

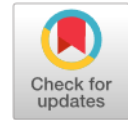
Cosmic War in Cyberspace: A Multimodal Analysis of Islamic State Posters on Social Media

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ABSTRACT

This study extends multimodal discourse analysis by demonstrating how Arabic verbal texts and visual grammar jointly construct ideological representations in extremist propaganda posters. In particular, this article examines the verbal and non-verbal (visual) dimensions of the posters disseminated by the Islamic State (ISIS) through internet media, including Twitter, Facebook, Telegram, and YouTube. The data comprise posters released by the Islamic State and its affiliated organizations that circulate in cyberspace and are limited to Arabic-language posters. To uncover the dimensions of radicalism embedded in these posters, the study employs van Leeuwen's multimodal analysis, treating each poster as a discourse approached through the perspectives of communicative events and the order of discourse. The analysis concludes that the propaganda posters employ a range of textual features, including the use of *fi'l amr* (imperative verbs), emphatic constructions, *jumlah ismiyyah* (nominal sentences), and *jumlah fi'liyyah* (verbal sentences). These propaganda posters are produced not only by the Islamic State itself but also by affiliated organizations such as al-Abd al-Faqir, al-Bawaba, and al-Furqan, with social media users as their intended audience both followers and the individuals or parties targeted by the propaganda. Through its posters, the Islamic State attempts to call for jihad, strengthen its existence, and spread terror among others.

Keywords: *Multimodal analysis, critical discourse analysis, Islamic State, poster, radicalism*

1. INTRODUCTION

Since its emergence, ISIS has aggressively conducted propaganda to disseminate its ideology and recruit new members. The dissemination of ISIS ideology has been carried out through a variety of media, both print and electronic. ISIS has propagated its ideology through textbooks distributed to primary school students in Iraq (Ridha, 2017). Other forms of propaganda are carried out through social media, magazines in both print and electronic formats, and the distribution of posters across various internet platforms.

By exploiting social media, the Islamic State creates an enormous amount of content each day. Winter, notes that the Islamic State has produced more than a thousand events released through its official media, averaging over thirty eight propaganda items per day (Winter, 2015). These items are disseminated as essays, photographs, videos, audio recordings, news bulletins, posters, and essays containing religious (theological) teaching. Beyond the stream of information from official channels, pro-ISIS supporters posted approximately 133,442 messages per day on Twitter alone during the peak of ISIS operations in 2015 (Berger & Morgan, 2015).



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The Islamic State disseminates its posters across various websites, primarily on social media through its accounts. The posters released by ISIS consist of provocative images accompanied by texts whether words, phrases, or clauses that incite radical behavior. Among the posters released by the Islamic State is the following.



This poster was uploaded to the page www.manshar.com on 3 April 2017. It contains visual elements in the form of the Amaq and Nashir Agency logos on the right side, followed by an arrow pointing toward the logos of social media platforms Facebook, Twitter, and YouTube. The poster also contains the text *hāḥa maidānukum yā ansāra l-ḥilāfaḥ* which means ‘This is your battlefield, O supporters of the caliphate (the ideology championed by the Islamic State).’ In the lower right corner, there is a logo of organization that produced the poster, Sya’ ban 1438, identifiable from the calligraphic logo and the text beneath it.

This observation reveals that the poster contains propaganda encouraging radical action namely, the dissemination of ideology through social media specifically Facebook, Twitter, and YouTube in this instance, with the aim of establishing a caliphate, the concept of an Islamic state that constitutes the ideology of the Islamic State. Accordingly, this article examines posters of this kind, employing Norman Fairclough’s critical discourse analysis through the perspectives of communicative events and the order of discourse. The discussion focuses on the ideology disseminated by the Islamic State through posters circulated online, examined in terms of their verbal and non-verbal aspects. In other words, this study describes the verbal aspect words, phrases, and clauses of the posters disseminated by the Islamic State and identifies the ideology embedded in them based on the visual context accompanying the text. Furthermore, the study aims to raise public awareness that propaganda can be packaged as posters with a religious veneer yet may in fact contain doctrines of radicalism. Therefore, it is hoped that the public will be encouraged to engage critically with the information they receive from cyberspace.

