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# The Image of Muslim in The Kingdom Trailer: A Multimodal Analysis

## ABSTRACT

Based on multimodal analysis, the study at focus analyses *The Kingdom* trailer (2007) by adopting Kress and van Leeuwen's *Visual Grammar* (1996, 2006), Chandler's social categories of codes (2007) and Bernstein's (2003) language codes. This kind of analysis is used to illustrate how the image of Muslim is portrayed in such a trailer. It aims to show how multimodal representational aspects are utilized in depicting such distorted image. Also, it aims at presenting how visual semiotic resources and speeches are constructing certain negative images. This research assumes that meaning construction is not monomodal but an outcome of multimodal means of communication.

The prime conclusions of the current study can be presented as both, visual and verbal aspects which disseminate a negative image of Muslims. Through guns, fight, and extreme behaviour, Muslims are presented as a threat to the Western and prosperous way of life that necessitates force majeure, military actions and murdering. The study at focus also shows that this trailer makes use of a visual mode more than language and the kind of image presented is distorted, unfavourable and misleading. Also, (mis)representation of Muslims in this trailer fuels Islamophobia in a radical manner. Moreover, it has been found that behavioural codes are utilized to link Muslims and Islam to terrorism via the depiction of religious rituals such as prayer and call for prayer after terrorist acts.

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## صورة المسلم في إعلان فلم المملكة: تحليل متعدد الوسائط

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### الخلاصة:

تتناول هذه الدراسة تحليل إعلان فلم المملكة (٢٠٠٧) بناءً على استخدام تحليل متعدد الوسائط معتمداً على القواعد البصرية لكرس وفان ليوين (١٩٩٦، ٢٠٠٦) والرموز الاجتماعية لتشاندر (٢٠٠٧) واللغوية

لبرنشتاين (٢٠٠٣). وتهدف هذه الدراسة الى توضيح كيفية وصف صورة المسلم في هذا الإعلان. كما ترمي ايضا الى اظهار كيفية استخدام جوانب التمثيل المتعدد في تقديم صورة سلبية ومشوهة عن المسلمين مبيناً ان المصادر البصرية واللفظية ايضا لها دور في تكوين هكذا صورة. يفترض هذا البحث ان المعنى ليس أحادي التكوين بل ناتج عن تنوع وسائل التواصل .

من أهم الاستنتاجات الرئيسية للدراسة الحالية هي أن العناصر البصرية واللفظية تساعد على نشر صورة سيئة وسلبية عن المسلمين من خلال استخدام الاسلحة والسلوك المتطرف واطهارهم على انهم فئة تستوجب استخدام القوة العسكرية ضدها. وتعمل ايضا على اظهار المسلمين على انها تهديد للغرب وعائق في سبيل تحقيق الرفاهية لهم. كما تشير ايضا أن هذا الاعلان يوظف العنصر البصري أكثر من اللفظي وأن الصورة المقدمة عن المسلمين هي صورة مشوهة، سلبية وخادعة وتساهم في نشر الخوف من المسلمين وتؤجج ما يسمى بالإسلاموفوبيا. علاوة على ذلك، تم استخدام الرموز السلوكية لربط الاسلام والمسلمين بالإرهاب ، التعصب الديني والتطرف من خلال عرض الشعارات الدينية مثل الصلاة والأذان بعد الأعمال الارهابية

الكلمات الدالة: فلم المملكة ، وصف، صورة المسلم

## 1. Introduction

The study at focus analyses *The Kingdom* trailer by adopting Kress and van Leeuwen's *Visual Grammar* (1996, 2006), Chandler's social codes (2007) and Bernstein's (2003) language codes.

Visual social semiotic resources of Kress and van Leeuwen is based on Halliday's theory of metafunction, which states that language has three metafunctions: ideational (deals with the subject matter of the text), interpersonal (deals with speaker and listener relationships) and textual (deals with the organization of text, i.e., message) (Halliday, 1978, 45-47) . In visual communication, different terminologies have been used for meaning making process, i.e., representational instead of ideational, interactive instead of interpersonal and compositional instead of textual metafunction. According to Jewitt and Oyama (2001, 134), social semiotics is fundamentally different from semiotics, and the crucial distinction is the term mode. Semiotics employs the term 'sign', while social semiotics employs the word 'mode'.

Since this work employs multimodal analysis, modes are the main concern.

