

## **A Logical Interpretation of Brutality in ISIS “Shocking” Videos: A Multimodal Discourse Analysis**

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### **Abstract**

The Islamic State of Iraq and Syria (ISIS) emerged as an offshoot of al Qaeda in 2014. It quickly took control of large parts of Iraq and Syria. This study analyzes five ISIS most “shocking” videos all released in 2015. Multimodal Analysis nowadays seeks to achieve an inferential process of reasoning about the best interpretation of films. This study uses Janina Wildfeuer’s framework, ‘Logic of Film Discourse Interpretation’ (2014) as well as the Appraisal model of Martin and White (2005) to analyze the data under investigation. This study aims at; showing how a logical approach to film analysis can help attaining better interpretation and form the argumentative structure of the videos; modifying Wildfeuer’s model so that logical relations can be maintained in consecutive as well as non-consecutive shots which proves that ISIS follows a certain pattern in its slaughtering crimes; and showing how ISIS justifies its brutality and threatens its enemies. The analysis reveals that the data under investigation follows certain logical patterns. The study modifies Wildfeuer’s model which proves that ISIS follows a certain pattern in its slaughtering crimes. It also reveals that ISIS, through such videos, aims to send a threatening message to the whole world and to justify its crimes.

*Key Words:* Multimodal Analysis, Logic of Film Discourse Interpretation, Argumentation, Appraisal framework, and Language of threat.

### **Introduction**

Over the past years, ISIS usurped large areas of Iraq and Syria, took control of oil fields, and used beheadings, rapes and cruelties to terrorize populations. Moreover, ISIS recorded hostages’ beheadings in numerous released videos that show how brutal it is. The videos are all released in 2015 by the terror group’s propaganda wing Al-Hayat Media. This study analyzes five ISIS most shocking videos by

using Janina Wildfeuer’s (2014) framework, ‘Logic of Film Discourse Interpretation’ and the Appraisal Framework developed by Martin and White (2005).

## **1. Research Objectives**

The study aims at; showing how a logical approach to film analysis can help attaining better interpretation; modifying Wildfeuer’s model so that logical relations can be maintained in consecutive as well as non-consecutive shots which proves that ISIS follows a certain pattern in its slaughtering crimes ; revealing how these relations can form the argumentative structure of the videos and serve the protagonist’s standpoint, showing how ISIS justifies its brutality and threatens its enemies; and finally examining the ways in which ISIS attitudes are manifested in a threat violence

## **2. Sources of the data**

Five ISIS shocking videos all released in 2015 are analyzed: the video of burning the Jordanian pilot, the video of slaughtering the Syrian soldiers, the video of slaughtering the Japanese journalist, and the two videos of slaughtering the Egyptian Christians in Libya. All the videos are drawn from Leaky.com

## **3. Methodology**

This study employs qualitative and quantitative method of investigation. The study uses Janina Wildfeuer’s (2014) framework ‘Logic of Film Discourse Interpretation’ which analyzes the film from a multimodal and textual perspective by extending formal semantics into multimodal discourse analysis. It uses both the inferential as well as inter-semiotic meaning making processes in filmic discourse. The framework provides a systematic tool for the description of film comprehension process. It uses the knowledge of the various resources in filmic texts to show how they work together to construct meaning and how people understand this meaning construction. This new approach to film interpretation is thus able to remodel and improve the classical paradigm of film text analysis. The study also uses the Appraisal Framework developed by Martin and White (2005) to show how ISIS evaluates itself and its enemy and to reveal the producer’s stance as a direct threat of violence to its enemy.

## **4. Review of literature**

Allendorfer and Herring (2015) evaluate the claim that ISIS uses the videos they produce to recruit supporters and new members to its cause and that the U.S. government has countered with anti-ISIS propaganda videos. The researchers

draw comparative multimodal content analysis of the ISIS video *Flames of War* and the videos posted in response on the U.S. Department of State’s (USDS) *Think Again Turn Away* YouTube channel. Their findings shed light on some of the reasons why the USDS anti-propaganda videos are less rhetorically effective than ISIS videos, including a one-dimensional narrative, a stance that could appear inauthentic, and a lack of sensitivity to Islamic culture.

Winkler and Pieslak (2018) analyze several videos released by ISIS from 2015 to 2017. Their study focuses on redundant sonic and visual approaches to reveal the group’s strategic themes and preferred messaging toolkit for reaching target audiences. This study focuses on two content themes recurrent in ISIS videos: militia training and martyrdom operations. The findings demonstrate that ISIS uses sonic and visual strategies in its training segments as a primary vehicle for identifying with viewers.

TaradLafta et al. (2019) investigate the representation of Islamic State in Iraq and Syria's portrayal of three images posted on Facebook posts. They focus on the representational meanings using Kress and Van Leeuwen's (2006) model as an analytical framework and the discussion focuses on narrative processes. The findings of their study highlight the effective role played by images in the process of meaning-making by means of narrating the concept of Islamic State in Iraq and Syria style and to portray their ideology through disseminating the message of fear and intimidating.

Rasoulkolamaki and Kaur (2022) conduct a multimodal critical discourse study of other-representation in ISIS’ magazine, *Dabiq*. Their study focuses on both the micro-level analysis of actor and action representation, and the macro-structure of negative other-depiction in *Dabiq* from both textual and visual perspectives. Through in-depth examination of linguistic and non-linguistic elements, the study aims to unfold ISIS’s ideology at the global level, which is to construct its desired reality and eventually to recruit supporters. The analysis was carried out on fifteen issues of *Dabiq* following a conceptual and analytical framework within Multimodal Critical Discourse Analysis employing Van Leeuwen’s Socio-semantic inventory. The results show a considerable number of systematic utilizations of discursive strategies by ISIS to belittle its enemies and downgrade their practices.

From the above studies it can be concluded that no study has been conducted on the burning and slaughtering videos released by ISIS to reveal its brutality. Moreover, Wildfeuer’s model ‘Logic of Film Discourse Interpretation’ has never been used before in analyzing and interpreting ISIS’ videos. Hence, the present study

fills the gap in the previous studies and shows how ISIS justifies its brutality and threatens its enemies.

## 5. Theoretical Background

### 5.1 Logic of Film Discourse Interpretation

“The capacity to connect the events and actions of non- Linear world to a Linear coherent representation is exactly what has been described as the logic of building filmic discourse structure” (Wildfeuer, 2014, p.193). Multimodal analysis in general and film analysis in particular are no longer seen as simply decoding the semiotic resources, they seek to achieve an inferential process of reasoning about the best interpretation of film (Wildfeuer, 2017). Hence, Wildfeuer, in her model, shows how coherence influences the receiver’s interpretation process.

According to Wildfeuer (2014), ‘Logic of Film Discourse Interpretation’ is differentiated into two individual logics: The logic of information content and the logic of constructing the logical form of this type of discourse. The logic of information content gives information about the formal language that describes the semantic representation of the discourse content. It also provides a choice of film discourse relation defined in terms of meaning postulates holding for each relation. The logic of constructing the logical form of this discourse follows Segmented Discourse Representation Theory (SDRT) (Asher& Lascarides, 2003) and provides the default axioms that are required to determine and infer the discourse relations within the discourse structure in particular context (Wildfeuer, 2014, p.22). These two logics produce together a formal framework for constructing Segmented Film Discourse Representation Structures (SDRS) that is primarily based on Asher and Lascarides’ (2003) Segmented Discourse Representation Theory (SDRT). In their theory, Asher and Lascarides (2003) maintain that “rhetorical relations can predict anaphoric bindings in text that are applied to elements that refer back to previous elements in discourse” (quoted in Wildfeuer, 2014, p.40). These elements are linked to coherence relations as text-building strategies. SDRT distinguishes between the logical form of a discourse and the logic of interpreting discourse. The logic of interpreting discourse is the logic of “information packaging” and “discourse update” which creates the inference process of the pragmatic information that adds to the compositional semantics of those relations. Moreover, Information packaging provides ‘glue logic’ that presents default axioms needed for inferring relations. For example, the axioms for inferring the Explanation relation are then expressed as given in the following equation:

$$(? (\alpha, \beta, \lambda) \sqcap \text{Cause}_D (\beta, \alpha)) > \text{Explanation} (\alpha, \beta, \lambda)$$

The axiom operates when the events that are described in the segments ( $\beta, \alpha$ ) are linked with a causal relationship (stated by the antecedent condition Cause<sub>D</sub> ( $\beta, \alpha$ )). If this is the case, then the rhetorical connection is normally an Explanation relation. The logical relations in the discourse depends on phrases in the text knowledge of lexical semantics, domain knowledge, and cognitive states (cited in Wildfeuer, 2014, pp.39-43).

### 5.1.1 The logical form of Discourse

According to Wildfeuer (2014), the semantic contents of film events are called eventualities. Every shot is an eventuality that is related to another one by a film discourse relation. A box is used to illustrate each segmented event and its formulation as an eventuality like Fragmented Discourse Representation Structure.

$e_{\pi 10}$ <i>play</i>
[v] unknown actor (m)
[a] “playball!” (n)
[a] Calm Piano guitar music (o)
m, n $\square$ <b>play</b> ( $e_{\pi 10}$ )

Example notation of the eventuality ( Wildfeuer , 2014,p.56)

Every discourse referent is tagged with a variable such as (m) or (n) which makes it possible to outline dependencies between them. The symbol [v] means visual and [a] means auditory. The last line of the box depicts the eventuality as a defeasible consequence which is described by the logical operator  $\square$ . This formulation means that it is these two discourse referents that allow the inference of the predicate **play**. The eventualities are formulated as an abstract concise description of the semantic content, which can be made by another predicate. Wildfeuer (2014, pp.58-59) points out that the process of film comprehension constructs a mental representation of the content and this is verbalized through the inference and formulation of the eventualities that describe the semantic representation of the content.

### 5.1.2 The set of film discourse relations

Wildfeuer( 2014) drives the axiom – schemata from Asher and Lascarides’ (2003) default rules for inferring verbal discourse relations that follow the Satisfaction Schema for Veridical Rhetorical Relation .Such a schema is the starting point for defining the semantics of the relations (p.46).

### 5.1.2.1 Narration

According to Asher and Lascarides (2003) a narration-relation holds “if the constituents express eventualities that occur in the sequence in which they were described” (as cited in Wildfeuer, 2014, p.61). Spatiotemporal consequence of Narration in Verbal Discourse

$$\emptyset \text{ Narration } (\alpha, \beta) \rightarrow \text{overlap (prestate } (e_\beta), \text{ Adv}_\beta \text{ (poststate } (e_\alpha)))$$

Wildfeuer (2014) explains that the end of the eventuality  $e_\alpha$  is directly followed by the beginning of the eventuality  $e_\beta$ . Both  $e_\alpha$  and  $e_\beta$  are arranged in temporal and spatial continuity like adverbs in verbal discourse. In filmic discourse, information about space and time can be expressed by non-verbal discourse segments. The verbal meaning postulate is modified as Spatiotemporal Consequences of Narration in Filmic Discourse

$$\emptyset \text{ Narration } (\alpha, \beta) \rightarrow \text{overlap (prestate } (e_\beta), \text{ poststate } (e_\alpha))$$

(as cited in Wildfeuer, 2014, p.62)

An important factor for the inference of this relation is then the default axiom, taken from Asher and Lascarides (2003). For Narration, it is defined as follows:

$$(\ ? (\alpha, \beta, \lambda) \sqsupset \text{occasion } (\alpha, \beta)) > \text{Narration } (\alpha, \beta, \lambda)$$

(as cited in Wildfeuer, 2014, p.64)

This means that if the first discourse segment occasions the second one, a Narration relation is normally inferred.

