactive in place of "interpersonal" and compositional in place of "textual".

Representational meaning of the image refers to the visual resources which must be able to represent the relation among the objects (participants) in the image itself as well as the relation between the objects and the outside world such as places and people (G. R. Kress & Van Leeuwen, 1996, p. 42).

Interactive meaning of the image features the visual elements that create a relationship between the presenter and the target viewer. According to Kress and Van Leeuwen, interactive meaning can be examined through content, social distance and attitude. Content deals with whether the image carries a demand or an offer, while social distance focuses on the distance of the presenter from the viewer whether it is intimate, social and impersonal. On the other hand, attitude stands for the detachment or involvement, equality and power relation between the presenter and viewer.

These two meta-functions carry a stand-alone meaning, in term of creating a comprehensible whole. They also have to be combined, and here where compositional meaning of the image takes place. Compositional meaning is the way representational and interactive meaning are combined to create the potential meaning of the image. It can

be realized through information value (new or given, important or less important, real and ideal), Saliency (size, tone, font, color, etc.) and framing (connectedness and disconnectedness).

3.2.2 Representational Meaning

A semiotic source that is able to represent how the viewers interpret the world's aspects according to the way they experienced it. In other words, it is the relation between the viewer and the world (Leeuwen & Kress, 2006, p. 42), this relation can be realized through vectors.

Kress and Van Leeuwen, however, claim that the easiest way to realize the relation between the represented object and other elements is to visualize it by using vectors which may help in interpreting the relations and the process of interaction between two objects (G. R. Kress & Van Leeuwen, 1996, p. 42). According to Machin, who has further studied Kress and Van Leeuwen's work, vectors can be employed to explain behavioral process in the image. Machin (2016, p. 164) reports that "In science, the motion or action can be realized by forming vectors represents, the same thing can be applied represented participants in pictures and it can tell whether the represented participants are "being" or "acting".



Figure 3.1: The behavioral process

Figure (3.1) shows, through the vectors, the behavioral process of the football player to create a potential meaning, which is most probably shooting the football.



Figure 3.2: The relation between the represented participants

Figure (3.2) shows the relation between the represented participants in the image by connecting the mother with her two children through vectors to give a potential meaning that the family is happily gathered and enjoying drinking the product.

However, representational meaning has two types: narrative and conceptual.

(a) *Narrative Representation*

Some of images contain a semiotic source that has a dynamic movement. Like the image of someone doing sports (figure 3.1). For videos, there are most likely elements involved in an activity. In order to realize the process that is taking place, vectors can be used. The elements (participants) are linked together through these vectors and they perform an action.

In table (3.1) below, an explanation is given of the vectors and their realizations as presented by Kress and Van Leeuwen (1996).

Type of vector	Its realization
Unidirectional transactional action (figure 3.3)	A vector drawn by two participants one plays as an actor while the other is a goal.
Bidirectional transactional action (figure 3.4)	A vector drawn by two participants that connects them in an interaction.
Non-transactional action (figure 3.5)	A vector drawn by one participant plays an actor and does not point to anything in the image.

Table 3.1: the vectors and their realizations as presented by Kress and Van Leeuwen (1996)



Figure 3.3: Unidirectional transactional action



Figure 3.4: Bidirectional transactional action



Figure 3.5: Non-transactional action

(b) *Conceptual Representation*

It is a process where the elements (participants) are organized consistent with their characteristics. The relationship between the participants can be analyzed according to the structure of part and whole which involves two types of participants, one who plays the role of the carrier and reflects the whole and other participants that belong to the carrier which they reflect the parts (figure 3.6).

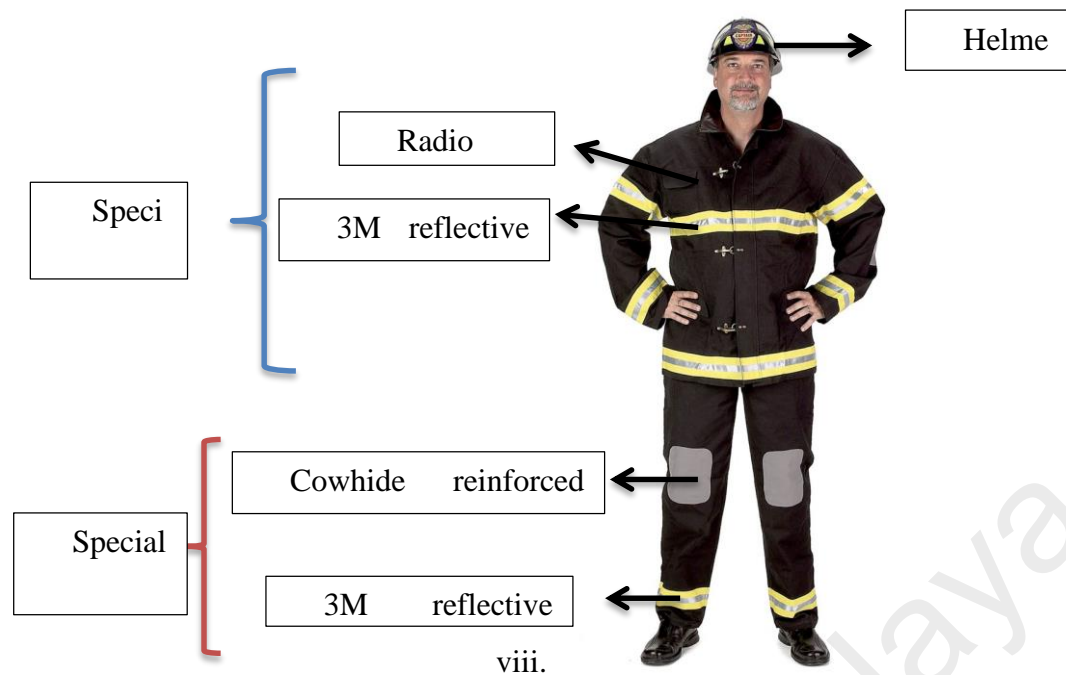


Figure 3.6: Conceptual representation 1

In figure (3.6) the firefighter acts as a carrier (the whole), while the helmet, the jacket and the pants act as attributes (the parts).

However, sometimes this process becomes symbolic which is another kind of conceptual representation. It is when one of the attributes that belongs to the carrier identifies him/her or it (figure 3.7). Most of times, this attribute plays the role of salience and catches the viewer attention.

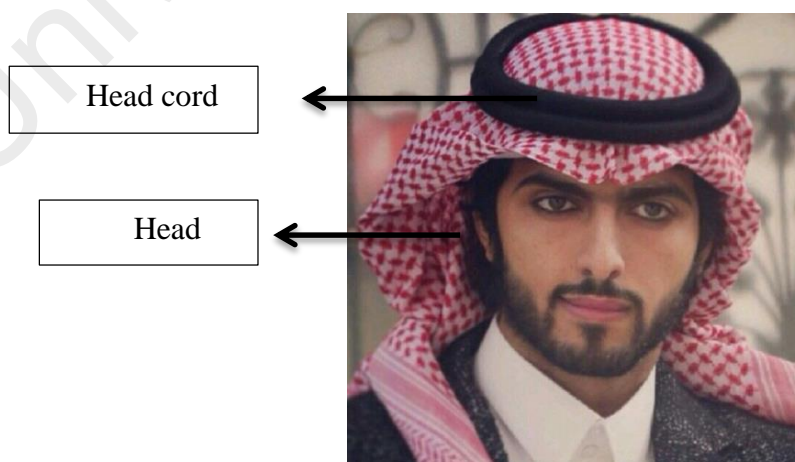


Figure 3.7: Conceptual representation 2

Figure (3.7) features a man wearing a head cord and head cover with special pattern (red and white), these both pieces are symbols of Arabic culture, and therefore they identify the man as Arab.

3.2.3 Interactive Meaning

(a) *Content*

The content establishes an imaginary relationship between the represented participant and the interactive participants. It may carry a meaning of an offer or a demand. Many things help to identify the type of relationship. Kress and Van Leeuwen claim that the gaze plays a fundamental role in recognizing whether the image carries demand (figure 3.8) or offer (figure 3.9). When the represented participant forms a vector by looking at the viewer, an imaginary relationship will be established between them. Therefore, there is a big difference if the represented participant looks directly to the viewer or not. Direct gaze, according to Kress and Van Leeuwen, carries a demand, while the indirect gaze (or looking somewhere else) carries an offer (G. R. Kress & Van Leeuwen, 1996, p. 117).



Figure 3.8: Gaze/ demand



Figure 3.9: Gaze/ offer

In figure (3.8), the represented participant is looking directly to the viewers demanding them to take an action and be part of the action she is taking. While in figure (3.9), the represented participant is looking away which gives a sense that she is involved in her own world not asking the viewers to take any action but offering them information of what she is involving in.

Gaze is not the only important feature in showing demand or offer, other elements can help in recognizing the content of the image like gestures and face expressions. For example: a gesture of a finger pointing out directly to the viewer carries demand meaning (figure 3.10) while a smile can carry the represented participant's offer to the viewer or a sense of likeness and affinity (figure 3.11).



Figure 3.10: A gesture to show demand



Figure 3.11: A smile carries offer

(b) *Social Distance*

The relation between the represented participant and the viewer can be established through the shot of the represented participant. According to the social distance, the viewer can be placed in a different level of closeness to the viewer. Three main types of shots can establish this relationship: long shot, medium shot and close shot.

A- Long shot:

- 1- The whole figure: to establish a social distance where the figure is shown completely and the environment around it. It carries the meaning of creating an impersonal relation between the represented participant and the viewer or sometimes to show the viewer the environment around the represented participants to have a full image of what is the activity and the surrounding the presented participant involved in (figure 3.12).

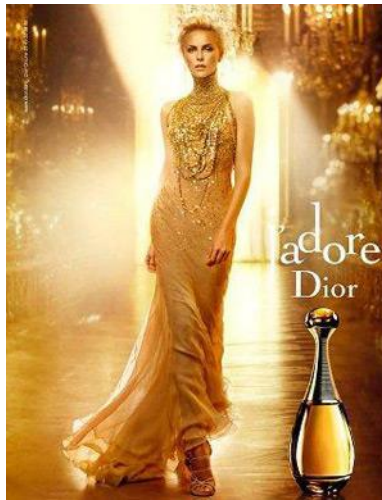


Figure 3.12: Social distance/ long shot

2- Medium long shot: the figure is shown from waist and above, as well as the surrounding. It creates social relationship with the viewer, where the viewer is not completely detached from the represented participant but not directly involved as well (figure 3.13).



Figure 3.13: Social distance/ medium long shot

B- Personal: the figure is shown from shoulder and above. It forms a personal connection between the represented participant and the viewer to give the sense of familiarity and intimacy (figure 3.14).



Figure 3.14: Personal distance

C- Intimate: only the face of the figure is shown. It creates a direct and intimate relation between the represented participant and the viewer. The focus is on the face expression like the gaze and the smile (figure 3.15).

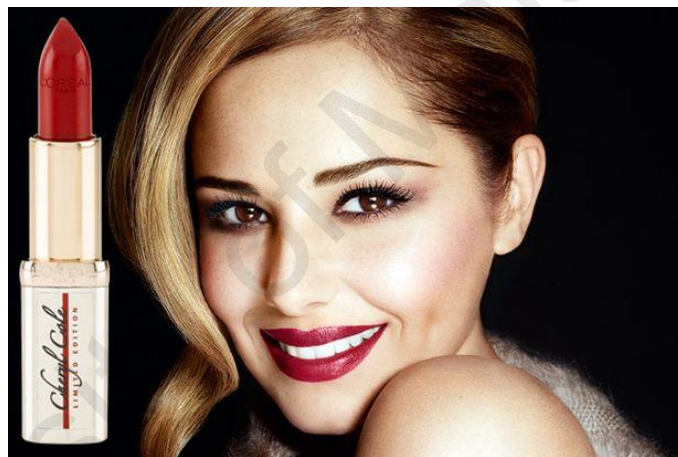


Figure 3.15: Intimate distance

3- *Attitude*

It is to realize the involvement of the viewer, which can be examined through horizontal angle and power relation between the represented participant and the viewer through vertical angle.