Multimodality is referred to by van Leeuwen (2011, 281) as the utilization of various semiotic resources (such as sound, language, music and image) in texts as well as communicative situations. Consequently, modes like image and language will be analysed to illustrate how such modes construct Muslim image in the chosen trailer. However, movie trailers are multimodal texts which make use of various semiotic resources for meaning construction process. They also play a vital role in shaping public perspectives, stirring up feelings as anger and sympathy, and creating particular reactions regarding certain events.

The paper at hand uses visual social semiotic tools, in addition to social codes that involve verbal language, commodity and behavioural codes.

Islamophobia, as social phenomenon, is the most dominant notion in the Western world regarding Islam. Thus, it is significant to draw attention to the image of Muslim within a movie trailer and how it is portrayed.

The current study answers the following questions:

1. How is the image of Muslim represented, visually and verbally, in *The Kingdom* trailer?
2. Which mode is more effective in fueling and defining Islamophobia in the selected trailer?

The study aims to show how visual semiotic resources and verbal language construct certain meanings. It also attempts to explain how multimodal representational aspects are utilized to portray the image of Muslim in *The Kingdom* trailer.

We argue that Muslims are associated with negative stereotypes and portrayed as terrorists. We also argue that misrepresentation of Muslims fuels Islamophobia in *The Kingdom* trailer.

## 2. Social Semiotics

Social semiotics is an approach that explains how people make signs and construct meanings in social situations (Wong, 2019, 134; Kress, 2010, 54). Thibault (2004, 68), who is in agreement with Wong, describes social semiotics as

the process of creating meaning. Social semiotics is also defined by Lemke (1988) as the study of socially situated sign processes rather than static sign systems or text structures. The goal of social semiotics is to comprehend “the social dimensions of meaning”, as well as its circulation, production, implication, and its interpretation. It also shows how people and communities are shaped by meaning construction processes (Jewitt, Bezemer & O’Halloran, 2016, 58).

According to van Leeuwen, as indicated in Bateman’s review (2014, 2), social semiotics has three dimensions: (1) There is a study of semiotic resources and their history. (2) Cultural practices that assist to develop semiotic resources. (3) The study of semiotic change and how new semiotic resources and practices are explored and developed.

Social semiotics has been utilized to investigate meaning construction in a variety of fields, including advertising, media studies, education, language studies and health. It is also applied to a wide range of content, including advertisements, logos and drawings of children, books, leaflets and brochures, websites, newspaper articles and social media. It is also used to analyze multimodal interactions. A broad variety of modes such as colour, sound, image, texture and layout, gesture, typography and writing as well as gaze, speech and music, have been accounted for using social semiotics (Jewitt et al., 2016, 80).

Kress and van Leeuwen’s social semiotics (1996, 2006), i.e., representational, interactive and compositional metafunctions is used to illustrate visual meanings:

## 2.1 Representational Metafunction

This metafunction encompasses two types of processes: **narrative** and **conceptual** processes. Kress and van Leeuwen (2006, 59) describe narrative process as dynamic and it depicts actions, events in which participants are connected by a vector (i.e., (“doing something to and for each other”). This process includes different categories: (1) An **action process** in which a vector (movement) is shown by leaving from a RP (represented participant). It is classified into two types: non-transactional (only the actor is presented) and transactional (both actor and goal are presented) (Kress & van Leeuwen, 2006, 63). (2) A **reaction** is when a RP looks (reacts) at another participant (phenomenon) (Kress & van Leeuwen, 2006, 67-68). (3) **Speech and mental processes** connect speakers to their

utterances and thinkers (sensors) to their thoughts (Kress & van Leeuwen, 2006, 68). In moving images, the speech process is referred to as the synchronization between the lip movement and linguistic track (Kress & van Leeuwen, 2006, 261).

The second kind of representational metafunction is the **conceptual process**. It is static (no vectors used) and participants are depicted “in terms of their class, structure or meaning” (Kress & van Leeuwen, 2006, 59). The major kinds of this process comprise (1) **Classificational process** in which there is always a subordinate, with respect, for a superordinate (i.e., covert and overt taxonomies) (Kress & van Leeuwen, 2006, 79). (2) **Analytical process** is associated with the RP that is shown in terms of “part-whole” relationships, i.e., a Carrier and Possessive Attributes (Kress & van Leeuwen, 2006, 87). (3) **Symbolic process** is concerned with illustrating the identity or meaning of a participant. This process is of two types: *Symbolic Attribute* and *Symbolic Suggestive*. The former one involves two participants: a represented participant whose meaning and identity is recognized in the relationship that is called the *Carrier*, and the participant that reveals the meaning and identity itself is called *Symbolic Attribute*, the entire process is named *Symbolic Attribute*. *Symbolic Suggestive*, on the other hand, only has one participant: the *Carrier*, whose meaning and identity is emanating from its own qualities, i.e., “coming from within” (Kress & van Leeuwen, 2006, 105).

