

DEPARTMENT OF SOCIAL SCIENCES
AND ECONOMICS



SAPIENZA
UNIVERSITÀ DI ROMA

ISSN 2532-117X
Working papers
DIPARTIMENTO DI SCIENZE
SOCIALI ED ECONOMICHE
[online]

**PhD COURSE IN
APPLIED SOCIAL SCIENCES
WORKING PAPERS SERIES**

n. 3/2019

**The IS's symbols and values, from secularism to Jihad.
Video analysis of Al Furat media foundation main contents**

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CF 80209930587 - P.IVA 02133771002

The IS's symbols and values, from secularism to Jihad. Video analysis of *Al Furat media foundation* main contents

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This study, an interpretative qualitative research on a purposive sample, examines videos produced by the al-Furat Media Foundation, a web-based media center belonging to the Islamic State (IS). Recurring themes within 22 al-Furat's videos were identified using a thematic analysis approach, through the content and discourse analysis, and conclusions made regarding the cultural specificities of IS and about the contemporary Islamists.

A critical passage of this work is the reconnecting with a political-philosophical debate about the greater influence of Western symbols and values on Islamists instead of dogmas and precepts of traditional Islam. The aim is to decipher whether framing the relation between Islam and Islamism as a cultural paradox is still fitting with current situation and the new insurrectional terrorism.

INTRODUCTION

The aim of this empirically developed paper is to understand how the balance between Islam and Islamism is strongly influenced by third-party logic, patterns and values compared to traditional Islamic references. In doing so, I took a step back in time to before 9/11, to an interesting debate that had animated the sociological community in an attempt to understand what then already, for and with different reasons and characteristics compared to today, represented a question to be solved: the relationship between the industrialized West and the religious fundamentalisms that affected the undeveloped world (Pelletreau, Pipes, 1994). Emblematic of that debate was the symposium organized in Washington DC in 1994 by the US Congress where eminent scholars, journalists, politicians and even some fundamentalists had try to analyze the metter starting from the communicative approach used by fundamentalists.

What is better than propaganda for repeat the analysis of the communicative approach today, after a wide, fast evolution of fundamentalism at the base of islamist terrorism? So, the study of current propaganda could allow, today more than ever, for the reevaluation of the positions that emerged before September 11th or assess whether what has emerged today could be considered in some way for a new evaluation of the current cultural activity in the Islamism expressed by the IS and its branches. In fact, a strong influence of Western symbols and values in the Islamism rather than the dogmas and precepts of traditional Islam emerged even from the mentioned debate on fundamentalism, in 1994.

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To orient this research, I collected papers on the most disparate issues related to jihadist propaganda, from literary and semantic aspects (Gambhir, 2014; Novenario, 2016; Musial, 2017) to video-graphic contents (Vergari, 2014; Conti, 2017; Mcrain, 2017). With the examination of the different papers and contributions collected, mainly using online research, I discovered an interesting gap in the current literature: the lack of an analysis of video content in the terms of sociology of cultural processes and of sociology of experience. The video contents are, in fact, the most incisive, immediate and captivating tool of communication and propaganda available to terrorists. The sociology of cultural processes and the sociology of experience represent two fundamental approaches in reconstructing the conflict and its origins and expressing the outline of the theoretical framework of this work. That is why I decided to make an analysis of IS's video propaganda through issues typical of the two mentioned sociological paradigms. In the works examined, therefore, the following aspects related to communication skills were taken into consideration and studied: (Awan, 2007), political-strategic issues (Argomaniz, 2015), ideological (Baines, O'Shaughnessy, Moloney, Richards, Butler, Gill, 2010) or aspects of a psychological nature (Kruglanski, Gelfand, Bélanger, Sheveland, Hetiarachchi, Gunaratna, 2009) but nothing that tries to highlight, in the considered IS's rhetoric, the delicate balance between the typical values of the West with those of Islam.

Only two international papers deepened the question of video-propaganda, focusing on aspects of a cultural nature. One highlighting the duality expressed by IS militants, straddling a brutal and retrograde dimension and a "western friendly" one (Gates and Podder, 2015). Another, more recent, identified and analyzed seven major themes in the communication used by ISIS to radicalize its audience (Mcrain and Frank, 2017), suggesting the thematic approach with which I carried out this research. Both lacking in terms of facing the themes of "symbols and cultural values" in reference to contemporary Islamism.