1- Involvement: Kress and Van Leeuwen, stated that from which position the shot was taken can give a sense of involvement or detachment of the viewer (2006, pp. 134-136). The shot taken from frontal angle implies different meaning from the one taken from oblique angle. While the first one refers to the involvement of the

viewer with the represented participants and addresses the viewer as one of them (figure 3.16), the other one addresses the viewer as not one of them and gives a sense of detachment (figure 3.17).



Figure 3.16: Frontal angle



Figure 3.17: Oblique angle

- 2- Power: the position of vertical angle of the represented participant plays an important role in realizing the power relationship with the viewer. A high angle usually shows the figure small and less significant while the low angle shows it the opposite. In other words, high angle gives the sense of inferiority and forms a

relationship in which the viewer has a power over the represented participant (figure 3.18). However, low angle gives the sense of superiority and forms a relationship in which the represented participant has a power over the viewer (figure 3.19). On the other hand, the angle at eye level gives the sense of equality in power (figure 3.20), (G. R. Kress & Van Leeuwen, 1996, p. 140).



Figure 3.18: high angle



Figure 3.19: Low angle



Figure 3.20: Eye level angle

3.2.4 Compositional Meaning:

according to Kress and Van Leeuwen (1996, pp. 175-176), in order to realize the meaning of the representational and interactive relations, composition is needed. Only through the composition, the whole meaning of the image can be realized. There are types of interrelation between the elements of the image: information value, salience and framing.

1- Information Value:

Where the elements are placed carries a particular information values that are positioned in different zones of the image. Therefore, where the element is placed whether on the left or the right, on the top or the bottom, or in the center or the margin, carries a significant information values that change from zone to another in the image (G. R. Kress & Van Leeuwen, 1996, p. 117). According to the western style of visualization, placing the elements on the left side provides information that is already known to the viewer. However, the element placed in the right side provides new information that presents the message which the viewer should receive (G. R. Kress & Van Leeuwen, 1996, p. 180). If the element is placed on the top of the image that means it is providing an ideal information which promises the viewer of something, on the other hand, if the element is placed on the bottom it refers to the real information (G. R. Kress & Van Leeuwen, 1996, p. 186), (figure 3.21). Kress and Van Leeuwen argue that this structure is not always followed especially in Asian style of visualization. Center-margin structure is more common (1996, p. 178). Placing the element in the center makes it the main element in the image while other elements on the margins look less important or inferior. Jewitt and Omayya state that the element placed in the center is the one which connects and holds the element around it on the margins (2001, p. 149). However, this structure can be seen more likely in advertisements, therefore, it is not applicable to this study.

Figure (3.21) below shows the spatial map as presented by Kress and Van Leeuwen
(1996, p. 197)

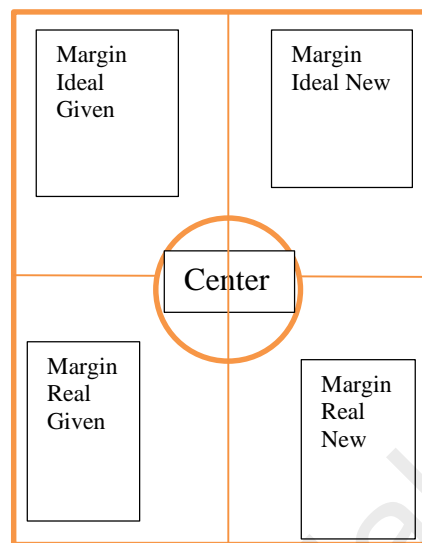


Figure 3.21: Features of the spatial map in magazine cover.

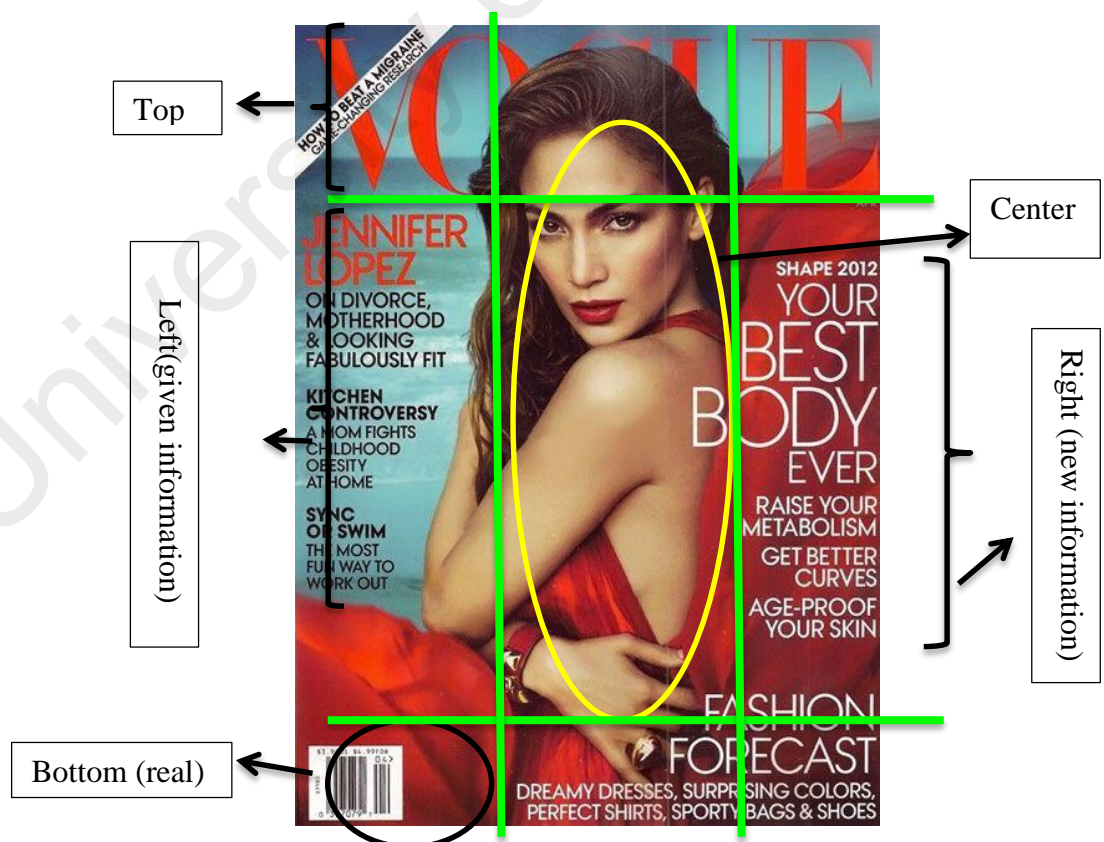


Figure 3.22: The spatial map in magazine cover

2- Saliency:

Some elements are positioned to be more attractive to the viewer than others. According to Kress and Van Leeuwen (1996, p. 201), the possible meaning comes from applying different types of fonts and colors in the image to stand for certain representation of qualities. In addition, Machin states that to achieve saliency, size, tone, repetition, overlapping, foregrounding and colors can be used to make the element more eyes catching (2016, p. 130). Jewitt and Oyama, on the other hand, report that the different emplacement of textual and visual elements indicates different saliency of them (2001, p. 150). Below the saliency tools are further explained:

A- Size:

The bigger the element is the more eyes catching it is. The bold and large letters in texts make the words more saliency and give the sense of power. The same can be applied to the visual elements; large figures in the image are more salient than others (figure 3.23 & 3.24). According to Kress and Van Leeuwen, size is one way to make the element more conspicuous than the rest (1996, p. 202). In addition, Machin reports that the large element is used for the purpose of emphasizing and for creating a high saliency (2016, p. 133).



Figure 3.23: Saliency/ size 1



Figure 3.24: Salience/ size 2

In figure (3.23), the big words written in capital letters make the red sign the most outstanding element in the image. Same goes to the face of the child featured in figure (3.24). The size of the face draws more attention to it than the rest of other elements in the image.

B- Color:

Colors are always related to the social significance and the use of different colors in specific way can create salience (G. R. Kress & Van Leeuwen, 1996, p. 101). Rich and bright colors are more salient than others (Machin, 2016, p. 134). Contrasting colors can create a salience as well. In figure (3.25), the phrase “peace is the word” is featured in bright color (white) which contrasts with the black background. This makes the phrase more attractive and salient.



Figure 3.25: Saliency/ color

C- Tone:

Brightness can be used to attract more attention. Some elements can be highlighted through lighting. The element with direct light focused on is more salient than other elements (Machin, 2016, p. 135). In figure (3.26), the light is pointed on the represented participant which highlights her to be the most outstanding element in the image.



Figure 3.26: Saliency/ tone

D- Foregrounding:

The elements emplaced in the front ground usually carry more meaning and they are positioned in this way to draw more attention. According to Machin, foregrounded elements indicate greater significance (2016, p. 137). Placing the elements in front of each other indicates different degrees of importance (ibid, p. 138); the elements in the front are

more salient than the rest. In figure (3.27), the actor (Tom Hanks) is placed in front while the statues are placed in the back, which makes him more significant and salient than the rest of elements.



Figure 3.27: Saliency/ foregrounding

3- Framing:

Frames can create a sense of connectedness or disconnectedness among the elements existed in the image. According to Kress and Van Leeuwen (2006, p. 203), framing can be used to merge the elements together and connect or disconnect them from each other. The stronger the frame is, the greater the sense of disconnectedness. Usually frames are used to separate and elaborate certain elements in the image. Framing is used to represent the relation of elements whether they are united or separated (Machin, 2016, p. 150). As example, in figure (3.28), the green table connects the elements within it but in the same time, it disconnects them from the rest of the image. Furthermore, the grey box, connects the green table with the red sentence, on the other hand, it excludes it from the rest of the image. The three colorful circles are disconnected from the rest of the image while they are connected by the plus (+). However, the video selected to be the subject of the study contains no framing, thus it is not applicable to this study.

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Figure 3.28: Framing

Due to the fact that the video is heavily visual and contains less textual elements, the analysis will be focusing of the visual elements more than the textual ones.

Below, diagram (3.1) elaborates the multimodal analysis that will be used in this study based on Kress and Van Leeuwen (1996) and Machine (2016) conceptual framework.

