

Multimodal discourse analysis of *ISIS* online magazines: The discourse of violence and visual brutality

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In July 2014, the 'Islamic State in Iraq and Sham' (*ISIS*) issued the first issue of *DABIQ*¹ a digital-magazine style that focuses on "issues of tawhid [monotheism], manaj [approach], jihad, and jama'ah [community]" (Dabiq, 2014, June: 3). Soon after *ISIS* lost its symbolic town, *Dabiq*, to the Syrian rebels in October 2016 they issued their first issue of *RUMIYAH* magazine in the same month with an editorial that did not introduce the new magazine to their readers, but asked them to 'Stand and Die' for the causes that their brothers died for (Rumiyah, 2016: 2). Quite the opposite, *Dabiq's* editor stated in its opening that the magazine will contain 'photo reports, current events, and informative articles on matters related to the Islamic State'" (Dabiq, 2014, June: 3). The opening statement was preceded with a table-of-content page whose main edited image created a scene of two anonymous soldiers walking an injured soldier toward a hellfire. Printed on the image, the term *DABIQ* was horizontally cut into two pieces by the phrase: Until It Burns the Crusaders Armies in *Dabiq*. The term *Dabiq* also was graphically manipulated so that parts of its letters were burned into fire, while others still inflames (Dabiq, 2014, June: 3).

Beyond the editorial objective of *Dabiq* and *Rumiyah* magazines are more propaganda missions. *Dabiq* and *Rumiyah* can be seen as publications with a bilateral function. Primarily, the magazines are a space for their prospective and imagined members. *Dabiq* and *Rumiyah* ultimately seek to reach readers who are already persuaded by their system of belief and their interpretation of the Islamic State, or possibly provoke and awaken thoughts of those who look forward

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to embracing the same path. In both cases, *Dabiq* and *Rumiyah*'s potential targets are politically imagined, because they "never know most of their fellow members, meet them, or even hear from them, yet in the minds of each lives the image of their communion" (Anderson, 1996: 6). At more ideological level, when *Dabiq* and *Rumiyah* publish visual reports about their attacks, it amplifies persuasion, allowing their future recruits to envision the implementation *ISIS* of activities, and by doing so, they can realign the morals of pro-Islamic State curious individuals (Winter, 2016: 6).

The aim of this study is to examine multimodal discourse of *Dabiq* and *Rumiyah*, and to investigate how visual and social modes are employed in the process of the discourse production. To do so, I draw on the context that shapes the *ISIS* discourse by discussing the power that fuels *ISIS* discourse and look into the Islamic resources that *ISIS* depends on. In the analytical part of the study, I deconstruct the discourse in *Dabiq* and *Rumiyah* magazines and scrutinize how visual and social modes impact the way *ISIS* communicates their activities, their system of beliefs to their imagined readers, and how *ISIS* constructs their identity.

Theoretical frameworks: Discourse, multimodality, and social semiotics

Discourse is a multifaceted term, scholarly approached from different disciplines that overlaps with media and visual studies, such as culture studies, anthropology, peace and political studies, and linguistics. The term discourse often describes the use of language "to denote an extended stretch of connected speech or writing, a 'text'" (Van Leeuwen, 2008: 6), and the semantic representation of articulated sentences (Fetzer, 2013: 5).

Michel Foucault describes discourse as "ways of constituting knowledge, together with the social practices" (Weedon, 1997: 107); and as "the general domain of all statements, sometimes as an

individualizable group of statements, and sometimes as a regulated practice that accounts for a certain number of statements” (Foucault, 1972: 80). Both statements and practices that the discourse produces are socially constructed by those who have the power and means of communication (Pitsoe and Letseka, 2013: 24).

Discourse is inherently multimodal, not mono-modal (Scollon and Levine, 2004: 3). In digital magazines, such as *Dabiq* and *Rumiyah*, ways of constituting knowledge include several modes: textual, visual, technological, and discursive formation, the “systems of dispersion” that governs the relations of the discourse parts. In this sense, the ‘group of statements’ in *Dabiq* and *Rumiyah* magazine and the ‘regulated practices’ of *ISIS* that *Dabiq* and *Rumiyah* attempt to propagate are created through a multimodal discourse.

Looking more profoundly into multimodality, it is relatively seen as a new approach, and methodology of analysis, but its adumbration be found in Marshal McLuhan’s statement that declared that “the content of any medium is always another medium” (McLuhan, 1964: 8). McLuhan’s statement obviously indicates that each medium communicates content of a different medium. This creates two modes of communication: the mode of the encompassing medium and the mode of embedded medium. Yet, it would be underestimating to think that McLuhan was only concerned with how the content, whether it is a text, novel, or drawing, looks when it is represented by a different medium, but more importantly how the medium shapes the content, thereby inviting the audience to attend to its characteristics.

Likewise, multimodality borrows McLuhan’s idea in three integrated senses. In a general sense, content cannot be fully understood without taking into account all modes of communication (Renkema, 2009: 3). Multimodality, in a second sense, is not about the appearance of materials in a medium, but rather in the one sense of

adding another materials “to be attended to” (Adami and Kress, 2014: 234; Kress, 2015: 53). Multimodality in more complex sense is concerned with creating “one integrated, coherent domain of resources” (Kress, 2015: 54).

In ‘Reading Images: The Grammar of Visual Design’, Kress and Theo Van Leeuwen (1996) early work provided insights on how traditional and converged media are actually multimodal. As Kress and Van Leeuwen (1996: 17) put it, whether in the print or electronic media, whether in newspapers, magazines, or websites, “most texts now involve a complex interplay of written text, images and other graphic or sound elements”. Gunther Kress (2015: 57) further characterized multimodal design, suggesting that it is made of ensemble of modes, “a designed complex of mode — can be seen either as a sign-complex or as text”. When multimodality is seen as sign-complex, it emphasizes its modal composition; when it is seen as a text, it focuses then on the function of the text as an object that is usually in an interaction (Kress, 2015: 57). In the former mode, a photograph, for instance, can be seen as a sign-complex; it is composed of several modes, such as eye contact, gesture, and body language of the subjects, cultural codes, and spatial mode which reflects setting where the photo is taken in relationship with the subjects being photographed. When a photograph is considered as a text, in the latter mode, it is seen as unit in a chain. In other words, with the complex multimodal discourse, the visual can be seen as “if it was, first, language and, second, analyse it as it mixes with language” (Matheson, 2005: 103).

When an image and text appear in composition, the complexity of multimodality is then based on the image-text relations. They can be equal or unequal based on being independent from each other, complementary, subordination to one another (Martinec and Salway, 2005: 351). If the image and text are independent, information they

provide appears in parallel form, so that “they do not combine to form part of a larger syntagm” (Martinec and Salway, 2005: 345). The image and text additionally seem equal when the whole text and the whole image relate to each other. On the contrary, an image and text seem to be unequal when the image is subordinate to a text or when the text is subordinate to the image. In the former, if the image is subordinate to a text, the image only relates to part of it. In the latter, the text is strongly related to an image, describes whole image, or provides historical background, or other information pertinent to the image (Martinec and Salway, 2005: 345-351).

The image-text relations are an example of the principle that drives multimodal approaches to discourse; it is not necessarily about the statements that the image or the text makes, but rather about the use image-text relations in meaning-making. In other words, the governing principle of multimodal approaches is the use, organization, and integration of resources for meaning-making.