### 5.1.2.2 Elaboration

Lascarides and Asher (2007) maintain that an elaboration relation entails “that the events described in  $\pi_2$  describe in more detail those described in  $\pi_1$ ”. Temporal consequence of Elaboration in verbal Discourse is

$$\emptyset \text{ Elaboration } (\alpha, \beta) \rightarrow \text{Part – of } (e_\beta, e_\alpha)$$

(as cited in Wildfeuer 2014, p .65)

‘Part-of’ is the truth conditional effect of temporal inclusion that is required for inferring an Elaboration relation. The event described by the first eventuality contains the event of the second eventuality. ‘Part-of’ expresses what is defined as CONTAINS  $(\alpha, \beta)$ . Temporal consequence of Elaboration in Filmic Discourse is

$$\emptyset \text{ Elaboration } (\alpha, \beta) \rightarrow \text{Part-of } (e_\beta, e_\alpha)$$

(Wildfeuer, 2014, p.66)

Thus, the default axiom for the film discourse relation Elaboration, in contrast, emphasizes the need of clear specification.

$$(\ ? (\alpha, \beta, \lambda) \sqcap \text{Specification}_D (\beta, \alpha)) > \text{Elaboration} (\alpha, \beta, \lambda)$$

(Wildfeuer, 2014, p.67)

In films, this may be realized by camera effects such as the zoom effect or a change in the perspective.

### 5.1.2.3 Explanation

According to Asher and Lascarides (2003), Explanation, in SDRT, is identified as a relation with strong parallels to Elaboration relation. Temporal consequence of Explanation in Verbal Discourse is

$$\emptyset \text{Explanation} (\alpha, \beta) \rightarrow (e_\alpha < e_\beta)$$

$$\emptyset \text{Explanation} (\alpha, \beta) \rightarrow \text{event} (e_\beta) \rightarrow (e_\beta < e_\alpha)$$

(as cited in Wildfeuer 2014, p.68)

In contrast to Elaboration relation which entails a temporal inclusion, Explanation relation requires a reversed sequence of the eventualities  $e_\alpha$  and  $e_\beta$ . The Logic of filmic information content provides the following meaning postulate. The temporal Consequence of Explanation in Filmic discourse is

$$\emptyset \text{Explanation} (\alpha, \beta) \rightarrow \text{before} (e_\alpha, e_\beta)$$

(Wildfeuer 2014, p.68)

The axiom schemata for explanation are given in the following equation

$$(\ ? (\alpha, \beta, \lambda) \sqcap \text{cause}_D (\beta, \alpha)) > \text{Explanation} (\alpha, \beta, \lambda)$$

(Wildfeuer 2014, p.68)

That is, the inference for explanation can be drawn when the discourse gives evidence that the second segment causes the first segment. Cause<sub>D</sub> assures that it is the discourse which must provide this evidence. This does not entail inclusion,  $\beta$  does not include  $\alpha$  like Elaboration relation.

### 5.1.2.4 Result

The reverse relation to Explanation is Result. Cause is the basis for this relation just like Explanation. According to Asher and Lascarides (2003, p.4), the default axiom for Result relation is clear in the following equation:

$$\emptyset \text{ Result}(\alpha, \beta) \rightarrow \text{cause}(e\alpha, e\beta)$$

(as cited in Wildfeuer 2014, p.70)

As the temporal consequence is important for explanation, the order of eventualities is important for the relation of Result. Temporal condition for Result relation is

$$\emptyset \text{ Result}(\alpha, \beta) \rightarrow \text{after}(e\alpha, e\beta)$$

(Wildfeuer, 2014, p.70)

The default axiom schemata given for Result relation:

$$(\ ?(\alpha, \beta, \lambda) \sqcap \text{Cause}_D(\alpha, \beta) ) > \text{Result}(\alpha, \beta, \lambda)$$

(Wildfeuer, 2014, p.70)

### 5.1.2.5 Background

According to Asher and Lascarides (2003), Background relation is parallel to Narration relation as it requires the same temporal consequence. Temporal consequence of Background

$$\emptyset \text{ Background}(\alpha, \beta) \rightarrow \text{overlap}(e\beta, e\alpha)$$

(as cited in Wildfeuer, 2014, p.71)

They maintain that the relation of Circumstance takes place when a discourse segment gives information about the circumstances of the eventuality. There are two default axioms for referring to the Background Relation:

$$(\ ?(\alpha, \beta, \lambda) \sqcap \text{state}(\beta) ) \sqcap \text{state}(\alpha) > \text{Background}_1(\alpha, \beta, \lambda)$$

$$(\ ?(\alpha, \beta, \lambda) \sqcap \text{state}(\beta) ) \sqcap \text{state}(\alpha) \sqcap \neg \text{state}(\beta) > \text{Background}_2(\beta, \alpha, \lambda)$$

(as cited in Wildfeuer, 2014, p.71)

The definition of the default axiom in film interpretation is :

$$(\ ?(\alpha, \beta, \lambda) \sqcap \text{Circumstantial Information} ) > \text{Background}(\alpha, \beta, \lambda)$$

(Wildfeuer, 2014, p.71)

It describes an event as giving background and circumstantial information to a preceding event (shot or depictions without any active characters).

### 5.1.2.6 Parallel

Wildfeuer (2014, p.72) propose the following constraint on parallel, where  $\sim$  is the isomorphic mapping between the two structures



$$\emptyset \text{ Parallel } (\alpha, \beta) \rightarrow \square (K_{\alpha} \sim K_{\beta})$$

There must be a common theme between  $K_{\alpha}$  and  $K_{\beta}$  ... the more informative the common theme, the better the Parallel Relation.

She adds the default axiom needed for film

$$(\ ? (\alpha, \beta, \lambda) \square \text{ Semantic Similarity } (\alpha, \beta)) > \text{ Parallel } (\alpha, \beta, \lambda)$$

i.e. They have similar predicates

### 5.1.2.7 Contrast

Contrast relation differs from Parallel relation in that it requires Semantic dissimilarity, but needs structural similarity. The following is a constraint on contrast:

$$\emptyset \text{ Contrast } (\alpha, \beta) \rightarrow \square (K_{\alpha} \sim K_{\beta})$$

The default axiom for film is

$$(\ ? (\alpha, \beta, \lambda) \square \text{ Semantic Dissimilarity } (\alpha, \beta)) > \text{ Contrast } (\alpha, \beta, \lambda)$$

(Wildfeuer, 2014, p.73)

In filmic discourse contrasting themes are conveyed non-verbally; they have to be inferred as eventualities of each event.

### 5.1.3 Intersemiotic meaning construction in filmic discourse

Wildfeuer (2014) in her framework, makes use of Kress and Van Leeuwen's (2001) general semiotic principle. They maintain that “different modes have technically become the same level of representation” (Kress & van Leeuwen, 2001, p.2). Wildfeuer (2014) points out that the context and the use of respective mode give information about their role in meaning making process. The logical formulation of the eventuality specifies the resources that play a role in the inference process. The eventuality can be inferred by the visual depiction of the action process and the sound and audio track can support the same inference (Wildfeuer, 2014, p.179). According to Wildfeuer (2014), there should be a category of film examination that includes the interpretation of the logical form as a basis that allows for a functional consideration of resource use. The formulation of the eventuality within the logical forms gives more detailed description of the participants within the process. She links between Halliday's Functional Grammar and film interpretation. She points out that many filmic resources operate ideationally to represent the world within the film. Moreover, other resources create the interpersonal situations and structure the text. In films, the resources that operate

ideationally include the events and actions of the storyline, things, characters and their motion, and camera movement. In films, there is no direct participation of the spectators. Yet, references to the recipients are maintained by other devices which construct interpersonal relationships and which affects the recipient’s distance to the characters in the text. Discourse referents are identified in the logical form as a well as the relationships between the characters. Again, the camera plays an important role, e.g.: the zooming reveals the characters’ emotions. As for the textual content, all the resources that operate on the textual level influence the textual composition of the discourse (pp. 180-186). Coherence and the film texture are created by temporal sequentiality maintained by sound track and camera movement.

### **5.1.3.1 Knowledge sources**

Wildfeuer (2014, pp. 187-193) adds that different knowledge sources are involved in reaching the best description of the logical form. She introduces four types of knowledge: First, General Knowledge that includes all the basic information about objects in images, about sounds, and musical elements. This knowledge helps the recipient to identify characters and different settings. Second, Domain Knowledge which supports the understanding of coherencies within a story. Third, Film Knowledge/ Narrative Knowledge that provides information about the general composition of films like the interplay of the visual and auditory resources, camera movement, and effects, as well as the viewers cognitive target of constructing a story. Finally, Discourse Context Knowledge that provides information that helps the recipient to identify characters within the film. As the interpretation of an utterance depends on the discourse context, the preceding context and its actual context, in films, discourse context plays a vital role. The semantic content of some discourse segments is interpreted with reference to the information available within the discourse information in the discourse context of the segment.

As the narrative logic is not exclusively based on a spatiotemporal consequence as the basic assumption of filmic narrative, it includes a set of discourse relations that refer to casual, associative and elucidatory links. Wildfeuer (2014, pp. 190 – 192) introduces a stratificational view of filmic logical forms in which the filmic data constitute the basic level which is arranged according to its individual metafunctional use. The various knowledge sources are a further layer that represent the context for interpretation. The principles of glue language and discourse updates play a significant role in building film discourse structure. Social activity is the final layer in which social communication takes place. These layers interact dynamically for the viewer to reach better film interpretation within

the social context. These various layers (strata) of film interpretation explain how meaning is constructed on the basis of the various levels and describe the narrative logic of filmic discourse. The logic of building discourse structure is the ability to connect the events and actions of the non-linear world to a linear one. Hence, narrative logic is not only based on a spatiotemporal consequence but also on a set of discourse relations.

#### **5.1.4 A Paradigmatic organization of film discourse relations**

Wildfeuer (2014, pp.196-199) maintains that analyzing film discourse structure is to examine its syntagmatic structure that is based on paradigmatic choice of discourse relations. Both the paradigmatic and syntagmatic axes are interdependent and interconnect to attain coherence in filmic text. Hence, the film narrative meaning is constructed. She makes use of Halliday’s Systemic Functional Grammar and Language three Metafunctions; The Ideational Metafunction which is the function of representing human experience; The Interpersonal Metafunction which is about the social world, especially the relationship between the speaker and hearer; and The Textual Metafunction which is about the organization of information in a text. Wildfeuer points out that the Ideational Discourse Relations in films may be fulfilled by relations of Narration, Elaboration, Background, Explanation and Result. Narration establishes a spatiotemporal consequence between two different events. Elaboration and Background adds further information to the representational content. Explanation and Result clarify casual conditions between the segments. As for the Interpersonal Discourse Relations in films, they relate the events in the films and this in turn links the characters in the films like the logical relations of Explanation, Result, and Narration. They create a certain distance or closeness to the recipient and they also focus on the characters’ emotions. Finally, Textual Discourse Relations in films organize film discourse. This is achieved through the two logical relations of Parallel and Contrast. They can also establish social relationships between characters and show their emotions. Hence, playing Ideational and Interpersonal metafunctions.