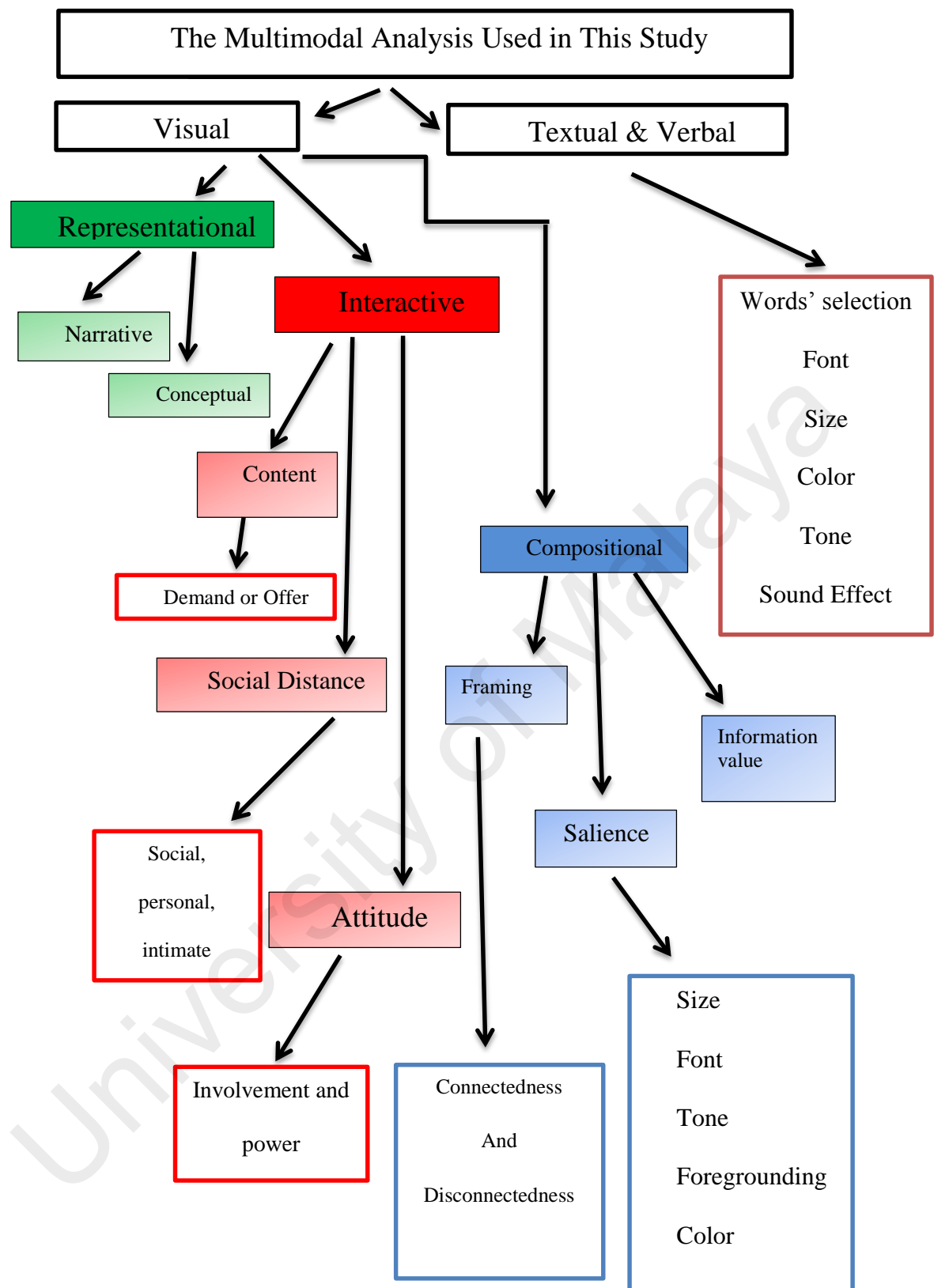


Diagram 3.1: Multimodal analysis based on Kress & Van Leeuwen work (1996) and Machin (2016)

3.3 Data Collection

This section illustrates the process of data collection that is used in this study.

3.3.1 Data Type

The data used in this study is an online video entitled “Eid Greeting from the Land of Khilafah” released by ISIS’s affiliated media group (*Al-Hayatt*) on August 2, 2014. The video is taken from the website *jihadology.net*.

3.3.2 Selection of Video’s Type

The data, the video, was selected according to three main criteria:

- 1- It is released by an official media group that associated with ISIS. This assures that the data is sufficient and reflects ISIS ideology and strategies.
- 2- The video is popular and well known. This was assured by either the huge number of views of the Video on YouTube or the circulation of the video in newspapers and online platforms like Twitter and Facebook. The popularity of the video means that ISIS were able to reach to big number of people which serves ISIS’s purpose in spreading their ideology all over the world. The video was viewed around 150,000 times on YouTube before it was removed, and 30,000 times on <https://archive.org/>, while the title of the video was discussed 144,000 times among the online news and articles. In addition, the video was shared for 463 times on Facebook.
- 3- The video selected was chosen to carry as least violent as possible in order not to negatively effect on the readers’ mental health.

3.3.3 The Video Selected

The video selected entitled “Eid Greeting from the Land of Khilafah”. The Duration of the video is (20.25) minutes. It was filmed to celebrate Eid Al Fitr, which is followed by the fasting month of Ramadan. The Video features ISIS members during their celebration of “Eid”. Several foreigners’ members are interviewed to encourage others to join them by telling their experience of the life under the rule of IS. The video was taken in Al-Noor mosque, which is located in Al Raqqa city, the first city that fell in ISIS hands, and it is the capital of their *Khilafah*. As well as it is the biggest among the Syrian cities that are under ISIS control, wherefore ISIS chose this mosque to feature in the video, because Al Raqqa represents the center of their state leadership.

3.3.4 The Limitation of Data Collection

One video was selected and found to be sufficient to answer the research questions as the study uses in-depth analysis and the research is bound by words limitation. However, there were some limitations in data collection due to the fact that many videos are not available or not allowed to access, as well as many videos are not officially released by ISIS. Furthermore, some official videos are too violent, which might be harmful to the readers.

3.4 Plan of Analysis

It is important to mention that analysis will explain the video features in relation to Islam as there are many elements are used refer to Islamic practices and terms. Additionally, the researcher who conducts the analysis is aware of Islamic practices; therefore, cultural context interpretation is sufficient due to this fact. The video will be

divided into three parts according to the change of events in the video, which provide the viewer with different kind of information; each part is separated into scenes. The first part is the introduction, which contains the starting of the video, the second is the sermon given by the Imam during the Eid prayer, while the third is the interviews made with ISIS members and night celebration of ISIS. In addition, the scenes are selected to carry a certain sequence in the video where the camera is locating a specific time and space (Ledin & Machin, 2018), when the sequence, time and space change the scene does. The parts and scenes in the video are divided in the following way:

Part One: introduction of the video, gives an introduction information about the group and the topic of the video

- 1- Scene one: the opening of the video, ISIS starting sentence and media center logo
- 2- Scene two: the sequence changes to feature the mosque where the Eid prayer is held.
- 3- Scene three: the sequence changes to feature ISIS members entering the mosque.

Part Two: the sermon, gives information about the Eid prayer inside the mosque.

- 1- Scene one: the opening speech of the Imam.
- 2- Scene two: the sequence changes to the real speech.
- 3- Scene three: the sequence changes when the sermon and the prayer end.
- 4- Scene four: the sequence changes to feature ISIS members greeting and hugging each other.

Part Three: the interviews, gives information about ISIS's members experience in living in IS.

- 1- Scene one: children cheering Islamic State are featured.

2- Scene two: the sequence changes to feature some ISIS members who are being interviewed.

3- Scene three: the sequence changes to show ISIS's night celebration of Eid.

According to the framework stated above, each scene of the video will be selected in a form of images and will be analyzed, these images are still, and however, they explain the sequence of the events in the video. Table (3.2) explains the process of analysis needed to answer the research questions:

Question	Analysis
Question 1: How are the social actors represented in ISIS video textually and verbally?	Looking at how are verbal and written words used to represent the participants in the video with reference to intertextuality and religious discourse (Quran and other Islamic texts) through the words selection, font type, size and color, the tone and the sound effects.
Question 2: How are the social actors represented in ISIS video visually?	Looking at how are the visual sources represented through examining <ul style="list-style-type: none"> 1- The representational meaning to identify the participants involved in the communication and their relation with the world around through the behavioral process in the image by forming vectors. 2- The gaze to indicate whether the image carries an offer or demand. 3- The social distance to indicate the relation between the represented participants and the viewer whether it is intimate, personal or social.

	<p>4- Horizontal angle to study the involvement and detachment of the viewer with the represented participant.</p> <p>5- Vertical angle to study the power relation between the viewer and represented participant.</p> <p>6- The compositional meaning to identify the information mentioned in the video as well as the salience to highlight what are the things that ISIS focus on to legitimize their actions.</p>
<p>Question 3:</p> <p>How does ISIS legitimize these representations?</p>	<p>Through the findings of the previous questions, the study will be discussing how ISIS identify themselves versus others and how they create their whole image to promote their ideology and legitimize their actions.</p>

Table 3.2: Steps of answering research questions

The video will be viewed many times, for the multimodal analysis needs to repeat viewing the data more than once (Bezemer & Jewitt, 2010, p. 181). Then it will be played with both sound and image and sometimes with sound or image only to focus more on each aspect and to provide various ways to see them. This would help to focus on the repeated movements like gestures or specific words. Subsequently, the steps in the table will be applied:

3.4.1 Analyzing the Verbal and Textual Elements

Step 1:

Transcription of auditory elements in the video such as speech and background songs through looking at words selection, tone, pausing and hesitation. The translation of Arabic words into English will be considered.

Step 2:

Transcription of texts in the video including words' selection and typography in terms of font, size and colors since nowadays typography is not only a tool for linguistic meaning anymore, but it is a stand-alone semiotic mode (Van Leeuwen, 2005a, p. 14).

The part concerns the translation in both verbal and textual, the reliability of the translation will be considered, therefore, third party who speaks Arabic as first language and speaks English fluently will confirm the translation. The researcher is also an Arabic speaker.

3.4.2 Analyzing the Visual Elements:

Transcription of the visual elements in the video such as gaze, gesture, shooting angle, behavioral process, size of elements and colors. The focus will be on the interaction of the presented participants because it is where the ideology and power relation are recognizable (Bezemer & Jewitt, 2010, p. 181).

Through examining the representation of social actors, the relation meant to be formed between the represented participants and the viewer can be realized. This can be done through the following:

- 1- Forming vectors to realize the dynamic process of the image and the relation between the elements and the world around them.
- 2- Examining the gaze as it is an important semiotic source to understand the relation between the represented participant and the viewer in term of directness (addressing the viewer directly or not) and image act (whether it carries a demand or an offer).

- 3- The horizontal angle will be examined to determine the involvement between the represented participants and the viewer whether the viewer is meant to be involved or detached in the action taking place in the image.
- 4- Examining the vertical angle which helps in understanding the power relation and identifying whether the viewer is meant to be more or less powerful than the represented participants.

3.4.3 Analyzing the Compositional Elements:

The compositional elements will be examined to realize the most salient elements, which there were focused on to be eye-catching. The composition will help to realize the reasons of using the representational and interactive meta-functions to understand the real meaning the image is meant to deliver. However, the compositional elements like framing and information value are not used in the video, thus, they are not a part of the analysis.

3.5 Conclusion

In this chapter, Kress and Van Leeuwen multimodal analysis conceptual framework along with Machin (2016) and Ledin and Machin (2018) were introduced to analyze the data as well as the procedure of data collection. The steps mentioned in this chapter will be applied on the selected data and discussed in the following chapter.

CHAPTER 4: ANALYSIS AND DISCUSSION

4.1 Introduction:

Seeking for more understanding of ISIS ideology, and due to the fact that many elements in their videos carry their claims of legitimacy and ideology, this chapter carries out a multimodal analysis on ISIS video “Eid Greeting from the Land of Khilafah”, using the framework presented by Kress and Van Leeuwen, Machin and Ledin and Machin as an analysis tool. The analysis is divided into three sections that are deeply discussed, the introduction of the video, the sermon and the interviews. The first two sections are separated into scenes, while the last section is looking at not only the scenes, but also at the common things among the interviewees as they share many similarities. The chapter ends with a sum up of the results.

4.2 Analysis and Discussion

In this section, the video is divided into three parts of analysis: the introduction of the video, the sermon and the interviews. Each part is separated into scenes. It is important to mention that all the participants in the video are assumed to be ISIS members due to the fact that there are no non-ISISs in the Islamic state unless they are prisoners. As it is shown in the video, no one of the participants look like a prisoner but mostly they are people who pray, talk, and celebrate together.

4.2.1 Introduction of the Video

This part analyzes the introductory scenes before the starting of Eid prayer including the introduction of the media group that published the video, ISIS starting sentence and the mosque's outside view where the prayer is held.