Of the multimodal approaches, this paper conducts ‘social semiotic multimodal analysis’ to deconstruct discourse in *Dabiq* and *Rumiyah* magazines. The term ‘social semiotics was introduced by linguist Michael Halliday (1978) who considered language as a resource, in which meaning depends the choice in the language system and not the structures. Robert Hodge and Gunther Kress (1988) further looked at the uses of semiotic systems in social practice. They explained that “each producer of a message relies on its recipients for it to function as intended,” (Hodge, 1988:4). Hence, the social power of text depends on the interpretation of the reader.

Gunther Kress and Theo Van Leeuwen (1996) distinguished between difference traditional semiotic and social semiotic. Social semiotics go beyond the “pre-existing conjunction of a signifier and a signified, a ready-made sign to be recognized, chosen and used as it is, in the way that signs are usually thought to be ‘available for use’ in

‘semiology’” (Kress and Van Leeuwen, 1996: 8). It recognizes the signifier (the trigger) and the signified (the meaning) as “relatively independent of each other until they are brought together by the sign-maker in a newly made sign” (Kress and Van Leeuwen, 1996: 8). Semiotic in this way is no longer a structure; it is a series of processes through which the sign-making provokes further processes of sign-making. Furthermore, social semiotics, Theo Van Leeuwen asserts, investigate how semiotic resources are used in historical, cultural, and institutional contexts (Van Leeuwen, 2008: 150). It is not only concerned with meaning-making and the resources of construction of meaning, but also “about social agents as meaning-makers, and about the characteristics of the environments in which they act” (Kress, 2015: 55).

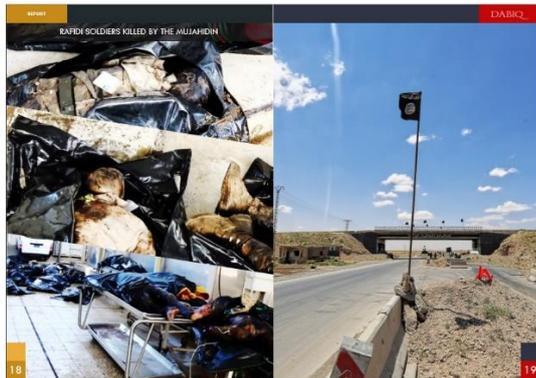


Figure 1- Composition of images and making meaning in Dabiq magazine



Figure 2 - Multimodal Social Semiotics

When tying multimodality to social semiotics, the primary focus of social semiotic multimodal analysis is to map how modal resources are used by groups in a social context or community (Jewitt, 2014: 133). With multimodality, there is growing emphasis on the context that shapes the semiotic resources and modes of communication available for construction of meaning and how these resources and modes are designed (Jewitt, 2014: 133).

Before moving forward to deconstruct the power behind discourse in *Dabiq* and *Rumiyah* magazines, I will provide two significant examples of how social semiotics and multimodal social semiotics changed the ways of meaning making. In the first example, a vertically placed photo with extremely long shot of an empty street except from the flag of *ISIS*, shown in Figure 1, simply signifies the sovereignty of *ISIS* on the city of ‘Tal Afar’ city in Mosul, Iraq whose inhabitants are mostly Turkmen. But when this photo is balanced with three diagonal photos of what *ISIS* called ‘Rafidi’ [Rejecters] in Tal Afar city, signifying the bodies of *ISIS* enemies black plastic bags, a new sign is made. The three diagonal photos of bodies refer to slaughtering *ISIS* enemies after torturing or burning them. The whole composition makes new meaning; the new sign signifies the brutality of *ISIS* and how they conquer areas it occupies (Dabiq, 2014, June: 18-19).

An exemplary of multimodal discourse appear in Figure 2 of *ISIS* publicity of one their channel, Al-Hyat, videos. The promotion of the ‘Until There Came To Them Clear Evidence’ video is composed of ideological signs and several combined modes: typography, visuals, textual, eye contact, body language, digital, and linguistic modes. The video title is borrowed from, ‘Evidence’ surah, verse 1² [All-Bayyannah], which incorporates ideological signs. Recalling Robert Hodge’s social semiotic system (1988:4), *ISIS* wants the recipients of their video’s promotion to believe that ‘disbelievers will not depart from their disbelief unless they are killed, or that *ISIS* will continue to execute their enemies and destroy their churches until the light and sun of *ISIS* spreads and shines.

Whether violence and destruction is a method or objective of *ISIS*, *ISIS* magazines’ designers exploited several modes to communicate their message. To start with, the employment of what looks an old Arabic calligraphy of the motto, ‘Clear Evidence Until

There Came to Them' [Hat'a Ta'tihom Al-bayenah] intends to communicate the idea that the clear evidence is as old as Islam. Typography is mixed with colors, therefore the 'clear evidence' in the Arabic sense is as white and bright as the light, and in the English translation it shines like the sun. The orange color overlaid on the main image symbolizes the color *ISIS* use for actions, and punishment. The textual mode, appears in the Arabic subtitle, indicates that the *ISIS* fighter of video promotion speaks a foreign language. The main image is composed of several layers, showing in the background *ISIS* fighters on the top of a dome to break the cross. The foreground of the main image shows *ISIS* fighter with straight gaze to threaten their enemies and a victim with a low gaze toward a thick orange stroke, to signify humiliation and the fate of victim. The body language and interposition of *ISIS* fighter with the black background signify imminent violence. The digital mode of the promotion of the video is educational since it instructs *ISIS* audience on how to change subtitles. The reference to the available video's subtitles signifies the areas that *ISIS* aims to reach where there is English, French, Turkish, and Dutch, and Russian audience that *ISIS* targets.

Deconstructing power of *Dabiq* and *Rumiyah* discourse

Dabiq and *Rumiyah* magazines are an exemplary of Michel Foucault discussion of 'the true' discourse of the Greek poets of sixth century BC. If I were to appropriate Foucault's 'true discourse' (1981: 54). to the discourse of *Dabiq and Rumiyah*; it is the discourse which inspires terror, and to which Muslims have to submit to because it will rule, and is the one pronounced by men who speak as of right and according to the required rituals of Islam; the discourse that allows justice; "the discourse in which prophesying the future not only announced what is going to happen but helped to make it happen, carrying men's minds along with it and thus weaving itself into the fabric of destiny" (Foucault, 1981: 54).

Before moving on to deconstruct the discourse of *Dabiq* and *Rumiyah*, it is necessary to investigate further the discursive events and their relationships to the statements that form the discourse. As Foucault (1972: 27) put it, discursive events are the “horizon for the search for the unities that form” the statements of the discourse. Statements could be different in form and dispersed in time, but they “form a group if they refer to one and the same object” (Foucault, 1972: 32). Discursive events and social practices, in other words, could generate several statements centered on one and the same object.

Turning now to *Dabiq* and *Rumiyah*, their texts and visuals are statements and reflect the ‘practices of the discourse, and the events *ISIS* created. Those statements, albeit their difference in form and dispersal in time, form a group because they refer to Islam and ways of constituting knowledge of Islamic fundamentalism.

When removing the magazines visuals, the discourse of *Dabiq* and *Rumiyah* reveals its reference to its power. This, in particular, is challenging to Foucault theorization of discourse power. In the eyes of Foucault, power has no agency nor structure; it comes from everywhere (Foucault, 1998: 63). Controversially, when *Dabiq* and *Rumiyah* discourse is deconstructed, the powers that feed their discourse and formulate their statements can be seen in four main forces. First, declaring the *Khilafah* [The Islamic State], whose locus is Syria and Iraq, evokes the vision of establishing a solid Muslim unity, the *Ummah*, and represents *ISIS* as a goal-oriented group that “hopes to unite all Sunni Muslims and re-establish the caliphate” (Nuruzzaman, 2015).