Several studies on radicalism and ISIS have been conducted, among them Ridha's (2017) study of ISIS propaganda strategies through the history curriculum. That study examined four textbooks taught in Iraq and in several territories under ISIS control. Drawing on critical discourse analysis, it concluded, first, that the Hadith textbook was used by ISIS to legitimize the organization so that it would be accepted by society; second, that it sought to convey the understanding that the efforts undertaken by ISIS had likewise been undertaken in the era of the Prophet Muhammad; third, that through physical-education lessons ISIS emphasized the importance of health in warfare; and fourth, that in the mathematics textbook ISIS demonstrated that it was not opposed to knowledge. ISIS textbooks reveal the orientation, motives, and ideology of their authors. Through these books, ISIS sought to influence its readers to adopt its ideology.

ISIS propaganda has been examined by Uberman and Shay, particularly in the magazine Dabiq. The Islamic State (ISIS) used Dabiq to manipulate the concept of hijrah in order to encourage its followers to migrate to Syria and Iraq (Uberman & Shay, 2016). This propaganda was carried out by constructing a distorted understanding of the concept of hijrah and exploiting it to advance the organization's political and military agenda. ISIS propaganda in Dabiq has also been studied by Azman. Through the magazine, ISIS portrayed itself as powerful, lethal, and determined to achieve its goal of building a global caliphate (Azman, 2016). This was a response to the loss of several territories occupied by the Islamic State as a result of the resistance mounted by Iraq and Syria against it.

Zelin, analyzed the official media of ISIS and identified eleven distinct focal points in its media releases, finding six principal recurring themes (Zelin, 2015). Milton, for his part, examined more than nine thousand IS visual products embedded by IS operations on Twitter between January 2015 and August 2016 (Milton, 2016). Both studies concluded that the majority of ISIS media focus on non-military themes, such as governance and religious activity, in addition to the theme of violence.

Dhayef & Fadhil, examined English and Arabic hamburger advertisements using Halliday's meta functions and Kress and van Leeuwen's visual grammar (Dhayef & Fadhil, 2024). The study demonstrated that visual composition, typography, colour, and lexical choices are culturally adapted to construct persuasive meanings for different audiences. It concluded that Arabic advertisements rely more heavily on culturally specific visual symbols and religiously resonant colours than their English counterparts, highlighting the importance of sociocultural context in multimodal interpretation. Deng, analysed the official posters of the Hangzhou Asian Games using the representational, interactional, and compositional meta functions proposed by Kress and van Leeuwen (Deng, 2023). The findings showed that image layout, salience, framing, colour harmony,

and textual placement collaboratively construct national identity and cultural values. The study confirmed that poster analysis requires examining not merely visual aesthetics but also the ideological relationship among multimodal resources.

Similarly, Budiastono and Noverino, investigated The Marvels movie poster through multimodal critical discourse analysis (Budiastono & Noverino, 2024). Their research revealed that linguistic expressions function to reinforce visual narratives, while gaze, framing, colour, and composition establish interpersonal relations between the represented participants and viewers. The study demonstrates that visual grammar effectively uncovers ideological positioning embedded in commercial visual communication. Meanshile, Sriwahyuni, analysed Indonesian political campaign posters using Kress and van Leeuwen's visual grammar alongside van Leeuwen's discourse strategies (Sriwahyuni, 2024). The research found that visual salience, symbolic colours, participant positioning, and verbal slogans collectively function to persuade audiences and construct political legitimacy. The integration of visual grammar with critical discourse analysis illustrates how multimodal texts simultaneously communicate informational and ideological meanings.