4.2.1.1 Scene 1



Figure 4.1: Starting sentence

The video starts with a sentence means “by the name of Allah” (Figure 4.1), which is the starting sentence of each Quranic Surah (chapter) and it is used to be quoted in speeches among Muslims. ISIS start every video by this sentence to show their Islamic identity. The group use particularly two colors for this starting sentence: black for background and white for the text. According to Kress and Van Leeuwen, as cited by Machin, colors can be associated with cultures and it can be referenced to other elements, for example, blue is associated with water and purity (Machin, 2016, p. 69). Based on this

interpretation, black color refers to the darkness, evil forces, and death (Morton, 1997, p. 35), while white color refers to truth, god, light and purity (ibid: p. 37). Contrasting colors can create a salience; Machin stated, “Salience is where certain features in compositions are made to stand out, to draw our attention. Such features will have the central symbolic value in composition; these are the ones that credit more attention than others” (Machin, 2016, p. 130), therefore, the contrast of the two colors in figure (4.1) makes the sentence more salient, and thus, it draws the viewer’s attention.

It can be said that ISIS is addressing themselves versus others in this starting image. The sentence in white represents ISIS group as an Islamic group hold the truth and take the side of good while it represents the rest of the world as evil where people live in the darkness of false beliefs and in the danger of death in ISIS hands. In other words, ISIS showing their identity versus others as good versus evil, light versus darkness, truth versus false and life versus death.



Figure 4.2: Media center logo 1



Figure 4.3: Media center logo 2

Al-Hayatt (the life), is the name of the media group which published the video (figure 4.2). There is a background sound of water when the word “*al-Hayat*” is shown in the water drop shape to emphasize the meaning of the word itself, as water is the origin of life. The plain black background contrasts with the logo. Therefore, the logo stands as a salience and catches the viewer’s eyes. Furthermore, these two colors are used to create the meaning of death versus life because black symbolizes death (Morton, 1997, p. 35). The word “*Al-Hayatt*” is written in a curvy style to show elegance (Nakilcioğlu, 2013, p. 46) and it is commonly used for Islamic texts where the letters are joined in a certain way to transfer the words into a visual art (Othman & Zainal-Abidin, 2011, p. 107). The typography helps to display the text like logos and advertisements elegantly and every font adopted carries different messages (Doyle & Bottomley, 2006, p. 112), accordingly, the logo of the media center is designed in this way to give both elegant and Islamic notion. The word itself is colored in brown (figure 4.3) which refers to the earth and nature (Morton, 1997, p. 34), thus, it is linked directly to the meaning of the word. The

combination of the water drop and the brown color of the word “*al-Hayat*” with the sound effect of flowing water emphasizes the meaning of life and nature that reflects the word itself.

4.2.1.2 Scene 2



Figure 4.4: The title

In figure (4.4), the camera features the sky, and then it moves down gradually to show the figure of the mosque. The sky symbolizes the highness and indirectly refers to Allah because according to Muslims' beliefs, Allah exists in highest position from all the creatures, in Muslims' holy book, Qur'an, it is written “Glorify the Name of your Lord, the Most High” [87: 1] (Hilali & Khan, 1996). Therefore, a link between Allah and mosque is created. The mosque chosen by ISIS is located in Al Raqqa city. It is the first city that fell in ISIS hands and the capital of their *Khilafah*, as well as it is the biggest among the Syrian cities that are under ISIS control, wherefore, ISIS chose this mosque to feature in the video, because Al Raqqa represents the center of their state leadership. Looking at the mosque itself, it is the place where the prayers are held and it is considered as a holy place for Muslims due to the fact that it represents Allah, because in Islamic perspective, the mosque is the house of Allah on earth. Qur'an mentions “In houses (mosques), which Allah has ordered to be raised (to be cleaned, and to be honored)” [24:

36] (ibid). The mosque is in milk-white and blue colors, white usually indicates purity, while blue and white both symbolize spirituality and cleanliness (Morton, 1997: 27). On both sides of the mosque, there are trees as a sign of nature for green is the color of nature, growth, and fruitfulness (ibid: 29). In the center of the image is the phrase “Eid greetings from the land of *Khilafah*”, which is placed to catch the viewer’s attention as the elements in the center are meant to be more salient and carry the main information that the rest of elements are related to (G. R. Kress & Van Leeuwen, 1996, p. 196). The mosque is related to the word of Islamic celebration “Eid” and the sky and trees most probably associated with “the land of *Khilafah*”. Considering that typography carries meaning and it has a semiotic resource that carries various modes (Van Leeuwen, 2005b, p. 14), the title that is written in different colors, sizes and fonts conveys a certain message. Looking at the first part “Eid greeting”, is written with a big size in old English font that was used during the 17th century that links one letter with other using a curvy artistic style that looks similar to the handwriting and it is not easily readable. The font is used to show elegance and it is popular to be used as a headline (Nakilcioğlu, 2013:46), therefore, it is most probably used for the purpose of attracting the attention and adding a fancy and elegant look to the title. The second part “from the land of” is written in capital letters but smaller size which indicates less important information (G. R. Kress & Van Leeuwen, 1996, p. 202). The phrase is written in serif font where the letters are clear and separated. This font is commonly used to make the words well defined and readable (Nakilcioğlu, 2013, p. 44). However, the last part of the sentence is written in the same font but in the biggest size with capital letters to be easily read and to carry the highest salient in the image which credits more attention than the rest of the sentence, this indicates that the video is about the “*Khilafah*” more than the “Eid greeting”. The colors used in the sentence ranges from blue to gray; this color gradation assists in making the phrase more eye-catching, and it suits with the background colors. On the top right of the image, the logo of the media

center is placed as the Arabic writing is from right to left. The logo shows the authority of the video and it is displayed in the whole video.

Along with the visual and textual elements, verbal elements are applied. A sound of “*Takbir*” (saying *Allahu Akbar*) is displayed as a sound effect. The *Takbir* is special Islamic practice of Eid prayers but it is used as well by ISIS in every attack, battle or celebration. Overall, the combination of the image indicates Muslims’ Eid prayer creating an image of faith and peace.

In many scenes, English subtitle is used in white color with a black shadow to make it readable in different backgrounds’ colors. The font style is applied for best readability and it is commonly used in translation. The subtitle means the video is targeting the audience who can speak or understand English.



Figure 4.5: Jami’ Al Noor

Along with the sound of the prayer, a ray of sun comes from the sky to shine in the center of the sentence making it full of light (figure 4.5). The sunlight indicates spiritual and mental enlightenment (Morton, 1997, p. 31). In figure (4.5), the sunlight is related to the sky and eventually to the Allah, while light itself in Islam symbolizes the divine (Faghfoori, Bolkhari, & Soltani, 2014), p. 9). In Qur’an it is written, “Allah is the light of

the heavens and the earth” [24: 35] (Hilali & Khan, 1996, p. 228). The element with direct light focused on is more salient than other elements (Machin, 2016, p. 135), Therefore, it makes the phrase stands out more than the rest. Furthermore, the light in the center of the phrase creates a link between the IS and Allah to show ISIS as the representers of Him on earth. The light as well is related to the name of the mosque itself “*Jami’ Al Noor*” (the light mosque).



Figure 4.6: The entrance

The ray of the sun fell on ISIS members who are entering the mosque (figure 4.6). One of the members passes under the light spot and thus he is more salient than others, emphasizing on the idea of connecting Allah and ISIS as his representer as the sunray comes from above (the highest place which refers indirectly to Allah) and points on ISIS member. The light as well indicates unity and oneness (Faghfoori et al., 2014, p. 9) which creates a sense of unity among all who live in IS in an atmosphere of peace and faith. figure (4.6) features the members from behind, and therefore there is no eye contact between them and the viewers, in this case, they are not engaging the viewers in their activity and the viewers are placed as observers (Machin, 2016, p. 112). Furthermore, as distance can form social relations through the shot of the represented participants and

space is meant to put between them and the viewer (ibid: 116), figure (4.6) shows the members with half body and the whole surrounding is seen, thus, a distant and impersonal relation is formed. In addition, the angle that the represented participants are viewed suggests different relations between them and the viewer (ibid: 117). Figure (4.6) views ISIS members from an oblique angle. The oblique angle creates detachment (ibid: 113). The shot angle and distance are giving the sense of immersion of what ISIS members are doing, detaching the viewers and placing them as observers.

4.2.1.3 Scene 3:



Figure 4.7: ISIS members entering the mosque



Figure 4.8: ISIS member (A)



Figure 4.9: ISIS member (B)

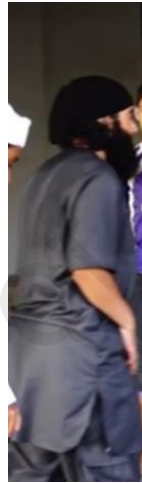


Figure 4.10: ISIS member (C)

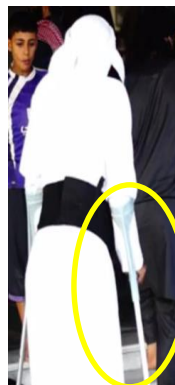


Figure 4.11: ISIS member (D)

Figure (4.7) features four ISIS members entering the mosque. Member A, (figure 4.8) is on the right is heading towards the mosque; one of his feet is stepping inside while the other is placed on the stairs. Through forming vectors, we can realize the dynamic process of the man who is taking the action of entering the mosque. Machin (2016, p. 164) stated that “In science, the motion or action can be realized by forming vectors represents often by arrows, the same thing can be applied to represented participants in pictures and it can tell whether the represented participants are being or acting”. The man’s attire is a long t-shirt and trousers that nowadays is most commonly known in Pakistan, Afghanistan, India, and Bangladesh, yet, Muslims wore it in old times. The man also wears a headpiece, which is known only to Muslims, and it is used mostly to show Islamic traditions and identity. Furthermore, a headscarf is placed on his shoulder with a special pattern in red and white, this scarf is known for Arabs and Muslims. In the left hand, the man carries his shoes because it is obligated to enter the mosque barefooted, and on the other hand, he carries his weapon, which contrasts with the peaceful environment of mosque and Eid celebration. In addition, in Islamic law, Muslims cannot enter the mosque with their weapons only if they are in fear or under war conditions. Qur’an has mentioned “ When you (O Messenger Muhammad) are among them, and lead them in *As-Salat* (the prayer), let one party of them stand up [in *Salat* (prayer)] with you taking their arms with them; when they finish their prostrations, let them take their positions in the rear and let the other party come up which has not yet prayed, and let them pray with you taking all the precautions and bearing arms. Those who disbelieve wish, if you were negligent of your arms and your baggage, to attack you in a single rush" [4: 102] (Hilali & Khan, 1996, p. 56). Hence, the weapon carried by the man delivers two possible meanings, the first is IS is always in war condition that contrasts with the mosque and prayers for they symbolize peace and safety and the other one is that this man is violating Islamic rules.

Member B is a child, (figure 4.9), wears a normal modern t-shirt with midi trousers, for in Islamic rules a man does not have to show his knees. The vector formed shows that the child is standing still but he is looking at another person who is not looking at him, this one side contact creates a unidirectional transactional action (Kress and Van Leeuwen, 2006: 78) where the child plays as actor who is doing the action of looking and the man represented the goal who is receiving the action and being looked at. The appearance of the child in the image delivers a message to the viewers that IS is a normal place where the children are like others in the rest of world, but they practice their religion well; this message is supported by the modern outfit the child is wearing opposite to the adults in the image. This message also conveys the meaning of ISIS's future generation of fighters.

The member C, (figure 4.10), wears black long shirt and trousers, the same traditional Islamic style, with a long beard to emphasize his Islamic identity and more specifically his group identity. The vectors formed show him walking while he is looking at a point outside the frame of the image, which makes his action as a non-transactional action (Kress and Van Leeuwen, 2006: 78).