## 2.2 Interactive Metafunction

According to Kress and van Leeuwen (2006, 116-119), interactive meanings can be examined in three ways: (1) The **image act** is linked to the participants' gaze orientation towards the observer, which can be of two forms: *demand* (the RP looks straight at the onlooker demanding something); the other form is *offer* (the RP does not look at the onlooker and presented as object of contemplation). (2) **Social distance** stresses the social relation between the onlooker and RP. Consequently, close-up, medium and long shots can be used to show intimate, impersonal or stranger relationships (Kress & van Leeuwen, 2006, 124-126, cited in Oleiwi & Salih, 2019). (3) **Attitude or perspective** depicts RPs from various angles, each of which indicates a distinct relationship. Frontal camera angle indicates engagement and an oblique angle shows detachment. Vertical angle is associated with power relations: when the camera is positioned from a high-angle position, the onlooker is presented as more powerful, and when the camera depicts

the RP from a low-angle, the RP is presented as holding the power (Kress & van Leeuwen, 2006, 133-143).

### 2.3 Compositional Metafunction

Compositional meaning has three basic visual areas: (1) **Information value** that includes left and right, top and down, and centre and margin information. To put it another way, the arrangement of elements exposes the portrayed ideas as given or new, ideal or real and nucleus or subservient (Kress & van Leeuwen, 2006, 177-196). (2) **Salience** can be described as something prominent or more attractive and significant than other elements (Kress & van Leeuwen, 2006, 201). (3) **Framing** are visual elements that can be connected to one another by vectors or separated by framelines. In moving images, two or more actors are presented together in one shot or they are shown separately in isolated shots (Kress & van Leeuwen, 2006, 203-204).

### 3. Rerearch Methodology

The data for this study is gathered from the website <https://m.imdb.com>. This work uses a qualitative method and is based on Kress and van Leeuwen's *Visual Grammar* (1996, 2006), Chandler's social codes (2007) and Bernstein's language codes (2003) that involve restricted and elaborated codes. Further, the visual analysis of this work is achieved through choosing certain Muslim related shots as all the shots cannot be included in this paper.

The following are the steps that are taken throughout the data analysis:

1. An eclectic model is used to examine the data on focus.
2. Kress and van Leeuwen's (1996,2006) *Visual Grammar*, that is, representational, interactive and compositional metafunctions are adopted for visual analysis.
3. Chandler's (2007) code typologies are used to determine social codes. Also visually, codes such as clothing and rituals are explored.
4. Next, Chandler's verbal language code and Bernstein's restricted and elaborated codes are used after the visual analysis. The focus of verbal analysis is on verbal aspects such as lexical, syntactic and paralinguistic codes.

5. Finally, a discussion of multimodal analysis of the trailer is made.

#### 4. Multimodal Analysis of *The Kingdom* Trailer

##### A. Visual Analysis

This section is going to present the image of Muslim within visual perspective employing Kress and van Leeuwen's (1996, 2006) representational, interactive and compositional metafunction as well as Chandler's (2007) behavioural code that is concerned with rituals.



Shot (1)



Shot (2)



Shot (3)

*The Kingdom* movie trailer begins with viewing a mosque indicating the main theme of the movie and what will be addressed in each scene. Shot (1) is Symbolic Suggestive process in which the meaning is generated “from the qualities of the Carrier” itself (Kress & van Leeuwen, 2006, 105). The mosque is the Carrier in this image and the meaning of the RP, i.e., mosque, comes from within: the architectural design with dome, crescent and minaret is what makes this figure resemble as a mosque (a place where Muslims can practice their rituals).

This type of opening is heavily coded with various meanings: the upcoming events will be linked to Muslims; the event will take place in a Muslim region, also, the other sequences will describe a certain social group. In addition, the setting suggests dawn, as the sun is just rising, and it is an allusion to the type of the story opening. Image (1) fades out and is substituted by shot (2) which depicts residents of American housing complex playing baseball. This overlapping suggests that Muslims and the Americans will have some sort of relationship. The sight gets clear and it is evident that the Americans are being observed for a

reason.