#### **5.1.5 Film logical interpretation and Argumentative patterns**

Wildfeuer (2017) makes use of her model of film logical interpretation in developing the argumentative patterns that help the viewer to infer meaning and reach the resolution of film questions. Thus, films not only inform the viewer about events, actions, and details about its world, but convey beliefs and justifications of reconstructing these details. Argumentation is not an internal property of the multimodal text itself, but as the process of inferring plausible interpretation of audio visually expressed stand points according to rhetorical

patterns in the text. Thus, it is part of the interrelation between the text and the recipient and his interpretation. Film meaning is understood on the basis of general world knowledge and context knowledge as well as with the help of inferences drawn from logical conclusion out of the context. By inferring the relation between the events, these discourse segments become relevant and thus become part of the film’s argumentative structure. Wildfeuer (2017) adds that the logical relations serve as textual cues which give more information about the rhetorical and argumentative structure of the filmic discourse.

## 5.2 Appraisal Theory

The Appraisal theory is used to evaluate and adopt certain stances and to determine interpersonal positioning and relationships (White, 2000). It is specifically used in this study to reveal how ISIS evaluates itself and its enemy and how it legitimizes its brutal crimes. It also reveals ISIS’ stance as a direct threat of violence to its enemy. Gales (2011) tries to understand the speaker’s stance in threats, how the speaker’s commitment and intent are demonstrated, how interpersonal relationships is negotiated, and how meaning is created in the discursive act of threat. In his analysis, Gales (2011) uses the Appraisal systems that enable him to reach a structured analysis of interpersonal meaning in context as it occurred in a threat of violence. The analysis shows that threateners use multiple rhetorical strategies to convey interpersonal meaning and take stances that can either strengthen or weaken their level of commitment.

The Appraisal Theory organizes evaluation in three main semantic systems: ATTITUDE, ENGAGEMENT, and GRADUATION. ATTITUDE is divided into: Affect, Judgement, and Appreciation. Affect is the emotional evaluation of things, processes or states of Affairs, Judgment is the ethical evaluation of human behavior, and Appreciation is the ethical or functional evaluation of things, processes and states of affairs. Affect discusses positive and negative feelings. The representation of Affect makes use of ‘modification of participants and process, affective mental and behavioral process, and modal adjuncts (Martin & White, 2005, pp. 42 – 46). Affect expresses whether feelings include real or unreal trigger. These emotions provoke dis/inclination which shows un/desirable attitude. There are also three other variables un/happiness, in/security, and dis/satisfaction. Judgment is classified into two subdivisions; social esteem which shows attitudes of admiration and criticism, and social sanction in which people are condemned or praised (Martin and White, 2005, p.52). Martin and Rose (2007) divide it into personal judgment which is equal to social esteem and moral judgment which is equal to social sanction (p.28). Judgements of social esteem are divided into normality, capacity, and tenacity. Judgements of social sanctions are divided into

veracity and propriety (Martin & White, 2005, pp, 52 – 53). Appreciation is divided into three variables: reaction (do they grab our attention), composition (balance and complexity), and valuation that shows how credible or innovative something is (Martin & White, 2005, pp. 56-58). It is noteworthy that attitudinal lexical expressions are realized through inscriptions and invocations. Inscriptions are used to function as sign-posts and to understand the ideational selections that help convey the implied meaning (Martin & White, 2005, pp. 74-75). On the other hand, invocations are the lexical choices made to reflect positive or negative evaluations in an indirect way.

ENGAGEMENT system focuses on the authorial voices in a text. Authors are interested in the degree to which speakers/writers comprehend others’ views and in the ways in which they engage with them. Authors can show whether the speakers’/writers’ views align, disalign, or are neutral with respect to other people’s opinions (Martin & White, 2005, p. 93). Similarly, Arrese and Perucha (2006) elaborate the notion of engagement linguistically by introducing devices that the authors use to interact with the hearers or readers (pp. 227 – 228). Utterances in a text could be monoglossic or heteroglossic. Monoglossic utterances reveal the voice of the writer and heteroglossic utterances involve more than one voice. Heteroglossic is divided into two types: Dialogic contraction and Dialogic Expansion. Dialogic contraction does not permit other voices to occur. Dialogic Expansion is classified into Entertainment and Attribution. In Entertainment, the authorial voice is one of a number of possible positions. As for Attribution, the authorial voice is attributed to an external opinion. Dialogic contraction excludes voices other than that of the author. This type is divided into two sub categories: disclaim and proclaim. Disclaim expresses meanings by which some dialogic meaning is rejected. In proclaim, other opinions are encountered, brought into challenge or not included. In proclaim, the author rejects or overrules an opposite view. It is classified into three subdivisions: concur, endorse, and pronounce. Disclaim is classified into denial and counter. Denial is a variable related to the reader’s alignment and positioning. Counter means replacement and it encounters a proposition which has been predicted in its position (Martin & White, 2005, pp. 122-123).

GRADUATION measures the degree of polarity concerning the attitudinal subdivisions: Affect, Judgement, and Appreciation. It also evaluates the degree of intensity or investment of the speaker/writer in a given text. Graduation is divided into two classes: focus and force (Martin & White, 2005, pp. 135 – 136). Force is classified into intensification and quantification. Intensification assesses how intense qualities and processes are. It is subdivided into Isolation and Infusion. As for qualification, it is realized by three ways: number (few), mass, presence (huge),

and extent (Martin & White, 2005, pp. 150 – 152). Focus operates in terms of sharpness or softness of values. It is possible to sharpen the specification like ‘a real father’, or soften the specification like ‘they are kind of crazy’ (Martin & White, 2005, p. 138).

## 6. Analysis of data

### 6.1 Logical Analysis

This section focuses on the interaction of the various semiotic resources within the logical forms of the discourse segments. It reveals the interconnects of the information sources during the formal inference process that build the logical forms of the discourse segments. This explains how the recipient reaches better interpretation through the comprehension of the film narrative structure. Hence, both the formal description of the inference process and the functional dimensions of the framework are combined together to reach a generalized approach to multimodal narrative construction in filmic discourse. Moreover, the logical relations between the videos’ eventualities serve two more functions. First, they interconnect with Halliday’s Systemic Functional Grammar with its three metafunctions to reach coherence in filmic text and construct film narrative meaning. Second, they are used to establish the argumentative patterns that help the viewer grasp the exact meaning.

Based on the above logical model of film interpretation, ISIS five videos are analyzed, the video of the Jordanian pilot burnt alive, the two videos of beheading the Egyptian Christian victims, the video of beheading the Syrian soldiers, and the video of beheading the Japanese journalist. The analysis section is introduced by the results of the quantitative analysis of the logical relations used in the data under investigation followed by a detailed analysis of the original video of slaughtering the Egyptian victims and the video of burning the Jordanian pilot. These two videos are specifically selected because they represent two different ways of executing the victims.

Table 1- The quantitative results of the logical relations

Movie	Narration	Parallel	Elaboration	Explanation	Result	Background	Total number of shots
Jordanian Pilot	43.7%	35.6%	10.8%	3.5%	4.3%	2.1%	233
Egyptian Victims (original)	42.1%	36.8%	18.5%	2.6%	-	1	38
Egyptian Victims (new)	15.5%	53.4%	20%	-	-	11.1%	45

Syrian Soldiers	42.5%	37.3%	18.2%	1%	1%	-	115
Japanese Journalist	58.6%	41.4%	-	-	-	-	29
Total	41.5%	38.2%	13.5%	2.2%	2.4%	2.2	460

The above table shows that the Narration relation is the most frequently used logical relation in all the videos except the video of beheading the Egyptian victims (the new version) and this is because it is the logical relation used in forming stories so that eventualities are linked together by spatiotemporal sequence. Meanwhile, in the new version of beheading the Christian Egyptian victims’ video, Parallel relation is the most frequently used logical relation because this is not the original video in which the victims are beheaded. It is a new one in which the beheading shots are cut. This is not the case in the other four videos in which the beheading process is fully displayed. It is noteworthy that Elaboration relation, which is the third most frequently used logical relation in all the videos except the new version of the Egyptian victims’ video, is the logical relation that the producer uses to display the details of beheading (or burning) the victims. This detailed process enables the producer to attain his aim of threatening the enemy and arousing fear. The previous frequencies prove that ISIS follows a certain pattern in shooting its videos. They also show that ISIS aims at discouraging the Arab countries against joining the coalition forces that fight ISIS. Moreover, the videos are designed to provoke western revulsion, anger and military action.

### 6.1.1 The video of slaughtering the Egyptian Christians

Based on the above analytical model, this section presents a comprehensive analysis of the video extracts to show their structure and their coherence based on relational meaning making. Examples for the video discourse relations are provided. The analysis shows how the recipient makes sense of the information depicted in the video and how the textual unfolding of the video influences the meaning making. The analysis also shows how the logical relations serve as textual cues that give more information about the rhetorical and argumentative structure of the video’s discourse.

This two-minute and thirty second video shows the Egyptian Christians execution by ISIS militants who are dressed in black and the victims who are dressed in orange jumpsuits with their hands cuffed behind them. It starts with a montage of shots displaying twenty-one Egyptian Christians kneeling down on a Libyan beach and ISIS soldiers standing behind them, holding the victims’ jumpsuits collars as if they are under arrest.

To construct the logical forms of discourse, the viewer goes through an extensive process of inference that involves a complex interaction between different knowledge sources. The viewer uses General world Knowledge to encode the semantic representation of the discourse. This type of knowledge includes information about the victims that they are Egyptian Coptic Christians, information about the criminals that they are ISIS militants, and information about the setting that this massacre took place in 2015 on the Libyan beach. The viewer also makes use of Domain Knowledge specific/ expert knowledge. It is the specific technical knowledge or the capability to identify specific details which may not be known to all the recipients but play a pivotal role like the close shots of the slaughtering scene. The majority of the recipients haven't seen such shocking scenes before in which human beings are savagely slaughtered. The producer focuses on the details of this scene through close shots that reveal ISIS brutality. This is deliberately done to threaten and frighten the enemies and to display ISIS power. Film knowledge is also used by the viewer. It is a type of domain knowledge that plays an important role for the meaning construction in this specific video. The image as well as the auditory resources interplay during the slaughtering scenes, in which, while being slaughtered, the victims produce sounds of pain and one of them is heard saying 'Oh, Jesus'. This interplay between the auditory mode and the visual mode gives a dramatic effect and arouses the viewers' sympathy. Also, the different montage techniques like cross cutting and the camera movements enhance the message the producer aims to deliver, i.e. ISIS unlimited brutality and power. The viewer makes use of the film narrative knowledge to reach a better interpretation of the video. Discourse context knowledge helps the viewer to identify the characters and their roles within the video: ISIS militants are the criminals and the Egyptian Coptic Christians are the victims. The semantic content of some eventualities is only interpreted through the information of the discourse context of this specific eventuality or from the information of the discourse context of previous eventualities. This type of knowledge is proved to be essential in interpreting the semantic content of the eventualities of the slaughtering scene. This will be very clear later in the analytical part of the video.

