

Othering in ISIS media; games and history

إنتاج "الآخر" في إعلام داعش - الألعاب الإلكترونية والتأريخ انموذجاً-

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الملخص

أصبحت الألعاب الإلكترونية بعد ١١ سبتمبر حلبة مناسبة للإستخدام في عملية إنتاج "الآخر" في إطار خطاب الهوية ضمن الإنتاج الإعلامي. ومن جهتها أولت التيارات المتطرفة اهتماماً كبيراً للإعلام وحققوا تقدماً كبيراً. من جهته إستغل تنظيم داعش بمهارة عناصر ألعاب الالكترونية الأمريكية ورموزها لممارسة إنتاج "الآخر" في إطار مساره الإعلامي من خلال ممارسة عملية التسقيط والإزدراء اتجاه الرموز المجيدة الأمريكية مثل السيارات العسكرية من طراز همر أو الدبابات الأمريكية من طراز إبرامز في أفلامه الخاصة، كما أن التنظيم يعزز شرعيته من خلال إستخدام الروايات التاريخية الإسلامية المبكرة في إعلامه في مجال إنتاج "الآخر" ضمن اطار الهوية. وبالنهاية تهدف هذه الدراسة الى توضيح كيفية اقتباسات داعش من الروايات التاريخية في هذا المجال وأن التنظيم كيف استخدم الإعلام في بناء قوته وهويته.

Abstract

Computer games after 9/11 became the most suitable arena to benefit othering process. Thereupon, the extremists have paid more attention to media, as a result, they made a lot of progress. ISIS skillfully takes advantage of the American computer games' elements and symbols to exert mutual othering. To by decriminalizing and humiliating their glorious symbols like Humvee or Abrams tanks in its own movies, besides strengthening its legitimacy by

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equalizing its own action to early Islamic historical narratives. This study aims to illustrate how ISIS' citation to historical narratives and usage of media could build up its power and identity.

Introduction

Oxford Dictionary of Social Work and Social Care define "Othering" as "Placing someone or a group of people in a position considered as not being the norm". Simone de Beauvoir (1908-1986) developed the term "othering" in *The Second Sex* (1972). However, the concept has been extended recently, so that people are recognized as "us" or "Other" by marginalization, denigration and etc.⁽³⁾ Also the Encyclopedia of Identity says "the other, whether refers to a person or a group of people, is directly related to the personal identity or an approach to define ourselves"⁽⁴⁾, Therefore the dialogue between self and other results in "Self-identity" - the Key Concepts in Journalism Studies. Additionally, Bob Franklin defines others as "what I am contrasting to what I am not" (p.185). Encyclopedia of Identity explains that in order to categorizing and organizing the identities, othering process is a necessity: "This socially constructed process of Othering requires a sense of self, with either positive or negative elements or both, as a motivation to categorize and cognitively organize the perceived identities of others".⁽⁵⁾ On the other hand, some sociologists use "dichotomization" instead of "othering" to place "meta-narration" as an alternative to "categorizing and organizing".⁽⁶⁾

Since the September 11th, Othering has become the main issue among Westerns and extreme Muslims⁽⁷⁾; however, this issue turns back to many years ago, to the colonial period. Edward Said coined the term 'Orientalism' to indicate that the westerns had othered 'The Orient' as a distinct region. In Said's point of view, the "self" referred to the western authors, who had concentrated on the eastern studies, by creating a binary opposition between the West and the East, as *self* and *other*.⁽⁸⁾ Recently the East-West dichotomy reduced to Islam and Christianity.⁽⁹⁾

Othering and video games

Now a day Othering plays a strong role to represent a culture in video games.⁽¹⁰⁾ A Number of scholars mention several instances proving the

3- John Harris, Vicky White, p.337.

4- Ronald L. Jackson II, Michael A. Hogg, p.519.

5- Ronald L. Jackson II, Michael A. Hogg, p.519.

6- Alyssa Chassman, p.224.

7- Matthias Dickert, p.6.

8- Carolyn Gallaher, Carl T Dahlman, Mary Gilmartin, Alison Mountz, Peter Shirlow, p.329.

9- Ahmed Idrissi Alami, p.15.