Image (3) can be identified as non-transactional action process and Symbolic Attribute; Symbolic Attribute is described by Kress and van Leeuwen (2006, 105) as a process that provides an account of a RP's identity or meaning. Thus, this frame involves a Carrier (Americans who are displayed via the binocular) whose meaning is recognized in relation to Symbolic Attribute (the binocular) that represents the meaning or identity itself (the process of watching).

In terms of interactive meaning, which depicts the relationship between RPs and onlookers, the mosque's frontal angle is used to generate a strong engagement on the part of the observers as it indirectly implies that the figure at focus can be seen anywhere and viewers are part of what is being presented. RPs in image (3) are offered as items of information to consider, and the very long shot suggests public distance, i.e., stranger relationship with the onlooker. Additionally, the producer uses a vertical high angle to establish a subjective attitude that offers observers a sense of control because they are conscious of the action stages in contrast to the RPs.

Concerning the compositional meaning, the mosque with its conspicuous and central occupation in shot (1) is referred to as nucleus of information; its prominent form shows its significance which demands the onlookers' attention and it, also, reveals a cultural symbol that identifies a particular social group; evidently, minarets and crescent that appear to be Islamic nation symbols.



**Shot (4)**



**Shot (5)**

As a result, the previous scenes' display is now clear to construct a complete picture of what the remaining of the trailer will be about. Images (4 and 5) depict a man dressed in a military uniform committing an act of aggression against

foreigners who have lately arrived in his city, declaring them enemies who must be exterminated.

Shot (4) is a transactional action process in which the actor in the police uniform utilizes a remote control, that is a tool which assists him in performing his action, to build a vector towards the people around him, who are the goal. This image can also be analyzed in terms of mental process; since people, who react to the military man's action by fleeing, are sensors who are visually shown as scared souls who seek a way to save their lives. The military man's action is also seen as a reaction against the Americans who live in his city. Regarding image (5), it is an unstructured conceptual analytical process in which the explosion area is referred to as the Carrier, and the destroyed environment as well as the hole done by the explosion as the Possessive Attributes. It can also be described as a Symbolic Suggestive process whose attributes are reflecting its meaning.

Frame (4) is conceptual Symbolic Attribute process in which the military man is the Carrier and his identity is determined in relation to the military dress, which is the Symbolic Attribute.

In terms of interactive meaning, the attitude offers a subjective perspective with a horizontal frontal viewpoint, as in image (4), by generating some sort of involvement on the part of the onlooker to watch these people's awful end. It is also an offer of information as there is no eye contact between the viewer and the RP. Furthermore, the long shot from a far, in which the entire figure and other people around are visible, implies a stranger relationship with the onlooker, indicating that what is taking place can never be connected to the viewer in any way.

The very long shot in image (5) suggests a stranger relationship with the onlooker and the high angle perspective grants viewers power by allowing them to judge the total destruction; however, it is also an offer to alter reality. The producer wants the audience to be aware of what occurred in this area and acknowledge the tragic end. Because there is no eye contact, it is an information offer to the viewer concerning a passive spot that was formerly active.

On the compositional level and visual item organization, the man in military uniform in shot (4) is positioned in the center as nucleus of information. In

addition, the people who are scattered around are elements in subservient relationship, also, they identify informative and known entities that are linked to some problem or issue.



**Shot (6)**



**Shot (7)**



**Shot (8)**

The man with the binoculars is shown again, this time with his face visible, though not precisely, and his true motive for watching becomes evident. The visual storytelling focuses on the actions and reactions of the social characters. Shot (6) is a narrative transactional action process in which the man's hands create a vector directed to his goals (the binocular and mostly the mobile phone) that are, the action receiver. The mobile phone and the binoculars are tools utilized in action process. Further, the action portrayed in image (7) is the act of playing baseball, whereas image (8) depicts the occurrence of an explosion directed towards the individuals who are the aim of the action, i.e., the goal.

In terms of conceptual process, frame (6) represents an Arab who appears to be preoccupied with his surveillance task. As a result, the Carrier of meaning is the process of watching, which is identified in relation to the Symbolic Attribute, that is, the man who suggests the meaning itself. Image (7) is also explained in terms of Symbolic Attribute in shot (3).