This study shares common ground with Ridha's (2017) study of ISIS propaganda strategies but approaches the issue from a different perspective by focusing on the medium through which the propaganda is disseminated. A similar observation can be made regarding the studies conducted by Azman (2016), Zelin (2015), and Milton (2016), which primarily concentrate on textual analysis. In contrast, the present article contributes a different dimension to the study of ISIS propaganda by examining posters as a distinct communicative medium. It therefore offers an extended examination of the verbal and visual aspects of the posters released by the Islamic State in order to discern the forms of radical propaganda conveyed through a different propaganda medium. Such an approach contributes to expanding multimodal discourse studies in Arabic by providing a more comprehensive understanding of visual communication in culturally and ideologically significant contexts.

2. METHOD

To analyze the posters in terms of their verbal and non-verbal aspects, this study employs the multimodal approach of van Leeuwen. The multimodal approach proceeds from the assumption that meaning is not constructed through verbal language alone but through the interaction of various semiotic modes such as the visual, typography, color, sound, and layout (Kress & Leeuwen, 2001). Within this framework, the text is understood as a complex semiotic construction that is social and cultural in nature. The framework is rooted in the Systemic

Functional Linguistics developed by M. A. K. Halliday, particularly the concept of the meta functions of language (ideational, interpersonal, and textual), which was subsequently extended into the multimodal domain by Gunther Kress and Theo van Leeuwen.

According to van Leeuwen, meaning is constructed through semiotic resources, that is, the sign resources available within a culture and used socially to construct representations of reality. In contrast to structural approaches, social semiotics emphasize that meaning is contextual, ideological, and the product of choice. Every visual and verbal element is therefore not neutral but carries a particular meaning (Kress & Leeuwen, 2001).

Van Leeuwen emphasizes that meaning is constructed through semiotic resources, namely the sign resources available within a culture and used socially to construct representations of reality. These resources are not neutral; rather, they carry a history of use, ideological values, and particular social conventions (Kress & Leeuwen, 2001). Accordingly, every semiotic sign whether color, visual composition, or lexical choice constitutes a social act that reflects particular interests and perspectives (Kress & Leeuwen, 2001).

Furthermore, multimodal analysis within van Leeuwen's framework adapts Halliday's concept of the meta functions into three principal dimensions: the representational, the interactive, and the compositional. The representational dimension concerns how reality is represented in the text, including the depiction of social actors, actions, and the relations among elements (Kress & Leeuwen, 2001). The interactive dimension examines the relationship between the text and its audience for example, through gaze, social distance, and point of view, which determine the audience's position within the structure of meaning (Kress & Leeuwen, 2001). The compositional dimension, meanwhile, accounts for the arrangement of semiotic elements in forming overall meaning, including through information value (left–right, top–bottom), salience, and framing (Kress & Leeuwen, 2001).

This approach serves not only to describe the structure of meaning but also to uncover the ideological dimension of the text. In this regard, multimodal analysis is frequently combined with the critical discourse analysis developed by Norman Fairclough, making it possible to connect representational practices with relations of power and the broader social context (Fairclough, 2013). Multimodality thus becomes an important instrument for analyzing how identity, legitimacy, and ideology are constructed through various semiotic modes in media texts.

3. RESULT AND DISCUSSION

The data consists of posters disseminated by ISIS, retrieved through the search engine google.com using specific keywords that directed the search toward posters disseminated by ISIS. Among the various posters in circulation, this article focuses on those in Arabic. The posters were then downloaded and stored on a computer drive. Data analysis was conducted using Fairclough's account of critical discourse analysis, namely from the perspectives of communicative events and the order of discourse. In other words, the analysis of the posters released by the Islamic State examines the verbal aspect (text appearing on the poster) and relates it to the visual aspect (image that forms the poster's backdrop). Using a critical discourse analysis framework, this study analyzes the messages communicated through the posters, with a particular focus on representations of radicalism.