The video starts with three victims dressed in orange jumpsuits kneeling down and ISIS soldiers standing behind them holding them from their jumpsuits collars as if they are under arrest. This first shot is a close shot that reveals the victims' facial expressions. The video includes close, medium, and long shots. Almost in the mid of the video the soldiers start slaughtering the victims in close and medium shots to frighten and threaten their enemies and reveal how brutal they are. The shots are interrupted by black screens constructing small temporal ellipses since

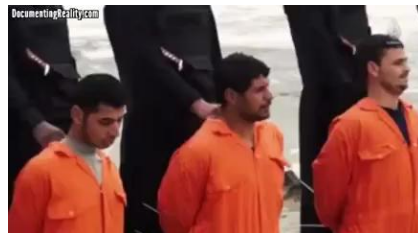


the pans and camera movements are never directly continued. The noise of the sea, the blowing wind, and the song remain the dominant modality in all the following shots. The setting is not introduced in the first shots. Thus, we depend upon our General Knowledge about the massacre to interpret the video.

Four logical relations are used in the video: Narration relation, Parallel relation, Elaboration relation, and Explanation relation. The boxes below display the events as so-called eventualities which can be inferred by the recipient. The different lines in the box represent the discourse referents inferred from the participations of the semantic resources whether visual [v] or auditory [a]. Every discourse referent is tagged with a variable such as (a) or (b) to describe dependency between the referents. The visual and auditory resources that communicate a semantic content is called propositions or predicates. The description of the eventuality as a propositional verbalization is given in bold in the last line of the box. The inference is revealed by the logical operator  $\square$  in the last line.

$e_{\pi 1} = \textit{kneel}$

- [v] Three Coptic Christian Egyptians (a)
- [v] Three ISIS militants (b)
- [v] Beach (c)
- [v] Sea waves (d)
- [a] Sea sound (e)
- [a] Sound of blowing wind [f]
- a,  $\square$  **kneel** ( $e_{\pi 1}$ )



$e_{\pi 3} = \textit{hold}$

- [v] Three masked ISIS militants (a)
- [v] Two Coptic Christian Egyptian victims (b)
- [v] Camera panning (c)
- [v] Sea (d)
- [a] Sea sound (e)
- [a] Sound of blowing wind [f]
- a, b,  $\square$  **hold** ( $e_{\pi 3}$ )



In the two eventualities above  $e_{\pi_1}$  -  $e_{\pi_3}$ , the Ideational content is the same. Both eventualities have the same participants: masked ISIS militants and Egyptian Christian victims. The spatial specification is the Libyan coast. The camera pans to show the facial expressions of the victims and to create coherence. In both shots, we can see the sea and the beach. The camera also supports the gloominess conveyed at the auditory level-the sea sound and the blowing wind -by revealing the facial panic expressions of the victims. As for the Interpersonal content, the two eventualities have oblique camera angle. They are medium shots that create attachment with the recipients; hence, sympathizing with victims. The relationship between the participants in the video is quite evident; ISIS militants are the criminals who hold the Coptic Christian Egyptian victims from their jumpsuits' collars. This reveals that ISIS militants have power over the Egyptian victims who are weak and submissive. The relationship between the participants is evident in the final phase of the video when the militants behead the victims. The camera focuses on the emotions of the victims who seem very weak and submissive; thus, creating a sense of indignation towards the criminals for their brutality. This relation is also evident in the last line of eventuality a, b, □ **hold** ( $e_{\pi_3}$ ). As for the Textual content, both the ideational and the interpersonal meanings are realized in combination with the textual component. Although the events differ from each other in their semantic content, they are textually conjoined by both the soundtrack -the sea sound and the sound of the blowing wind- and the camera movement. The camera pans in  $e_{\pi_1}$  to the left and in  $e_{\pi_3}$  it pans to the right to display the victims and reveal their facial expressions. This creates a dynamic transition between the two eventualities thus forming the film texture and the overall coherence.

Both  $e_{\pi_1}$  and  $e_{\pi_3}$  stand in temporal succession. Hence, the relation which fits here is Narration. It can be inferred that the event in  $e_{\pi_1}$  ‘kneel’ occasions the event in  $e_{\pi_3}$  ‘hold’, i.e. they temporally overlap. This is shown in the following equation:

$$(\ ? \ e_{\pi_1}, e_{\pi_3}, \lambda) \square \text{occasion} (e_{\pi_1}, e_{\pi_3}) > \text{Narration} (e_{\pi_1}, e_{\pi_3}, \lambda)$$

As  $e_{\pi_1}$  occasions  $e_{\pi_3}$ , Narration relation is normally inferred. The Narration relation serves the ideational discourse relation as it represents the world of the movie. This relation also reveals the producer’s argumentative standpoint. Through narration, the producer focuses on ISIS power and its ability to take revenge.

Another relation which the producer uses extensively is the Parallel relation

**$e_{\pi 17}$  slaughter**

- [v] Two ISIS militants(a)
- [v] Two Coptic Christian Egyptian victims (b)
- [v] beach (c)
- [v] sea (d)
- [v] يذكرون معبودهم و يموتون علي كفرهم (e)
- They supplicate what they worship and die upon their paganism
- [a] يا رب يا يسوع اه (f)
- Oh, Lord, Jesus
- [a] إذا الخيل (جالت)
- (Song) if horses [gallop]
- a, b, □ **slaughter** ( $e_{\pi 17}$ )



**$e_{\pi 18}$  slaughter**

- [v] Two ISIS militants(a)
- [v] Two Coptic Christian Egyptian victims (b)
- [v] beach (c)
- [v] sea (d)
- [v] يذكرون معبودهم و يموتون علي كفرهم (e)
- They supplicate what they worship and die upon their paganism
- [a] اه! (f)
- Oh! Oh!
- [a] song [إذا الخيل جالت]
- [If horses] gallop
- a, b, □ **slaughter**



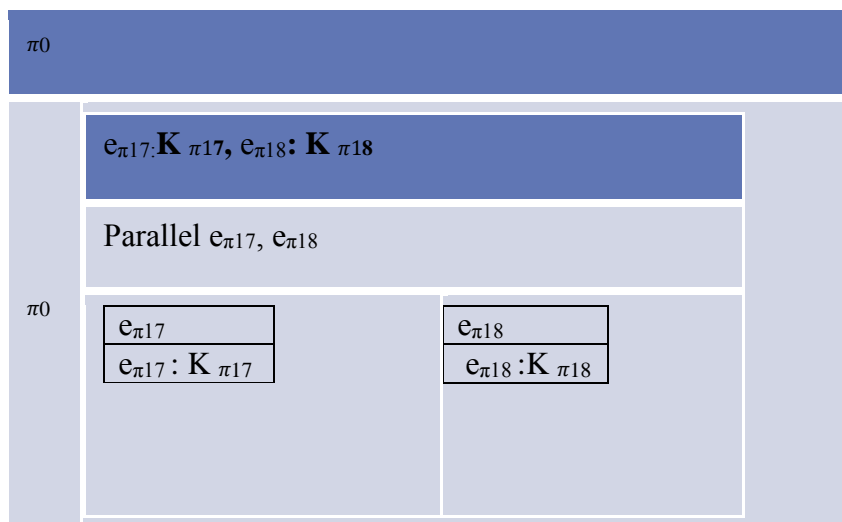
The two eventualities  $e_{\pi 17}$ ,  $e_{\pi 18}$  are inferred as ‘slaughter’. The victims and the militants are shown in medium close shot. The two shots share the same colors, setting, and topic. A song is heard in the two shots as well as the victims’ voices; they are heard saying ‘Oh Lord, Oh Jesus!’ And ‘Oh!’. Hence, the two events are

both structurally as well as semantically similar, since the voice track -the song and the victims’ voices which runs through the two shots- creates a continuous topic and semantic analogy. The relation that can be inferred is Parallel relation which uphold a typical cross-cutting montage. This makes it evident that the first subordination establishes the cross-cutting montage which is then maintained by Parallel relation.

This is shown in the following equation:

$$(\lambda(e_{\pi 17}, e_{\pi 18}, \lambda) \sqcap \text{semantic similarity}(e_{\pi 17}, e_{\pi 18})) > \text{Parallel}(e_{\pi 17}, e_{\pi 18}, \lambda)$$

These two eventualities have the default axiom of the Parallel relation which is the semantic similarity. They have similar predicates – slaughter.



K is the veridicality of the Relation

The cross-cutting montage can be interpreted as one event which is designed by the separation of sub-events described as the different eventualities represented in the previous figure. These events are the result of a rather fine-grained segmentation because of physical changes (different participants), but do not assume a conceptual change (the same slaughtering scene). Hence, coherence between the video discourse segment is achieved. This in turn helps the recipient reach better interpretation.

The Parallel relation between these two eventualities -  $e_{\pi 17}$  and  $e_{\pi 18}$  - becomes part of the video argumentative structure. The viewer recognizes the Parallel relation based on semantic similarity and he recognizes that at the time when the ISIS militant is slaughtering the Egyptian victim in  $e_{\pi 17}$ , another militant is committing the same crime in  $e_{\pi 18}$ . Hence, the producer’s aims of threatening and frightening the enemies, and displaying ISIS power is attained. It is noteworthy that the Textual discourse relation is achieved through Parallel relation. It organizes the

video’s discourse and links between the different eventualities of the video that they take place at the same time. This Parallel relation represents the Ideational content of the video showing how brutal ISIS is by slaughtering their victims in two parallel eventualities. This relation reveals the Interpersonal content in the video that is the relationship between the characters. There are two groups in the video: ISIS militants who are the criminals, and the Christian Egyptians who are the victims and that the first group is more powerful than the second one.

Wildfeuer maintains that the Parallel relation holds between two consecutive eventualities, yet it is proven in this study that this relation can also hold between non-consecutive ones like eventualities  $e_{\pi 20}$  and  $e_{\pi 21}$ . These two eventualities are parallel to each other and they are also parallel to eventualities  $e_{\pi 17}$  and  $e_{\pi 18}$

**$e_{\pi 20}$  slaughter**

[v] two ISIS militants (a)  
 [v] two Coptic Christian Egyptians(b)  
 [v] beach (c)  
 [v] sea (d)  
 [a] Oh !- Oh! – آه – آه (e)  
 [a] بماذا استحالتم ( لظما مسعرا) (f)  
 How do they change into [burning fire]  
 a, b, □ **slaughter**



**$e_{\pi 21}$  slaughter**

[v] four ISIS militants (a)  
 [v] four Coptic Christian Egyptian (b)  
 [v] beach (c)  
 [v] sea (d)  
 [a] Oh! – Oh! – آه – آه (e)  
 [a] بماذا استحالتم لظما مسعرا (f)  
 How do they change into burning fire  
 a, b, □ **slaughter**



In these two eventualities, the militants are slaughtering the victims. They are accomplishing their mission at the same time when the other militants are slaughtering the rest of the victims. The camera pans to shoot the various militants who are committing the same crime at the same time. This proves that these two eventualities are related to the previous ones and they show the default axiom of the Parallel relation which is the semantic similarity. The inferred relation for this sequence is Parallel relation. Thus, the cross-cutting montage of  $e_{\pi 17}$  and  $e_{\pi 18}$  eventualities extends to include the present eventualities  $e_{\pi 20}$  and  $e_{\pi 21}$ . This is illustrated in the following equations and the following table:

$$(? (e_{\pi 18}, e_{\pi 20}, \lambda) \sqcap \text{semantic similarity} (e_{\pi 18}, e_{\pi 20})) > \text{Parallel} (e_{\pi 18}, e_{\pi 20}, \lambda)$$

$$(? (e_{\pi 20}, e_{\pi 21}, \lambda) \sqcap \text{semantic similarity} (e_{\pi 20}, e_{\pi 21})) > \text{Parallel} (e_{\pi 20}, e_{\pi 21}, \lambda)$$