If it is true that ISIS is projected into the world through propaganda, it is equally true that "the world" can enter ISIS by reading inside (*intus legere*²) its propaganda, which is in fact the fastest way to spread the attack towards their enemy, moving their actions of hybrid war and a new dimension of global war (Battistelli, 2004; Heickerö, 2014; Davies et al., 2015; Jacobson, 2016). Media as an instrument of war is certainly a feature of this new type of conflict but it is not enough to push individuals to take violent action (Farwell, 2014; McCoy and Knight, 2015).

Examining the Islamist propaganda's tools I also needed to face its specific public, demographically and sociologically identified: the poor (Baines et al., 2010), young people (Gates and Podder, 2015; Huey, 2015), males (Fiske, 2013), those discriminated against for religious reasons (Goerzig and Al-Hashimi, 2015; Postel, 2013), the socially isolated (Borum, 2011; Bowman-Grieve, 2013), spiritually dissatisfied (Berger, 2016; Cottee and Hayward, 2011), or, most likely, a combination of the above.

As I previously stated, there are no sufficiently detailed studies, according to the main scientific journals and the main online archives, focused on communication's cultural themes as used specifically for the new video-media content disclosed by IS. This is also confirmed by the interesting paper of Mcrain and Frank (2017), used here, moreover, as a sort of study guide. In fact, this interesting study examines videos

² This is the concept on whom romans built up their military intelligence practice. Intelligence as *intus legere*, in Latin "read inside". Reading inside the alterity, inside a fact, inside an heart, in a crime scene, we are able to collect critical and strategical information useful for our survive as individual or community.

produced by the al-Hayat Media Center, a branch of the IS larger media campaign aimed more specifically at Western audiences. It exactly did what I am going to do: a video analysis based on a thematical approach. I changed the source: Al Furat media Foundation instead of Al Hayat media center. The specific focus in my case is on the only theme missing in the mentioned paper: *the cultural schemes and values* that are behind every theme highlighted by Mcrain and Frank (8 themes - Theme 1: Production Quality and Video Styles; Theme 2: Friendship and Comradery; Theme 3: Strength and Victory; Theme 4: Religion and Religious Persecution; Theme 5: Spiritual and Existential Fulfillment; Theme 6: Depiction of violence; Theme 7: Crimes of the enemies; Theme 8: Calls for recruitment).

METHODOLOGY

I considered the videos produced by the *al-Furat Media Foundation* to partially be products of entertainment. Daesh propaganda's best practices push a video narrative form as that of a social documentary, a cinematographic genre which is particularly attentive to marginal social contexts.

Web video contents appears as an extraordinary tool for a non-intrusive verification, through visual sociology, of what had been deduced at the time (1994) through experiences of intrusive research during the past (the majority of which were interviews and surveys).

Methodologically, the intention was to conduct a deductive/abductive research using a "non-intrusive" qualitative technique. Starting from my empirical background with a strong qualitative knowledge descendant from 10 years of "boots on the ground", looking for informants in the international Islamist community and fighting against terrorism. So, due to this personal ethnographical observation, that I do not need to translate into objective data but just to mention the cognition of the treated phenomena, I started an interpretative qualitative research on a purposive sample.

This study focuses on the videos produced by *al-Furat Media Foundation*, in the name and on behalf of the Islamic State. The data set is from November 2016 until August 2017, with a total of 22 videos in HD and SD format, with a duration between 3 minutes and 28 minutes, therefore with an average duration of 11 minutes.

I proceeded following the path used by Mcrain and Frank (2017) analysing 10 videos released by Al Hayat, "each video was individually assessed using the technique of thematic analysis. Similar in nature to content or discourse analysis (Brown & Yule, 1983), thematic analysis acknowledges the importance that language, and the presentation of language, has on the construction and exhibition of ideas, narratives, and social reality, and has been used to varying degrees in previous studies of extremist media (Ghajar and Khosravi et al., 2016; Goerzig and Al-Hashimi, 2015). Simply, thematic analysis is a method for identifying patterns and trends in qualitative data, making it a suitable fit for the [videos analysis], where the blending of images, sounds, and language create a well of potentially rich thematic data to draw from" (Mcrain and Frank, 2017, pp. 6, 7)³.