Member D, (figure 4.11), wears the brightest color in the image (white), this makes him more eye-catching than the rest. According to Machin (2007, p. 134), rich and bright colors are more salient than others; therefore, the man is more salient than the rest. Furthermore, the man is disabled and using a crutch to walk and although he is under bad health condition he has come to the mosque for prayer, which gives the impression that no matter in what the condition of ISIS members is, they continue performing their duties as Muslims and as a part of Islamic State.

The four members in the image are shown completely or almost with the surrounding space; therefore, a social distance is created where impersonal relation with the viewer is

formed(G. R. Kress & Van Leeuwen, 1996, p. 124). In addition, they are all not looking at the camera but instead they are looking elsewhere which emphasizes the impersonal relation and detaches the viewers addressing them as observers.



Figure 4.12: In the mosque

Overall, the image features ISIS members of different ages and outfits to show harmony among the different nationalities under Islamic State's rule. However, no matter what their condition is and what are the difficulties they face, they will always do their duties toward Islam (represented by the disable man) and Islamic State (represented by the man carrying the weapon) and nothing can stop them.

As shown in figure (4.12), most of the represented participants wear different degrees of white color; white is common color in Islamic culture as Muslims tend to wear white during religious practices such as pilgrimage and prayers (Hasan, Al-Sammerai, & Kadir, 2011, p. 207) because white symbolizes holiness, purity, peace (Morton, 1997, pp. 37-38), light and innocence (Zammitto, 2005, p. 5). The ground of the mosque is covered with a green carpet. Green is the most common color used in mosques' buildings and decorations because it is seen as the color of Islam (Morton, 1997, p. 30) and it is believed that prophet Mohammed was wearing green when he was attended by the angels (Dilloway, 2006, p. 17). The combination of the two main colors used in the image (white and green) underlines the religious and peaceful environment.

All the represented participants are featured from the back for two reasons: (i) the camera was shooting from outside then it entered the mosque; and (ii) the represented participants are facing the side where the *Imam* “the leader of the prayer” will give his sermon then lead them in the prayer. Therefore, there is no eye contact or direct gaze between any represented participant and the viewer, as long as there is no direct eye contact in the image with the viewer, the image itself carries an offer (G. R. Kress & Van Leeuwen, 1996, p. 117) and “this because the viewer is offered the images as information available for scrutiny” (Machin, 2016, p. 112). Moreover, the image places the viewer as an observer since “there is no eye contact made with the viewer and no demand made of them, in this case, the viewer is able to look at the represented participant as an observer, they are not called upon for a response” (ibid). Hence, a sense of detachment is obvious, it is reinforced by the long shot that shows the whole figure of the represented participants, and the surrounding (Kress and Van Leeuwen, 2006, p. 117), featuring ISIS members involved in their own life while the viewers are not a part of it but they are offered to see how it is.

In figure (4.12), the vectors formed from the child who is offering candies show his behavioral process, while everyone is sitting and waiting for the prayer he is the one who is doing action by bending to give someone a candy, thus, according to Machin, he is “acting” while rest are “being” (2016, p. 146). In relation, he is the most eye-catching participant in the image based on his action and his different outfit from the most of the others that makes him most salient.

The prayers is still the background sounds, specifically the sentence “thanks to Allah” and it is important to notice that the prayer is not translated into English as the rest of the speech in the video because all Muslims must know this prayer since childhood and they have to learn it.

If we combine all the elements used in scene 3, it can be understood that ISIS is providing the viewer with an image of peaceful and normal life in their state where everyone from different age and health condition is doing his religious duties.



Figure 4.13: The sermon

4.2.2 The Sermon

This part analyzes the scenes during the sermon when the *Imam* is giving his speech after Eid prayer.

4.2.2.1 Scene 1

The scene features the *Imam* while he is giving his sermon to the people who have come for Eid prayer, the sermon is part of Eid prayer practice. The mosque is designed with Islamic graphics and in the middle beside the Imam place; there is a chandelier with a green light, the color of Islam, which emphasizes the sense of Islamic atmosphere (figure 4.13). As seen in the image, the represented participants (except the *Imam*) are shown from the back sitting on the ground facing the *Imam* who is the only one standing and facing the camera although he is not looking at it, he is also in a place higher than the represented participants. His position has two explanations, (i) the person who wants to

give a speech must face the audience and stand in a place higher than them to be seen by everyone; and, (ii) such position shows that the *Imam* has a higher level of Islamic knowledge, and thus, well-qualified to be an *Imam*. The *Imam*'s position requires the listeners to look up at him, which indicates power relation between them where the *Imam* is in a superior status, "if you look up at someone, this has a metaphorical association of them having higher status than you" (Machin, 2016, p. 114). Both of the *Imam* and the listeners are not looking directly at the camera but instead the listeners are looking at the *Imam* and the *Imam* is looking back at them. This indirect look offers the viewers an event they are not part of it, and the oblique angle helps to reinforce the sense of detachment because, according to Kress and Van Leeuwen, the oblique angle addresses the viewer as not one of them and gives a sense of detachment (1996, pp. 134-136). The long impersonal shot helps as well to realize that the viewer is placed as a stranger.

The listeners wear different clothes mostly special white gown worn by Arabs while few are wearing shirts and trousers. Most of them do not cover their heads but some have done with various head covers such as the white cap, which is the most common one among Muslims in attending the prayers, the muffler and the turban. These various types of outfits do not only highlight the diversity of ISIS group members but also show their harmony. The *Imam* himself wears a black turban and white gown with a brown muffler on his shoulders. It is interesting to highlight that the black turban is mostly worn by the leader (*Sayyed*) of Shia, not Sunni (Morgan, 2010, p. 277), which contrasts with ISIS's identity or claim as a Sunni group.

The *Imam* starts his sermon with rhythm sentences in the Arabic language, which is a common way to start the Islamic speech:

1- *Allahu Akbar, adada ma sam sa'imun w aftar*

2- *Allahu Akbar (2) adada ma halla alhilalu w answer*

3- *Allahu Akbar (2) adada ma katala Mujahidun w kabbar*

4- *Allahu Akbar (2) adada ma addada al rasasu w zammjar*

Translation:

In the video	Literal
1- We say Allahu akbar as many times as those who fast and break their fast is.	1- Allah is the greatest as many as a man fasts and breaks his fast.
2- We say Allahu akbar as the many times as the moon comes and shines.	2- Allah is the greatest as many as times as the moon appears and shines
3- We say Allahu akbar as many as the number of Mujahidin who wage the battle and make Takbir	3- Allah is the greatest as many as every time Mujahidin (fighters) has killed (someone) and has made Takbir (say, Allahu Akbar).
4- We say Allahu akbar as many as the number of bullets that roar.	4- Allah is the greatest as many as the number of bullets that roar.

The first sentence relates to the timing of Eid celebration, this Eid comes right after Ramadan, the fasting month of Muslims. Therefore, the *Imam* links the times of saying *Allahu Akbar* with the fast and breaking fast. The second sentence relates as well to the timing; because in Muslims' calendar the time is counted according to the moon so the end of Ramadan and the start of Eid are known according to the moon, hence the Imam connects the moon with saying, *Allahu Akbar*. Both the third and the fourth sentence reveal ISIS identity and attitude, that is, although it is a peaceful prayer time, the *Imam*

links the time of saying *Allahu Akbar* with every time an ISIS fighter kills someone. These two sentences look like a reminder to ISIS members and the whole world of the main reason of establishing Islamic State that is to fight and kill under the claim of so-called “*Jihad*” which contrasts with the peaceful nature of the celebration. The combination of words moves from being religious to being violent then it goes back to be religious again when the Imam says:

“Allahu Akbar, Allahu Akbar Kabira, walhamdulilahi kathira, wasubhana Allahi bukratan wa asila.”

Translation in video: we say *Allahu Akbar* greatly, *Alhamdulillah* abundantly, and *Subhanaallah* morning and night

Literal translation: Allah is the greatest, Allah the great greatest and thanks Allah abundantly, and glory to Allah morning and night.



Figure 4.14: The baby in the mosque

The sentence comes with the picture of a man carrying his baby daughter (figure 4.14) and the focus is on the baby that is commonly associated with innocence and purity.

The five sentences are divided into three parts:

- 1- The first two sentences mention Allah in association with the occasion ISIS's members are celebrating, which is, Eid.
- 2- The third and fourth sentences mention Allah in association with the identity of ISIS as fighters while the others are enemy
- 3- The last sentence mention Allah in association with thankfulness and glory supported by the image of the baby that symbolizes purity.

The last three sentences give an impression that ISIS want to deliver double-sided image of their identity which is full of contradictions; the first image is the tough fighters against their enemies and the other one is the safe, peaceful and pure environment for their own people in the Islamic State.

4.2.2.2 Scene 2



Figure 4.15: During the sermon

The *Imam* starts to give his real speech and reminding the people what has happened during Ramadan month by saying:

“In this month of Ramadan, the world all witnessed the biggest and greatest event of our contemporary history, for the Khilafah was announced”

The words selection used by *Imam* in this sentence emphasizes the way ISIS perceive the establishment of their own state as being a prominent event, this is shown by the use

of the superlative forms “*biggest*” and “*greatest*”. The sentence itself also ensures that the establishment of the IS has not only influenced Islamic countries but also the whole world, as shown in the phrase “*contemporary history*”.

The listeners are still featured from behind with oblique shooting angle (figure 4.15), giving an idea of their deep involvement in the sermon detaching the viewers and labeling them as strangers and not part of the group members.

“A Khalifah was appointed for the Muslims, who defends the religion and directs the matters of the Dunya in accordance with the law of Allah and his religion”

The *Imam* mentions the duties of the *Khalifah* (the leader) as a protector and ruler. The phrase “*defend the religion*” giving the meaning of the Islamic religion is in danger and it needs to be defended by someone, while the verb “*direct*” is linked to the matter of “*Dunya*” (the life) delivering a meaning that the *Khalifah* is the manager and organizer of the Muslims’ life. The *Imam* again assures that all of this is based on Allah’s law, which consists of religion and life.

The *Imam* supported his claim in the reference to Prophet Mohammed’s Hadith (Hadith is the Prophet’s saying which was transferred by his trusted friends and followers to others over generations) by saying:

“And this was in accordance with the truthful promise that Allah’s Messenger gave us as glad tidings- (then it will be Khilafah upon the prophet methodology)”

He uses the words “*truthful*” and “*promise*” together to emphasize that the claims which the IS were established upon are true and it was promised by Allah. Although it is axiomatic that Allah’s promise is true but the *Imam* uses the word “*truthful*” to stress the meaning that ISIS were built according to Allah promise and he supported his claim by

Hadith as a proof for the Qur'an and Hadith are the two sacred texts that Muslims refer to in order to find the right path. The Hadith mentions "*Prophet Methodology*" and by quoting it, the *Imam* is telling that ISIS actions are based on the way that Prophet Mohammed used to rule which makes IS look as an imitation of the state that was established by Prophet Mohammed.



Figure 4.16: Military appearances

The camera position does not change, still moving among the listeners featuring them from behind but it can be noticed the child who wears a military uniform, which reflects ISIS view that everyone joins the group no matter at what age is a *Mujahid* "fighter" or future *Mujahid*. The person on the right of the child wears a weapon belt, thus, he most probably carries a weapon. These armed military appearances emphasize ISIS military identity (figure 4.16).

