

هوية الكتاب

وقائع المؤتمر الدولي الثاني ذاكرة الألم في العراق

قرن من الجرائم والإبادة الجماعية والمجازر والانتهاكات

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Semiotic Propaganda of ISIS and its Impact on Components of Iraqi People

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Abstract

Middle East has recently witnessed a remarkable growth in the emergence of terrorist groups and organizations that threaten the security and safety of societies and countries especially in Iraq. It is worth noting that these organizations, which describe themselves as jihadists, have given special importance to the media, and made it one of the most significant weapons which used by them in their conflicts. The pictures of sermons and video clips broadcast by these organizations take an advanced position among their followers. The field of pictures and media witnessed qualitative leaps of development that transformed from transferring data and words to a propaganda arm which is capable of mobilizing public opinion. This research begins with the introduction about 'Semiotic Propaganda' including; 1. The problem which is "how is the ideology of the terrorist organizations spread widely in addition to how the influence of power is reproduced in the discourse of terrorist organizations", 2. questions as: "What are the strategies and ideologies that were used by terrorist organizations to convince their followers?", 3. aims such as: "highlighting the reasons behind ISIS spreading throughout knowing: Its hypothesis, procedures, and the value of this study". This research, after that, tries to mention definitions and explanations of some terms that related to this topic including principles and techniques of the persuasions, global media discourse, data analysis and dimensions of semiotics analysis. The last part focuses on presenting general conclusions. This research, by using Kress and Van Leeuwen's (2006)

multimodal approach, aims at revealing the embedded meanings within a number of pictures in various platforms of social media. Multimodal approach was used in this research to describe the gathered material that relies mainly on image analysis rather than on statistics without using questionnaires or interviews. Instead of that, the research deals with the analysis of images in ISIS's newspapers, magazines or video clips in websites between 2013 and 2021

Key words: Critical discourse analysis (CDA), media influence, global media discourse, dimensions of semiotic analysis, propaganda and persuasion.

الدعاية السيمائية لداعش و اثرها على مكونات الشعب العراقي

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المستخلص

شهدت منطقة الشرق الأوسط في الآونة الأخيرة نمواً ملحوظاً في ظهور الجماعات والمنظمات الإرهابية التي تهدد أمن وسلامة المجتمعات والدول وخاصة في العراق. ومن الجدير بالذكر أن هذه التنظيمات التي تصف نفسها بالجهادية أولت أهمية خاصة للإعلام، وجعلته أحد أهم الأسلحة التي تستخدمها في صراعاتها، وتحتل صور الخطب ومقاطع الفيديو التي تبثها هذه المنظمات مكانة متقدمة بين متابعيها. شهد مجال الصورة والإعلام قفزات نوعية من التطور حيث تحولت من نقل البيانات والكلمات إلى ذراع دعائي قادر على حشد الرأي العام. يبدأ هذا البحث بمقدمة عن "الدعاية السيمائية" تتضمن: 1. الإشكالية التي تتلخص في "كيف تنتشر أيديولوجية التنظيمات الإرهابية على نطاق واسع وكيف تنعكس القوة في خطاب التنظيمات الإرهابية"، 2. أسئلة مثل: "ما هي الاستراتيجيات والأيديولوجيات التي استخدمتها التنظيمات الإرهابية لإقناع أتباعها؟"، 3. أهداف حيث يهدف البحث إلى: "تسليط الضوء على أسباب انتشار داعش في العالم: فرضياته وإجراءاته بالإضافة إلى قيمة هذه الدراسة". بعد ذلك، يحاول هذا البحث أن يذكر تعريفات وتوضيحات لبعض المصطلحات التي ترتبط بهذا الموضوع، مثل مبادئ وتقنيات الإقناع، والخطاب الإعلامي العالمي، وتحليل البيانات، وأبعاد التحليل السيمائي. ويركز الجزء الأخير من البحث على تقديم

استنتاجات عامة. باستخدام المنهج متعدد الوسائط لكريس و فان لوين (2006): يهدف هذا البحث إلى الكشف عن المعاني المضمنة في عدد من الصور المنتشرة على منصات التواصل الاجتماعي المختلفة. تم استخدام المنهج متعدد الوسائط في هذا البحث والذي يعتمد بشكل أساسي على تحليل الصور بدلا من الإحصاء باستخدام الاستبيانات او المقابلات . بدلا“ من ذلك البحث يتعامل مع تحليل الصور في صحف، مجلات أو مقاطع الفيديو التابعة لتنظيم داعش الارهابي في المواقع الالكترونية في الفترة المصورة بين 2013 و 2021.

الكلمات المفتاحية: تحليل الخطاب النقدي، تأثير وسائل الإعلام، الخطاب الإعلامي العالمي، أبعاد التحليل السيميائي، الدعاية والإقناع.

1.Introduction:

There is no universally and accepted definition of terrorism. Kiras (2008) stated that defining terrorism may be problematic since terrorists complain of grievances and compete with each other for resources and support. Additionally, the focus on these grievances within these groups can always change over time. people who targeted by terrorists are less tended to know any justification of terrorists since there is no legitimacy to spread fear by killing and maiming the innocents. Hence, the concept of (terrorists) has a disdainful value. This value is useful to delegitimise those who perform such acts. It is difficult to reach consensus on what terrorism constitutes.