$\pi_0$	
$\pi_0$	$e_{\pi 17}, e_{\pi 18}, e_{\pi 20}, e_{\pi 21}$
	$e_{\pi 17}: K_{\pi 17}, e_{\pi 18}: K_{\pi 18}, e_{\pi 20}: K_{\pi 20}, e_{\pi 21}: K_{\pi 21}$
	Parallel ( $e_{\pi 17}, e_{\pi 18}, e_{\pi 20}, e_{\pi 21}$ )
	Parallel ( $e_{\pi 17}, e_{\pi 18}$ )
	Parallel ( $e_{\pi 18}, e_{\pi 20}$ )
Parallel ( $e_{\pi 20}, e_{\pi 21}$ )	

From the above figure, we can conclude that the Parallel relation holds between consecutive as well as non-consecutive eventualities, as long as they have the default axiom for inferring the Parallel relation which is semantic similarity. Moreover, the four eventualities have similar structure, they show the relationship between the participants (i.e. the militants and the victims). They also share the same setting, the beach and the sea. They use the same voice track – the song- which creates a continuous topic and semantic analogy. Hence, coherence is achieved between non- consecutive eventualities. This is how the recipient interprets the video. Here we have another discourse pop; the viewer has to make a leap from the last eventuality  $e_{\pi 21}$  to an eventuality, like  $e_{\pi 17}$  for example, somewhere in the discourse before. Again, the producer focuses upon stressing his standpoint of threatening its enemies and displaying its power. This is revealed also by the auditory mode; the song heard throughout the four Parallel eventualities expresses the same idea: when the horses gallop (signifying a battle) everything is turned into a burning fire. This also reveals the Textual content of the video that is its organization. It also serves the Experiential content and shows

how the producer presents ISIS power. Moreover, the Interpersonal content is unveiled: the relationship between the characters is quite evident: criminals and victims

In the following eventuality  $e_{\pi 22}$ , the producer uses the Elaboration relation to change the granularity of the description.

**$e_{\pi 22}$  slaughter**

[v] ISIS militant (a)  
 [v] Coptic Christian Egyptian (b)  
 [v] beach (c)  
 [v] sea (d)  
 [a] بماذا استحالتم لظما مسعرا (e)

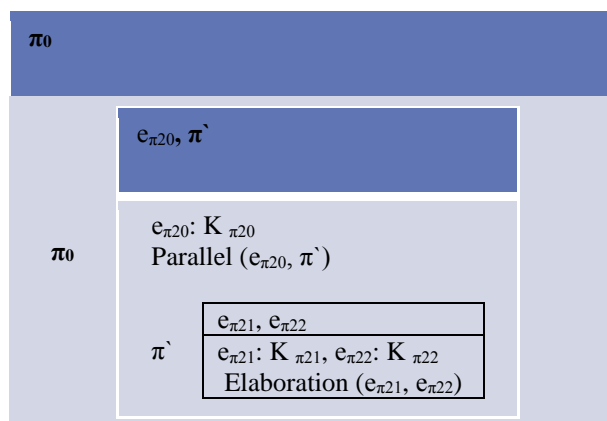
How do they change into [burning fire]

a, b, □ **slaughter**



In this eventuality  $e_{\pi 22}$ , the producer uses the zoom in effect to reveal the details of the slaughtering action. Thus, this eventuality depicts an action which has already been described in the previous eventuality  $e_{\pi 21}$ . We can see how brutal ISIS is. Although, ISIS uses the zoom-in effect to scare and threaten their enemies (i.e. those who intend to betray the organization – ISIS - and in this case the Christians, will face the same fate), the viewer sympathizes with the victim.

Eventuality  $e_{\pi 21}$  and  $e_{\pi 22}$  demonstrate the subordinative function of Elaboration. In the representations of the SDRS, eventuality  $e_{\pi 21}$  and  $e_{\pi 22}$  represent  $[\pi']$  which entails the subordination as shown in the following figure:



This underlines the specification in terms of a close-up which is definitely subordinated to the more general information given in the previous shot. The default axiom for the film discourse relation Elaboration, in contrast, emphasizes the need for clear specification which is described as a change in the granularity.

$(? (e_{\pi 21}, e_{\pi 22}, \lambda) \sqsupset \text{specification}_D (e_{\pi 21}, e_{\pi 22})) > \text{Elaboration} (e_{\pi 21}, e_{\pi 22}, \lambda)$

In  $e_{\pi 22}$ , the specification is realized by the zoom-in effect depicted on the visual level. The Ideational content is fulfilled by the Elaboration relation. It adds further information to the representational content that ISIS is savagely brutal by focusing on the details of the slaughtering process. The producer uses this relation to prove his standpoint as part of his argument that ISIS is threatening its enemies.

### 6.1.2 Parallel relation between two different slaughtering videos

By inferring the relation between the eventualities, the discourse segments become relevant and thus become part of the film’s argumentative structure. The viewer recognizes the Parallel relation based on semantic similarity and not on a spatio-temporal consequence Narration relation. Thus, the Parallel relation is stronger than the Narration relation. According to the principle of Maximal coherence, we can assume that Parallel relation is the most suitable here. If we say that ISIS in its argument justifies its brutality by claiming that they only seek revenge and they warn against any other attacks on it, then this is achieved through the remarkable Parallel eventualities found in each video and between two eventualities in separate slaughtering videos.

There is a great similarity between the video of slaughtering the Egyptian Christian victims and the video of slaughtering the Syrian soldiers. This also proves that ISIS follows the same pattern in beheading their victims. In Wildfeuer’s model, the Parallel relation is held between two consecutive eventualities that are semantically similar. It is found out in this study that the Parallel relation can hold between two non-consecutive eventualities as well. This relation can also hold between two eventualities that are semantically similar in different videos.



**$e_{\pi 14}$  hold**

- [v] ISIS militants (a)
- [v] Egyptian Christians (b)
- [v] sea (c)
- [v] beach (d)
- [a] يذكرون معبودهم و يموتون علي شركهم (e)

They supplicate what they worship and die upon polytheism

a, b, □ **hold**



**$e_{\pi 60}$  hold**

- [v] ISIS militants (a)
- [v] Syrian soldiers (b)
- [v] desert (c)
- [a] و نسقي الهدى من دماء الوريد (d)

We fill the roads with blood

a, b, □ **hold**



Eventuality  $e_{\pi 14}$  in slaughtering the Egyptian Christians’ video and eventuality  $e_{\pi 60}$  in slaughtering the Syrian soldiers’ video are parallel. The default axiom of semantic similarity is □ hold

$$(? (e_{\pi 14}, e_{\pi 60}, \lambda) \square \text{semantic similarity} (e_{\pi 14}, e_{\pi 60})) > \text{Parallel} (e_{\pi 14}, e_{\pi 60}, \lambda)$$

**$e_{\pi 22}$  slaughter**

- [v] ISIS militant (a)
- [v] Egyptian Christian (b)
- [v] ...بماذا استحالته (c)

How did it change into [burning fire]

a, b, □ **slaughter**



**$e_{\pi 117}$  slaughter**

- [v] ISIS militant (a)
- [v] Syrian soldier (b)
- a, b,  $\square$  **slaughter**



The two eventualities  $e_{\pi 22}$  in slaughtering the Egyptian Christians’ video and  $e_{\pi 117}$  in slaughtering the Syrian soldiers’ video are semantically similar and they share the same predicate ‘slaughter’. We see how ISIS follows the same technique in slaughtering their victims. These two shots are close frontal shots that succeed in attaching the audience and attaining its aim of frightening and threatening the audience. Such a brutal scene reminds us of slaughtering the animals.

$$(? (e_{\pi 22}, e_{\pi 117}, \lambda) \square \text{semantic similarity} (e_{\pi 22}, e_{\pi 117})) > \text{Parallel} (e_{\pi 22}, e_{\pi 117}, \lambda)$$

**$e_{\pi 25}$  lie dead**

- [v] An Egyptian Christian with his head cut and being put on his back (a)
- [v] Legs of ISIS militant (b)
- [v] the sea (c)
- [v] هذة الدماء النجسة بعض ما ينتظركم ثارا لكاميليا و اختها (d)
- This filthy blood is just some of what awaits you, in revenge for Camilia and her sisters
- [v] تلظى الرصاص و جاء القصاص (e)
- Bullets are sprayed to take revenge
- [v] و لله لننثأرن (و لو بعد حين لننثأرن) (f)
- We vow to take revenge
- a,  $\square$  **lie dead**



$e_{\pi 146}$  lie dead

[v] Two Syrian soldiers’ bodies with their heads cut and being put on their back (a)

[v] Three ISIS militants (b)

[v] و اعلموا ان لنا جيوشا في العراق (c)

You should know that we have armies in Iraq

a,  $\square$  lie dead



These semantically similar eventualities  $e_{\pi 25}$  in slaughtering the Egyptian Christians’ video and  $e_{\pi 146}$  in slaughtering the Syrian soldiers’ video are Parallel. They are close oblique shots that frightens and threatens the audience.

( ? ( $e_{\pi 25}, e_{\pi 146}, \lambda$ )  $\square$  semantic similarity ( $e_{\pi 25}, e_{\pi 146}$ )) > *Parallel* ( $e_{\pi 25}, e_{\pi 146}, \lambda$ )

Moreover, threatening and justification are intensified through the auditory mode: هذه الدماء النجسة بعض ما ينتظركم ثأراً لكاميليا واختها (we vow to take revenge). In this utterance, ISIS justifies its brutality as an attempt to take revenge. This is also reflected in the subtitle

(This filthy blood is just some of what awaits you, in revenge for Camilia and her sisters). Camilia Shehata is the wife of a Coptic Christian priest. She disappeared for a time and many Muslims believed she tried to convert to Islam, only to be kidnapped by the husband and members of the church. In addition, ISIS continues to threaten its enemies in the video of slaughtering the Syrian soldiers in eventuality  $e_{\pi 146}$ . We can hear ISIS militant saying و اعلموا ان لنا جيوشا في العراق (You should know that we have armies in Iraq).

The previous Parallel eventualities prove that the logical relations can hold between semantically similar eventualities in different videos and this shows that ISIS follows the same pattern in slaughtering their victims. They also prove ISIS standpoint of justifying their crimes that they are committed only to revenge. Moreover, these Parallel eventualities reveal ISIS brutality and power.

### 6.1.3 ISIS burning the Jordanian pilot video

This is a 22-minute video released by the Islamic State on January 3, 2015. It is one of the most brutal videos produced by ISIS: It shows the burning of the captured Jordanian pilot Mo’az Al Kasasbeh alive. The video is used to attack the

U.S-led military campaign against ISIS. Prior to his execution in the video, Al Kasasbeh was forced to condemn Jordan and the Western Countries, and urge the mothers of the Jordanian pilots to prevent their sons from going to war against ISIS. He explained how the military coalition - supported by the Arab states – attacked ISIS. Hence, his execution is presented as a retaliation for the civilian casualties killed by the U.S-led air campaign in Syria.