Confronting Western values and presence as well as Jews, secondly, drives *ISIS* operations against, what it calls ‘the crusaders’ in Iraq, “whose main goal is to set up an apostate puppet regime loyal to them” (*Dabiq*, 2014, June: 37; Nuruzzaman, 2015). In the words of

their claimed Khalifah, World is divided into two camps, “the camp of the Muslims and the mujahidin everywhere, and the camp of the Jews, the crusaders, their allies, and with them the rest of the nations and religions of kufr [disbelief]” (Dabiq, 2014, June: 11). Of discourses on enemies of *ISIS*, ‘crusaders’ received more attention from *Dabiq* and *Rumiyah* (25.99%) than other enemies (See appendix 1 - Table 1). According to vocabularies of *ISIS* enemies, Jews was less cited (9.72%) than other Muslim group, such as Shia Muslim Rāfidah [Rejecters] (12.43%). (See appendix 1 -Table 1). Additionally, the two magazines classify Muslims who don’t perform Hijrah and Jihad, or Muslims who don’t embrace *ISIS* Jihad when they cannot perform Hijrah as “Murtaddin” [Apostate] (21.75%), “Tāghūt” [Tyranny] (9.89%), and Kafir/in [Disbeliever/s] (6.55%) (See appendix 1 -Table 1).

Being the Sunni group, against Shia, thirdly, enables *ISIS* to present itself “as the champion of Sunni Islam at a time when the Shia are seen to be taking over the Middle East” (Bunzel, 2016: 13). *ISIS* believes that Rāfidah not only rejected the first and second caliphates of Muslims, “they also rejected Islam and the very basis of the religion” (Dabiq, 2016, January/February: 45). In other words, *ISIS* exploits “the sectarian policies of the ruling regimes in Baghdad and Damascus which isolated Sunni communities” (Hashemi, 2016: 5).

In order to justify its actions, *ISIS* utilizes a fourth power, in which fundamentalism constructs Islam as clusters of texts. These clusters of texts drive the corpus of knowledge that *ISIS* produces, and reciprocally knowledge exhibits the power of these texts (Foucault, 1975: 27).

Looking into the textual resources that drive *ISIS* power and allow them to justify their events, an analysis of *Dabiq* and *Rumiyah* indicates that *ISIS* relies on the three main references of Islamic knowledge: (1) *Quran* and (2) books of Prophet Mohamed statements

(Hadith), interpretation (Tafsir), and (3) schools of the *Sunni* thought (*Madhhab*), and Islamic, and Islamic jurisprudence (*Fiqh*). The analysis of the issues of *Dabiq* and *Rumiyah* magazines indicates that the magazines cited the four popular books of *Hadith*: *Sahih Bukhari* (48.42%) *Sahih Muslim* (29.47%), *Sahih at-Tirmidhī* (11.37%), *Sahih Abū Dāwūd* (11.09%). (See appendix 1 - Table 2). They related their interpretation of Quran to the common books of Tafsir [Interpretation]: *Al Tabari* (47.83%), *Ibn Kahtir* (17.39%), Ibn Abī Hātim (21.74%), and *Ibn al-Mundhir* (13.04%) (See appendix 1 - Table 3). Jurists and Islamic scholars that *Dabiq* and *Rumiyah* referred to are known for their extreme point of views, but they are still recognized by several Islamic institutions in Arabic speaking countries. The most popular jurists and Islamic scholars referenced in *Dabiq* and *Rumiyah* were: Ahmed Ibn Hanbal (52.51%), Ibn Taymiyyah (29.76%), and Ibnul-Qayyim (17.40%) (See appendix 1 - Table 4).



Figure 3 - Al-Hessbah in Wilayat Ninawa

ISIS, then, propagates their knowledge through the power relations among its members and prospective recruits, and extends its power to territories that it concurs. This seems to resonate with Foucault’s articulation between power, knowledge, and power relations. As Foucault (1975: 27) put it, “the effects of a certain type of power and the reference of a certain type of knowledge, the machinery by which

the power relations give rise to a possible corpus of knowledge, and knowledge extends and reinforces the effects of this power”.

Likewise, *ISIS* employs the corpus of knowledge that is based on their interpretation to Quran and statements of Prophet Mohamed [Sunnah] to enforce its power. Obviously, power in the territories that *ISIS* concurs seems to echo Foucault’s view to Jeremy Bentham’s nineteenth-century prison reforms: Panopticon, in which all prisoners’ cells are exposed to a central tower. People in the claimed Islamic State must believe that they are watched at any moment. They are imprisoned, and they must never know they are being watched at any moment; but they must be sure that they may always be so, and therefore they must remain alert (Foucault, 1975: 201). As Visuals in *Dabiq* and *Rumiyah* show, *ISIS* exerts the Panopticon power in several ways; the most obvious way is the ‘Wala and Bara’ [Loyalty and Disavowal]. Figure 3 shows the exertion of power by imposing the ‘Promotion of Virtue and Prevention of Vice’ during daily, picturing a law enforcement officer of the ‘Prevention of Vice’ [Al-Hessbah] in his uniform with a ‘suburban utility vehicle’ parking on the other side of the street. (Rumiyah, 2017, January/February: 23)

Dabiq attempted to convince its readers with a two-fold type of power; firstly, impersonal or subjectless, so it is not guided by the will of individual subjects (Mark, 2009: 37). Muslims in this regard have no choice not to rush to *ISIS* territories, and they have to “perform hijrah from wherever you are to the Islamic State, from dārul-kufr [Home of Disbelieve] to dārul-Islām [Home of Islam]” (Dabiq, 2014, July: 3), because “there is no life without Jihad, and there is no jihad without hijrah [Expatriation]” (Dabiq, 2014, July/August: 31). Power, secondly, is a system that encompasses the whole society (Dabiq (2014, July/August: 26)

Therefore, every Muslim professional who delayed his jihād in the past under the pretense of studying Shari’ah, medicine, or engineering,

etc., claiming he would contribute to Islam later with his expertise, should now make his number one priority to repent and answer the call to hijrah, especially after the establishment of the Khilāfah. This Khilāfah is more in need than ever before for experts, professionals, and specialists, who can help contribute in strengthening its structure and tending to the needs of their Muslim brothers. Otherwise, his claims will become a greater proof against him on Judgment Day.

Methodologies and research questions

This study seeks to examine the interplay between multimodal resources (visual and social modes) and tasks that discourse aims to show and propagate. In other words, this paper examines how visual and social modes are exploited by in *Dabiq* and *Rumiyah* to show: (1) *ISIS activities*, (2) how *ISIS* propagates their *system of belief*, and (3) how *ISIS identity* is constructed (See appendix 2).

In order to examine the impact of visual and social modes on the discourse tasks, I adopt two methodologies:

Firstly, Visual Discourse Analysis (VDA), which is considered a type Critical Discourse Analysis (CDA), since it “investigate how important social issues are constructed in discourse by powerful agencies” (Van Leeuwen, 2008 a: 279). Critical discourse analysis has its roots in linguistics studies, socio-linguistics, and classical rhetoric, but other scholars employ it for narrative analysis, and argumentation strategies (Weiss, Wodak, 2003: 11; Van Leeuwen, 2008 a: 277; Fairclough, 1989; Halliday, 1989; Mumby, 1993; Wodak and Matouschek, 1993).

In this context, I will appropriate the CDA approach of James Gee (1999, 2011) to examine how discourse of *ISIS* in *Dabiq* and *Rumiyah* is exploited to enact their activities, normalize their system of belief, and construct their identity (Gee, 1999: 17-19). The analysis will be performed with cluster of eight tools that James Gee (2011)

proposed in his discourse analysis toolkit, such as ‘The Dixies Tool’, ‘The Vocabulary Tool’, ‘The Subject Tool’, ‘Knowledge or Sign System Tool’, the ‘ Tool’, the ‘Intertextuality Tool’, the ‘Doing and Action Tool’, the ‘Integration tool’, and the ‘Perspective Tool’. (See Appendix 2).