The *Imam* describes the condition of Muslims before and after ISIS establishment by saying:

"In this blessed month, the nationalistic borders were broken, borders which divided Muslims and weakened their strength, after decades of division and expulsion. In this blessed month, Allah granted his Muslim slaves and Muwahhid Mujahidin victories over lands and regions"

Arab countries were previously ruled by Othman empire (which was an Islamic rule). Later, after the World War I, Britain drew the new boundaries of Arab countries starting with the first agreement called Sykes-Picot (Simon & Tejjirian, 2004, p. 98). The *Imam* refers to these boards set by Britain (the non-Islamic country) which have caused the division and weakness of Muslims. He describes how the Muslims were when the borders were set (before ISIS) and after the borders have broken (after ISIS). He chose words like ‘*division*’, ‘*weakened*’ and ‘*expulsion*’ to show that the Muslims were suffering from defeat and abandonment, while he describes the Muslims who are under the rule of ISIS as victorious and their victory is a reward from Allah. He addresses Muslims as the ‘*slaves*’ of Allah referring that with all their current strength and freedom, they are still under the Allah’s control emphasizing their Islamic identity, as well as addressing them as “*Muwahidd*” (the person who worship only Allah) and “*Mujahidin*” (the fighters). It is noticed that, the *Imam* uses the two words “*Muwahidd*” and “*Mujahidin*” in describing true Muslims to only refer to ISIS members excluding the rest of Muslims. This emphasizes that ISIS members have their own interpretation regarding Islamic matters.

The *Imam* explains further:

“He also liberated by the military bases, airports and major military divisions, all this was a bounty and blessing from Allah, Allah granted his weak slaves consolidation upon the earth”

One can notice the emphasis on linking Allah to ISIS actions, and by saying that Allah has liberated military bases, airports and major military divisions by ISIS confirm the message aimed to deliver to others that is ISIS members are a tool of Allah and He uses them to achieve justice on earth. Positive words are used such as ‘*bounty*’, ‘*blessing*’ and ‘*granted*’ to describe ISIS achievement showing that ISIS actions were great and deserved to be rewarded and blessed for



Figure 4.17: A child with weapon

The child in figure (4.17) carries a weapon toy, which reflects how the children are raised in ISIS group, from childhood the concept of fighting and killing is implanted in their minds. It also delivers an idea that there is a new generation of ISIS is growing up and therefore ISIS is not going to extinct anytime soon.

The *Imam* explains the way ISIS is ruling the IS:

“So the Shari’ah was ruled by, and the Hudud and prayers were established, zakah was collected, Jizyah was enforced, good was ordered and evil was banned and Allah’s authority was spread upon His earth”

The *Imam* uses the term ‘*Shari’ah*’ (means Islamic law), and he uses another term which is ‘*Hudud*’ (literally means lines or boards) referring to the forbidden things that Muslims cannot commit. Then he mentions ‘*zakah*’, which is the amount of money Muslims should pay on some kinds of their properties. The verb ‘*collect*’ is used to describe the process of getting the money from Muslims in IS. The *Imam* then mentions ‘*Jizyah*’, which is the amount of money collected from non-Muslims who live in lands ruled by Muslims and such practice is not activated in Muslim countries in the present

time. It can be noticed that the *Imam* uses a stronger verb than collect, which is ‘enforced’ which gives a sense of coercion.

The *Imam* supports his previous claims by quoting two Quranic texts, the first is:

“And we caused the people who had been oppressed to inherit the eastern regions of the land and the western ones, which we had blessed, and the good word of your lord was fulfilled [Al-A’raf: 137]”

The *Imam* links the condition of earlier Muslims when they were still weak and persecuted and the condition of the present Muslims referring indirectly to the similarities between them, therefore, Allah rewards them by ruling the east and west and this is how ISIS justify their actions in occupying lands as a truthful promise of Allah.

While the second is:

“Allah has promised those who have believed among you and done righteous deeds, that he will surely grant them succession [to authority] upon earth just as he granted it those before them, and that He will surely establish for them [there in] their religion which has preferred for them and that He will surely substitute for them after their fear security, [for] they worship me, not associating anyone with me [An-Nur: 55]”

The text emphasizes on the concept of Allah's reward to the true Muslims, which ISIS consider themselves as them, thus, it is their right to rule and control the lands. It is obvious that ISIS members always refers to Qur'an and quote verses in their speeches to promote their ideas among the Muslims. As the Qur'an is the most sacred text for Muslims, which mainly established the Islamic law, many Muslims always refer to it in order to justify their actions. Accordingly, most extremist groups including ISIS count heavily on Qur'an to support their claims. Since Islam plays a crucial role in shaping the

identity of Muslim countries and communities, it is normal that extremists groups use Islam as a tool to legalize their violent actions (Esposito, 2015, P. 1076). Therefore, when ISIS quote verses from Qur'an, it does not only legitimize their actions and promote their ideology but it also shape their identity since the linguistic choices that people make or use in their speech reflect certain underlying beliefs, attitudes, and assumptions about the world (Fairclough, 2001)



Figure 4.18: The pledge 1



Figure 4.19: The pledge 2

4.2.2.3 Scene 3

The *Imam* finishes his speech by reconfirming loyalty to their leader by saying: “We pledge allegiance to Amirul-mu’mnin, Abu Bakr Ibrahim Al Husayni Al Qurashi. We pledge to hear and obey, in the times of our ease and hardship, in the times of our pleasure and displeasure, with selflessness, we pledge not to dispute the authority of the leaders unless we see blatant kufr, Allah is a witness over what we’ve said” (figure 4.18). The *Imam* uses an Islamic term of leader ‘Amirul-mu’mnin’ (the leader of believers) which is similar to the position of *Khalifah*. The vectors formed from the represented participants’ hands show the dynamic interaction in the image, all of them are raising their right hands and repeating the *Imam*’s words in an act of making a promise.

The represented participants are either shown from behind in frontal angle or shown at an oblique angle (figure 4.19). Although, frontal angle means the involvement of the viewer (G. R. Kress & Van Leeuwen, 1996, p. 134 & 136), the shot is featuring the backs of the represented participants which disconnects them from the viewer enforcing the sense of detachment, especially with the absence of any eye contact between them and the viewer.

By the end of the speech, one shouts many times '*Takbir*' and the rest repeat '*Allahu Akbar*', the high tone is motivational and the *Takbir* is a part of ISIS *Jihadi* Islamic identity that defines them as Muslims and fighters and it takes place in every attack, sermon or celebration.

Then the slogan of ISIS comes after *Takbir*, "the Islamic State will remain" to confirm that the ISIS will stay for long. The usage of '*will*' gives a promise that nothing will affect ISIS existence.



Figure 4.20: Raising the index finger

It is noticeable that some of the members raise the index finger of their right hands (figure 4.20), this finger is raised as part of prayer called *Shahadah* (affirmation that Allah is the only God and Mohammed is his prophet). ISIS use this sign for two purposes, the first is religious to show their Islamic identity and specifically as *Muwahidin* as they believe that some Islamic groups associate another people with Allah to worship. The second reason is to show their unity as one state.



Figure 4.21: Greeting

4.2.2.4 Scene 4

After the speech ends, all the represented participants stand up and start to greet and hug each other. A song is played where the selection of words are describing the life under the dome of IS like “*we live without humiliation*” which gives an idea that the rest of Muslims are suffering from humiliation. Other words are used like ‘*peace*’ and ‘*security*’.

In figure (4.21), there is a contrasting meaning; one is going with the word selection of ‘*peace*’ by featuring the presented participants hugging each other, and the other one is the military appearances.



Figure 4.22: The man and the children

4.2.3 Interviews:

This part analyzes scenes where some of ISIS members are interviewed to share their experience in living under the Islamic State rule.

4.2.3.1 Scene 1

In this scene, few children are featured with and a man talking to them, in contrast with the first part of the video, an eye contact was established between the viewer and ISIS members. Gaze plays a fundamental role in the imaginary relation between the represented participants and the viewers in two aspects; directness and image act. The first is when a vector is formed between the represented participant's eye line and the viewer, if the represented participant is looking directly to the viewer and an eye contact is made, then, the viewer is being addressed as '*you*', however, if the represented participant is looking away then a visual form of indirectness is made with the viewer. The second aspect is to determine the image act, which means what the producer aims to do with the viewer by producing a certain image, the gaze helps to decide whether the image carries a demand or an offer. When the represented participant is looking directly to the viewer then he/she is demanding the viewer to take action, on the other hand, if there is no eye contact between the viewer and the represented participant then the image act is offer where the viewers are not addressed to take action but they are offered information. (G. R. Kress & Van Leeuwen, 1996, p. 117). Other factors assist in realizing the image act, for example a demand can be realized through face expression. A smile may carry an invitation to the viewers to share the moment with represented participants (Machin, 2016, p. 111). In figure (4.22), the children and the man are looking directly to the viewers addressing them explicitly and inviting them through their smiley faces to share them their joy and proudness of being part of ISIS and demanding a friendly relation with them.

The shot is taken in close distance, the represented participants are shown from shoulder and above which suggests personal relation with the viewer. In real life, the distance between two people determine the degree of closeness between them. We usually keep far distance with strangers while we stay close to the people we know and we are familiar with. Same method can be applied in images, the distance between the represented participant and the viewer suggests different kinds of relation between them, “the choice of distance can suggest different relations between represented participants and the viewers” (Kress & Van Leeuwen, 1996, p. 124). The close shots suggest a sense of familiarity and intimacy while the long shots label the viewer as a stranger. The close shot is illustrated in figure (4.22); all represented participants are featured from shoulder and above, in reality, if we are standing this close from people then we are able to touch them, which means we are familiar and comfortable with them. Applying this to the image, then ISIS members are forming an imaginary relationship with the viewers with a sense of familiarity and friendship.

The man starts his talk by referring to the children beside him as *‘the youth of the future’*, which shows ISIS ideology to keep their state by creating a new generation to make sure that IS is “remaining and expanding”. The man then quotes a statement by the second caliph after Prophet Mohammed, Omar Ibn Al-Khattab. The quote is “*we are a people whom Allah honored by Islam and if we seek honor through something other than Islam, Allah will humiliate us*”, according to ISIS, true Islam is only achieved in their state, and other Muslims who do not hold on their religion are living in weakness and humiliation. Hence, by quoting this statement, the man is indirectly referring to ISIS as the people whom “*Allah honored by Islam*” while the rest of Muslims are humiliated by Allah for not living according to his religion, it is in a way an invitation to the viewer to stop living in humiliation and join ISIS to gain honor. *Takbir* follows the quote first in

high motivational tone than in Eid prayers tone to combine ISIS's *Takbir* slogan with the special *Takbir* during Eid celebration.

Overall, the scene is placing the viewer in a close relation with ISIS members, the cheerful face expression, the direct look and the close shot invite the viewers in to be part of them by forming a friendly and intimate imaginary relation with them.

4.2.3.2 Scene 2

The video features some ISIS's individuals from different countries who are being interviewed to talk about their experience in living in the IS and invite the rest of Muslims to join them either by making *Hijrah* (move) or by supporting them from where they are. All the interviewees share some common things as below:

- 1- All the interviewees are featured from shoulders and above which according to the social distance suggest a personal imaginary relation between them and the viewers that indicates friendship and intimacy. (figures 4.23, 4.24 & 4.25)



Figure 4.23: Interviewee 1



Figure 4.24: Interviewee 2



Figure 4.25: Interviewee 3

- 2- All the interviewees look directly in eye-to-eye level to the viewers when they invite them to make *Hijrah* (figures 4.23 & 4.25). Therefore, they are demanding the viewers to take action and make a move. Additionally, the eye-to-eye level gaze builds an equal relation between both of them that may indicate that the viewers are similar to the ISIS members and that means they can be like them and join IS. While they look away to the person who is interviewing them when they talk about their living conditions in IS (figure 4.24). In this case, the interviewees are offering information to the viewers and place them as observers.