10- Leigh Schwartz, p.319.

presence of 'Orientalist dichotomy' in video games.⁽¹¹⁾ Since the attacks done by the extremist before the 9/11 in 2001, especially the bombing of U.S. embassies in Tanzania and Kenya in 1998, continued by the same events like that of the USS Cole in 2000, one can find the reproducing Islam 'East' and American and European 'West' dichotomy in video games mainly in the first-person shooter-FPS- genre. "As western society's attention was drawn to the new form of terrorism, the medium of the FPS reflected this new concern".⁽¹²⁾

First-person shooter genre also makes a good framework for Othering process in videogames.⁽¹³⁾ Since you as a first- person should shoot the enemy, in this atmosphere you are caught in a dichotomy between 'aggressor' and 'victim' or 'self' and 'other' and there will be neither place for multiple identities nor any gray zone: "you shoot them or they shoot you".⁽¹⁴⁾

Mutual Othering

ISIS as the extremist acts like some ideologies in west and what is happening in videogames like FPS, is trying to other or making a kind of dichotomy between 'self' and 'enemy', therefore, as 'true Muslims' they should kill 'Kafir' in any way. In ISIS's view point there is no place for gray zone as it is in FPS. In an article in No.7 of Dabiq magazine 'the extinction of the Gray zone' ISIS explains in detail:

"The gray zone is critically endangered, rather on the brink of extinctions. Its endangerment began with the blessed operation of September 11th, as it manifested two camps before the world for mankind to choose between, a camp of Islam- without the body of Caliph to represent it at the time - and that of kufr, the crusader coalition. Also Shaikh Usama bin Laden said, "The world today is divided into two camps". Likewise, Bush spoke the truth when he said: Either you are with us, the crusade, or with the terrorists, Muslim."⁽¹⁵⁾

This passage tries to illustrate how mutual othering process emerged by Bush and Extremist jihadist are seen in videogames. At first, USA video game producers used FPS against Islamic world.⁽¹⁶⁾ As Scott Nicholas mentioned first-person shooters, in particular, have become increasingly popular since September 11th.⁽¹⁷⁾ Now here is the question, is entertainment the only and the main purpose behind producing FPS games? On this issue some experts debate on the creations of the "military-industrial-entertainment complex".⁽¹⁸⁾

11- Mukherjee, p.517.

12- Michael Hitchens, Bronwin Patrickson, Sherman Young, pp. 20, 21.

13- Herlander Elias, pp. 38, 37.

14- Kathrin Trattner, p.37.

15- Dabiq, No.7, Rabi Al-Akhir, p.54.

16- Kathrin Trattner, p.34.

17- Romaniuk, 2017.

18- Michael Hitchens, Bronwin Patrickson & Sherman Young, p.6.

They mentioned the criteria of the game both as army training and recruitment aids and as an entertainment".⁽¹⁹⁾ Based on mutual othering process, then the extremist jihadist tried to other their enemies, especially the U.S. Army, in their media; ISIS media in contrast, developed othering process by qualitatively utilizing video games elements, in which some experts named ISIS as a virtual state.⁽²⁰⁾

Heidi Campbell discusses the concept called "Islam-o-gaming" in which Muslims are being othered from Western in Arab/Israeli dichotomy. She said:

"Yet there are reasons for the controversy over these first-person shooter games, which focus on enacting violence on the enemy. In many respects, these examples show a distinctive understanding of Arab-Israeli situation in the Middle East, and they may be a response to the objectification of Muslims as villains in other video games."⁽²¹⁾

Has ISIS produced video games?

Despite a few claims like those in www.alarabiya.net⁽²²⁾ and the Dima Saber's article⁽²³⁾ trying to assert ISIS as the producer of such videogames, yet no confirmed data could prove that, either by the official or unofficial ISIS' media centers.

An amateur and controversial video consisting the edited footage from Grand Theft Auto, www.theguardian.com,⁽²⁴⁾ was published in mid-September of 2014 by ISIS logo, but not an official one, performing various analysis on utilizing video games elements.⁽²⁵⁾ Still some media organizations try to say that ISIS is producing computer.⁽²⁶⁾ The truth is that those media organizations are not familiar with ISIS real productions. Except for a few educational children's apps, like 'Mu'alim Al-Hijaa' aiming to teach how to spell utilizing Arabic letters released by the ISIS official publishing house Al-Himma Library⁽²⁷⁾, ISIS has made none. A few sympathetic utilizing video games have produced several amateur videos, and some experts have counted their job as ISIS media.⁽²⁸⁾

19- Stephen Graham, p.271.