In an incorporation with ‘The Doing and Action Tool’, I further will draw on Theo Van Leeuwen’s discussion of grammatical structure to analyze the visual grammar of actions’ photos. This will explain whether *ISIS* fighters appear as an agent or passive agent, and point to the types of actions, and the kind of events, such the killing scenes, attacking scenes, and destroying scenes (Van Leeuwen, 2008 a: 280).

In addition to the CDA, I principally employ multimodal social semiotics analysis to investigate how social and visual modes are exploited by *Dabiq* and *Rumiyah* to enact *ISIS* activities, propagate their system of belief, construct their identity, and create the particular order reality that *ISIS* strives to create. While I examine the visuals in 15 issues of *Dabiq* and 9 issues of *Rumiyah*, I recognize the role of text, particularly because visuals are always accompanied by a ‘textual statement’ that can support headlines, or takes the form of a quote, or photo caption. This study, hence, focuses on visual cues and elements that draw the viewer’s attention, such as photographs and their captions, headlines and their kickers and bylines, and colors.

Multimodal Social Semiotic Analysis and Critical Discourse Analysis will be employed in this study to answer the following questions:

- 1- What are the activities that the visual and social modes of *Dabiq* and *Rumiyah* describe?
- 2- How do the visual and social modes in *Dabiq* and *Rumiyah* magazines regulate/normalize *ISIS* system of beliefs?
- 3- How are the visual and social modes employed to construct *ISIS* identity?

***Dabiq* and *Rumiyah* magazines layout**

Before I move forward to the multimodal and visual analysis of discourses in *Dabiq* and *Rumiyah*, it is essential to discuss the changes in the layout of *Dabiq* and *Rumiyah*. From a visual perspective, *Dabiq* and *Rumiyah* designs show professional understanding of the role of visual cues and composition in attracting the attention of readers and making meaning. Despite the changes in their designs, images and colors are constantly bleeding over the pages' margins, giving significant attention to the role of visuals.

All the magazines issues are produced in Adobe Acrobat format (PDF). Surprisingly, only the first issue of *Dabiq* was produced in a two-page spread. All *Dabiq* issues that followed magazines issues that followed were produced in a single page layout. Clearly, the radical decision that art director of *Dabiq* made broke the unity of topic design and apparently would affect how a reader visually perceives a design of each topic. The art director of *Dabiq* challenged the regular layout of magazine pages to put more emphasis on the clarity of the page layout. Apparently, magazine pages that are produced through a PDF file with a two-page spread are difficult to navigate through as the reader has to scroll horizontally between the two pages, and zoom in/out to read through.

As the art director of *Rumiyah* realized the insignificance of designing topics with a two-page spread while exporting the PDF file to a single page view, she/he shifted the design of *Rumiyah* magazines into a single-page design, and avoided the use of background colors, or images that horizontally represent a topic through a two-page layout.

Analysis of multimodal and visual discourse in *Dabiq* and *Rumiyah*: Findings and discussion

In this section, I will present the activities that visual and social modes describe in *Dabiq* and *Rumiyah*, and explain how visual and social modes are employed to normalize *ISIS* system of belief. The latter part of this section will discuss how *Dabiq* and *Rumiyah* magazines employ visual and social modes to construct its identity.

Multimodal representation of activities of *ISIS* in *Dabiq* and *Rumiyah*

The analysis of visual grammar that describes activities of *ISIS* in *Dabiq* and *Rumiyah* magazines indicates similarities when the ‘agent, action, and patient’ are shown in the photograph. In this context, most photographs in *Dabiq* (58.4%) and *Rumiyah* (30%) are employed to show *ISIS* soldier(s) killing, executing or beheading victims. There insignificant differences in the events that photographs in *Dabiq* and *Rumiyah* portrayed. While *Dabiq* was keen to show battle scenes (23.4%) and assaulted areas or attacked targets by *ISIS* (20.5%), *Rumiyah* focused more on photographs that show panic and disaster in assaulted areas or attacked targets by *ISIS* (40.85%). The fact that the photographs portraying battle scenes only represented (14.08%) of images of events in *Rumiyah* points to the military pressure on *ISIS*. The photographs denote different significance of ‘patient, action, passive agent’ scenes in *Dabiq* and *Rumiyah*. *Dabiq* showed greater number of photos of ‘prisoners or hostages (28.2%) than *Rumiyah*, whose photographs focused on the depiction of ‘death and injuries resulted from *ISIS* attacks (70%). (See appendix 1 - Tables 5 & 6)

Turning now to the analysis of social modes, photographs in *Dabiq* and *Rumiyah* often showed *ISIS* soldiers talking to people in conquered areas, and giving lessons in mosque settings. Photographs represented signs and gestures of *ISIS* soldiers during events; *Dabiq* and *Rumiyah* portrayed *ISIS* soldiers with the “Tawhid” sign [Oneness of god] (29.4%) and (40%) respectively. They also showed *ISIS* soldiers happy, smiling, when raising *ISIS* flag or raising weapons (29.4%) and (35%) respectively. (See appendix 1 - Table 7).

Visual and social modes and *ISIS* system of belief

Dabiq and *Rumiyah* employ several visual and social modes to propagate their ideology and their system of belief. In making the connection between how visual and social modes influence discourse, I will start this section by providing a panoramic view of the visual resources that *Dabiq* and *Rumiyah* employed. I will further discuss the interplay between visual modes and *ISIS* system of belief. I will then examine the interplay between social modes and *ISIS* system of belief in a second part.

Outlining visual resources in Dabiq and Rumiyah

Dabiq and *Rumiyah* professionally employed visual resources to communicate their system of belief. Photographs dominated the visual recourse in *Dabiq* (37.2%) and used to show *ISIS* applying ‘adultery boundary on a woman’, ‘pointing to the importance of giving Zakat’, spreading awareness among others, showing signs of prayers such as prostration, and pointing to *ISIS* leaders. (See appendix 1 - Table 8). Using intertextual treatment of images was the second driving force (25.7%) to normalize *ISIS* system of belief in *Dabiq*. In this context, *Dabiq* art director used quotes and statements of *ISIS* leaders, Prophet Mohamed, or verses from the Quran. These quotes and statements were either printed over images or placed adjacent to their pertinent images (See appendix 1 - Table 8). Communicating *ISIS* system of belief through photo-captions was more significant (18.6%) than through composition of an image and headline (13.9%) (See appendix 1 - Table 8).

As *Rumiyah* design is simpler and less visually sophisticated, photo-caption was the strongest tool to communicate *ISIS* system of belief. Photo-captions (48%) were more significant than content of photographs. Photo-captions, such as - “Spilling the blood of the mushrikin is the greatest form of disavowal (Rumiyah, 2017, February/March: 28), “They only fight the Muslims because they

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believe in Allah” (Rumiyah, 2017, April/May: 13), “Ayman adh-Dhawahiri , one of the Jews of jihad” (Rumiyah, 2017, March/April: 43), and “Allah opened the lands to the mujahidin” (Rumiyah, 2017, April/May: 34)- are messages that purport to communicate ISIS beliefs and how they view others jihadist groups. Composition that includes image, colors, and type was the second visual mode (36%) in *Rumiyah*.