Groups of terrorists no longer go to mosques or dark corners in order to spread their ideas, try to access youth gatherings in universities, or attract them through youth centers, but they have managed to run integrated and coherent media networks, starting with issuing newspapers and magazines, establishing radio stations, and thinking about launching televisions, through the creation dozens of accounts on social networking sites as YouTube, Facebook, Twitter and Instagram, which helped them to increase criminal activities, highlight the strength of the organization and its marketing, and promote the spread of its ideas and achievements in a advertising manner.

This research relies mainly on the analysis of certain images of the ISIS media (newspapers, magazines or video clips) rather than on statistics. The Research tries

to tackle the following problems: what are the ideologies, ideas and means which were used by ISIS to persuade others, how did the persuasion and ideology of the terrorist organizations spread and how the power is reflected in terrorist organization's discourse?

This research could be useful to those who concerned with English discourse especially sociologists, and to learners of languages. It could also be useful to avoid the problems and misunderstanding that happen because the discourse of ISIS in social media and its effect on the world. The research samples are specified pictures from different kinds of media which are taken from ISIS's websites between 2013 and 2021.

2. Theoretical Framework:

Terrorist organizations have realized from an early age the importance of the internet and social media platforms, and considered them as a safe alternative to implement their ideological project, and then to attract new members to join their ranks. These groups confirm the need to change methods of persuasion in line with the challenges they face. The internet and media became effective tools in creating public opinion by exporting values and principles that contribute to replacing intellectual beliefs, and behaviors with others. Sociologists and psychologists assert that the media is one of the most influential means on human beings, due to the multiplicity of its reading, visual and audio tools, and its ability to transcend the limits of time and space.

With the effectiveness and growing role of visual media tools, terrorist organizations, led by ISIS, escalated the use of technology and digital propaganda to achieve their goals and spread their ideology in a way that enhances the extension of its influence and expansion of its base.

This research tries to trace the means that ISIS deals with as semiotics, media and persuasion. Therefore, the researchers will give some definitions about the topics which related to this topic, such as:

2.1. Critical Discourse Analysis (CDA): Richardson (2007, p:1) considers CDA as an analysis of the way that individuals and institutions hide their ideologies and agenda thorough language by adopting interdisciplinary theories and methods.

2.2. Political Discourse Analysis (PDA): Fairclough & Fairclough (2013) stated that PDA is a branch of critical discourse analysis as a political discourse which emphasizes on the political power by reproduction and contestation of political speech throughout using various multimodal communication to achieve specific purposes.

2.3. Global Media Discourse (GMD):

It highlights a view and manageable tool into how 'globalisation' rebuilds the communicative practices of language by utilizing the media. (Machin and Leeuwen, 2007, p: 1). Globalisation theory includes two key themes: homogeneity and diversity.

Depending on this introduction, GMD deals with situations of communication that used in news, films, reports, global magazines, or computer war games (Machin and Leeuwen, 2007, p: 23). Hence, the researchers used this research to investigate how GMD is formed by using the signs and non-verbal aspects of languages such as images that used in media whether they are local or global forms.

2.4. Multimodality and the Generic Image:

The textual analysis must describe the interaction between the verbal and visual aspects, as well as analyse visually exposed meaning (Kress and Van Leeuwen 1996:186-7). Van Leeuwen (2006) declared that multimodal communication consists of a variety of communicative models or forms as digital, visual, spatial or musical in various sign systems that carry meanings which recognized and understood by social groups. So, multimodality is "a method of real or visual connection which is related to how power and society operate together. In other words, it is a theory in which visual aspects used to be as a container of the values and ideas. It is used to shape and structure how people act and interact. This part is important to discover how the elements of communication such as the features and visual aspects have

used in new and more integrated configurations” (Ledin and Mackin, 2020, p:3).

Photographers tend to present images in a general way instead of making them specific. For instance, a child’s image with a toy can reflect worries of childhood in various contexts. Lately, it is thought by many theorists that photographic images of film or photography can never be generic. Metz (1971, p: 118) listed differences to contrast photographic images with words. One of them was that images can never be generic, while words are always generic and can only become specific in a given context such as the image of a house can never mean ‘house’ but only ever ‘Here is a house’. Theorists encourage generic photography, which captures and denotes general categories of people, places, and things rather than individual people, places, and things. They achieve this in three ways: Decontextualization, using attributes, and using generic models and settings (Machin and Leeuwen, 2007, p:152). This research aims to analyze images. So, it utilized Kress & Van Leeuwen (2006)’s multi-modal approach to analyze the samples.

3. Persuasion and Propaganda

3.1. Persuasion:

Miller (1980) stated that persuasion does not always attempt to change the responses of listeners but it also aims to reinforce the existed responses and to form new ones. This process is accomplished by: Asking the hearers to abandon certain opinions or attitudes which form their personality and remind the listeners of “what they already believe in to uphold or refuse something for the first time”. such as face-to-face communication or the multi complex medium as the social media. Thus, Persuasion is a symbolic process in which communicators try to influence others’ attitudes and/or behaviours about a topic by sending a message in a choice-oriented environment by using power to control, direct, or influence on someone else (Van Dijk, 2001). Persuasion is defined as “a symbolic process in which communicators try to convince other people to change their attitudes or behavior regarding an issue through the transmission of a message, in an atmosphere of free choice” (Perloff, 2003:8). Scholars regarded ‘persuasion’ as a symbolic toll because it does not happen in an eye glance. It requires a long period of time to be applied in organized way to make the persuaders gain what they saw by using the symbolic language in transmitting their ideas. Actually, the process of sending a message needs

to encode information and ideas in the form of a symbolic language. Persuasion is a conscious and deliberate attempt that the persuader utilized to achieve a specific purpose. Additionally, transmitting messages of persuasion needs a medium and principles. According to Robert Cialdini (2007), there are five psychological principles of persuasion:

Firstly: The principle of comparison-contrast: The first tool of persuasion is contrastive tool which impacts how human beings think about objects presented one after another.