- 3- The most salient element in all the interviews is the interviewees themselves as they are the biggest element in size and they are the ones who are talking (figures 4.23, 4.24 & 4.25), therefore, they catch the viewers' eyes. This can be explained that the interviews were intended to focus on what the interviewees are saying with no distraction.
- 4- showing their identity as an Islamic group through using some words to glorify Allah (*Subhanallah, insha'Allah Alhamdulillah, Subhanallah, Allahu Akbar, Takbir*) or to refer to some Islamic terms (*Jannah* 'heaven', *Hijrah* 'move', *Shahid* 'martyr', *Khalifah* 'caliph', *alslatu wa aslamu Ala rasulillah* 'peace and blessings be upon the messenger of Allah') in sentences like:

"Alhamdulillah eid day is a beautiful day"

"Alslatu wa Aslamu ala rasulillah"

"Jazak Allahu Khairan"

"Encourage them to do Hijrah"

"Khalifah will take care of you"

- 5- All the interviewees talked about shared topics like:

- i. Eid greetings to all Muslims

"Alhamdulillah eid day is a beautiful day"

"I congratulate the Muslims inside the Islamic State and outside it on this blessed eid"

- ii. Description of the life in Islamic State and emphasizing that the rest of Muslims are living in weakness, injustice, oppression and not according to the religion in other places.

“You are not living in the oppression you are not living in the thulm (injustice) you know you are not living in the kufr, Alhamdulillah you live in you live by the Qur’an and by the Sunnah”

“Alhamdulillah all I can say is that we are living with blessings here and you should come to the Islamic State”

- iii. Inviting the Muslims around the world to join them:

“So I’m calling on the Muslims living in the west, America, Europe and everywhere else to come, to make hijrah”

“I also want to speak to my brothers everywhere and encourage them to do Hijrah to this blessed state and I say to them come to this state which we dreamed of living in and dreamed of participating in building”

However, there are other things to notice, first, the interviewee, Abu Shu’ayb, is featured riding a horse and walking in the streets where the flags of IS are placed on the side, these flags symbolize the Islamic State and identify them as one state and nation. In addition, there are signboards that have some Eid greetings phrases that refer to the occasion. In Islamic cultures, horses are considered as blessed animals as the Prophet says: “there is a blessing in the forehead of the horses”, hence, Aby Shu’ayd was riding a horse referring to its symbolism of blessing (figures 4.26 & 4.27).



Figure 4.26: IS flags



Figure 4.27: Eid greetings signboards

During the interviews, children of different age were shown in different positions, some were carrying a weapon (either real or a toy) and others are playing around or singing. This focus has many possible meanings; the first is to show that they are “the youth of future” as one of ISIS members referred to them in the beginning of the interviews. Those children are exposed to the extremism and violent ideology their parents are feeding their brains with, in addition to the environment they are living in where violence and killing others is justified, thus, they grow up with radical views and

violent tendency. ISIS count on these children to be the future fighters and the carriers of their message and ideology in the future to ensure to the viewers that the Islamic State will remain as their slogan says. This meaning is delivered by showing the children carrying weapons and shouting with the *Takbir*. Furthermore, the children were given some gifts by ISIS members celebrating the occasion, these gifts are all weapon toys even the ones given to the girls which indicate that there is no difference between males and females, they all are the coming soldiers, then among all the children, there is one child was carrying the flag of IS, all these emphasize the meaning of future ISIS fighters. Another meaning is to show the life in IS as normal and peaceful where the children are playing and celebrating Eid with happy spirits and smiley faces which can be seen as indirect invitation to the viewers to join ISIS for it is a place where the families can live normally under the shades of Islam. (figures 4.28, 4.29, 4.30 & 4.31)



Figure 4.28: ISIS children 1

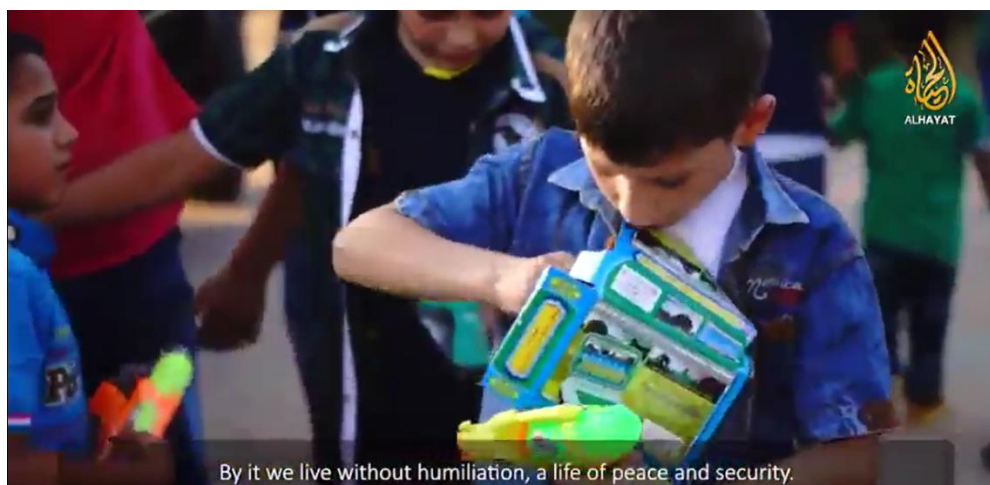


Figure 4.29: ISIS children 2



Figure 4.30: ISIS children 3

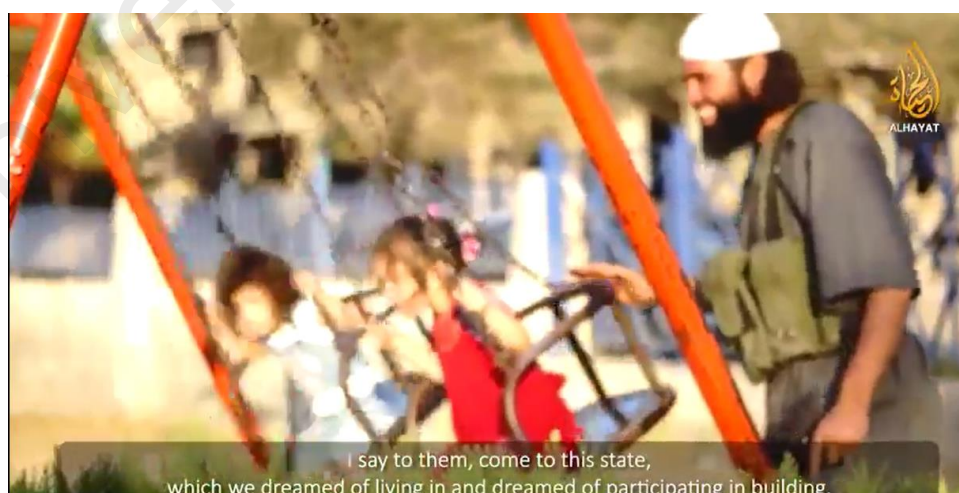


Figure 4.31: ISIS children 4

4.2.3.3 Scene 3

At the end of the video, ISIS members and the children were singing together some songs that glorify their leaders and encourage dying for ISIS “*shahada*”, the children took a place in this activity and sang to again enforce the idea of future fighters.

In the song the name of the leader “*Al-Baghdadi*” was repeated many times and it was described as the “*terrorizer of enemies*”, another phrase were repeated many times is “*The Hur of Jennah call me, sign up for Istishhadi*” which means “the women of the heaven call me, sign up for martyrdom”. In Islam, the *Hur* are the women of the heaven whom their beauty are beyond description and the good Muslim who enters the heaven will have one of them. However, the Muslim who dies as “*Shahid*” and enters the heaven, he will have seventy-two of *Hurs*, referring to the Prophet saying: “the *Shahid* will be married to seventy-two of *Hurs*”, therefore, ISIS always promote heaven to their members by referring to this saying to appeal them to fight and die for the Islamic State (figure 4.32).



Figure 4.32: Celebration

4.3 Summary of Findings:

To sum up, through the video analysis, ISIS have used various semiotic elements to deliver their messages like color, font, gaze, shooting angle, words selection and music. All these elements were implied to emphasize the targeted meaning. Through the

combination of textual, representational, interactive and compositional meaning, it can be realized the strategy ISIS have used to create an effective message. According to Ledin and Machin (2018, p. 149) in analyzing film clips, there were two narrative stages in the video, the orientation and the simulation. The orientation considered as the introduction of the product, and in Eid Greetings video, this stage was about introducing of the logo ISIS and the affiliated media group. However, the simulation in the video contained of different scenes which have not chronological links, through featuring various scenes that rapidly change in characters and settings, this can be seen clearly through the change occurred on the video sequence from featuring the mosque, the sermon, the interviews and the night celebration.

Generally, the video contained of different messages in each part, in the first part ISIS showed themselves as the Muslims' guardians and they have assigned from Allah to restore the true religion. In addition, they claimed the rise of their state is a result of Allah promise to his true believers. ISIS by that, referred indirectly to other Muslims as not true believers as long as they are not following the Islamic State, they also referred to those Muslims who live outside the Islamic State as misguided, divided and live under oppression, thus ISIS have come to rescue them. Through the sermon, it was clear that ISIS reject the present borders of the Arab counties as they were forced by westerns that are seen as enemies and disbelievers, hence, the group have intended to destroy them and so it did. Furthermore, ISIS have justified their violence and terror by linking their actions to Allah claiming that he commanded his slaves to fight, therefore, killing the "enemies" is part of the duty of defending Islam. This justification is supported by some parts of Quranic verses, Hadith and Sahaba's sayings. ISIS have focused to the idea of good against bad where the groups play the good side and the rest of world is branded as the bad side. All along the first part of the video, all the semiotic elements were placed in order to detach the viewers and put them in observer position where they do not have to

perform an action, but rather they are intended to watch and be acknowledged about ISIS mission.

The second part of the video is more like an invitation to other Muslims to join IS. many members from different countries have invited and encouraged the Muslims to make *Hijrah* claiming that they live in peace, dignity, honor and under the Islamic rules, by underlining the meaning that the rest of Muslims are living in opposite conditions. ISIS have claimed that in IS a true Islamic, peaceful and pure society was established as the Muslims' dream where they can live in prosperity, honor and practice the true Islam, thus, all the Muslims must move to this state rejecting the rest of the world.

All Muslims live peacefully and in harmony with each other in Islamic State and the have to perform their duty and defeat Allah's religion as *Mujahidin*, however, in case they were killed, they would enter to heaven and be married to twenty-seven of *Hurs* while their families will be taking care by the *Khalifah* himself. In this part, ISIS have intended to convince the viewers that they can be part of this dreamland by drawing a friendly and intimate relation with them, making them feel like they are just like them, they also have families and celebrate Eid cheerfully, but they are doing that under the shade of the true Islam.

Overall, during the video, the questions of the study have been answered. The following table illustrates the answers.

Question	Answers
Question 1: How are the social actors represented in ISIS video textually and verbally?	1- ISIS used a curvy style to represent Arabic word " <i>Al-Hayat</i> ", the logo of the media center is designed in this way to give both elegant and Islamic notion.