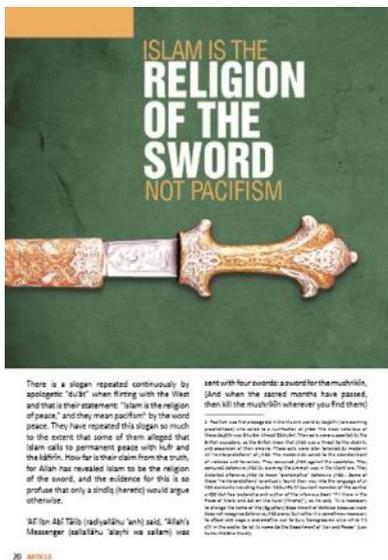


Figure 5 - Intertextual-image mode and Hijrah

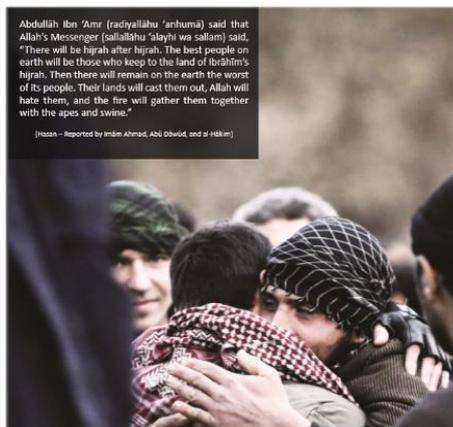


Figure 6 - Intertextual-Typographic mode and Hijrah

Visual modes and ISIS system of beliefs

Any attempt to understand ISIS system of belief should consider the deconstruction of the factors that govern ISIS beliefs. There are four pillars that influence

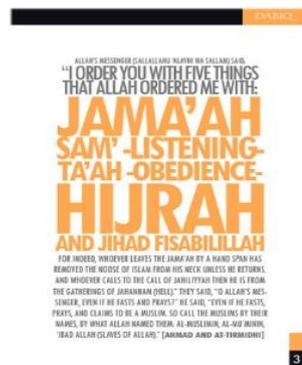


Figure 4 - Realist font Vs Humanistic font in ISIS vision to Islam

ISIS ideology: (1) *ISIS* vision of Islam; (2) the Hijrah and Jihad; (3) Obedience to Imamah [Leadership]; and (4) *ISIS* enemies. In this section I will pay greater attention to visual modes, particularly the interplay between visual modes and system *ISIS* system of beliefs.

(1) *ISIS vision of Islam*: The origin of *ISIS* terror is based on *ISIS*'s interpretation of Islam. *ISIS* envisions Islam as “the religion of sword not pacifism” (Dabiq, 2015, January/February: 20). This vision is simply communicated when the art director of *ISIS* used a strong and “realist” font, such as Impact, in Figure 4 to signify the power of the sword, and contrasted it to a “Humanistic Sans Serif” typeface that represents the weakness of pacifism (see Figure 4).

(2) *The Hijrah and Jihad*: *ISIS* stressed on the importance of performing Hijrah [Immigration] from “dārul-kufr to dārul-Islām” [Home of Disbelief to Home of Islam] in the issues of *Dabiq* magazine (Dabiq, 2014, July/August; 26). *Dabiq* art director employed two visual modes: Typographic mode, and Intertextual/Image mode to underscore Hijrah. Figure 5, for example,

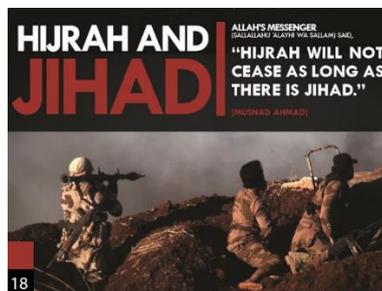


Figure 7- Image subordinate to text



Figure 8- Typographic, Image and Intertextual modes

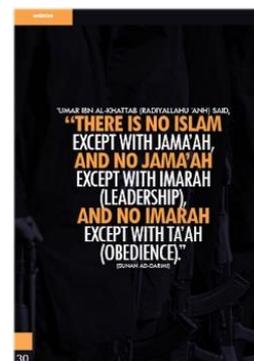


Figure 9- The orange color as symbol of *ISIS* leadership

shows an image of someone, who assumingly arrived to ‘darul-Islam’ with a Prophet Mohamed Hadith [Statement] printed over the black

background that represents *ISIS*. The statement of Prophet Mohamed describes those who perform Hijrah as “The best people on earth will be those who keep to the land of Ibrāhīm’s hijrah. Then there will remain on the earth the worst of its people” (Dabiq, 2014, July/August; 42). Likewise, 6 shows how *Dabiq* employs typography, particularly ‘Impact’ font, and intertextuality when emphasizing the importance of Hijrah and Jama’ah [Immigration and Group]. This time the art director of *Dabiq* created a typographic rhythm through which she/he pointed to the five things that Prophet Mohamed ordered his followers to do Mohamed. As Figure 6 shows, the art director of *Dabiq* used the terms Hijrah and Jama’ah with bigger font size, therefore, “Sam” [listening] and “Ta’ah” [Obedience] are two obligations of being in Jama’ah that is based on Hijrah.

ISIS often links Hijrah to Jihad, and therefore, “abandoning hijrah – the path to jihād – is a dangerous matter” (Dabiq, 2014, July/August: 27). Visually, typographic, image, and intertextual modes were employed, as seen in Figure 7, to show the association between Hijrah and Jiahd. The relationship between the image and type is an exemplary of an image that is subordinate to a text, since the image of refers to Jihad without indication to Hijrah. Jihad is then a prerequisite for the “Salvation from fitnah [Temptation] (Dabiq, 2015, January/February: 44). (see Figure 8)

(3) *Obedience to Imamah*: The obedience [Ta’ah] to the Khalifah and the Imam [Leader] and Sam’ [Listening] are important aspects of *ISIS* system of belief. This belief is repeatedly underlined through the visual modes, particularly, the typographic, image and intertextual modes, in Figure 9 which also echoed the orange color that symbolizes *ISIS*. As shown in Figure 9, the quote of the “Umar Ibn Al-Khatab”, the third Khalifah of Muslims clearly symbolizes *ISIS* as the representation of Islam, Jam’ah [Group], and Imarah [Leadership] (Dabiq, 2014, June: 30). Similarly, Figure 10, portrays *ISIS* insistence on obedience (Dabiq, 2015, November/December: 9).

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Figure 13- ISIS power relations



Figure 14- ISIS soldiers and social modes



Figure 15 - Integration tool, ISIS children



Figure 10- Image and Typographic modes and Obedience



Figure 11- The Failed Crusade typeface as sword color and texture

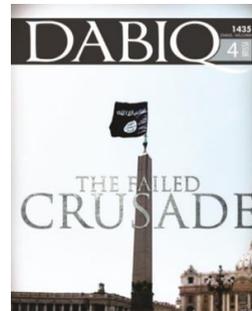


Figure 12 - Visual modes and ISIS enemies

(4) *ISIS enemies*: While classifying Muslims who do not join *ISIS* and non-Muslims as their enemies, so that we are left wonder what or who falls outside their enemies list, the non-Muslims, whether fighting *ISIS* or not, are identified as *ISIS* most targeted enemies (25.99%) (see Appendix 1- Table 1). The “Crusade” as *ISIS* indicated, failed by the power of *ISIS* sword. Figure 11 shows that the ‘serif’ font used to describe the “failed crusade” is graphically treated with the color and texture of the sword (Dabiq, 2014, September/October: 1). Eventually, *ISIS* does not distinguish between their enemies; *ISIS* considers that their enemies commit “Kufr” at several levels, and thus *ISIS* informed their believers and supporters that “the kafir [Disbeliever] blood is halal for you [them] so shed it” (Rumiyah, 2016, September/October: 34). Figure 12 shows the employment of visual modes such as the color of blood and an image a knife to advise their believers and supporters to behead disbelievers.