On the interactive level, since no eye contact is set towards the onlooker in these images, the frames can be classified as information offer in which the RPs are provided as items of contemplation to the audience. As a result of the RP being displayed from the side in an oblique horizontal viewpoint in shot (6), the viewer is cut off from the RP's reality. The close-up shot implies a close personal distance

between the viewer and the RP in which the viewer is left to ponder the incident and what can be done to prevent such violence and suffering in the world.

To lessen the horror in the scene, Image (8) is presented with medium long distance. The camera shots the RPs from a long distance in frame (7) implying impersonal and formal relationship with the viewer as the RPs are a team with their own members.

Compositional aspects show that the RP in shot (6) expresses familiar and known information for the audience and the salient figure that covers the entire screen that seeks to direct the viewer's complete emphasis to the RP. The same can be said with frame (7). Image (8) depicts nucleus of information since the explosion covers the entire screen and is the central theme of the entire story.



**Shot (9)**



**Shot (10)**

These frames (9 and 10) show extremists' attack in retaliation for the team investigation discovery of their location. A linguistic track, on the other hand, emphasizes the area's danger, implying that the team should not be in such place. Furthermore, a transactional action process is embedded in shot (10) in which the RP, who is the actor, uses his RPG to attain their actions against the investigation team who are the goal.

The RP in image (9) is depicted to be looking at something outside the frame, therefore, forming a vector towards an unknown object. Consequently, it is a reactional process in which the RP is the reactor who looks outside the frame. Furthermore, the absence of the phenomenon classifies this image as non-transactional reactional process.

The RPs in these two images serve as Carriers and their items of clothing present them as Symbolic Attribute. Shot (10) symbolizes the Middle East Arabs and Muslims as people being involved with violence. In terms of conceptual processes, frames (9 and 10) are classificational patterns in which they are classified as covert taxonomy, that is, the RPs are the subordinates of the 'Muslim Arabs class' that are considered as the superordinates. In addition, shot (9 and 10) include a commodity code in which the RPs' clothes reflect their social group, i.e., Muslims.

Concerning interactive meaning, image (10) is an offer of information for the onlooker as there is no gaze between the viewer and the RP. Thus, the RP is offered as object of contemplation to the observer in order to engage with the image. The long shot indicates stranger relationship with the onlooker, as what is shown, that has nothing to do with the viewer. In contrast, shot (9) is made salient via the very close up shot that de-emphasizes any details to make the RP the only focus. Besides, the conspicuous figure leaves a strong effect on the onlooker. The black colour suggests death, gloom, darkness, negativity and the unknown which all contribute to horrible feelings on the viewer part. This frame uses a gaze directed towards the onlooker which indicates a form of demand; it demands the viewer to be terrified from the RP as he is dangerous and forms a threat.

Image (9 and 10) are captured from an oblique angle which indicates that the observer is not identified with the RPs or with their act. Shot (10) employs a medium close shot that creates a far personal distance with the onlooker.

Further, image (9) is, though, shot on the left, yet, it is unknown character to the onlooker since this is the first time he is introduced to the observer, and since Kress and van Leeuwen (2006) point out to any RP that is displayed on the left side as familiar and known, i.e., shown previously on the screen. As a result, movie trailers may place forth or postpone certain sequences based on the impact and excitement they may arouse. Thus, in contrast to static images, moving visuals in general, and trailers in particular, contradict the usage of information value when organizing the visual pieces to build a text as a whole.

Moreover, the RP's nearly center position in frame (10) which denotes nucleus of information since the RP will bring the audience to a scene full of violence and

disorder. The figure is made obvious for the sake of attraction, i.e., to draw the emphasis of the audience to the RP.



**Shot (11)**



**Shot (12)**

Shot (11) is displayed at the start of the film, implying war between fundamentalists, who deny any form of connection with the west, and America. In the movie trailer, this image is shown afterwards but still has the same connotation, namely, war. Frame (11) is a non-transactional action process in which the machine guns are used to represent conflict. When the audience first see the image, they focus on the hand with the Holy book, Quran, which is a narrative transactional action process in which a vector is formed by the hand holding the book; after that the attention is directed to other visual items, i.e., machine guns and the other mini book with verses from Quran.