The analysis is therefore carried out only from legally published material from an online archive posted at the web address www.jihadology.net. Videos produced by the

³ Logan Mcrain and Richard Frank, "“To my brother in the West...” A thematic analysis on videos produced by Islamic State's al Hayat Media Center", *Journal of Contemporary Criminal Justice*, Issue 20, 2017, pp.6, 7.

same media foundation but from “closed sources” (in possession of Law Enforcement and Intelligence offices) or through sources in the deep web have therefore been excluded. In most cases the “censored” videos are operational tutorials for the realization of attacks with improvised weapons or for the creation of IEDs or other kinds of armament. This analysis operation was carried out, as I say, according to a thematic analysis articulated in two main techniques:

- the *visual analysis*, where the recurrence of images linked to military fashions dominant in the West has been identified, as a unit of analysis, and their recurrence, frequency and specific contingency has been detected. The same analysis was undertaken on the occurrence of stylistic indices in the graphics accompanying the editing and the editing itself was highlighted, with reference to the rhythm of image changes and the narrative logic for images (film syntax), in specific cases using the technique tested by Collins (2011) so that every change of scene constitutes a unit of analysis;
- the *discourse analysis*, which is perhaps not complete here as it is mainly linked to the semantic choices rather than to linguistic structuralism, which is impossible to the author, without an external collaboration, given that the videos were commented on in different languages. However, I looked for references, in terms of frequency throughout the sample examined and in individual videos, of the following words or concepts in pictures: *martyr, martyrdom, fighters, heaven, faithful, infidels, religion, God, atheists, apostates, soldiers, agents, warriors*.

The words are analysed through Arabic, English and French translations, all idioms known by the researcher and used in many of these videos in spoken or written form, as subtitles, or expressed through clearly iconographic images in most of the videos examined. Likewise, a series of equipment and accessories have been identified and have a cultural value in the context of the western *militaria*, being true symbolic objects: *the assault rifle colt M4 and/or AR15 and the AK47; baseball caps, aesthetic uniformity of the combatant units; kinds of buffeters, gibbering and special protections* (such as ICV and rigid knee pads).

These words or concepts in images can be found in each video and were divided into 5 categories belonging to one specific identified theme, entitled “symbols and values”. These categories are named: "Salafi concepts and terms", "secular concepts and terms", "Salafi images", "secular images", "military fashion". This part of the content analysis highlights the integrated approach between the previously described techniques.

Within each of these sets of symbols and values are all the elements mentioned above which were collected and detected during the viewing, obtain a simplified profile of each video. The entire analysis is represented in a simple matrix shown in the following table. It should be noted that "Salafi" means a religious and social practice that is perfectly consistent with the Islamic customs of the time of Prophet Muhammad, and therefore is an absolute reference to traditional Islam. The words, concepts and images that I have defined as "secular", recall the concept of secularization, not present in traditional Islam, but characterizing Western society. Finally, the fifth and last category, in the theme “symbols and values”, identified and used for this analysis expresses the adherence to what can be considered the trend, in terms of fashion and behaviour, of the military world as well as popularized by media and fictions among young people in Western armed forces and in those aspiring to join them.

TABLE 1

Titles' abbreviations of the five categories that make up the analysed theme, "cultural schemes and values" manifested in each video:

Sal C&T	=	Salafist concepts and terms
Sec C&T	=	Secular concepts and terms
Sal ima	=	Salafist images
Sec ima	=	Secular images
Mil fash	=	Military fashion