Social modes and ISIS system of beliefs

ISIS is keen to communicate their system of belief through social modes, through gestures and body movement, social settings, social component, and social structures.

The power of Jama'ah [Group], for example, is shown when *Dabiq* and *Rumiyah* use photos of their soldiers with 'hand-over-hand' (see Figures 10 & 13) (*Rumiyah*, 2016, September/October: 8).



Figure 16-
Children as a
mode of
representing
ISIS



Figure 17- Visual and
social modes, and
dixies tool

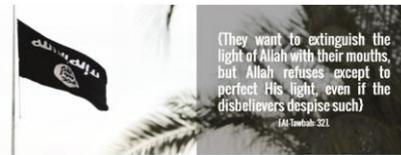


Figure 18 - Dixies -*ISIS* the light of
Allah

Additionally, *ISIS* soldiers use the signs of Tawhid [Oneness], the

You” to communicate the idea that children can still perform the task of *ISIS* fighters.

Visual and social modes and constructing ISIS identity

One of the key features of *ISIS* system of belief that *Dabiq* and *Rumiyah* communicate is *ISIS* identity. *ISIS* soldiers are an embodiment of *ISIS* identity. The deixis tool indicates that *ISIS* is “the light of Allah” that *ISIS* enemies want to extinguish (Dabiq, 2015, March/April: 56) (see Figure 18). Likewise, the deixis shows *ISIS* soldiers as the ones chosen by Allah and his messenger, Prophet Mohamed, and they are the soldiers that the Prophet speaks to (Dabiq, July, 2014: 44) (see Figure 19).

Photographic, color, and typographic modes are employed to represent *ISIS* soldiers as the knights of ‘Shahadah’ (see Figure 20); their soldiers are the true believers of the sword of Islam, are always smiling when looking at you; they flirt so they wink at you, and are kind and care for



Figure 22- *ISIS* identity - Smiley soldiers



Figure 23- kindness of *ISIS* soldiers

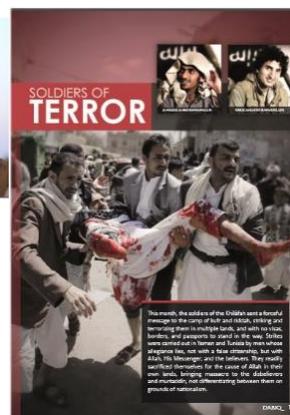


Figure 24 - Smiling Mujahdeen Vs terrorized people

animals (See Figures 20 & 21 & 22 & 23) (Dabiq, 2016, April/May: 6, 50; Rumiyah, 2016, October: 5; Dabiq, 2016, July/August: 9). Yet,

while they are entertaining, they are the one who terrify their enemies and leave them with panic and injuries (Dabiq, 2015, March/April: 17) (see Figure 24). *ISIS* soldiers stand firm when they engage in war with parties that Prophet Mohamed promised them to face (Rumiyah, 2017, February/March: 38). Therefore, an *ISIS* soldier metaphorically could stand firm in defiance of the hostile air fighters (see Figure 25).

Conclusion

Discourse of *Dabiq* and *Rumiyah* echoes two theories of terrorism discourse combined: the ‘religion as a political philosophy of terrorism theory’, and the ‘orthodox theory of terrorism’ (Abbasil



Figure 25- ISIS soldiers metaphorical power

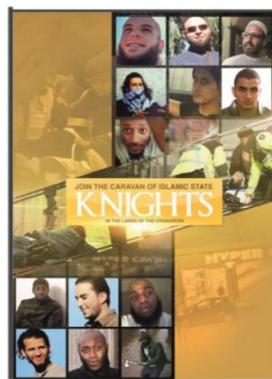


Figure 26- ISIS invitation to join jihad and to die

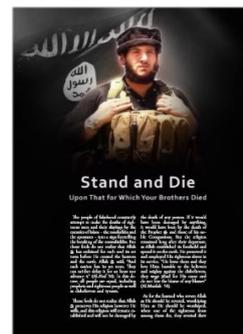


Figure 27 - ISIS message to its sympathizers

and Khatani, 2014: 105; Holmes, 2016). In the premise of the former theory, groups, such *ISIS* convince “their believers to exterminate evils through militant means for the test of their faith or part of God’s plan” (Abbasil and Khatani, 2014: 105). Paralleled to this theory, *ISIS* believe it is they are the representatives of Allah’s law, and thus their actions “are legitimized and for the protection of their religion in present and future” (Abbasil and Khatani, 2014: 105). The latter theory, the orthodox theory of terrorism, explains the logic of

terrorism as “a doctrine and strategy for political action and change” (Abbasil and Khatani, 2014: 105). Likewise, discourse of *Dabiq* and *Rumiyah* communicates *ISIS* aims to create a political change to state system. Discourse of *Dabiq* and *Rumiyah* resonates with two aspects of the orthodox theory of terrorism: symbolic actions, and tactical methods. According to the orthodox theory of terrorism, the symbolic actions of *ISIS* are representational acts that aim to intimidate and frighten (Abbasil and Khatani, 2014: 105; Nimmer, 2011: 227). *ISIS* tactical methods aim to ‘destabilize taghut [Tyranny]’ in the short-term plan, while look farther to establish the Khilafah (*Dabiq*, 2014, June: 38).

Turning now to the activities of *ISIS* in *Dabiq* and *Rumiyah*, when the two magazines employ photos that represent ‘agent, action, patient’, they determinedly show their soldiers execute or behead victims, to show how brutal they are. Being brutal is part of *ISIS* system of belief, because, in the eyes if *ISIS*, the “gist of the matter is that there is indeed a rhyme to our [their] terrorism, warfare, ruthlessness, and brutality” (*Dabiq*, 2016, July/August: 33). Additionally, *Dabiq* and *Rumiyah* employed their visual and social modes to convince its readers with the victories in their battles and the volume of terror they can create in the assaulted areas (see Tables 5 &6).

For *ISIS* sympathizers the discourse of *Dabiq* and *Rumiyah* would be convincing for cluster of reasons related to *ISI* resources and their system of beliefs. *ISIS* obtains its knowledge from *Sahih Bukhari* and *Sahih Muslim*, which are of most trusted books of Prophet Mohamed statements (Hadith). *ISIS* also attains knowledge from jurists and Islamic scholars that are known for their strict approaches, such as *Ahmed Ibn Hanbal* and *Ibn Taymiyyah*, but they are considered by many Islamic schools.

When *ISIS* sympathizers know that *ISIS* activities aims to establish the laws of Sharia, and that their actions are responses and payback for the enemies of *ISIS*, ‘crusaders, and taghut’ [tyranny], it is likely that they will accept the reason as of why *ISIS* actions are “brutal and unexpected” (Dabiq, 2015, May/June: 28). More importantly, *Dabiq* and *Rumiyah* are significant tools to recruit *ISIS* sympathizers in English speaking countries; they invite their sympathizers to “join the caravan of the Islamic state in the lands of the crusaders” (Dabiq, 2015, June/July: 5). Figure 26 shows a composition, made of 13 images *ISIS* fighters who conducted terrorists’ attacks in Western countries. The composition symbolically refers to the injuries that those attacks caused (Dabiq, 2015, June/July: 5). As war against *ISIS* intensified, *Rumiyah* asked their soldiers and sympathizers to “stand and die for that upon which your brothers died” (Rumiyah, 2016, September/October: 2) (See Figure 27), so those who join *ISIS* promise that they will fight to death (Rumiyah (2016, November/December: 24) (see Figure 28).