This frame can also be analyzed as Symbolic Suggestive process since the machine guns and the two books are the Carriers, whose identity and meaning are derived from their own features. This image is meant to represent how Muslims' fundamental source of teaching and guidance contributes to violence and conflict. The image utilizes a frontal camera angle to involve the viewer with the sort of the instructions referred to in the two books. The prominent depiction of the visual elements seeks the attention and offers the RPs as pieces of information for the viewers. Furthermore, the medium close shot conveys a far personal distance with the onlooker, as what is seen is a threat, as well as power that has the potential to influence the future of any community.

The participants' central occupation portrays the Holy book, Quran, as nucleus of information, to which all other items (machine guns and other verses from

Quran) are subordinate. The book in the center top position represents emotive information, whilst the one on the left bottom space represents practical and factual information.

Shot (12) shows a behavioural code in which the RPs suggest their social group by conducting an Islamic ritual: prayer, which is the second of Islam's five basic pillars. The RPs are identified through a transactional action process in which vectors are formed by the performance of prayer ritual. The RPs are connected through a Symbolic Attribute process in which the Carriers are the men who worship, and their traditional clothing and prayer meeting are Symbolic Attributes that signify their identity.

Moreover, image (12) depicts a place, mosque, which has religious significance in Islam. The RPs' long shot aims to identify the setting and, symbolically, represents the broad worldview of Muslims. Shot (12) is also referred to as Symbolic process in which the worshipers are recognized as Carriers in connection to the mosque, that is, the Symbolic Attribute.

In terms of interactive meaning, image (12) with an oblique viewpoint and horizontal angle show that the RPs are not part of the viewer's world and what is depicted is something relevant to the RPs themselves.

Image (12) employs long shot suggesting impersonal and formal social relation with the viewer as the prayer and the prostration is something unique to the RPs' world. The visual elements in shot (11) are prominent and centrally occupied, attempting to attract the viewer's attention to them as nucleus of information as each RP provides certain type of information to the audience.



**Shot (13)**



**Shot (14)**

These images represent the conflict between the west and extremists, as well as the issue of Jerusalem. Shot (13) has a Symbolic Suggestive meaning; Jerusalem image and the explosives jackets are the Carriers that suggest meaning (conflict) and identity coming from their own qualities.

Image (14) is a transactional action process in which the RP uses his RPG to create a vector towards the investigation team, the goal. Also, this image suggests a Symbolic process in which the RP is the Carrier who represents the identity of an Islamic fundamentalist whose meaning is realized in relation to Symbolic Attributes that reveal the identity itself; these Attributes are the RPG, face mask and dress as well as the carpet that depicts the image of Kaaba (Muslims most sacred place and the direction of prayer).

In terms of interactive dimension, shot (13) employs a horizontal axis and frontal angle to involve the onlooker with the image and refer to the issue that caused the mess. It also adopts a medium close shot presenting the RPs as objects of contemplation. Image (14) is captured obliquely implying detachment from the onlooker's world because what is seen on the screen, namely violence and fire, is tied to the RP and the viewer is not involved with it.

The visual image items in shot (13) are organized to create a war message. The foregrounded explosives encircling the Jerusalem image and their prominent figure imply violence as a means of defending Jerusalem and an entrusted manner as its image is positioned in the background indicating that the entire issue is about this major religious symbol. As a result, the Jerusalem image represents the nucleus of information, whereas the explosives jackets are the subservient items. Frame (14) is also the nucleus of information since the RP is in the center and the only actor who is engaged in a violent act. Moreover, the carpet with the image of Kaaba is identified on the bottom space, confirming a real information and implying a sort of relationship with the RP, i.e., the shooter.

## **B. Verbal Analysis**

Linguistic codes, according to constructionist theorists, play a crucial role in constructing and maintaining social realities. Linguistic cues can also be used to make judgments about people's social and cultural backgrounds. Likewise, language usage serves as a significant indicator of "social identity" (Chandler,

2007, 153-154). The adopted trailers' linguistic features, whether lexical, syntactic or paralinguistic, reflect a certain social group: Muslims. As can be seen, the majority of the lexical elements used in verbal language description create negativity on the side of the onlooker (hearer), because they are associated with murder, danger, death, worry and blood.

The concerned speeches are as follows:

The FBI agent, Fleury: "We just learned one hour ago a suicide bomber has attacked an American Housing Compound in Saudi Arabia."

"The killers was in Saudi police uniforms and never so far one hundred persons killed and two hundred injured."

Colonel Faris Al-Ghazi: "This is not America. Your safety is my primary concern."

"Your team cannot work at night. You are not safe"

Agent Sykes, "We are safe during the day, ha!"