Release	Video Title	Cultural Schemes and Values				
		Sal C&T	Sec C&T	Sal ima	Sec ima	Mil fash
21.06.2015	<i>Bay'at from the Amir of Chechnya and Ighushetia</i>	/	X	/	X	X
16.07.2015	<i>Message from the Baiji to the Lions of the Caliphate in the Caucasus Province</i>	X	/	/	/	X
25.07.2015	<i>Message to our people in Kyrgyzstan</i>	X	/	X	/	X
23.09.2015	<i>Greetings from the Mujahidin Wilaya al Qauqaz (Caucaso)</i>	/	X	/	X	X
30.09.2015	<i>And I hastened to you, my Lord, that you be pleased</i>	X	X	/	X	/
24.11.2015	<i>The lone wolf</i>	/	X	/	X	X
10.02.2016	<i>From the Martyrs of the Caliphate in the Philippines- Abū Anas al-Muhājir</i>	X	X	/	X	/
21.03.2001 6	<i>Pledge of Allegiance from Katibat Jund al-Tawhīd of Jamā'at Abū Sayyāf in Sulu, Philippines to the Caliph of the Muslims Ibrāhīm Bin 'Awād al-Ḥussaynī al-Qurayshī</i>	X	X	X	X	X
15.04.2016	<i>The commander Shaykh Abu Nu'man military training camp</i>	X	/	X	/	X
30.06.2016	<i>Kill the clerics of disbelief</i>	/	X	/	X	X
16.09.2016	<i>Id in the frontiers of Somalia</i>	/	/	X	X	X
20.09.2016	<i>Message from a Russian intelligence officer captured by the Islamic State: to the President of Russia and its people</i>	/	X	/	X	/
28.09.2016	<i>The right word to the shores of Tigris</i>	X	/	/	/	/
20.10.2016	<i>Love of those who emigrated</i>	/	X	/	X	X
26.11.2016	<i>On their steps</i>	/	X	/	X	X
30.11.2016	<i>And reuse the believers to fight #2</i>	/	X	/	X	X
14.03.2017	<i>Words drached in blood</i>	X	/	X	/	X
27.04.2017	<i>The caravan of light</i>	X	X	X	X	X
08.05.2017	<i>Complete bankruptcy</i>	X	X	/	X	X
24.06.2017	<i>Apostates killed: Revenge for the Monotheists</i>	X	/	X	X	X
06.07.2017	<i>Caravan of Martyrs #2 Abu Abel Aziz al Shishani</i>	X	/	X	/	X
14.08.2018	<i>Caravan of Martyrs #3 Abu Hudhayfah al Daghistani</i>	X	/	X	/	X
21.08.2018	<i>Sorgut: blood for blood</i>	X	/	/	X	X

Finally, the themes are divided according to the aforementioned five categories and have been compared with the eight themes that emerged from the study by Mcrain and Frank in order to find out which of the categories of these themes are preponderant in each of the themes isolated in the compared study and if they are those typical of secularism or of Salafī societies.

RESULTS

The following matrix shows the five categories related to the single examined theme of the paper. It is noted that 3 of these categories are expression of Western symbols and values (Secular concepts and terms; Secular images and Military fashion). It is clear, through its constant presence, that the influence of these categories, strongly related to

Western culture, in each video, is predominant in comparison to those related to traditional Islam (Salafist concepts and terms; Salafist images).

In the videos they talk about courage, sacrifice, justice, determination, skill, mourning, gratitude, sincerity, firmness, combat, revenge, heroism, martyrdom, certainty, faith, promised paradise, dogma, brotherhood, union, honour, obedience and success. These are the same concepts that Daesh promotes in the propaganda video published by al-Furat Media Foundation in November 26, 2016. The video traces all the main stages of the attack to the heart of Europe, brought by those who in the video are called Muslim agents and soldiers of the Caliphate. Therefore, a perfect westernization of this Islamist propaganda and communication is not only thanks to the exploitation of common IT and media technologies in the West but is also present on a conceptual and semantic level.

Apparently, the hero myth, on which the novels and movie industry have always worked, is widely used by Islamist propaganda to communicate with the Westerners through their own language and symbols. In fact, the Westerners could be enemies but even potential jihadists as the foreign fighters are. As in psychology the Hero behaviour could also arise from a child's revenge against the betrayal of a father and his values in sociology it could represent an isolated event of revenge against the betrayal of the dominant groups. There is therefore alienation of one or more of the three logics underlying the social action: belonging; integration; subjectivation (Dubet, 2007; 2014). Similarly, what emerges in the video of March 14, 2017 expresses a pattern that starts from the Western concept of heroism, according to a very specific epic that binds the conscious choice of death in battle to an act of sacrifice. The antithesis is the concept of traditional Islamic martyrdom and that of Abrahamic in general, that instead leads him to a state of grace that descends from God and from events and is not the result of a choice made by the martyr, whose only merit is to face the event in an extraordinary way. In fact, a *shahid* sincerely rejoices in winning a draw that condemns him to death is shown in the video. This kind of reaction is strongly contrary to the relationship with death as experienced in Western contemporary cultures, but instead demonstrates that such a fate is aimed at wanting to amaze those affected by Western culture, impressing them with his contempt of earthly existence shown by the valiant martyrs of the IS. Despite this, however, in the same video a mourner's affliction for the martyr after his departure can be seen, which emphasizes that sense of sacrifice that fits the heroic dimension of the West rather than the intimate religious conviction of traditional Islam.