Figure 28- The promise of fighting to death



Figure 29- Zakat in the claimed Islamic state

To lure its imagined members and recruits, *Dabiq* and *Rumiyah* used the photographic modes to communicate how politics and doctrines are successful in applying Sharia Laws. *Dabiq* focused on applying boundaries of theft, adultery, and homosexuality. Additionally, *Dabiq* claimed they have a state structure, so each city [Welayat] has a governor, police. The photographic mode was also used to point to the services the Islamic state offers, such as the medical services, cleaning services, Zakat, which is meant to support the poor people. (See Figure 29) (*Dabiq*, 2015, June/July: 54). *Dabiq* also used photographs and photo-captions to repeatedly demonstrate their efforts in having a state that is free from drugs and cigarettes.

While *ISIS* activities and their system of beliefs echo the two theories of terrorism discourse, which I discussed earlier in this section - ‘religion as a political philosophy of terrorism theory’, and the ‘orthodox theory of terrorism – which links the acts of terrorism to Muslim societies and practices of Islam, further studies should consider approaches that examine the violence in the light of Critical Terrorism Studies that focuses “knowledge as a social process that is

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constructed through language, discourse and inter-subjective practices” (Jackson, Gunning and Smyth, 2007: 16).

Appendix 1. Tables

Table 1. The enemies of *ISIS* in *Dabiq* and *Rumiyah* magazines

	Murtadd/in [Apostate]	Tāghūt [Tyranny]	Rāfidah/i/in [Rejecters]	Apostate	Kafir/in [Disbeliever/s]	Crusaders/s	Jews /Jewish	Total
<i>Dabiq</i>	406	251	369	418	136	728	299	2607
<i>Rumiyah</i>	388	110	85	81	103	221	56	1044
Total	794	361	454	499	239	949	355	3651
	21.75%	9.89%	12.43%	13.67%	6.55%	25.99%	9.72%	100%

Table 2. Books of hadith in *Dabiq* and *Rumiyah* magazines

	Sahih Muslim	Shaih Bukhari	Sahih at-Tirmidhī	Sahih Abū Dāwūd	Total
<i>Dabiq</i>	117	98	35	29	279
<i>Rumiyah</i>	23	132	19	22	196
Total	140	230	54	51	475
	29.47%	48.42%	11.37%	10.74%	100%

Table 3. Books of Tafsir [Interpretation] in *Dabiq* and *Rumiyah* magazines

	Ibn Kahtir	Al Tabari	Ibn al-Mundhir	Ibn Abī Hātim	Total
<i>Dabiq</i>	8	22	6	1	37
<i>Rumiyah</i>	-	-	-	9	9
Total	8	22	6	10	46
	17.39	47.83%	13.04%	21.74%	100%

Table 4. Jurists and Islamic scholars in *Dabiq* and *Rumiyah* magazines

	Ibn ' Abd al- Wahhab	Ibnul-Qayyim	Ibn Taymiyyah	Ahmad Ibn Hanbal	Total
<i>Dabiq</i>	1	28	60	87	176
<i>Rumiyah</i>	-	24	29	70	123
Total	1	52	89	157	299
	0.33%	17.40%	29.76%	52.51%	100%

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Table 5. Activities of ISIS in relation to photographic mode in *Dabiq* magazine

Activities Modes	Agent, Action, Patient		Event		Patient, Action, Passive agent		Power Relations	
Photographic	ISIS soldier(s) holding hostages	6 16.7%	Celebrating Victory	24 8.22%	Muslims rescued by ISIS near Barqah	1 1.7%	Soldiers of ISIS together	33 61.1%
	ISIS soldier(s) humiliating hostages	3 8.4%	Raising ISIS Flag	12 4.11%	Prisoners/hostages by ISIS	17 28.2%	ISIS meeting	1 1.9%
	ISIS soldier(s) killing, executing or beheading victim(s)	21 58.4%	Assaulted areas or targets by ISIS	60 20.5%	Unarmed people killed by ISIS	4 6.7%	Muhajereen to ISS (Immigrant) welcomed	1 1.9%
	ISIS allowing others to repent	1 2.7%	Battle scene	68 23.4%	Fighter(s)/hostages killed/executed by ISIS	12 20%		
	Children of ISIS executing other	3 8.4%	Conquered areas	22 7.5%	Children killed and injured by the Syrian regime	4 6.7%		
	ISIS soldier clarifying to people the obligation to demolish the tomb	1 2.7%	Scene of destroying mosques, tombs, temples	40 13.7%	Children killed by 'the crusaders'	3 5%	ISIS fighters training and preparing for battles	8 14.8%
	Hizbollah of Iraq killed a man	1 2.7%	ISIS fighter(s) shown shooting or attacking	43 14.7%	Death or injuries resulted from ISIS attack	6 10%	Other Islamic groups pledging and joining ISIS	7 12.8%
			Areas destroyed by the Syrian regime	2 0.68%	ISIS fighter/agent killed by others	6 10%	ISIS soldiers performing Prostration	3 5.6%
			Giving Bay'ah [Oath]	12 4.12%	Unarmed people killed. Captions: Sunni murdered by Safawi (Shi'a).	4 6.7%	ISIS Soldiers hugging each other	1 1.9%
			Children of ISIS	3 1.02%	The burning of the Jordanian pilot	2 3.3%		
			Removing or destroying others symbols	6 2.05%	Muslims rescued by ISIS near Barqah	1 1.7%		
Total	36 100%	292 100%	60 100%	54 100%	442			

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Table 6. Activities of *ISIS* in relation to photographic mode in *Rumiyah* magazine

Activities Modes	Agent, Action, Patient		Event		Patient, Action, Passive agent		Power Relations	
	Photographic	ISIS soldier(s) stabbing a victim with a knife	1 10%	Celebrating Victory	4 5.63%	Victim is bleeding as shot by ISIS	1 10%	Photo of ISIS soldiers
ISIS soldier(s) about to execute victims		3 30%	Raising ISIS Flag	8 11.27%	Death or injuries resulted from ISIS attack	7 70%	ISIS soldiers marching	2 28.57%
ISIS soldier beheading a hostage		3 30%	Assaulted areas or targets by ISIS	29 40.85%	The burning of one of hostages	1 10%		
ISIS soldier(s) holds hostages		1 10%	Battle scene	10 14.08%	ISIS soldier killed in an assaulted area	1 10%		
ISIS soldier distributes ISIS newsletter		1 10%	ISIS fighter(s) shown shooting or attacking	8 11.27%				
Physician treats ISIS soldier		1 10%	Conquered area	1 1.41%				
			ISIS soldier observes and watch out	2 2.82%				
			ISIS soldier reading Quran or making dua'a	4 5.63%				
			Children of ISIS	5 7.04%				
Total			10 100%		71 100%		10 100%	

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Table 7. Activities of ISIS in relation to social modes in *Dabiq* and *Rumiyah* magazines

Activities Modes	Dabiq Events		Rumiyah Events	
Face expression and gestures	Happy ISIS Soldiers smiling, raising ISIS Flag or weapons	10 29.4%	Happy ISIS Soldiers smiling, raising ISIS Flag or weapons	7 35%
	ISIS soldier(s) raising victory sign gesture	9 26.5%	Hand over hand of ISIS soldiers	1 5%
	ISIS soldiers with Tawhid (oneness) sign.	10 29.4%	ISIS soldier(s) raising Tawhid (Oneness) sign gesture	8 40%
	Dead ISIS figure with smiley face	5 14.7%	Dead ISIS soldier(s) with smiley face	4 20%
Total	34 100%		20 100%	