As noted above, Fairclough (Fairclough, 1992, 1996) divides discourse analysis into three dimensions: textual analysis; the analysis of discursive practice, in the form of the production and consumption of texts; and the analysis of sociocultural practice. The methods he develops accordingly comprise the linguistic description of the text in terms of its language, the interpretation of the relationship between the text and the broader processes of its production and consumption, and the explanation of the relationship between these discursive processes and social processes. Textual analysis is the first stage of Fairclough's critical discourse analysis, in which the text is analyzed linguistically in terms of its vocabulary, grammar, and sentence structure. In critical discourse studies, a text is not merely a matter of word choice but a reflection of an ideology that carries experiential, relational, and expressive values. Experiential value concerns the knowledge and beliefs embodied in the words; relational value concerns the social relationships associated with the words; and expressive value concerns what is reflected through them.

The analysis reveals that the Islamic State disseminates propaganda posters conveying the teachings of radicalism, among them calls to wage jihad whether physically or through other methods the assertion of its existence, and the spread of terror. The following section discusses several posters disseminated by the Islamic State through social media.

3.1. Calls to Jihad

Through its posters, the Islamic State consistently calls upon its followers to wage jihad that is, to struggle for the establishment of the Islamic state to which they aspire. Analysis of the vocabulary reveals the frequent use of imperative verbs in these posters, as seen in the following example.



Figure 1 First Poster

Poster as shown in Figure 1, was produced by *al-Guraba'* in March 2018. It contains the imperative verbs (جاهدوا) 'engage in jihad' a call to jihad delivered directly. In full, the sentence on the poster reads:

جاهدوا المشركين بأموالكم وأيديكم وألسنتكم

'Engage in jihad against the polytheists with your wealth, your hands (carrying out physical attacks on others), and your tongues (language).'

In addition to the imperative verbs, the poster employs the second-person plural pronoun (كم), indicating that the poster's creator is directly calling upon a large audience to wage jihad. The poster displays images of currency, a person shooting, a fighter jet, the logos of Twitter, YouTube, and Facebook, and a pair of hands typing at a computer. This reinforces the interpretation of the text, which presents the obligation of jihad as something to be discharged by donating one's wealth, carrying out attacks, and using the language (of social media) widely employed by people around the world.

In the upper left-hand corner of the poster is a text offering the reader further motivation:

شحذ الهمم أنصار دولة الإسلام يعودون أشد وأقوى

'Inspiration–The supporters of the Islamic State return, fiercer and stronger'

This text is also accompanied by the "Caliphate Islamic State" logo, indicating that the poster was produced by the Islamic State (ISIS). A call to jihad also appears in the following poster.



Figure 2 Second Poster

Poster as shown in Figure 2, contains imperative verbs: **اقتل** (kill) and **خذ** (take), The text on the poster reads as follows.

جرب السموم
سموم الحيوانات
الاستخراج
التصنيع
الاستخدام
اقتلهم بصمت
خذ بثأرك منهم أيها الموحد
تقديم مؤسسة الصقري للعلوم الحرة

'War of Poisons
Animal venoms
Extraction
Industrialization
Use
Kill them silently.
'Take your revenge upon them, O monotheist.

Presented by Al-Saqry Foundation for Science Freedom

The poster includes a visual element in the form of the logo of the party that issued it, the Al-Saqry Foundation for Science Freedom. It calls upon supporters of the Islamic State to carry out attacks using biological weapons, specifically animal-derived toxins that are produced and employed as biological agents to kill or incapacitate individuals or groups who oppose their ideology. This poster circulated widely via the Telegram application in September 2018. It constructs violence through a strategy of representing violent acts in terms of the technical

processes required to carry them out, such as the extraction, production, and use of biological weapons (Kress & Leeuwen, 2001). The poster effaces the human figure so that the focus shifts to the action itself. This produces a normalizing effect, since the action is presented as a systematic technical procedure. Moreover, the use of the term سلسلة (chain/process) reinforces the construction of the action as part of an organized system rather than an individual act. This demonstrates how discourse works to normalize particular practices by packaging them as legitimate technical knowledge (Fairclough, 1996).