To interpret the semantic content of the eventualities and to construct the logical form of discourse, the viewer uses different knowledge sources. First, he uses General World Knowledge that includes information about the pilot: He is Jordanian, his air jet crashed near Raqqa in Syria on 24 December 2014, and he was captured by ISIS. Second, the viewer uses Domain Knowledge to interpret the various illustrations like the wire-frame drawings that display how the coalition forces -including Jordan – supported the military actions in Iraq and Afghanistan. Third, the viewer uses Film Knowledge to understand the visual resources used during the burning scenes in which all the details become quite clear. Moreover, the viewer realizes how the producer uses the cutting techniques to justify ISIS crime of burning the pilot alive. He also uses a series of images showing children suffering various degrees of burn wounds due to the coalition air strikes. Finally, Discourse Context Knowledge helps the viewer to identify the characters within the video: ISIS militants, the Jordanian pilot, and Syrian injured people and children.

The video begins with inserted videos of Jordan’s King Abdallah meeting with president Obama and pledging his country’s support in the fight against ISIS. Hence, ISIS justifies burning the pilot out of revenge. Mo’az then starts speaking about Jordan’s role in supporting the agent of the Zionists. Syrian civilian casualties of U.S. air campaign were displayed. The video then describes how the United States and its allies coordinate their aerial missions in Syria. The video turns to news footage of bodies being dug out of rubble as if confronting Al Kasasbeh with his crimes.

*e<sub>π165</sub> search*

[v] rescue Man (a)

[v] ruins (b)

[v] flash light (c)

a, □ search (*e<sub>π165</sub>*)



$e_{\pi 166}$  *rescue*

[v] rescue Man (a)

[v] ruins (b)

[v] flash light (c)

a, □ **rescue** ( $e_{\pi 166}$ )



The Ideational content is the same in the two eventualities above  $e_{\pi 165}$  and  $e_{\pi 166}$ . They have the same participants ‘rescue men’. The same spatial specification which is the ruins of a destroyed building. This is used to reveal the destruction done by the air strikes of Jordan and the coalition forces. Hence, justifying the burning of the Jordanian pilot. As for the Interpersonal content, the first eventuality  $\pi_{165}$  is a medium shot and the second one  $e_{\pi 166}$  is a close shot which creates attachment with the viewer. The producer wants the viewer to sympathize with the victims under the ruins and to detest the criminals of Jordan and the coalition forces. The Textual content is achieved by the help of the Ideational and the Interpersonal components. The two eventualities share the same sound track: the ambulance siren together with the voice of the ambulance rescue men and the bystanders. The camera zooms in to show the Syrian man buried under the ruins. This creates the film texture and the overall coherence. Eventuality  $e_{\pi 165}$  shows the destruction and eventuality  $e_{\pi 166}$  is a close up shot that focus on the aftermath of the explosion. The default axiom for the film discourse relation Elaboration emphasizes the need for clear specification which is described as a change in the granularity. It focuses on the Syrian casualties of the coalition air strikes. The producer presents the crimes committed by the coalition forces, including Jordan, against the Syrian people like bombing their houses resulting in the death of many people and the burning of children to justify ISIS crime of burning the Jordanian pilot.

$( ? (e_{\pi 165}, e_{\pi 166}, \lambda) \square \text{specification}_D (e_{\pi 165}, e_{\pi 166})) > \text{Elaboration} (e_{\pi 165}, e_{\pi 166}, \lambda)$

**eπ206 set fire**

[v] A masked ISIS militant holding a flame (a)

[v] A masked ISIS militant holding a gun (b)

[v] ruins (c)

[a] صراعاً رهيباً و سوف ترى

A fierce battle, you will witness

a, □ **set fire**



**eπ207 ready**

[v] A masked ISIS militant holding a flame (a)

[v] A masked ISIS militant holding a gun (b)

[v] امير احد القواطع التي قصفها التحالف

The ruler of a district bombed by the coalition air strike

[a] بعقر ديارك تكون المعارك, لأجلي دمارك حسامي أنبرى

The battles will be in your home, I draw my sword to destroy you

مشينا بسمر لجز و نحر, بسكين تار سمت من حرى

We used our swords to slaughter the enemy, we target those who infuriate us with a knife of revenge

a, □ **ready**



*eπ208 set fire*

[v] A masked ISIS militant setting fire (a)

[v] A masked ISIS militant holding a gun (b)

[a] باشباح ليل و فتیان هول و تفجير ويل لكي يدحری (c)

We defeat you with night ghosts, frightening militants and the horror of explosions

بدأتم قتالي بحلف الضلال فذوقوا وبالي إذا اسجری

You started your battle with the oath of elusion. Hence, you will receive outrageous fate

a, □ **set fire**



*eπ209 burning*

[v] Pilot's leg (a)

[v] fire (a)

[v] cage (b)

[a] طويلا ستبقى بحربي ستشقي بماذا ستلقي فتى كبرا (c)

You will get drained in a war that will last for a long time. How will you face an enemy that says Allahu Akbar (God is Great)

a, □ **burning**



*eπ210 coming close*

[v] fire (a)

[v] pilot's body (b)

[v] Iron cage (c)

[a] وإذا الخيل جالت و شالت و صالت (بماذا استحالت لظا مسعرا) (d)

If horses gallop [How do they change into a burning fire]

a, b □ **coming close**



$e_{\pi 211}$  *cover face, coming near*

[v] pilot covering his face (a)

[v] fire coming near to the pilot (b)

[v] Iron cage (c)

[a] وإذا الخيل جالت و شالت و صالت (بماذا استحاللت لظا  
(مسعرا) (d)

If horses gallop [How do they change into a  
burning fire]

a, □ **cover face**

b, □ **coming near to**



The Ideational content is the same in the first three eventualities  $e_{\pi 206}$ ,  $e_{\pi 207}$ ,  $e_{\pi 208}$ . they have the same participants ISIS militants. On the other hand, eventualities  $e_{\pi 209}$ ,  $e_{\pi 210}$ ,  $e_{\pi 211}$  have the participants the pilot and the fire. All the eventualities have the same spatial specification, a completely destroyed area full of ruins. The producer chooses this place to justify ISIS’ brutal crime. It is Jordan, as a member of the coalition forces, and specifically the air forces that destroyed these buildings in Syria and hence, the pilot deserves to be burnt. As for the Interpersonal content, most of the eventualities are medium close shots through which the viewer becomes more attached with the participants and hence sympathizes with the victim and detest the criminals. Both the Ideational and the Interpersonal contents help in revealing the texture content of the eventualities. All the eventualities share the same sound track: the same song is heard in all of them and this creates coherence.

In eventuality  $e_{\pi 206}$  a masked militant is beginning to set fire to burn the pilot alive. On the auditory level we can hear a song saying صراعاً رهيباً و سوف ترى (A fierce battle, you will witness). Both the visual and the auditory modes reveal the power and the cruelty of ISIS. ISIS threatens its enemies, including the pilot, that they will face a fierce battle if they antagonize ISIS. In the next eventuality  $e_{\pi 207}$  the camera stops to show the militant whose mission is to set fire. The militant is described as أمير أحد القواطع التي قصفها التحالف (the ruler of a district attacked by the coalition air strike). This sub-titling is used by the producer to justify the burning of the pilot; he is a pilot in the Jordanian air forces, one of the coalition forces that attacked the militant’s district. Thus, the militant is burning the pilot to take revenge. On the auditory level, the song is used to threaten the enemy. It also displays ISIS power. بعقر ديارك تكون المعارك, لأجل دمارك حسامي انبرى (The battles will



be in your home, I draw My sword to destroy you) .These two eventualities demonstrate the subordinative function of Elaboration which is used to reflect the semantic function of changing granularity of description through a close-up shot.

( ? ( $e_{\pi 206}, e_{\pi 207}, \lambda$ )  $\square$  specification<sub>D</sub> ( $e_{\pi 206}, e_{\pi 207}$ )) > *Elaboration* ( $e_{\pi 206}, e_{\pi 207}, \lambda$ )

In eventuality  $e_{\pi 207}$ , the specification is realized by the zoom effect to focus on ISIS militant who sets the fire to burn the pilot alive. Elaboration relation is used by the producer to prove his stand point as part of his argument. The producer uses this relation in the burning eventualities to justify the crime that is committed for revenge and intensify their terrifying effect; hence, threatening the enemy. In eventuality  $e_{\pi 208}$ , we can see how ISIS militant sets fire to burn the pilot alive. This primitive way of killing the pilot reveals how brutal ISIS is. This is intensified by the auditory level. A song باشباح ليل و فتیان هول و تفجير ويل لكي يدحري (We defeat you with night ghosts, frightening militants and the horror of explosions) بدأتم قتالي بحلف الضلال فذوقوا وبالي إذا اسجری (You started your battle with the oath of elusion. Hence, you will receive outrageous fate). It is quite clear here that ISIS threatens its enemies. The two consecutive eventualities  $e_{\pi 207}$  and  $e_{\pi 208}$  express a chain of events that overlap and occur in temporal succession. Hence, we have a Narration relation.

( ? ( $e_{\pi 207}, e_{\pi 208}, \lambda$ )  $\square$  occasion ( $e_{\pi 207}, e_{\pi 208}$ )) > *Narration* ( $e_{\pi 207}, e_{\pi 208}, \lambda$ )

Moreover, the two eventualities are directly connected by the same setting, the same participants who set fire. Eventuality  $e_{\pi 209}$  shows the image of fire set to burn the pilot. It gives background information to the preceding and the following eventualities. This eventuality and the preceding ones do not resemble each other in their structure and their semantic composition, yet they share a common topic: i.e. the burning of the pilot. It provides information about the setting of the burning process and signifies ISIS brutality. The update process leads to the inference of Background relation in favor of Narration relation.

( ? ( $e_{\pi 208}, e_{\pi 209}, \lambda$ )  $\square$  circumstantial information ( $e_{\pi 208}, e_{\pi 209}$ )) > *Background* ( $e_{\pi 208}, e_{\pi 209}, \lambda$ )

In Wildfeuer’s model, the eventuality gives circumstantial information for the preceding shot only, but it can be seen here that it provides circumstantial information for a sequence of following eventualities. It foretells the fatal destiny of the pilot. This is also intensified through the auditory level. طويلا ستبقى بحربي بماذا سنلقي فتى كبرا ستنشقي (You will get drained in a war that will last for a long time. How will you face an enemy that says Allahu Akbar (God is Great)). It is

quite clear in this song that ISIS threatens its enemy. The audio track in ISIS videos is often part of the story-line.

Eventuality  $e_{\pi 210}$  shows how fire comes near to the cage. Eventuality  $e_{\pi 209}$  and  $e_{\pi 210}$  are related. They stand in a spatio-temporal sequence. Hence, the relation which fits here is Narration. The first eventuality overlaps the second. They also share the same setting; the ground full of ruins, the cage, and the fire.

$$(? (e_{\pi 209}, e_{\pi 210}, \lambda) \sqcap \text{occasion} (e_{\pi 209}, e_{\pi 210})) > \text{Narration} (e_{\pi 209}, e_{\pi 210}, \lambda)$$

Eventuality  $e_{\pi 209}$  is related to eventuality  $e_{\pi 206}$  in that together they satisfy a Result relation. Eventuality  $e_{\pi 206}$  shows the militant holding the flame and in eventuality  $e_{\pi 209}$  we can see the result; fire comes near the pilot. The default axiom needed to fulfil this relation is Cause.