Secondly: The principle of reciprocity: This principle encourages a respondent to accept or refuse the argument by making the obligation on the others before the discussion begins (Walton, 2007, p.24).

Thirdly: The principle of commitment and consistency: Consistency is a persuasion method in which the arguer depends on the recipient's previous commitments or encourages him/her to commit to a notion which will uphold the last conclusion that the arguer wants him/her respondent to adopt (Walton, 2007, p.24).

Fourthly: The principle of authority: In discourse analysis, the authority of principle is also known as intertextuality. It is linked to two key concepts: trust and professionalism (Cialdini, 2007).

Fifthly: The principle of liking: The positive attitude of admiration motivates human beings to answer by saying: 'yes' to the persons who find the attitude irresistible. Consequently, if there is undesirable thing in the message, then the message should be wrong and vice versa. (Berger, Roloff, & Ewoldson, 2010, p.11).

3.2. Propaganda

Propaganda is defined as a: "the deliberate, systematic attempt to shape perceptions, manipulate cognitions, and direct behavior to achieve a response of desired intent of the propagandist" (Jowett and O'Donnell, 2012, p:7). Propaganda is an intended type of persuasion since it relies on manipulation, lies, deceive, and reasoning instead of logical thinking. There is a relationship between persuasion and propaganda. Scholars used the term 'propaganda' in exchangeable way with 'persuasion' in order to refer to the similar object, while others assert on the deceiving background of 'propaganda'. Perloff (2003, p:17) stated that persuasion is different

from propaganda since “propaganda is typically invoked to describe mass influence through mass media and events in which certain groups of people take whole control on the transmission of data, while persuasion happens in personal situations and characterized contexts”. Consequently, these two terms are used interchangeably in this research.

4. Semiotics: Bublitz & Norrick (2011, p:11) stated that semiotics is “the study of signs and its processes in general. Semiotics tends to expand the basis of language use in order to contain visual, nonverbal, and other types of signs in the behavior or context of verbal communication”. It regarded as the essential branch to pragmatics which means “the study of language use and communicative processes including speech acts”. Depending on Carnap and Morris’s framework, semiotics consists of three branches: Pragmatics, syntax and semantics.

4.1. Semiotic analysis: According to Roland Barthes, semiotics aims to include each system of signs, regardless of their gist or boundaries, including pictures, gestures, musical sounds, and objects (Barthes, 1967). Consequently, semiotic analysis is one of the most popular techniques for decoding the messages embedded in advertisements which considered as signs. Undoubtedly, the image’s meaning is deliberate, and its specific qualities form signs for messages of advertiser (Barthes, 1977). Roland Barthes regarded as the pioneer of this theory which has affected on many mediums of communication, including photography, music, and even computers. Roland Barthes’ work is always evolving, adapting and bringing new insights to literary thinkers even today. These signs must be presented clearly to be effective (Barthes, 1977). Additionally, multimodal discourse analysis looks at how people communicate in many ways, such as through text, color, and pictures. It is a style of discourse analysis that looks at how individual modes communicate as well as how they interact to produce semiotic meaning. Many researches has used the Semiotic approach to study and analyse a number of issues of life that dealt with ISIS media, including: News, social media, pictures, TV programs and so on, some of these studies are: ‘Global Terrorism and Social Media: A Study of ISIS’ by (Deependra Chhetri, 2018), ‘Language of Persuasion and Power in ISIS Political Discourse’ by (Maysa Imad Eddin Said, 2017), and ‘Affect, Gender, and ISIS-Take-Down on Social Media ‘Studies in Conflict & Terrorism’ by (Elizabeth

Pearson,2018). Actually,there is no research to analyse all means that used by ISIS as a group to persuade other people.

4.2. Dimensions of semiotic analysis:

According to Wodak and Meyer (2009,P:182),semiotic analysis consisted of three dimensions:

a-Genres: They are activities or ways of acting and interacting semiotically or communicatively in certain ways,as news,job interviews,reports,editorials in newspapers,or advertisements on TV/ internet.

b-Discourses: They are semiotic methods of construing physical,social or mental aspects of people or activities which can commonly be recognized throughout different situations of social communicators. Such as,the poor people's life is not only explained through different discourses in different social practices as in politics,medicine,social care,academic sociology,but it is also explained through different discourses which correspond to differences of situations.

c-Styles: They are 'ways of being' or identities in the semiotic aspect. Such as,being a 'manager' in business or in universities is considered as a matter of developing the right semiotic style in the fashionable way of this time.