Figure 3 Third Poster

Poster, as shown in Figure 3, presents a relatively simple visual design but exhibits a different representational strategy, namely, the construction of ideological legitimacy through religious authority and verbal communication. The main text reads,

فستذكرون ما أقول لكم

‘You will (one day) remember what I say to you.’

This text is placed in the most dominant position, at the center of the poster and in the largest font. Beneath it is a note indicating that the material is an audio message from the official spokesman, Abu Hasan al-Muhajir. From a multimodal perspective, the dominance of the text shows that the verbal mode serves as the primary source of meaning-making, while the visual elements function to support the legitimacy of the message (Kress & Leeuwen, 2001). Issued by al-Furqan, the poster contains an appeal intended to drive ISIS operations in Iraq and Syria and to call upon the organization’s supporters worldwide to carry out terrorist attacks al-Furqan, 10 December 2016.

This poster does not depict a human figure directly but instead presents the visual of a studio microphone as a symbol of public communication. This indicates the representation of an actor

through an object associated with that actor's activity (Kress & Leeuwen, 2001). The microphone serves as a substitute for the physical presence of the spokesman while at once representing communicative authority. Representation is thus constructed not through the figure's body or face but through an instrument signifying the capacity to speak and to convey truth. Moreover, the quotation "فستذكرون ما أقول لكم" is derived from a Qur'anic narrative spoken by a believer in the story of Pharaoh (Q 40:44, Ghāfir). The use of this verse exemplifies the strategy of authorization the legitimation of a message through religious authority deemed to possess absolute truth. In the context of propaganda, the verse is recontextualized to create the impression that the organization spokesman's statement carries the same force of validity as a religious message. The representation constructed here is therefore not merely that of an individual but that of an authority speaking in the name of religious truth.

3.2. Asserting the Existence of the Islamic State

In addition to rallying jihad, the Islamic State also actively proclaims and reinforces its existence through various media, such as videos, photographs, news, and posters like the following.



Figure 4 Fourth Poster

Poster as shown in Figure 4, depicts the silhouette of an armed figure raising the black flag of ISIS, backlit by bright light. On the left is the main text in large type,

إن دولة الإسلام باقية

‘Verily, the Islamic State will endure,’

While at the bottom appears:

الدولة الإسلامية في العراق والشام

‘The Islamic State in Iraq and Sham.’

Multimodally, the poster combines the visual and verbal modes to construct a representation of legitimacy, continuity, and the organization’s strength. Meaning does not reside in any single element but is produced through the relationship among image, text, layout, and visual symbols operating simultaneously. The armed figure becomes the principal social actor representing the organization’s collective identity. Tellingly, this figure is not presented as a recognizable individual but as a faceless silhouette. This strategy reflects the suppression of personal identity in favor of group identity (Kress & Leeuwen, 2001). In other words, the figure in the poster symbolizes the entire membership of the organization. The use of the flag as the most prominent element reflects the representation of social identity through a material symbol associated with a particular group (Kress & Leeuwen, 2001). In this context, the flag functions as a visual representation of the organization’s ideology, authority, and existence.

Moreover, the word **باقية** (enduring/everlasting) is a crucial representational element. The word is not merely descriptive but an ideological construction representing the organization as a permanent and indestructible entity. From the standpoint of representation, language is used to construct a particular social reality rather than merely to reflect it (Hall, 2012). The slogan thus serves to shape the perception that the organization will continue to exist. The reinforcement of the Islamic State’s existence also appears in the poster below.