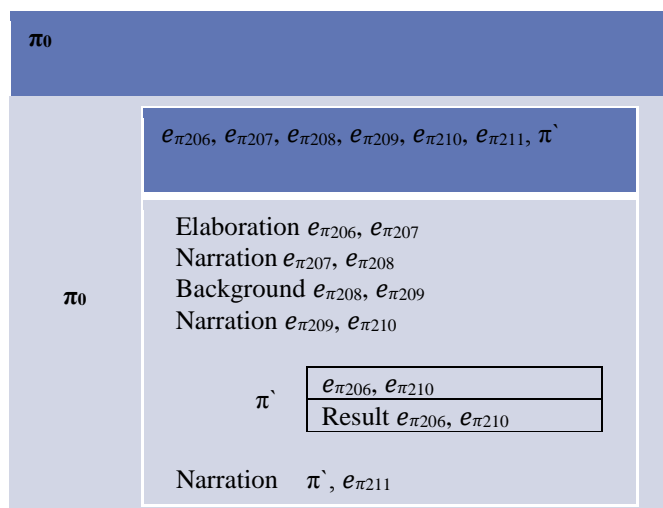
$$(? (e_{\pi 206}, e_{\pi 209}, \lambda) \sqcap \text{cause}_D (e_{\pi 206}, e_{\pi 209})) > \text{Result} (e_{\pi 206}, e_{\pi 209}, \lambda)$$

On the auditory level, we can hear the song: إذا الخيل جالت وشالت وصالت (بماذا استحالت لظاً مسعرا) (If horses gallop, how do they change into a burning fire). In Wildfeuer’s model, the Result relation holds between two consecutive shots but in this study, it is proven that it holds between two non-consecutive shots like the previous ones and this creates coherence in the video and creates its texture.

In eventuality  $e_{\pi 211}$ , we see the pilot in the cage and the camera angle is top to down revealing how weak and powerless the pilot is. Fire now burns in the cage and the pilot holds his hands up to protect his face. The process of burning the pilot starts here. Eventuality  $e_{\pi 211}$  is related to  $e_{\pi 210}$  by Narration relation. They express a chain of events that overlap and occur in temporal succession.

$$(? (e_{\pi 210}, e_{\pi 211}, \lambda) \sqcap \text{occasion} (e_{\pi 210}, e_{\pi 211})) > \text{Narration} (e_{\pi 210}, e_{\pi 211}, \lambda)$$

On the auditory level, the same meaning is intensified. (بماذا استحالت لظاً مسعرا) (How do they [the horses] change into a burning fire). Thus, again ISIS threatens the enemy and we can hear لظاً مسعرا (burning fire) at the same time when fire comes near to the pilot. The song in the background operates to connect all the four shots together. A general coherence is thus already given on the basis of this continuous sound track. It facilitates the inference process and is therefore added to the logical forms of the discourse segments.

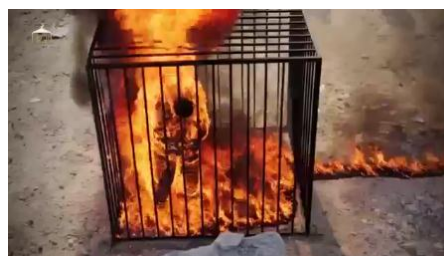


Segmented Film Discourse Representation Structure

The SFDRS in the above figure shows that the first part of the structure includes Elaboration relation, Narration relation, and Background relation while the embedded structure contains Result relation. The Elaboration relation is used to focus on ISIS militant- the head of a district that was attacked by the coalition forces- who came to execute the death penalty as a revenge. The Background relation is used to show fire as a circumstantial background as if fire is the main common setting. As for Result relation that is included in the subordinate structure, it links between the flame in the hands of the militant and the fire coming near to the pilot. Thus, it links between the cause and the result. In between those relations, there is the Narration relation that links the eventualities together. The structure is finally expanded by a Narration relation that forms the beginning of the burning phase. The audio track is designed remarkably within the whole video. It accounts for its potential meaning and the song heard throughout the eventualities threatens ISIS enemies and reveals how powerful ISIS is. Thus, the sound track connects the previous eventualities textually and creates a meaningful text. All these logical relations create coherence and help the viewer reach a better interpretation for the whole video. The logical relations also help the producer to prove his standpoint.

**$e_{\pi224}$  burning**

[v] pilot’s body burning (a)  
 [v] fire (b)  
 [v] Iron cage (c)  
 [a] تلظى الرصاص و جاء القصاص ... فأين المناص شرار الورى  
 (d)  
 We are ready to shoot you for revenge ...you can’t  
 escape most evil people a □ **burning**



$e_{\pi 225}$  falling

[v] pilot’s body burning (a)

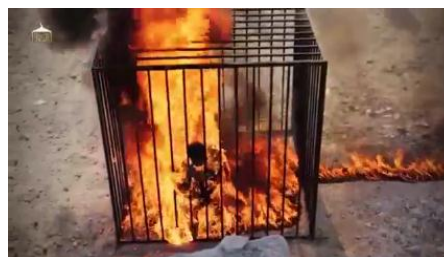
[v] fire (b)

[v] Iron cage (c)

[a] إليكم سنأتي بذبح و موت (d)

We come to kill and slaughter you

a □ falling



The two eventualities  $e_{\pi 224}$  and  $e_{\pi 225}$  express a chain of events which occur in temporal succession. Thus, they satisfy a Narration relation.

$$(? (e_{\pi 224}, e_{\pi 225}, \lambda) \square \text{occasion} (e_{\pi 224}, e_{\pi 225})) > \text{Narration} (e_{\pi 224}, e_{\pi 225}, \lambda)$$

Eventuality  $e_{\pi 224}$  shows the pilot burning and in eventuality  $e_{\pi 225}$  we can see the pilot falling while holding on the cage iron bars which shows that he is now dying. On the auditory level, in eventuality  $e_{\pi 224}$  we can hear the song *تلظى الرصاص و جاء تظى الوري* (We are ready to shoot you for revenge ...you can’t escape most evil people) at a time when the pilot is burning. The producer aims to threaten the enemy and at the same time proving his standpoint and justifying his brutality that it is done only for revenge. In eventuality  $e_{\pi 225}$ , we can hear the song *إليكم سنأتي بذبح و موت* (We come to kill and slaughter you) at a time when the pilot is dying. Again, ISIS threatens the enemy who thinks of attacking it. The song operates to connect the two eventualities together and a general coherence is given on the basis of this continuous sound track. The Ideational content is the same in these two eventualities. They have the same participants: the pilot and the fire. All the eventualities have the same spatial specification, an iron cage in a completely destroyed area full of ruins. As for the Interpersonal content, most of the eventualities are medium high shots in which the pilot is presented as weak and powerless and the producer as strong and powerful. In these medium shots, the viewer becomes more attached with the pilot and hence, sympathizes with the victim and detests the criminals. Both the Ideational and the Interpersonal contents help in revealing the texture content of the eventualities.

From the above visual analysis, it can be concluded that a logical approach to film analysis helps reach better interpretation, creates coherence, and forms the videos texture. The analysis shows how Wildfeuer’s model ‘Logic of Film Discourse Interpretation’ is modified so that the logical relations can be maintained in consecutive as well as non-consecutive shots to create more coherence and to show how the viewer perceives the meaning of the videos. The

analysis also reveals how these relations can form the argumentative structure of the videos and serve the protagonist’s standpoint. Finally, it unveils how ISIS justifies its brutality and threatens its enemies.

## 6.2 Textual Analysis

Through the structured framework of Appraisal, the text writer’s stance towards ISIS and its enemies is revealed. The analysis shows how the writer’s stance is manifested and function in a threat of violence. The five videos under investigation shows the writer’s use of the three parameters of attitude except the video of beheading the Syrian soldiers that does not use Affect at all. The Attitudinal positioning of the producer is mainly expressed through the use of Judgement as shown in the following table:

Table 2- The Attitudinal Parameters

Video	Affect	Judgement	Appreciation
Burning the Jordanian Pilot	6.5%	30.5%	63%
Slaughtering the Egyptian victims (original)	12.5%	71%	16.5%
Slaughtering the Egyptian victims (new)	21.5%	71.5%	7%
Slaughtering the Syrian soldiers	0	76.5%	23.5%
Slaughtering the Japanese Journalist	33.5%	46.5%	20%
Total	14%	52%	41%

It is clear in the above table that Judgment is the most frequently used attitudinal parameter in all the videos except the video of burning the Jordanian pilot in which Appreciation is the most frequently used one. Moreover, the Interpersonal meaning is conveyed through this attitudinal positioning. The textual analysis reveals that the producer mainly aims at threatening the enemy. Hence, the producer strengthens his level of commitment to the threat of violence.

Table 3- Judgement

Judgement	Burning the Jordanian Pilot	Slaughtering the Egyptian victims (original)	Slaughtering the Egyptian victims (new)	Slaughtering the Japanese Journalist	Slaughtering the Syrian soldiers	Slaughtering the Japanese Journalist
<b>1) Social Esteem</b>	<b>35.5%</b>	<b>100%</b>	<b>44.5%</b>	<b>28.5</b>	<b>54%</b>	<b>28.5%</b>
Capacity	100%	65%	-	100%	28.5%	100%

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+ve	80%	54.5%	-	50%	100%	50%
-ve	20%	45.5%	-	50%		50%
1.1) Tenacity	-	35%	100%	-	71.5%	-
+ve	-	66.5%	100%	-	100%	-
-ve	-	33.5%	-	-	-	-
<b>2) Social Sanction</b>	<b>64.5%</b>	<b>-</b>	<b>55.5%</b>	<b>71.5%</b>	<b>46%</b>	<b>71.5%</b>
2.1) Veracity	44.5%	-	40%	20%	-	20%
+ve	50%	-	-	100%	-	100%
-ve	50%	-	100%	-	-	-
2.2) Propriety	55.5%	-	60%	80%	100%	80%
+ve	40%	-	-	-	-	-
-ve	60%	-	100%	100%	100%	100%

**Judgement** is used by the text writers to express their positive evaluation of ISIS militants and their negative evaluation of their enemies. It is also used to threaten their enemies and justify their crimes. Judgment is mostly invoked in the videos’ scripts. The percentage of Social Esteem is higher than Social Sanctions. Thus, the writers shed more light on the in/competence and dis/honesty of the appraised.

Ex. 1: نحن الأسود الأبية الضياغم ( Slaughtering the Syrian soldiers)

Translation: We are Lions with big jaws

This is an inscribed positive tenacity that evaluates ISIS militants as being strong and ferocious as lions. The writer implicitly threatens anyone who antagonizes ISIS that he has to face the lions (ISIS militants).

Ex. 2: يساقون للموت ( Slaughtering the Syrian soldiers)

Translation: They are driven to death

This is an invoked negative capacity that evaluates ISIS enemies as weak, helpless, and are driven to death. As for social sanctions, it is mainly used to show how the enemies’ behavior is inappropriate and unacceptable. It is also used to reveal how powerful ISIS is to threaten its enemies and to justify its crimes.