5.Methodology

Multimodal approach by Kress and Van Leeuwen (2006) was used in this research to describe the gathered material that relies mainly on image analysis rather than on statistics without using questionnaires,interviews,newspapers,magazines or video clips. The research samples are specified pictures from different kinds of media which are taken from ISIS's websites including images in ISIS's newspapers,magazines or video clips between 2013 and 2021. Midalia (1999,p: 131) stated that visual images as a kind of visual literacy are: "never innocent or neutral reflections of reality...they represent for us: that is,they offer not a mirror of the world but an interpretation of it". In this kind of knowledge,a number of questions put by Hermawan (2011,p.147) such as: "How can we come to justified and grounded meaning(s) of the picture?"; and "How can we understand the basic structure of an image text?". The seeking to answer such questions requires an underlying design that people may depend on to understand the meaning(s) of visual im-

ages. For that reason, Kress and van Leeuwen (2006, p:1) wrote their book “Reading Images: The Grammar of Visual Design” which is used as “a usable description of major compositional structures which have become established in the course of the history of Western visual semiotics, and to analyze how they are used to produce meaning by contemporary image-makers”. This book regarded as the first methodical and understandable account of the visual design since it deals with visual communication including moving images, web-based images, and colors. This framework of Reading Images by Kress and van Leeuwen (2006, p:20) proposes a model of three meanings of images: “representational meaning, interactional meaning, and compositional meaning” which works well for visual communication and for all models of representation to comprehend the messages in images by the explanation of theory and sample of visual analysis.

Kress and van Leeuwen (2006) stated that visual design performs the three meta-functions: (ideational, interpersonal and textual) functions. In communication, Kress and van Leeuwen deal with images as linguistic forms. Depending on Kress and van Leeuwen’s analysis, there is a need to introduce the concept of design to education throughout redrawing the boundaries between the writing and the visual arts. Kress and van Leeuwen identify certain patterns of representation including:

a. Narrative representation (Designing social action): This pattern means who/what involved in the messages as a (represented and interactive) participants in the act of visuals communication which are categorized into different types according to the number and kind of participants involved.

b. Conceptual representation (Designing social constructs): This pattern means categorizing processes into classificational, analytical, symbolic, and embedding processes. i.e., connection between the way conceptual representations and structural representations which are realized in language and images. The visual classification and analytical structures may be similar, but there are differences between them in the visual semiotic.

c. Interaction Pattern: This pattern indicates that “what we can do for/to each other with visual communication, and with the relations between the makers and viewers of visual texts which this pattern entails”. So, representation and interaction patterns are used to design the position of the viewer to shift the interaction

between the viewer and the image throughout “the direction of the look, the gaze of represented participant, the size of frame, and the viewing angle” which will perform significant roles in recognizing the relationship between the represented and interactive participants (Kress & van Leeuwen, 2006, p:116).

d. Modality (Designing Models of Reality): Kress and van Leeuwen (2006) declared that modality markers in the signs of messages and texts mean what we depend on to assess the accuracy of the data that we may accept. Basing on them (p.156), modality decisions in visual communication depend on: “what is considered real (or true, or scared) in the social group for which the representation is primarily intended”. So, modality should be “interpersonal” instead of “ideational”. There are a number of markers that serve in this justification such as: contextualization, representation, depth, illumination, brightness, and colors which work as: “a marker of naturalistic modality in terms of three scales: color saturation, color differentiation, and color modulation”. Specific meanings of visuals can be made by Producers throughout the choices of modality.

e. The meaning of composition: This pattern performs works that serve in the “textual function by which representations and communicative acts cohere into meaningful whole”. The compositional meaning of the design illustrates how can designers build the meaning throughout factors of “information value, salience and framing” (p.15).

f. Materiality and meaning: Materiality and meaning of visual designs are used in the meaning discussion since they specify the tools and the materials to produce the meanings. Kress and Van Leeuwen studied the function of technology and discuss the role of colors.

So, Kress and Van Leeuwen’s (2006) multimodal approach is utilized to analyze the images in three dimensions of meanings: representational, conceptual and compositional. As a result, the coming parts of this research will indicate to the procedures used to gather and evaluate information by using a variety of examples to clarify them and make them easier to understand. The research will examine specific pictures of social media in contrast to the huge number of data published by ISIS on internet sites. Anyway, keeping up with all the data uploaded about ISIS is an inaccessible aim. Chosen pictures were gathered to understand of how people

will comprehend or receive such a combination of messages in a particular time and in certain environments, contexts or conditions.

6. The Impact of ISIS on Iraqi Components:

The first edition of Amnesty International's report (2016, p:15) documented many of ISIS's crimes against Iraqi people, such as:

a. Attacks against civilians, mass killings, torture, kidnapping, rape and enslavement, recruitment and use of children, and deliberate destruction of civilian homes and infrastructure have displaced thousands of people from their homes and caused great suffering in displacement areas.

b. ISIS has deliberately targeted minority communities including Yazidis, Shabak Shia, Turkmen Shia and Christians, whom it has forced them to pay taxes historically imposed on non-Muslims known as the jizya.

c. ISIS has destroyed or desecrated places of worship and other sites of religious or cultural significance or important archaeological sites in Mosul.

d. ISIS has also targeted Shia Muslims where ISIS fighters executed nearly 1,700 Shia students after they left the Speicher training camp near Tikrit in Salah al-Din province in June 2014.

e. ISIS systematically targeted Sunni Muslim of civil employees, security forces and armed forces who refused to pledge allegiance and "repent". This group imposed a code of conduct on all civilians living under its control. Women's freedom was severely restricted. Restrictions on phone and internet use became increasingly severe because the group began to lose territory since early 2015.

f. ISIS has adopted responsibility of bombings and other violence across Iraq, particularly in Baghdad. For example, a series of attacks in Baghdad in May 2016 that primarily targeted Shiite areas and crowded markets. According to officials and media sources, these attacks led to kill at least 150 persons and wounded more than 214. ISIS has often targeted Shiite neighborhoods and religious sites to further inflame sectarian tensions.