20- Jad Melki, Azza E-Masri, p.28.

21- Heidi Campbell, 2010.p. 69.

22- الألعاب الإلكترونية وسيلة داعش الجديدة للتواصل والتجنيد-عبر-الألعاب-الإلكترونية <https://www.alarabiya.net/ar/arab-and-world/iraq/2015/07/05/>

23- Dima Saber, Nick Webber, p. 91.

24 - The Isis propaganda war: a hi-tech media jihad, <https://www.theguardian.com/world/2014/oct/07/isis-media-machine-propaganda-war>

25- Jay Caspian Kang, 2014, Murtaza Hussain, 2014& Terrence McCoy, 2014.

26 - <http://www.rudaw.net/arabic/lifestyle/290920142>, www.alalam.ir/news/3086386/, 2015. عيسى الشاماني، «داعش» يتسلل إلى الأطفال عبر ألعاب إلكترونية على الإنترنت، الحياة ٢٠ أكتوبر

27- ISIS Publishing House Al-Himma Library Releases Fourth App for Android, Windows, September 5, 2017, <http://cjlalab.memri.org/lab-projects/tracking-jihadi-terrorist-use-of-social-media/isis-publishing-house-al-himma-library-releases-fourth-app-for-android-windows-%e2%80%8e/>

28- Ahmed Al-Rawi, 2018, Miron Lakomy, 2017& Let's Play a Video Game, pp 9-11.



Video poster that some media has considered it as Saleel Sawarim, but there is no proved and firm documentary about that.

In this matter ISIS just utilizes some elements related to the videogames by this philosophy: “you are producing the games, we are doing the same in battlefields!” In other words, the real armed confrontations, ISIS is engaged with, are similar to those games supposing to project the idea of strength, fearlessness, and resilience.⁽²⁹⁾

Miron Lakomy focuses on “Interactivity potentially” utilizing by ISIS. He said:

“Interactivity potentially allows a virtual world driven by a story or adventure to present the jihadi viewpoint and ideology being created.”⁽³⁰⁾

Some unaffiliated sympathizers might attempt to force their interests to their games but one cannot generalize those games as ISIS media and count them as “dream come true” of ISIS.⁽³¹⁾ Since ISIS has its own official cells, its media can be analyzed based on their official elements. Furthermore, those video games in which you should be in “enemy” army are not acceptable by ISIS and Salafist.⁽³²⁾ Therefore the pre-mentioned sentence by Lakomy is the essential concept to prove that ISIS do not want to make any video games, just using their items to achieve its goals Including “Nostalgia”, “Identification” and “Othering”.

29- Ahmed Al-Rawi, 2018, p. 746.

30- Miron Lakomy, 2017, Let's Play a Video Game, p.3.

31- Ibid, p.18.

32- <https://www.youtube.com/watch?v=MOz4Fevtmaw> محاضرة الالعاب الالكترونية، صالح المنجد

Nostalgia is an important potential element which can play role in video games discourse.⁽³³⁾ That is, kind of nostalgic feelings felt by young supporters who had been playing video games like Call of Duty then comparing them to what they see in ISIS' visual media. David D. Perlmutter also argues that ISIS applies "neuro-marketing"⁽³⁴⁾ that is, employing video games' elements for recruiting soldiers as US Armies in Iraq and Afghanistan. Diana M. Pozo also insists in her research that:

"My discussion of the nostalgic gaming practices of US soldiers deployed in Iraq and Afghanistan complicates the concept that video games are successfully used by the US military chiefly as weapons in "war space."⁽³⁵⁾

Except for gamers, other people watching ISIS media are also affected by them based on an "Identification" process.⁽³⁶⁾ 'Evidences in believability testing indicate that a judge's game experience influences on one's reliability'⁽³⁷⁾. Furthermore, studies show FPS games with the appropriate sounds help increase player identification.⁽³⁸⁾ Additionally, game players would identify themselves with characters and their goals in overcoming opposition.⁽³⁹⁾ ISIS media makes use of all aforementioned elements as well as appropriate sounds including Nashids,⁽⁴⁰⁾ ambience, leadership speeches and other sound effects⁽⁴¹⁾. On the other hand, the media creates its characters relatively to their

33- Tim Wulf, Nicholas D. Bowman, Diana Rieger, John A. Velez & Johannes Breuer, 2018, p. 60.