Ex. 3: Oh! Crusaders ( Slaughtering the Christian Egyptian (new))

This utterance invokes judgement of negative propriety. ISIS calls their enemies ‘crusaders’ to show how aggressive they are, to gain the audience support, and to justify their crimes. By calling their Christian enemies ‘crusaders’, the threatener calls upon history to support his cause. The crusades were a series of religious wars sanctioned by the Latin church in the medieval period at recovering the Holy

Land from the Muslim rule. Hence, to justify its crimes, ISIS considers Christians as enemies that come to usurp Muslims’ land and should be fought back. Negative propriety is also used to show how brutal ISIS is to threaten its enemies.

Ex. 4: لنا جيوشا في العراق و جيشا في الشام من الأسود الجياع شرابهم الدماء و لبسهم الاشلاء  
(Slaughtering the Syrian soldiers)

Translation: We have armies of hungry lions in Iraq and an army in Syria ... Blood is their drink and shreds are their clothes.

This is an inscribed negative propriety. It shows how brutal ISIS is. The writer implicitly threatens anyone who antagonizes ISIS that he has to face this strong army.

Ex. 5: نزلنا علي الكفر نبغي القصاص ( Slaughtering the Syrian soldiers)

Translation: We fought atheists to take revenge.

This judgement of positive propriety shows that ISIS fights atheists (here they are the Christian victims) just to take revenge, hence, justifying their crimes.

As for veracity it is used in three videos only, burning the Jordanian pilot, slaughtering the Egyptian victims (new), and slaughtering the Japanese journalist.

Ex. 6: Chopping off the heads that has been carrying the cross delusion  
(Slaughtering the Egyptian victims (new))

This judgement of negative veracity is used to accuse Christians of following false religion. This is used both to justify the crimes of fighting atheists and threatening their enemies who may face the same fate.

Ex.7: We by Allah’s grace are Islamic Khalifate with authority and power  
(Slaughtering the Japanese Journalist)

This judgment of Positive veracity gives ISIS full credibility as they are the Islamic Khalifate (Islamic ruler) – elected by the Islamic state – who have full authority and power; thus, justifying their crimes.

**Appreciation** is the second most frequently used attitudinal system. It is used 41% in all the videos to represent the enemies negatively and to reveal ISIS power to threaten the enemies.

Table 4- Appreciation

Appreciation	Percentage
Valuation	92.5%
Reaction	6.5%

Valuation is the most frequently used type of Appreciation. It is used 92.5% both positively and negatively. It is used to represent ISIS positively focusing on its power to threaten its enemies.

Ex. 8: لنا المرهفات الغضاب البواسم (Slaughtering the Syrian soldiers)

Translation: We carry furious double- edged swords

In this appreciation of positive valuation, ISIS swords are represented as furious double- edged swords to show their extensive ability as they can slaughter a larger number of people when they get angry. Valuation is also used to represent ISIS negatively.

Ex. 8: An entire army thirsty for your blood (Slaughtering the Japanese journalists)

This invoked appreciation of negative valuation shows how brutal ISIS army is and it is used to threaten the enemies. It is also a metaphor; the source domain is water and the target domain is blood. The features mapped from the source domain to the target domain is being in a large quantity, liable to be drunk and able to quench thirst. This metaphor reveals how cruel ISIS is. It is used to frighten and threaten the enemies; the army is going to kill the enemies and drink their blood.

As for **Affect**, it is the least used attitude system; it is only used 14% which shows that ISIS is not concerned with emotions. It is used to reveal the feeling of fear and pain that the enemy will feel if it faces ISIS.

Ex. 9: إليكم سنأتي بذيح و موت... بخوف و صمت نشق العرى (Slaughtering the Egyptian victims (original))

Translation : We will come to slaughter you amid silence and fear invading the outskirts

The Lyricist is threatening ISIS enemies that they will be slaughtered and at that time they will be frightened.

As for **Engagement**, the producer, in the five videos, expresses his attitudinal position mainly through dialogistic options to sound neutral and objective.

Ex.10: Because of your reckless decision to take part in an unwinnable war (Slaughtering the Japanese Journalist)

In this example, ISIS is asserting that its enemies will definitely lose their war against it. The dialogistic expansion of attribution as presenting an external voice is used in all the videos except slaughtering the Jordanian pilot.

Ex.11: ويأبى الله إلا ان يتم نوره و لو كره الكافرون (Slaughtering the Syrian soldiers)



Translation: He shall perfect His light however much the disbelievers are averse.

This is an example of acknowledge Attribution. There is no specification as to where the authorial voice stands with respect to the proposition. The script writer inserts this part of the verse *ولو كره الكافرون* (however much the disbelievers are averse (9:32)) and he does not mention the whole verse because he wants to focus on this part of the verse and addresses his enemies - the disbelievers that's to say the coalition forces – telling them that he captured the pilots and the soldiers of the Nusaryi army even if this disturbs its enemies – the disbelievers. Although the producer does not mention his stance explicitly, yet using this Quranic verse in this specific context proves that the producer aligned with the Quranic verse.

Ex.12: *بسم الله الرحمن الرحيم* (Slaughtering the Japanese Journalist)

Translation: In the name of God, the most Gracious, the most Merciful

This is an example of acknowledge Attribution beginning any text with *بسم الله الرحمن الرحيم* (In the name of God, the most gracious, the most merciful) gives a religious value to the whole video. The producer intends to convey the message that they rule in the name of God. Thus, they are the righteous. This runs through the whole text by using certain expression like ‘by Allah’s grace’ and ‘Islamic Khalifate’.

As for **Graduation**, Intensification is the most salient feature of graduation that is present in all the videos. It is used mainly to present ISIS powerful resources to threaten its enemies and it is also used to show the miserable fate of ISIS enemies. The most frequently used type is infused intensification.

Ex.13: You have seen us on the hills of Al Sham and Dabiq’s plans chopping off heads (Slaughtering the Egyptian victims (new))

‘Chopping off heads’ is infused intensification. It means to remove something by cutting it with a sharp tool as if they are branches of trees. It is also an intensification via metaphor; the source domain is branches of trees and the target domain is their enemies. The features mapped from the source domain to the target domain is liable to be cut in large quantities through a sharp tool.

Ex.14: we will mix the sea with your blood. (Slaughtering the Egyptian victims (new))

This infused intensification is a metaphor which shows that ISIS militants are going to kill a huge number of Christians so that the sea water will turn red. The viewer here is supplied with attitudinal provocation (invocation via metaphor). Hence, ISIS aims to threaten its enemies.

## 7 Conclusion

The present study succeeds in achieving its previously mentioned objectives. First, it shows how a logical approach to film analysis can help attaining better interpretation. It is proven throughout the logical analysis how each eventuality is related to the following one and in some cases, it is related to a previous one. These logical relations in general and the embedded logical relations in particular create the video’s texture as well as its coherence. Hence, it helps the viewer reach better interpretation of the video.

Second, the study modifies Wildfeuer’s model “Logic of Film Discourse Interpretation” so that the logical relations can be maintained in consecutive as well as non-consecutive eventualities to create more coherence and to show how the viewer perceives the meaning of the videos. It is shown throughout the logical analysis that some logical relations, like the Elaboration relation in the video of slaughtering the Egyptian Christians and the Result relation in the video of burning the Jordanian pilot, are maintained in non -consecutive eventualities. Moreover, the Parallel relation is maintained in different videos released by ISIS, specifically the video of slaughtering the Egyptian Christians and the video of slaughtering the Syrian soldiers, as they have the required default axiom which is the semantic similarity i.e. they have the same predicate. This proves that ISIS follows a certain pattern in its slaughtering process.

Third, the study proves how these relations can form the argumentative structure of the videos and serve the protagonist’s standpoint. For example, the producer uses the Elaboration relation specifically in the slaughtering process to focus on the details of the slaughtering process itself which helps him attain his aim of terrifying and threatening the enemy. Also, the result relation in the video of burning the Jordanian pilot helps the producer to justify ISIS crimes that they are only committed for revenge.

Fourth, the logical visual analysis and the textual appraisal analysis show how ISIS justifies its crimes. This is quite clear when the producer used the Elaboration relation to focus on the casualties of the coalition air strikes just to justify its crime of burning the pilot alive. The producer also justifies ISIS crime through the Background relation in the same video to reveal the main purpose of burning the pilot in a place full of ruins as it is one of the places destroyed by the coalition airstrikes.

Finally, the study examines the ways in which ISIS attitudes are manifested in a threat violence. The appraisal analysis of the texts reveals that the producer mainly aims at threatening the enemy. Hence, the producer strengthens his level of

commitment to the threat of violence. The interpersonal meaning of the text is conveyed through the attitudinal positioning. Through Judgment and Appreciation analysis, it is shown that the text producer focuses on displaying ISIS power and threatening its enemies. Through social esteem, the producer focuses on revealing how competent ISIS is and how incompetent its enemies are. Through social sanction, the producer justifies ISIS crimes that they are committed only to revenge. As for valuation, it reveals how powerful ISIS is and how weak its enemies are. Affect is the least used parameter and this shows that ISIS is dispassionate and emotionless. As for engagement, the producer expresses his attitudinal position mainly through dialogistic options to sound neutral and objective. As for Graduation, Intensification is the most salient feature of graduation. It is mainly used to present ISIS powerful resources to threaten its enemies and to show their miserable fate.

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## تفسير منطقي لوحشية داعش في بعض من فيديوهاتها "الصادمة"

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### المستخلص

تعود جذور داعش إلى فرع تنظيم القاعدة. قد تشكلت هذه الحركة في 2014 و سرعان ما سيطرت على مناطق واسعة في العراق و سوريا . تقوم هذه الدراسة بتحليل خمسة من فيديوهات داعش الوحشية و التي صدرت جميعها في عام 2015. يهدف التحليل متعدد الوسائط الآن إلى الوقوف على عملية التفكير الإستنتاجية كوسيلة للوصول إلى الفهم الصحيح للفيلم . تستخدم هذه الدراسة إطار التفسير المنطقي لخطاب الأفلام لجانينا فايلديفير 2014 و نظرية التقييم لمالرتن و وايت 2005. يتناول هذا إطار فايلديفير الشكل المنطقي لخطاب الأفلام والذي يستخدم لتحليل المحتوى الدلالي لأحداث الفيلم .تهدف هذه الدراسة إلى إظهار كيف يساعد التفسير المنطقي لتحليل الأفلام على الوصول إلى أفضل تفسير لها ، كما تهدف الدراسة أيضاً إلى تطوير هذا الإطار حتى يتسنى للعلاقات المنطقية ان تربط بين المقاطع المتوالية و غير المتوالية مما يثبت إتباع داعش لنمط واحد في جرائم الذبح التي تقوم بها. و قد أثبتت الدراسة أن المادة العلمية قيد التحليل قد أتبع نمطاً منطقياً بعينه مما ساعد المشاهد على فهم المحتوى خلال عملية إستنتاجه للمعنى و اثبتت الدراسة أيضاً أن داعش أتبع نمطاً واحداً في جرائم الذبح كما أظهرت الدراسة رسائل التهديد التي بعثت بها داعش من خلال هذه الفيديوهات و كيف قامت بتبرير جرائمها.

الكلمات الدالة: بالتحليل متعدد الوسائط، التفسير المنطقي لخطاب الأفلام، الجدل، الإطار التقييمي، لغة التهديد