7. Data Collection and Analysis:

Among the famous sayings of Al-Qaeda leader Ayman Al-Zawahiri: “We are on the battlefield and more than half of this battle takes place in the media”. Although it was said in the past that “the picture does not lie”, the images have become one of the most important and prominent tools of lies and deception because of the technological and media developments, the emergence of directing and editing tools, and technical tricks. To get a better understanding of how the research data were gathered, the research will concentrate on a number of images belong to ISIS’ media in newspaper, radio, TV, films, web pages, etc. So, dealing with such combination of material might be the best way of knowing the visual and auditory effects of ISIS’s media. The research will focus on one image for each form of media in order to emphasize its importance and provide a general understanding of the language of persuasion’s strength in ISIS political discourse. In fact, ISIS’ political philosophy, religious convictions, and historical context are important factors in determining the most appropriate interpretation of the data.

a-Films and videos:

The most prominent beginnings of the organization’s use of electronic terrorism activities go back to the series of publications as “Al-Furqan” institution in 2013, which were called “Letters from the Land of Epics”, where the number of visual versions reached more than 55 publications of films and videos. This series documents the organization’s operations in Iraq and Syria, while others depict the lives of foreign fighters affiliated with the organization to encourage their counterparts in West to come to the so-called “Caliphate Land” as they used to call it. With the beginning of the establishment of the so-called “Islamic Caliphate” in 2014, the first appearance of the leader of the organization, Abu Bakr al-Baghdadi, was through a video recording of him entitled “The Sermon of Declaring the Caliphate”.

At that stage, the organization used images and real scenes of burning, slaughter, assassinations and bombings that it was carrying out to intimidate its enemies, and to motivate its members to persist in fighting and violence, as in its publications such as: “Salil al-Sawarim” and “took them to where you found them”. “Al-Hayat” media center published its first publication in 2014 under the title: “Flames of War – fighting has just begun”. The following image represented this publication.



<https://alarab.co.uk/>

In the above image, there is a concentration on technologization by making integrated design of American president and his soldiers who were killed or injured in a battle with a great focus on fire. There are denotation and connotation meanings in this picture. The designer gave an important position to the distance by taking close shot to the American president and soldiers and taking long shot to the fire. The image's design reflects emotional processes upon ISIS's fighters.

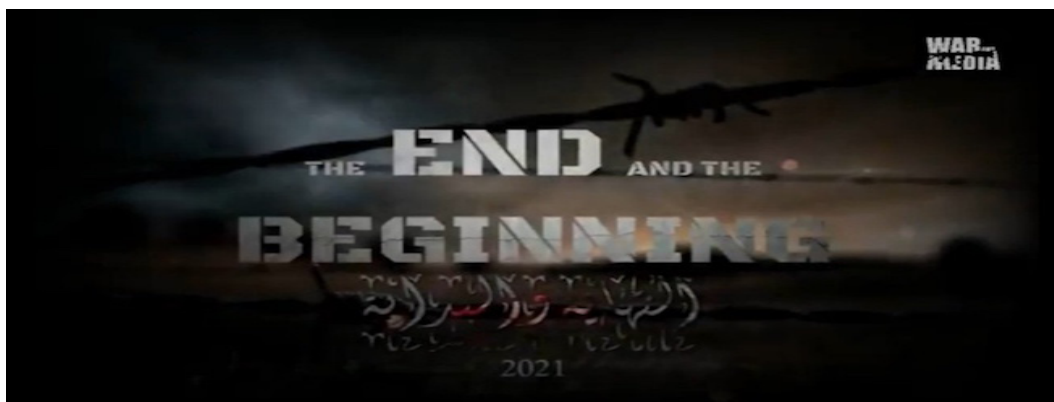
While the second part of the series was published in 2017 under the title: "The Flames of War - Until the Final Hour" which was translated into English. The organization published the second issue after its defeat in several of its areas in Syria in 2017. This part is considered the most violent in the history of its visual works, especially as it represented a cinematic shift that depicted the organization's rebellion and its brutality through scenes of execution, slaughter, and smashing heads with stones.



<https://www.dailymail.co.uk/news/article>

The former image includes many concepts which influence on the beholder throughout the fashionable, prominent, and colored writing and the yellow flame of fire with black background. This setting carries denotation and connotation meanings. In addition, the designer gave significant role to the distance by taking close shot to the fire and writing which may motivate fighters to continue in the conflicts.

In this regard, at the beginning of 2021, the “War and Media” Foundation, which supports ISIS, produced a documentary film entitled “The End and Beginning”, that translated into English, which was briefly about the emergence of the terrorist organization “Islamic State of Iraq”, its extension to Syria and the announcement of the establishment of the terrorist organization which is called “Islamic State of Iraq and Syria” which was later renamed as “ISIS”.



<https://www.enabbaladi.net>

This image is filled with symbolic terms as the end and the beginning that refer to the Islamic concepts. These concepts come back to the early Islamic ages. The black color covers the whole image which has denotation and connotation meanings.