Another element which is incredibly important, is the conformity to Western military fashion, spread through the media, through fictions and videogames. A certain type of military exhibition is in fact commonly expressed using special accessories, specific types of war weapons, such as the Glock pistols and the Colt M4 assault rifle. Today the performance of a certain type of armament, in addition to a certain type of uniformity, typical of the regular armed forces, tends to express an equal level of efficiency compared to an enemy that has always been oversized. This characterization emerged in 18 videos of the 22 analysed.

It is interesting, as if on the one hand there is political rejection of society from which every radicalized member feels excluded and damaged by, whilst on the other hand a clear sharing of meanings and values of this same kind of society has emerged. While some sociologists define this society as fluid and others anomic, it, however, expresses something appreciated by the same individuals that, through feelings of

frustration and alienation, are pushed to radicalization and jihad, in a sort of extreme attempt of self-assertion and self-determination through an act of desperate revenge.

Finally, the results of the present work were, therefore, compared with the one I have already repeatedly defined as the guide research made by Mcrain and Frank (2017) and who, through the same research methodology on a different media propaganda platform of the IS, had isolated eight different themes that defined the IS's communication. So, matching the Mcrain and Frank's result with the result presented in this paragraph we obtain a new synthesis of those 8 themes.

Theme 1: Production Quality and Video Styles

One of the first things that is noticeable among the al-Furat videos is the undeniable quality in which they are shot, edited, and produced. Each video begins with a display of the al-Furat Media Foundation's dynamic logo animation, suggesting a certain level of professionalism and legitimacy. All the videos analysed are fast paced and characterized by the agile and dynamic editing typical of our documentaries.

Theme 2: Friendship and Comradery

People have an inherent social and psychological need to belong to groups, this is exemplified by the many shots of IS soldiers smiling, laughing, eating, and praying together. The camaraderie is evident in the continuous appeal to the community, to the shared sacrifice. Images of comrades of arms who take care of each other or someone that is suffering for the loss of a companion are often present. They are mostly young boys shown in the analyzed videos, good looking and lending physicality, therefore giving the image of determined men linked to each other as members of a special community. There is a strong appeal in Western military fashion, spread by the real special forces and followed by common soldiers or people who feel special just because they look like, for some equipment or attitude.

Theme 3: Strength and Victory

The narrative presented by terrorist media, particularly by the IS, is one of continuous victories and forward momentums. In contrast, enemies are presented as unjust, weak, and cowardly (Weisburd, 2009). The Victory is also presented by showing a whole series of "logos" and special kinds of equipment which have now become the "emblem" of efficiency and quality for young Westerners. That is why the Daesh militant who is going into action is represented in one of these videos (the one released on November 26th 2016) while closing his Apple laptop and putting his automatic weapons in a sport bag branded *The North Face*. Nothing is left to chance, communicating iconographic efficiency hand in hand with the actions of armed propaganda is strategically planned.

Theme 4: Religion and Religious Persecution

As already stated Mcrain and Frank in their article, "unsurprisingly, the media output of organizations such as the IS, which are guided primarily by a religious ideology, reflect the important role of religion and faith within these groups. Videos often incorporate quotes from the Koran, and make use of the *nasheed*, a type of religious vocal chant".

Theme 5: Spiritual and Existential Fulfillment

The adventure, action, and glorification that come with such a lifestyle are a great part of the allure of joining an extremist organization. In fact the propaganda material developed by Islamic State, but not only, attempts often to portray the jihadi lifestyle as

one that is exciting, dangerous, and above all, meaningful. This, as happened with sense of revenge, more than religious became a good attractive for recruit new militants.

Theme 6: Depiction of violence

Brutal acts of violence such as executions and beheadings have recently made news headlines and found popularity on various shock and gore websites. The violence expressed within the disclosed images is of utmost importance, according to the concept of self-presentation (Goffman,1976), in which "even when users propose images of themselves in embarrassing situations, they do it to design an auto-antinomian". In fact, in all the videos in which they are presented, these images are accompanied by a justification, preceded or followed by the presentation of many, incontrovertible, atrocities committed by the "infidel" enemy (Theme 7). They exhibit a kind of ferocity which seems inhuman and shows an ultimate motivation in those who practice it as a proof of belief in the cause. Then, through extreme violence, the organization wants to affirm a series of values that act as a counterweight to the immobility of the fearfuls. They talk about courage, sacrifice, justice, determination, skill, mourning, gratitude, sincerity, firmness, combat, revenge, heroism, martyrdom, certainty, faith, promised paradise, dogma, brotherhood, union, honour, obedience and success.