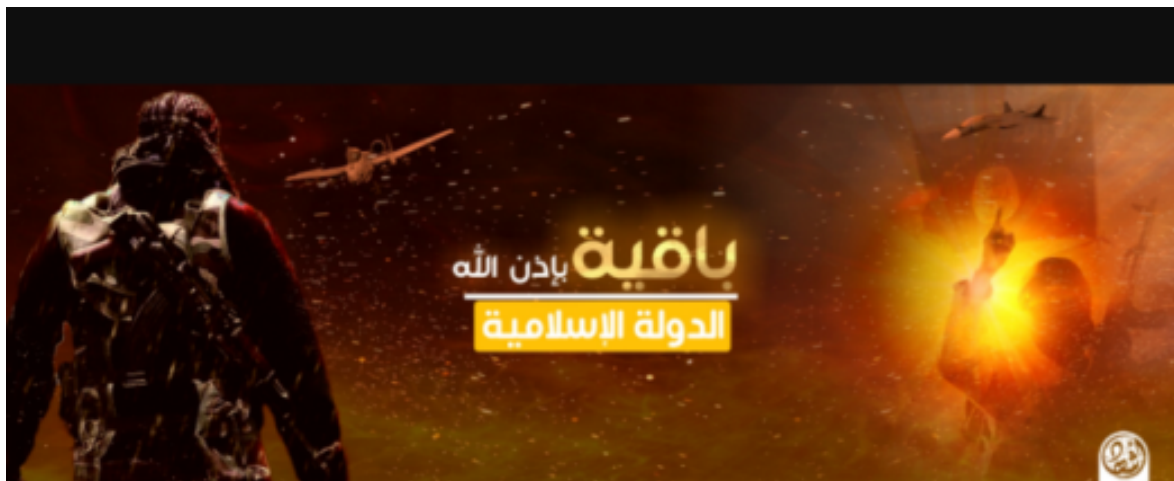


Figure 5 Fifth Poster

Poster as shown in Figure 5, contains a text in the form of a nominal sentence.

الدولة الإسلامية باقية بإذن الله

‘The Islamic State endures, by the leave of God.’

Issued by the Ashhad Foundation in April 2018, the poster includes a visual depicting a person standing while gazing at a fighter jet flying toward them. In the background is the visual of a person carrying a rifle in one hand while raising the other hand upward. Near this figure appears the flag of the Islamic State against a backdrop of sunlight. In the lower right corner is the logo of the Ashhad Foundation, which produced the poster.

This poster depicts the organization's collective identity through the representation of two distinct yet complementary figures. The figure on the left is portrayed as an armed combatant with their back to the audience, in full military equipment. This figure is represented not as an individual with a personal identity but as a symbol of the military role and the struggle. The figure on the right, meanwhile, is shown raising the index finger upward. In ISIS propaganda, this gesture is conventionally associated with the concept of *tawhid*, or the oneness of God. Within the multimodal framework, gesture is a semiotic resource bearing a particular ideological meaning (Kress & Leeuwen, 2001). The presence of this figure broadens the representation of the organization from a merely military entity into a religious one that claims a basis of spiritual legitimacy. The poster therefore represents not only physical force but also religious authority.

Another important visual element is the fighter jet visible in the background. The aircraft signals the presence of external conflict and threat. In this context, its presence functions as a symbol of the military pressure being faced. Yet rather than conveying vulnerability, the poster positions that threat as the backdrop for the slogan "باقية" (enduring), thereby producing a representation of resilience and the capacity to withstand attack.

3.3. Spreading Terror

Terror is an act aimed at instilling fear in others. The Islamic State actively perpetrates terror against others to create the impression that it is a powerful organization capable of subjugating people and parties with ease. In the propaganda it conducts across various media, the Islamic State spreads terror by disseminating videos of massacres, photographs of attack victims, and reports recounting the atrocities it commits against others. Terror is also spread through posters, such as the following.



Figure 6 Sixth Poster

Poster as shown in Figure 6, was produced by the al-Abd al-Faqir Media Foundation and disseminated by ISIS supporters via the Telegram application on Christmas Eve (terrorism-info.org). It bears the text:

اقتربت أعيادكم

اقتربت جنائزكم

‘Your feast days draw near.

Your funerals (too) draw near.’

The sentence uses the *fi’l madi* (perfect verb), conveying that something is on the point of occurring in this case, the imminent arrival of both the Christmas celebration and the funerals. This is reinforced by the visual combined with the text. The poster features images of people wearing Santa Claus hats as its base layer. Above this image are a bloodied knife, bloodstains, and a grenade with its pin about to be pulled to detonate it. This reinforces the meaning of the text, through which the Islamic State intends to spread fear among others. The same message, conveyed through a different poster, also appears below.