The previous images which represented most important films or events of ISIS's media are full with semiotic signs as the image of the head of the Islamic State al-Baghdadi, the image of American president, soldiers, the fire, the dark, the ISIS's slogan, the fighting with a technology way, best setting and integrated design. There are actions, denotations and connotations meanings in these images. All these concepts affected the fighters to fight till the death and encourage others to join to ISIS.



The image taken from a video released on a website that shows Abu Bakr al-Baghdadi, the head of the Islamic State, delivering a sermon at a mosque in Iraq. Credit...via Associated Press

All above mages contain following patterns:

1.Narrative representation throughout designing social actions by knowing who and what involved in the represented participants and interactive participants in these visual images.

2.Cnceptual representation by designing social constructs throughout categorizing the connection between language and image.

3.The interaction between the viewer and the image via the direction of the look,the gaze of the participant,the size of the frame. And the angle of view.

These patterns designed a model of reality depending on a number of markers as illumination,brightness and (saturation,differentiation and modulation) of colors. All these factors helped to design a model to understand the image's meaning.

b-The Symbols used by ISIS:

These symbols are religious,such as the slogans of jihadiŝt groups. They are represented in the black flag and the uniforms of the fighters,whether the black masks or the use of clothes imprinted with the organization's flag as a covered face of adult fighters and headbands of children fighters.

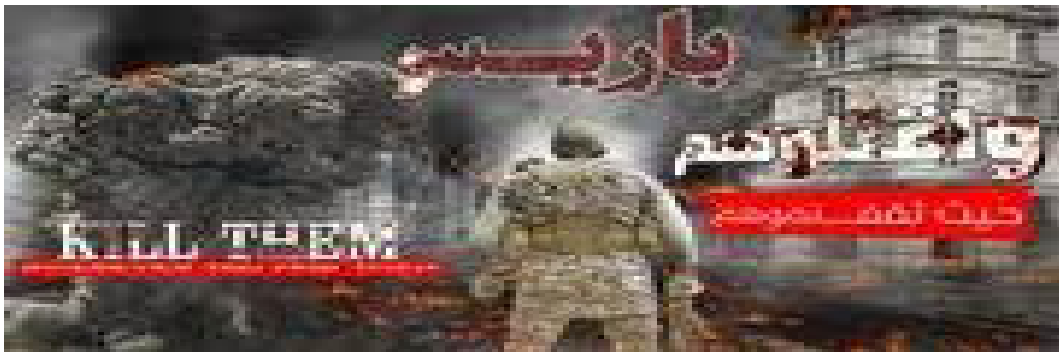


<https://www.aljazeera.net/midan/reality/politics>



The using of masks، slogan and the military uniforms had great symbolism among the followers of the organization. In addition، the setting of three above images was professional because it was organized by using technologization and integrated design between the past and the present. The appearance of fighters or children in form of groups carrying flags motivates others and makes them more willing to fight enemies.

The organization also introduced graphic designs، such as the Quranic verse «Kill them as you found them» that topped the organization's videos about the Paris attacks in November 2015، which were broadcast in high technology. This image with the verse and a graphic design included the basic colors of ISIS flag which are white and black، as well as artistic designs that offer merging of operations، images of fighters، or other semantic formations. This image gave important position to the fighter who was heading to fight carrying his weapon with the close-shot of big explosion.



<https://archive.org/>

The symbolism in the previous image was dominant because using the capital of France 'Paris' and Quranic verse which written in Arabic and English languages.

ISIS has used these symbols through various forms of electronic use، including electronic interfaces. The distinctive banners of the organization are placed on the interfaces of websites. This process is repeated on the accounts of interfaces of social media by using terrorist slogans in the basic images of the accounts or pages which mainly represented by the cover photo and the profile photo as in the following image:



<https://www.google.com/search?q>

Also, ISIS utilized maps and areas of influence where the organization broadcast a map of the Arab region in which the organization's flag is placed on the countries which controlled by the organization as a symbol of geographical expansion. This was not limited to places of actual presence, but extended to the targeted areas as well. The White House, the Eiffel Tower and Big Ben topped by the black flag of ISIS or images of its fighters, and there is a map on the account of «Abu Bakr al-Baghdadi» on Twitter that includes the target map of the Islamic State and the names of its states.



<https://www.washingtoninstitute.org/ar/policy-analysis/brwz-tnzym-aldwlt-alaslamyt-albqa-waltws>

The former mages supported by:

1.Representation meanings by making social actions throughout recognizing who and what involved in the messages in the above visual communication by using these images.

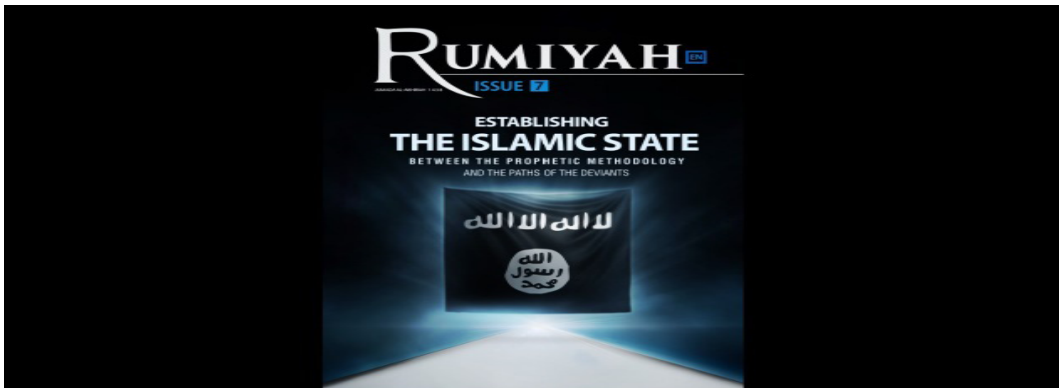
2.Good designing of social constructs which represented conceptual representation by dividing processes into classificational, symbolic, and embedding meanings.