34- David D. Perlmutter, February 2016, p.10.

35- Diana M. Pozo, 2012.

36- Mark Grimshaw, 2007, p.19.

37- David Conroy, 2015, p.36.

38- Mark Grimshaw, 2007, p.85.

39- Edward F. Schneider, Annie Lang Mija Shin & Samul D. Bradly, p. 369.

40- There are some official ISIS media cells as Ajnad media center or unofficial cells as Asda center just produced Nashid in several topic that utilized in videos. The rhythm and content of those Nashids are consonant with scenes is showed in video. For example, the format and content of Nashid of *"Alay a rooh roohi"* *"أقول لها ألا يا روح روحي"* <https://soundcloud.com/ober-shrenis/nasheed-rohi> consonants with scenes of suicide car operation. For consonant between this Nashid and the scene see: ولاية الأنبار، عزم الكمامة ٢، ربيع 1437، https://archive.org/details/dawisl_1_mail_2or. ربيع 1437، رسائل من أرض سيناء ٢، ربيع 1437، <https://archive.org/details/Risala2.mp4> or ربيع الثاني، 1437، <https://videopress.com/v/beumlvZ8> or ولاية الجزيرة، الفتك الرهيب بوكلاء الصليب، رجب 1437، <https://archive.org/details/90dbc40c3f79bd633691c7a0832b0a09> or ولاية الرقة، سيهزم الجمع و ولاية بركة، وليمكنن الله دينهم، شعبان 1437، <https://videopress.com/v/b1YSEz1t> or جمادى الاولى 1437، <https://videopress.com/v/b1YSEz1t> or 1437، https://ia800409.us.archive.org/31/items/abd_290/بين%٢٠هجرتين.mp4 or ... It should be said about this Nasid that it's content and rhythm changes in accordance with the change of scene especially after blasting a suicide car. It is necessary to mention what was said here relates to one example about the sound and image ratio in ISIS videos.

41- ISIS media in addition to utilizing real scenes as like FPS games, utilizing several sound effects especially as like video games, for example see (flame of war II, Al-Hayat media center, Rabi' Al-Awwal, 1439, <https://jihadology.net/2017/11/29/new-video-message-from-the-islamic-state-flames-of-war-ii>

goals in its FPS genre.⁽⁴²⁾ Actually ISIS media itself creates the stories. Miron Lakomy suggests that by doing so ISIS aims to replace “heroes” and “villains”.⁽⁴³⁾ Reversing positive symbols in American video games to negative, inferior and satanic ones is called “opposite othering” process.

Reality and gaming

Indeed, several factors utilized by ISIS in real videos, can be seen in videogames especially FPS including the first-person scenes, aerial shots, combined aerial footage in first person views, sniping scenes, motion graphics, way of killing and etc. Also, it even uses the dramatic elements found in videogames. For example, on December 22nd the ISIS Media Office of the Hallab Wilayah distributed a new video entitled ‘The Cross Shield’, which was an apparent allusion to Turkish army “Operation Euphrates Shield” in Syria, to show the burning of two allegedly Turkish border guards.⁽⁴⁴⁾ After the brutal execution, ISIS members poured a barrel of gasoline on the body of those two Turkish border guards and burnt them just like the last scene of the Call of Duty Modern Warfare 2, in which General Shepherd burned the dead bodies of Sargent Gary Roach and Ghost using the same method.⁽⁴⁵⁾



General Shepherd burned the dead bodies of Sargent Gary Roach

42- About characters there are too much examples. As an example, for combine between characters and overcoming opposition according to the video games methods by air filming of suicide car operations see (ولاية نينوى، موكب النور).

43- Miron Lakomy, 2017, Let's Play a Video Game, p.17.

44- "Islamic State" Briefing Series - Part 4 of 4, <https://tolerance.univie.ac.at/analyzed-material/>.