	<p>2- In English titles, there are two fonts used, the first is the font that looks similar to the handwriting and it is not easily readable which is used in headlines and the other is serif font that is clear and easy to read, and the word “<i>Khilafah</i>” is the biggest in size and the darkest in color, this indicates that the video focuses on “<i>Khilafah</i>” more than the “<i>Eid greeting</i>”</p> <p>3- The font used in English subtitle in white color with black shadow to make readable in different backgrounds’ colors.</p> <p>4- Showing ISIS identity as militant group through using words like “<i>Mujahid</i> (fighter), <i>bullets</i>, <i>roar</i>, and <i>kill</i>” which are used to show fear and threaten the enemies, or to refer to some Islamic terms (<i>Jannah</i> ‘heaven’, <i>Hijrah</i> ‘move’, <i>Shahid</i> ‘martyr’ and <i>Khalifah</i> ‘caliph’”</p> <p>5- Showing their identity as an Islamic groups through using some words to glorify Allah (<i>Subhanallah</i> and <i>Insha’allah</i>)</p> <p>6- The emphasis on linking Allah to ISIS actions, to deliver a message to others that ISIS members are a tool of Allah and he uses them to achieve justice on earth.</p>
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	<p>Positive words are used such as “<i>bounty</i>”, “<i>blessing</i>” and “<i>granted</i>” to describe ISIS achievement showing that ISIS actions were great and deserved to be rewarded and blessed for.</p> <p>7- Using intertextuality to support their claims and legitimize their existence such as Quranic verses, Prophet’s sayings and his sincere followers’ sayings</p> <p>8- Using ISIS slogans such as “Islamic state will remain” and the repetition of <i>Takbir</i> all along the video, <i>Takbir</i> is part of ISIS Jihadi Islamic identity that defines them as Muslims and fighters and it takes place in every attack, sermon or celebration.</p> <p>9- The words used to describe the condition of Muslims before ISIS or the Muslims who live outside Islamic State are mostly referring to weakness, division and defeat.</p> <p>10- The words used to recruit more people and convince them to make <i>Hijrah</i> “move” to IS. These words carry intimacy and friendly meaning to create sense of closeness with the rest of Muslims and show the IS as the perfect place for them.</p>
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	<p>11- The tone varied from one place to another.</p> <p>In the sermon, the <i>Imam</i> spoke loudly but calmly, while, when the sermon ended and the listeners began to make <i>Takbir</i>, the tone changed to be high and motivational. In contrast, during the interviews, the interviewees spoke in a calm and friendly tone with some hesitation, perhaps because the speaker needed time to compile his words or perhaps because he was a little nervous in front of the camera.</p>
<p>Question 2:</p> <p>How are the social actors represented in ISIS video visually?</p>	<p>Looking at how are the visual sources represented through examining</p> <p>7- Usage of contrasting colors as they can create a salience; therefore, ISIS used the contrast of the two colors to make some sentences more salient in order to draw the viewer's attention. For example, the starting sentence "By the name of Allah", the group uses particularly only two colors for it: black for background and white for the text.</p> <p>It can be said that ISIS is addressing itself versus others in this image. The sentence in white represents ISIS group as an Islamic group holds the truth and takes the side of</p>

	<p>good while it represents the rest of world as an evil that lives in the darkness of false beliefs and in the danger of death in ISIS hands.</p> <p>8- During the most of the sermon the represented participants are only listening and not doing any action, therefore they were “being”. At the end of the sermon the listeners stood up and raised their hands to pledge the loyalty to the Khalifah, the vector formed from the represented participants’ hands shows the dynamic interaction in the image, all of them are raising their right hands and repeating the imam’s words in an act of making a promise.</p> <p>9- During the interviews, the vectors formed from the participants showed that they are “being” not “acting” as they have not done any action but talking.</p> <p>10- In the sermon, ISIS members are featured from behind, and therefore, there is no eye contact between them and the viewers, in this case, they are not engaging the viewers in their activity and the viewers are placed as observers.</p> <p>11- Some the interviewees are looking directly to the viewers addressing them explicitly inviting them through their smiley faces to</p>
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	<p>share them their joy and proudness of being part of ISIS and demanding a friendly relation with them and they are all looking in eye-to-eye level, which indicates equality with the viewers and emphasizes the familiar and friendly relation between. While the others are looking to the person who is interviewing them which places the viewers as observers offering them an idea of how ISIS members feel about being part of IS and sharing their experience with them.</p> <p>12- The sermon scene shows the members with half body shot and the whole surrounding is seen, therefore, a distant and impersonal relation is formed. In addition, the angle that the represented participants are viewed suggests different relations between them and the viewer, most of the sermon; ISIS members are shown from an oblique angle. The oblique angle creates detachment. The shot angle and distance are giving the sense of immersion of what ISIS members are doing, detaching the viewers and placing them as outsiders or not a part of ISIS.</p>
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	<p>13- In the interviews, the shots are taken in close distance; the represented participants are shown from shoulder and above, which suggests personal relation with the viewer. ISIS members are forming an imaginary relationship with the viewers with a sense of familiarity and friendship.</p> <p>14- In the interviews, the most salience element in all the interviews are the interviewees themselves as they are the biggest element in size and they are the ones who are talking, therefore they draw the viewers' attention.</p>
<p>Question 3: How does ISIS legitimize these representations?</p>	<p>ISIS legitimize their representation through various ways:</p> <ol style="list-style-type: none"> 1- Showing themselves as the true Muslims filled with goodness while the rest of world is evil. 2- Linking themselves with Allah, and appointing themselves as his Caliphs. 3- Using Qur'an, Hadith and Sahaba saying to legitimize their claims. 4- Showing the life experience in their state through featuring the interviewees who are inviting the other Muslims to join them by

	highlighting the good life they have in the IS where the Islam is truly practiced.
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Table 4.1: The research questions and their answers according to the results of analysis

In addition, ISIS have emphasized on the following elements:

- 1- Showing their identity as an Islamic group through using some words to glorify Allah or to refer to some Islamic terms.
- 2- Using intertextuality to support their claims and legitimize their existence such as Quranic verses, Prophet's sayings and his sincere followers' sayings
- 3- Using ISIS slogans such as "Islamic state will remain" and the repetition of *Takbir* all along the video.
- 4- The emphasize on feathering children carrying weapons in the interviews either alone or the interviewees, this indicates two meaning, the first is to show the youth of tomorrow, the new generation of ISIS fighters, that means that the IS will remain for long time which matches ISIS slogan. Moreover, it is to show that in IS, there is a normal life and families just like any other community.

4.4 Conclusion:

Multimodality in ISIS video was investigated in this chapter; in-depth analysis was carried out following a framework based on the work of Kress and Van Leeuwen, Machin and Ledin and Machin. Each scene was analyzed and discussed to reach the target meaning of it. The chapter ends with a summary of the most common elements that ISIS emphasized on all along the video for they carry the real message that the group intended to deliver.

CHAPTER 5: CONCLUSION

5.1 Introduction

This chapter summarizes the findings of the study, and the way ISIS members promote their ideology to the rest of the world either to terrorize their enemies or to seek sympathy from Muslims. Furthermore, this chapter gives some recommendations to fight ISIS ideology including the responsibility that falls on each person, Muslim and non-Muslim, to defeat ISIS extremist ideology.

5.2 Summary

Through the analysis of the video, it was clear that ISIS have professionally used technology, with a high-quality production. There were many different messages they aimed to send to the people outside their state for both what they call them “enemies” and the rest of Muslims who they pictured them as weak and oppressed. ISIS mainly used two axes in this video; the first is to show their power and acknowledge the world of their victories to terrorize their “enemies”, and hence, telling the Muslims’ sympathizers that the IS is powerful enough to be their rescue from the oppression they live in outside it. The other axis is to picture the IS as a dreamland where true Islam is being practiced and Muslims live in honor and dignity to recruit the Muslims and encourage them to perform *Hijrah*. ISIS tried to promote their ideology and seek more followers not only by showing the advantages of performing *Hijrah* to their state but also by showing the reward a Muslim will have if he fought and died for ISIS, which is, drawing an image of heaven with twenty-seven *Hurs* only for him. They focused on males, as they are the majority in these fights. Therefore, ISIS created an image of a winner in all cases whether living in IS or die fighting for it. Furthermore, the focus on children was obvious all along the video; those children who carry the radical beliefs that justify violent actions will be the

guarantee of ISIS long-lasting existence. ISIS do not seek only for taking lands but washing brains as well. They aim to dominate the world by their ideology and control people's minds and beliefs. Thus, using online platforms to reach everyone and everywhere seems to be a sufficient way to spread their ideology. Fighting ISIS with military forces is not enough, although it can be said that ISIS were defeated inland but the same cannot be said about their ideology. Fighting ISIS by sending some troops to the battlefields in Iraq and Syria may bring good results, nevertheless, ISIS can keep using online platforms to recruit more Muslims and justify their ideology by deceiving those Muslims that the rest of world (especially the non-Muslims) is waging a war against them and their religion. Therefore, the point is not to defeat ISIS in battlefields and take back the lands they have invaded, but there is a need to combat their ideology for this is the one that will remain even when their soldiers do not. By winning in battlefields against ISIS, the strength of this group can be weakened along with their claims that Allah is giving them victory according to his promise as they always link their victories to the grace of Allah. In addition, by defeating ISIS claims that their fight is divine, their trustworthiness and religious claims may be shaken in the sympathizers' mind. If we can direct the battlefields in this way, then we may have a chance to reduce the radicalized beliefs in people's minds.

However, defeating ISIS, and the fact that Westerns have played a role in that, may lead to make ISIS take an advantage of this by igniting the anger of their followers who may attack the West seeking for revenge, due to the fact that ISIS have always tried to feed the Muslims with anger against Westerns. For example, the video indirectly carried the meaning that the West has caused the division of Islamic world. Hence, it is important not only to fight ISIS in battlefield, but also to fight the ideology they have seeded in the people's minds. To do so, understanding how ISIS use the online platforms as the most common communication mean they use, can help in finding out the flaws in their claims

and justifications that may be used to fight them back. One of the recommendations to do so is to seek for those who have performed *Hijrah* thinking they are going to the safe harbor, but they escaped the IS after they saw the true life in there. By spotting the light on the real life in the IS that contrasts with the religious, pure and perfect image ISIS have built in the mind of others, we might reduce radicalization through destroying ISIS's claims credibility. The most important thing that we should realize that the fight with is not going to be won by weapons and battlefields but rather by defeating their claims that their whole existence is built on. Therefore, we all have to play a part in fighting ISIS and prove that their followers are not the true Muslims as they claim. The acknowledged people of Islam or Islamic scholars have a main part in this as they can argue and defeat these claims and convince the others of ISIS's false beliefs and to beat the idea ISIS members want to implant as the best of Muslims and the leaders of them by showing the concepts of mercy and living peacefully with others in Islam.

On the other hand, the West must play a part in this fight as well, ISIS always claim that Muslims are being oppressed in the West because of their religion, therefore, the Westerns should consider to be more embracing and stop labeling Muslims according to their religion, but rather as citizens only. By accepting those citizens and respecting their faith, ISIS claims will be defeated. In addition, the non-Muslims, especially in the West, need to be self-educated about the basics of Islam that may lead to more understanding and acceptance for the Muslims in their countries.

Through the analysis of the video, it was clear that by using different elements, ISIS tried to create an image according to their ideology; we can fight this ideology by arguing against the elements that their claims and legitimacy are built upon. Through the information given in this video, we must show that ISIS is violating the principles of Islam using many points like quoting from Qur'an only the verses that contain war

condition, with misinterpretation, excluding the ones calling for peace and mercy. Moreover, we can highlight the contradiction in the image they have created. For example, ISIS members claim that they are true Muslims and their state is a peaceful and safe place, yet, they enter the mosque with their weapons which is prohibited unless it is during war condition, thus, this means they are either violating the Islamic rules or their claims of their state safety is untrue.

Therefore, the war against ISIS is not only a military campaign against extremist group, but rather it is a war against an ideology that has been implanted in the minds of many people. This ideology cannot be defeated by weapons or battlefields, it can only be defeated by the union of the world community, Muslims and non-Muslims to counter it by uncovering the false claims it was found upon through reality and knowledge. However, more studies need to be conducted on this matter with the focus on showing the deceived beliefs that ISIS intend to promote to others. These studies may look as well at the representation of children in ISIS media and ISIS violation of the children rights by involving them in battles and other violent actions. Another thing to look at is the usage of the intertextuality to legitimize ISIS action by quoting Quranic verses, Hadith and *Sahaba's* saying that are being misused to serve their aims.

5.3 Conclusion

The chapter discussed the way ISIS created their image to deliver effectively their ideology, as well as the importance of fighting this ideology besides the military fighting. Defeating ISIS ideology will lead to destroy this group. Some recommendations were given in order to counter radicalization, along with suggestions for future studies.

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