3.The interactional meaning which refers to what we can do or for each other with visual images and with the relation between the markers and viewers.

The meaning of this composition illustrates how designers can build the meaning throughout factors of information and framing by using the tools and materials to produce the aimed meanings. The designs of above images rely mainly on a number of markers as illumination, brightness and (saturation, differentiation and modulation) of colors.

c- Magazines, Newspapers and Web Pages:

The organization's slogan and images of its fighters in their distinctive clothes are the essential electronic cases of Rumiya magazine and Dabiq magazine, which are issued by ISIS in the English language.

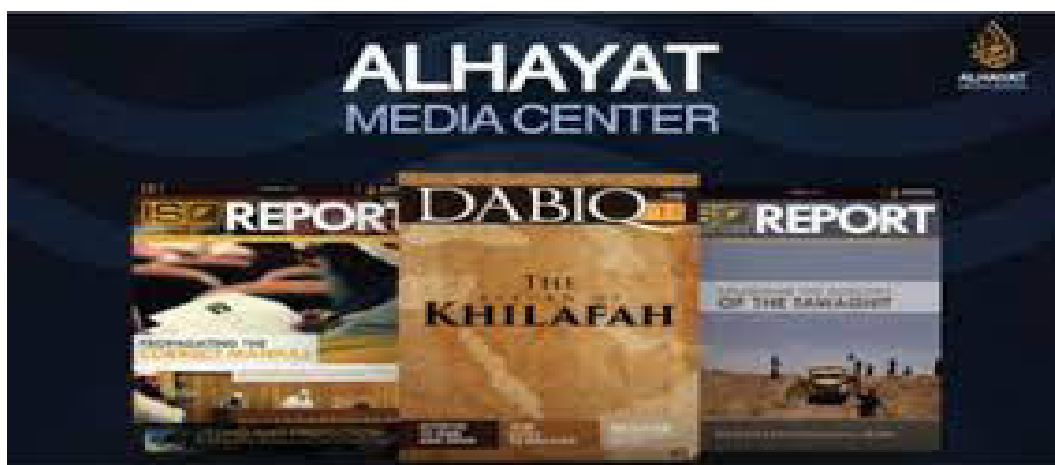


<https://archive.org/search.php?query=rumiyah&sort=creatorSorter>

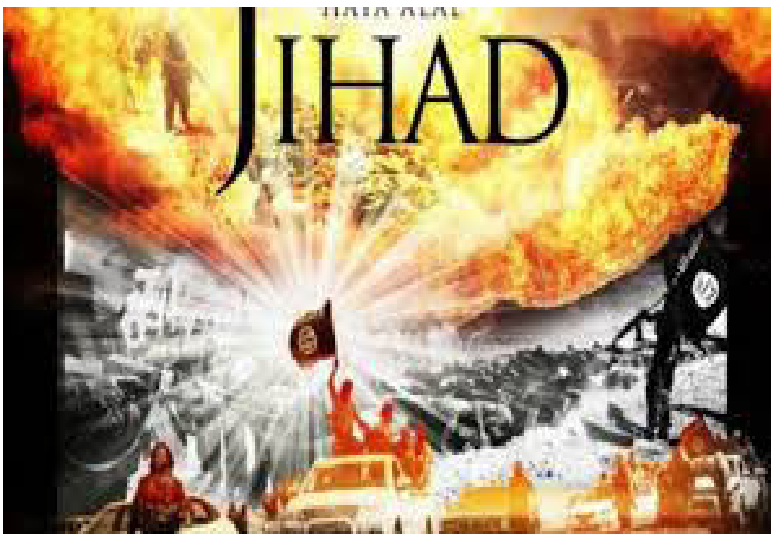
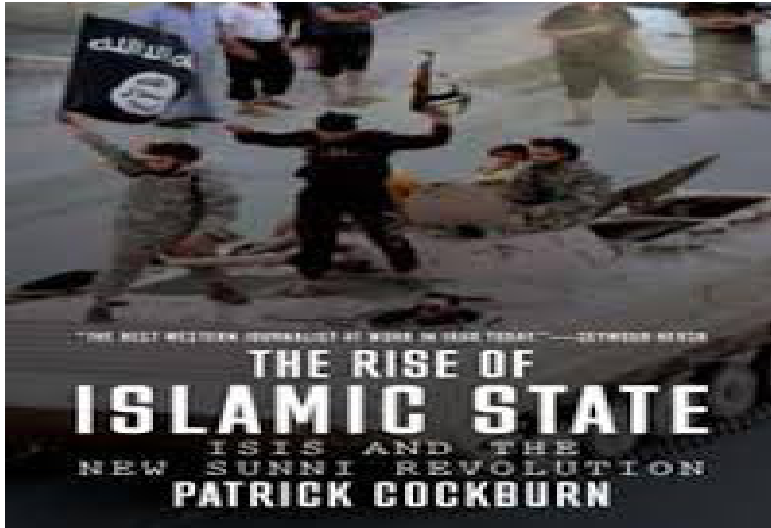


<https://www.aremnews.com/news/world/855492>

The following images shed light on ISIS media as Al Hayat, Amaq, Dabiq, and Rumiya that included professional design in the technique and in the setting.