45- ربيع الاول، ولاية حلب، درع الصليب، 1438, www.youtube.com.



Burning of two allegedly Turkish border guards

The fact that those videogames produced by American Companies, after 2003, were directly related to struggles among US Army and Extremists Sunni in Iraq is not forgettable and the best example is *Six Days in Fallujah, SDIF*, which is an unreleased third-person shooter developed by *Atomic Games* based on the marine's experiences in Fallujah as a "documentary-style game"⁴⁶. It is true that this videogame was never made by ISIS, but the battle in Iraq especially stretched to the videogames for "Othering" process. This pattern has never been unilateral, since the Extremists Sunni groups mostly Al-Qaeda in Mesopotamia, ISIS's father, has tried to engage in such games, and after ISIS media developments, It can be said that there are two kinds of battle between the US and The Extremists, in reality and in media, in which ISIS tries to play the role of "Other" by humiliating some American signs playing honorable role both in videogames and US military culture, mainly Hummer or Abrams tank.

46- Iain Donald, 2017, p. 11, 12.



The real scene of ISIS acts like that in the Call of Duty.



An example of the first-person scene in the Call of Duty.

Humvee as an "Other"

Hummer or Humvee an American military vehicle added up in video games after capturing Iraq in 2003 as a war safe car used by marines to take refuge

in.⁽⁴⁷⁾ "The maker of Humvee, the military vehicles filed a lawsuit accusing Activision Blizzard of reaping billions of dollars of revenue by incorporating its trademarks without permission in its flagship "Call of Duty" video game franchise." ⁽⁴⁸⁾ ISIS humiliated their product by utilizing Hummer as a car bomb.⁽⁴⁹⁾ Furthermore, in a famous song called "Salutations to the heroes' squad - "الله در معسكر الأبطال" ISIS humiliates Iraqi army's Humvees as an American military vehicle:

الله در معسكر الأبطال وقع الرصاص على العدا متوال
حتى غدت همراهم من رمينا مثقوبة الصفحات كالغريال
تسعى إلى درب الهروب تخبّطاً تتصادم الأرتال في الأرتال⁽⁵⁰⁾

Salutations to the heroes' squad, the sound of their ammunition on the enemies is non-stop.

Their hummers, they have come to look like sieves because of our shootings.

They are looking for a way to run away, stumbling and their troops bump into each other.

The ISIS virtual media, later, appeared to be an unprecedented genre of aerial footages in Mosul's streets war since ISIS car bombs tried to hunt Humvees and tanks, mostly the Abrams, in different parts of the city and the last part of the poem already mentioned was the main episode. "They are looking for a way to run away, stumbling and their troops bump into each other" in a visual way.⁽⁵¹⁾

47- Pasi Väliäho, 2012, p. 68.

48- Jonathan Stempel, 2017.

49- Max Fisher, 2014, Jeremy Bender, 2015, Seán D. Naylor, 2015.

50- soundcloud.com.

51- ولاية نينوى، احدى الحسينيين، رمضان 1438.



The scene of the security arms' firing Humvee in the, احدى الحسنيين, ISIS' movie.

Abrams tank as an "Other"

Abrams tank as well as Humvee is a symbol which is humiliated by ISIS media as "Other". In contrary, some experts count Abrams tank as the best and the most important tank in the world (Dan Goure, 2016). It also has a chief role in video games for instance "Abrams battle tank" is a computer game essentially made based on the aforementioned tank in 80s and 90s. (Peter Scisco, 1989, p.68). Additionally, in recent years, Abrams plays a powerful role in video games especially in the First-Person Shooter genres.

In central media of ISIS Ninawa province in Rabi-al-Aval of 1438/ the December of 2016 produced a long movie called TANK HUNTER which was considered as a significant movie, in contrary to Miron Lakomy's view point, he believes that the whole story except the very first part retrieved from repetitive movies of 2014. In Lakomy's point of view one could not regard such productions as a step forward in ISIS media. Also he reckons that TANK HUNTER is not at all comparable to the Flame of Wars. Indeed, despite Lakomy's belief, in other ways, the movie can be ranked as a significant movie, benefiting from John Conley's role as a third person viewer, while using Abrams Tanks for othering process, puts forward the process of encountering ISIS with American Abrams, as in the computer game levels. Additionally trough this framework it uses film archives, mainly The Road Bombs. However, what is more significant is the historical approach through which the producer is looking for the equivalence of Abrams in history. This very content can also be seen in other ISIS medias, yet there is no doubt that the form had not been mentioned

before. Therefore, one can claim that this movie along with other important ISIS movies can be categorized as a novel schema.