Table 8. Social and visual modes and system of belief of ISIS in *Dabiq* magazine

Modes	System of belief		%
Photographic (with or without photo captions)	Stoning woman for adultery	2	
	Giving Zakat	3	
	ISIS Court	2	
	Enforcing the repentance on Muslims upholding Baathist principles	1	
	ISIS Leaders	4	
	ISIS soldiers performing Prostration	4	
Total		16	37.2%
Compositional : Image(s) with a headline	Image of Imams. Headline: Kill the Imams of Kfur	2	
	Image of ISIS fighters before being killed in Belgium. Headline: The Knight of Shahdah in Belgium	1	
	Image of the Quran. Headline: Do They not then reflect on the Quran. On Jihad in the Quran	2	
	Headline: Islam is the religion of the Sword not pacifism with image of Sword	1	
Total		6	13.9%
Intertextual /Image	Full-page image of the black uniform of ISIS men with rifles with Quote from Umar Ibn al-Khattab on obedience.	1	
	Quote from ISIS Leader	1	
	Full-page image of ISIS men with a quote printed over from Prophet Mohamed conquering cities printed on ISIS men	1	
	Full-page image showing Power relations shown through welcoming new ISIS Immigrants. Text describes them as the best people.	1	
	Non-Arab Muslims Image with a adjacent quote from Prophet Mohamed on the crusaders.	1	
	Image of the sun shining behind safe shots of rifle with a statement from Prophet Mohamed.	1	
	Image of ISIS children with a quote from Prophet Mohamed on a man who will the earth with justice.	1	
	Image ISIS soldier reading Quran with a quote from Prophet Mohamed on trustworthy person who will is belied.	1	
	Image of ISIS soldiers with a quote from Prophet Mohamed on the day of last hour printed over.	1	
	Image of a kid holding a gun while walking next to his dad with quotes from the Quran	2	
Total		11	25.7%
Typographic and color	Quote from Prophet Mohamed on Hijrah and Jihad headline. Color represents the orange color of ISIS.	1	
Total		1	2.3%
Photo-caption	Al-Ghanaim (Spoils)	5	
	Imposing jizyah on Christians in ar-Raqqah and al-Qaryatayn	2	
	Syrian flee on a truck. Caption: "Many Syrians died on the road to dāruḷ-kufr"	1	
Total		8	18.6%
Illustration	Illustration of the ISIS currency	1	
Total		1	2.3%
Total		43	100%

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Table 9. Social and visual modes and system of belief of *ISIS* in *Rumiyah* magazine

Modes	System of belief		%
Photographic (without a caption)	ISIS Leader	2	
Total		2	8%
Compositional :Image(s) with a headline	Topic: Charity Stand and die The Kafir blood is halal for you, so shed it Collateral change Fear Allah An worship your lord until death comes to you And the Kafir wealth is Halal for you, so take it Zhud (Asceticism) in the Dunya (Life) the way of Salaf The affliction of wahn (the love of life and the hatred of death and combat) Judgement of the Tawghit	1 1 1 1 1 1 1 1 1	
Total		9	36%
Typographic/Image mode	And do not weaken in pursuing the enemy And fight the Mushrkin (Disbelievers) collectively	1 1	
Total		2	8%
Photo-caption	The Crusaders could not handle fighting the mujahidin One example of the Islamic State's brutality towards the mushrikin (Photo of beheaded) hostages The assassination of the murtadd intelligence colonel, 'Abdur-Rahim ad-Dali'I, in the city of 'Adan The soldiers of the Khilafah captured many tanks as ghanimah in Hims Wilayah Allah continues to take unto Himself shuhada Spilling the blood of the mushrikin is the greatest form of disavowal Ayman adh-Dhawahir, one of the Jews of jihad exposed by Shaykh Abu Sulayman They only fight the Muslims because they believe in Allah The mujahid for Allah's cause is often tested with injury in battle A soldier of the Khilafah who was incited to wage jihad by his mother And young men who view being killed as glorious. Allah opened the lands to the mujahidin	1 1 1 1 1 1 1 1 1 1 1 1	
Total		12	48%
Total		25	100%

Appendix 2. Discourse analysis tasks and tools

Discourse Tasks

- 1- **Activity** is considered when subjects/objects being photographed, scenes, elements in the photograph, or photo caption, or set/series of photos is used to show *ISIS* practices.
- 2- **Power Relations** is considered when subject photographed, scenes, elements in the photograph, or set/series of photos is used to show *ISIS* subjects together, or to bring *ISIS* subjects in a composition.
- 3- **Identity** is considered when visual modes refers to the representation of subjects in photographs, scenes, elements in the

images, to show affiliation to ISIS or attribute certain characteristics of ISIS subjects.

- 4- **Knowledge and sign** system is considered when subjects/objects being photographed, scenes, elements in the photograph, or photo caption, or set/series of photos show that ISIS system of belief, their claims, their ways of knowing and reasoning are relevant, prestigious, or privileged.
- 5- **Politics** is considered when subjects/objects being photographed, scenes, elements in the photograph, or photo caption, or set/series of photos to show that the doctrines and rules of ISIS are successful.

Discourse Analysis Tools

- 1- **The doing and action tool** describes ISIS activities, and points to what photograph, image, composition details invite (ISIS) fighters to do, or show them as active/passive agents.
- 2- **The Visual diaxis tool** indicates who is speaking: I (ISIS) - You (ISIS fighter), He (ISIS Fighter, or Others, She ISIS Fighter.
- 3- **The vocabulary tool** indicates whether the language employed in the image, or the photo caption is Arabic, English, or Islamic term.
- 4- **The Integration tool** indicates that images are organized or packaged to support the discourse.
- 5- **The subject tool** describes what the images denotes/connote about the subject identity.
- 6- **The knowledge or sign system** tool shows denotations and/or connotations of ISIS system of beliefs, their claims, or their ways of knowing or reasoning.

- 7- **The Intertextuality tool** indicates that image refers to other text, quotes.
- 8- **The perspective tool** shows “what is being communicating as what is taken to be ‘normal’, ‘right’, ‘good’, ‘correct’, ‘proper’, ‘appropriate’, ‘valuable’, the way things to be’, or the way things ought to be, high status, or low status.

Appendix 3. Visual modes

Photographic mode: The photograph is considered the mode of the analysis when the photo is either presented without a caption, or is stronger than its caption.

Photo-caption mode: This caption mode is considered when the caption is used to communicate ISIS belief with a photo whose subject/object is not identified or when the meaning behind the image is stronger than the content of the photo.

Compositional mode: This mode describes a composition created by the art director, using image, Headline, and/or text, and colors

Intertextual/Image mode: This mode describes an image with a quote or statement that is printed over or placed adjacent to the image.

Typographic mode: This mode is considered when Type is employed (with/or without colors and images) to communicated the meaning.

Illustrational mode: This mode is considered when an illustration is used.

Typographic/Image mode: This mode is considered when Type and Image are employed to communicate a message and they have equal importance.

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¹DABIQ is a place in Aleppo, northern of Syria. DABIQ was selected for the magazine name because it is mentioned to be the place of ‘great battles’ between Muslims and Romans, according to one of the Islamic saying (Hadith). This statement indicates that the last hour in life would not come until the Romans would land in Dabiq.

2 Verse 1 of ‘The Evidence’ Surah [Al-Bayyenah] states “Those who disbelieved among the People of the Scripture and the polytheists were not to be parted [from misbelief] until there came to them clear evidence”.