Theme 7: Crimes of the enemies

The enemies of the IS, most often the West, were portrayed as immoral, bloodthirsty, and this message was typically delivered by focusing on the past crimes committed by the West against Muslims, and on the perceived anti-Islamic coalition led by nations such as America and Russia. It is very common, in Daesh Propaganda, to show the violence against unarmed civilian populations or other particularly despicable activities such as espionage, both perpetrated by Western Powers. They attempt to demonstrate evidence that their enemy is responsible for the violence by showing frames of public statements by Western politicians, military leaders and similar proof. This is, according to their narrative, the motivation behind fighting a war against the West, which is no longer simply a matter of religion, but is a sort of human revenge. A revenge characterized by an extreme violence (Theme 6).

Theme 8: Calls for recruitment

Perhaps the most prominent and reoccurring message, is the repeated call for global recruitment, with many of the videos specifically aimed at this purpose. These calls for recruitment often targeted audiences of specific nationalities and locations including Canada, France, the Anglo-Americans, the Balkans, and Indonesia. For this reason, the defects of the countries to which the future combatants belong are often underlined in the videos. The will to ride the individual hardship suffered by the target subjects of this propaganda, fueling hatred and hostility towards those nations is evident.

DISCUSSION AND CONCLUSION

It is evident from this brief paper that what was anticipated by the political debate at the end of the last century can be confirmed by the present empirical sociological study.

The research has led to a partial conclusion, certainly taking into consideration an important part of the media production of Daesh, but it cannot extend to its totality. This sample, as expressed by al-Furat Media Foundation, seems to be enough to aid understanding of the incipient threat. As we have seen, it is the media platform which

has the greatest strategic weight and is directly linked to the leadership of that terrorist organization.

Paraphrasing Touraine (1965), the homegrown terrorists, the foreign fighters or simply the radicalized subjects seems to prove their desperate "socialization" through exasperated forms of "criticism" and "conflict". So, it looks like that the Islamists related with the IS, are better acquainted with the Western customs than the pan-Islamic ones, inspired by the Sunna, approaching them through the ideological filter of the second modernity. This idea, as explained in the introduction, was very common between the '80s and the '90s, before 9/11 and before the transformation of the main Islamist terrorist organization (Al Qaeda) into a brand fed by its own propaganda. That is why the focus on propaganda studies and the using of visual sociology achieves confirmation of what has been affirmed in the past. It is evident how most of the videos analyzed express a common submission to market trends affecting therefore both the western soldier and the jihadist.

Today, thanks to video technology (recording and sharing), there is an observable cultural manifestation which is one of the key contexts for ethnic definition: communication. Acquiring, in this way, simple elements to analyse and spread. So, the observation and analysis of Daesh's propaganda provides an important confirmation to a past theory based on "cultural contamination in the civilization" (Jaspers, 1953). In these processes of civilization socialization produces conflicts at the base of human society's structure, as affirmed by Max Weber. An interpretation in opposition to what inspired the neocons' "war on terrorism", or rather in opposition to the theory of "clash of civilization" (Huntington, 1993; 1996). This vision, which has been strategically spread and is not limited to those who work for the prevention and the repression of terrorism, is oriented to a supposed incommunicability with whom they must face and with dire consequences on the results of their work.

A first contribution of this paper is certainly linked to the fact that it aims to fill a gap in the recent literature on Islamist propaganda by providing for the first time a sociological analysis of these contents in anthropological terms. It therefore considers anthropo/ethnic schemes and values to better understand pathological forms of socialization strongly affected by conflictual and a "one-way criticism". Therefore, this paper has the ambition to be prodromal in facing communication dynamics as an essential tool for radicalization and counter-radicalization. This could represent a first step towards a new intercultural approach in the phenomenon's management. For this reason, it was important to define the cultural background and the structured values on which to operate in order to establish a strategic communication with the enemy.

This work, using visual sociology, based on rough elements, semantics and images which are easily interpreted, adds a non-negligible element of concreteness to the specific debate. It is particularly useful in terms of making the enemy more understandable for the security apparatus. In fact, those who face the phenomenon "on the field" (military, intelligence, law enforcement) are decidedly more inclined to the synthesis and use of the evidence which has been drawn from this work, rather than theoretical speculations of the past.

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