Figure 7 Seventh Poster

Poster as shown in Figure 7, was created by the Abd al-Faqir Foundation, as indicated by the logo in the upper right-hand corner. The logo contains the initials AF, standing for Abd al-Faqir, and is rendered in two languages: English, in the form of the initials, and Arabic, beneath them (archive.org file-sharing website, 2018). The poster bears the same text as poster 6, but here it is accompanied by an English translation. Poster 7 includes a visual depicting a figure carrying a bladed weapon and standing before a door that opens onto a staircase to the floor above. The contrasting color scheme black and blood red creates a frightening impression for the viewer. Posters 6 and 7 have different target audiences: poster 6 is addressed to those who understand Arabic, while poster 7 is addressed to those who understand both Arabic and English.

Terror is likewise spread by the Islamic State through poster eight below.



Figure 8 Eight Poster

Poster as shown in Figure 8, contains text in French, English, and Arabic:

VOUS SEREZ UNE PROIE FACILE

YOU WILL BE AN EASY PREY

ستكون فرائس سهلة

The text takes the form of a declarative statement using a nominal clause. One word is printed in red ink the word meaning 'prey.' The poster is accompanied by a visual depicting a person carrying a bladed weapon and seated among the rows of seats in a vehicle. In front of this person sit numerous other passengers sharing the same cabin. The poster was created to spread terror among passengers aboard an aircraft who could at any moment become targets of attacks carried out by supporters of the Islamic State.

The spread of terror is also carried out by the Islamic State in the following poster.



Figure 9 Ninth Poster

Poster as shown in Figure 9, above includes the logo of the al-Abd al-Faqir Media Foundation, located in the lower center beneath the text. The logo consists of two English letters, AF the initials of the foundation's name, al-Abd al-Faqir together with the word *muassasah* (foundation). The poster contains a visual depicting the White House in flames and two figures, one of whom raises a staff while the other wears a face covering. The poster bears the following text.

و نراه قريبا يروونه بعيدا

فتح واشنطن

'Conquering Washington'

فلم تصويري عن غزو الدولة الإسلامية في ولاية واشنطن

في المستقبل القريب إن شاء الله

'We see it as near, while they see it as far

The Conquest of Washington

The Conquest of Washington

A documentary film depicting the Islamic State's invasion of the Washington region

Which is to come to pass in the near future, God willing' (Al-Bawaba, 20 Januari 2018).

The text and accompanying visual show that the Islamic State directs an act of terror against the United States, declaring that it will conquer the White House in the near future. The core message the conquest of the White House is written in two languages, Arabic and English, so that those who do not understand Arabic may still grasp the message being conveyed. The White House is visual symbol representing the political authority, military power, and global influence of the United States. Rather than merely threatening a physical building, the poster symbolically communicates an intention to challenge the legitimacy and dominance of the American state. According to Winter (2015), ISIS propaganda consistently employs globally recognizable symbols to magnify the perceived significance of its struggle and to portray itself as an actor capable of confronting the world's most powerful states. Likewise, Ingram (2016) argues that ISIS strategically constructs narratives that exaggerate its military capability while projecting an image of inevitable expansion and victory.

4. CONCLUSION

The Islamic State disseminates posters as an instrument of its propaganda, circulating them through various social media platforms, including Twitter, Facebook, Telegram, and YouTube. The propaganda posters employ a range of textual features, namely the use of imperative verbs, emphatic constructions, nominal sentences, and verbal sentences. These propaganda posters are produced not only by the Islamic State itself but also by affiliated organizations such as al-Abd al-Faqir, al-Bawaba, and al-Furqan, with social media users as their intended audience both followers and the individuals or parties targeted by the propaganda. Through its posters, the Islamic State seeks to issue calls to jihad, to reinforce its existence, and to spread terror among others.

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