Fleury: "You wanna him caught. We wanna him caught. Allow us to help your men to cast the criminal."

Colonel Al-Ghazi: "A man, who can plan mass murder, scares me more than anything".

Assistant secretary of State, Leach: "They try ten of their men for one of you."

Fleury's first speeches uncover the incident's location and the true identity of the aggressor through lexical choices as "in Saudi Arabia" and "Saudi police uniform" that are relevant to "The killer" whose act tended to result massive loss: "*one hundred persons killed and two hundred injured*". Al-Ghazi, the Saudi Colonel, who is accompanying the FBI team on their operation in his country, tells the team that the region, his country, is not secure when compared to America, and darkness may increase such insecurity. Consequently, the film maker presents a Muslim country as unsafe and not trustworthy for westerners as shown by the characters' speeches such as Colonel Al-Ghazi's statements and agent Sykes'; their

speeches also implicate paralinguistic features. The Colonel's voice volume rises as he utters: "*Your safety is my primary concern*" implying responsibility and firmness towards the situation in his country, Saudi Arabia. The agent's phrase is delivered in a mocking tone implying that he and his group are the eyewitnesses to such unsecure situation.

Furthermore, the speech of the FBI agent, Fleury, "*You wanna him caught. We wanna him caught. Allow us to help your men to cast the criminal.*" reveals that Muslims who are shown as extremists in this movie trailer are pursued by both the FBI and the Saudi government. The speech is carefully chosen and negotiated, implying that the situation is serious. While, Colonel Faris' second speech and the one: "*They try ten of their men for one of you*", that is delivered by Leach before the FBI team arrives in Saudi Arabia, demonstrates how dangerous and bloody the image of Muslim is depicted to the viewer and is for the west. Leach's speech is characterized by speed of voice expressing concern over any loss.

Bernstein (2003, 99-101) distinguishes between two codes of language: restricted and elaborated. Restricted code has a limited set of lexicon, simple structure, narrative or descriptive meaning and implicit meaning (dependent on context). Elaborated code has verbal planning, complex structure, explicit meaning and multiple ways to say something. The trailer at focus utilizes seven grammatical categories: pronoun, verb, noun, adjective, conjunction, adverb and preposition. Due to the limited usage of vocabularies, shorthand and simple sentences, in addition to the descriptive and narrative phrases, so, this trailer uses a restricted code.

### C. Discussion of Multimodal Analysis of *The Kingdom* Trailer

The trailer at focus highlights speeches about violence, instability and loss. Moreover, one sentence ("*We just learned one hour ago a suicide bomber has attacked an American Housing Compound in Saudi Arabia*") is utilized with many images denoting the visual image impact more than words, because the brain corresponds with visuals, then to language interpretation, therefore, sight has greater influence than hearing. In this regard, Kress and van Leeuwen (2006, 163) note that the sense of sight is viewed more trustworthy than the sense of hearing; therefore, seeing has become "synonymous with understanding". As noticed, this

trailer also comprises an inspirational music with aggressive words when image (11 and 12) are displayed on the screen:

In the howling wind comes a string rain

See it driving nails

Into the souls on the tree of pain

From the firefly, a red orange glow

See the face of fear

Running scared in the valley blew

Bullet the blue sky

Bullet the blue sky

Bullet the blue

Bullet the blue

All these instills fear in Muslim viewers because they intensify Islamophobia among viewers, while the global onlookers will be interested and excited about such war that, in their opinion, will bring the world to an end of violence. As a result, *The Kingdom* trailer portrays Islam and Muslims in an unfavourable light. Hussein (2020) states that the enemies of Islam do everything they could to smear Islam's image and link it to terrorism.

## 5. Conclusions

The prime conclusions that have been reached to are as follows:

1. Both, visual and verbal elements convey prejudiced attitude. Muslims are presented as perpetrators of violence that requires force majeure, murdering and military actions. Also, words like suicide bomber and killers portray negatively Muslim's world to onlookers. In short, the image of Muslim that is presented is misleading and distorted.
2. It is also concluded that visual mode has a major role than speech in Muslim image representation as it takes so much space in such representation. However, the visual misrepresentation of Muslim fuels Islamophobia. It is

also through visuals, Muslim social actors are presented as a serious danger on people everywhere.

3. Behavioural code as prayer ritual is used to connect Muslims to terrorism by depicting such ritual after a terrorist act.

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