<https://ar.qantara.de/content>



<https://alarab.co.uk>

ISIS's supporters used one of the most popular hashtags to publish materials of propaganda and slogans to ensure that they reach the largest possible number of people in order to raise the organization's flag in different places around the world and broadcast these clips on social networks.

The images attached above represent ISIS activities on the internet through newspapers, magazines, radio stations, films and social networks that performed an important role in spreading its ideas, beliefs around the world and motivate thousands of fighters and supporters in the world. All these images were professional

by utilizing technologization, integrated design, denotation, connotation, setting, and actions used by ISIS's supporters to spread their beliefs.

Multimodal approach by Kress and van Leeuwen (2006) of visual design presents three meta-functions: (ideational, interpersonal and textual) functions. Kress and van Leeuwen classify certain patterns. The representation of above images includes:

1. Designing social action: It used to know who/what involved in the images as participants in the act of visual communication which are divided into various types according to the number and kind of participants involved.

2. Designing social constructs: It classify the processes into classificational, analytical, symbolic, and embedding processes to declare the connection between the conceptual representation and structural representation which are understood in language and images. The visual classification and analytical structures may be similar, but there are also differences between them in the visual semiotic.

3. Design the position of the viewer to shift the interaction between the viewer and the image throughout "the direction of the look, the gaze of represented participant, the size of frame, and the viewing angle" which will do important roles in recognizing the relationship between the participants.

4. Modality markers in the images were used to know what we depend on to assess the accuracy and what is considered real in the intended meaning that should be "interpersonal" instead of "ideational" by using certain markers as: contextualization, representation, depth, illumination, brightness, and colors.

5. The composition which helps in the textual function. The compositional meaning forms the meaning through factors as value, important and frame of information. Using materiality which specifies the tools and the materials to produce the meanings by using technology and colors.

8. Confronting ISIS's semiotic propaganda

To achieve this aim, it should follow a strategy that involves multi-levels including dismantling the narrative architecture and emotional resonance in addition to countering content. This strategy should involve:

a. Collaboration in Technological Field and Websites: Using platforms to lessen

or block radical content and redirect users of internet to opposite content by using algorithms of artificial intelligence (AI) to recognize ISIS's images to remove semiotic elements automatically.

b. Deconstruct the ISIS's Semiotic:

1. Media campaigns: To teach people how to comprehend ISIS's agenda in critical way.

2. Symbols Analysis: By using video clips, statistics, infographics, or well-known people to describe how ISIS dare to misuse Islamic symbols and holy texts.

3. Revealing production tricks by discovering the fact of ISIS's videos that aim to gain emotional responses throughout a manipulation in lighting, music, editing, and texts.

c. Widely Broadcasting Real Religious Narratives: Promoting real interpretations from religious men which make ISIS unable to use of Quranic verses and showing the suffering of ISIS's victims who were under ISIS control.

d. Using Satirical content against state or caliph by utilizing jokes or humor to defeat ISIS messaging. Bottom of Form

9-Conclusions:

a-Among the things that made people accept the idea of joining ISIS is the lack of economic opportunities and weak care systems, in addition to the failure of the Arab education systems to address many problems in the educational process, as the methods were based on traditional methods, which were built on ethnic, ideological and sectarian foundations. Young people are subject to various influences, which contributed to radically changing the Arab cultural reality and simplify the spread of extremist ideologies.

b-Using terms such as (Caliphate Land, Islamic Caliphate, The Sermon of Declaring the Caliphate, Quranic Verses and Islamic State in Iraq and Syria) remind others with Islamic slogans. ISIS used these terms to persuade other people to be members of the organization.

c-Terrorist organizations insisted on using their symbols through the propaganda they broadcast on the Internet to enhance the image of the Islamic State, which is

capable of imposing its influence and extending its hegemony, and its fighters enjoy strength and future geographical extension.

d- ISIS seeks to enhance that image among its “enemies” by broadcasting these symbols and strengthening that global identity through unified and meaningful symbols in propaganda messages that use text, sound and image and invest modern technology tools in addressing the peoples of the world and in various languages, and these symbols clearly show violence.

e- The organization also seeks to enhance the awareness of this image among those wishing to join it, in a way that enhances their sense of belonging to a strong and organized entity with clear identity and goals capable of achieving them.

f- This intense symbolic state contributes to enhance the sense of fighters of belonging to this strong collective umbrella that provides its members a sense of superiority over others, and also reduces the individual’s sense of responsibility against the actions that he/she performs in light of his association with the group. This represented as a motivation to practice safe violence.

g- The extensive use of symbols in the propaganda of terrorist groups creates a distinct identity for the organization that helps it establish a mental image of its strength, ideas and influence, even if it contradicts reality, but it is made through an organized propaganda method in which the organization’s slogans are linked to the meanings of strength, dominance, religiosity and jihad.

h- The real victory over ISIS will begin first with its defeat in the media, intellectual field, and collaboration in technological field and websites. Using platforms to lessen or block radical content and redirect users of internet to opposite content by using algorithms of artificial intelligence (AI) to recognize ISIS’s images to remove semiotic elements automatically.

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