In Tank Hunter, in addition to the emergence of the first-person scenes and those in which tanks are targeted by various Rocket launchers, like what is happening in computer games – ARMA 3, for example, the story of encountering ISIS with other groups in American Abrams Tanks, after the occupation of Iraq by American armies in 2003, is interestingly equating to the arena of Sassanid conquests using white elephants. In fact, ISIS regarding itself as the successful predecessors, always trying to refer his actions to the stories in sacred history, mostly the history of conquests and Ridda wars began since the early years of Hijri.

ISIS was not able to face with the American Abrams at all until the last steps through Cornet Rocket Launchers which brought success for it, especially in Mosul battle field. Yet ISIS tried to find similarities between its own approaches, using A.A.T, with the amazing stories of encountering Muslims' troops and their white elephants in Iran's conquest, from the war of Bridge (جسر) in which Abu Obeyed Al-Saghafi, the commander of Iranian Army did not know how to deal with the elephants and eventually was dead, crushed under the elephant's feet, to the beginning of Al-Qādisiyyah war and ultimate domination of Muslims over the Sassanid whose their symbol of power were white elephant.⁵²



The armor hunter movie

It seems necessary to mention that Seyf Ibn Umar, one of the famous narrators of the early ages of Islam narrated the story of white elephants dramatically and in detail, whereas one can hardly find any information in other sources. ISIS in its own media is really interested in reconstructing the artificial but impressive legends of Seyf Ibn Umar. Using the harsh narratives of the Elis

52- ISIS benefit from the scenes of Umar series to show these images.

war in the movies, And If the Disbelievers Hate It, ⁽⁵³⁾ or A Massage Signed are two of the most popular productions of Al Hayat Media Centre. In any case as it was mentioned before by using especial strategies, such as first person shooter, the resemblance to computer games and focusing on dramatic points in 13th century of Hijra ISIS goal is to gain legitimacy from the "sacred" traditions in its own viewpoint. By doing so ISIS attempts to reconstruct its own process of othering both in the formworks of synchrony and diachrony to induce America's defeat.



The Armor Hunter movie, in which ISIS benefits from the bridge and the Al-Qādisiyyah wars in Umar series to show white elephants and to make comparison it with Abrams.

Single shooting; game or history

Single shooting almost always is one of the main themes in ISIS' movies. Actually it does not mean that the other extremist or non-extremist groups do not employ this theme in their own media. For example, Tahrir-Al-Sham

53- This movie contains one of the most famous and most brutal scenes of execution by ISIS. In this movie like that of cutting the head of Coptic Christians near the Mediterranean sea, and based on Seyf Ibn Umar narratives that Khalid al valid in Elis war with Sassanid troop turned the battlefield into a blood bath, ISIS tried to use red filter to show the sea filled with blood. Also one of the ISIS unofficial institutes called Al-khiyal in a long movie, the last time, in addition to replay the execution images of the film, And If the Disbelievers Hate It, the story of Elis war told by Seyf Ibn Umar was added as a narration.

Company has produced several remarkable movies based on this element.⁽⁵⁴⁾ However, the issue will be discussed in this paper mainly about ISIS' works. In fact, one can say that, ISIS utilizes single shooting themes in two ways, either just as part of a movie with another topic and plot, like suicidal operation, Missile attack or single shooting in street attacks, along with other scenes, or as the main topic.⁽⁵⁵⁾ Over the last few years, especially since 2003, the evolutionary process of such genre can be seen clearly. The Islamic state of Iraq, through the AlFurqan Institution had being published every scene of single shooting, as the ISIS background, against other groups specially the Americans, in the Multi-second video format.⁽⁵⁶⁾ In 2009 the Islamic state of Iraq published an almost 30-minute film shown the single shooting scene against American armies. The film, which was called – the power is in shooting-«1 ان القوه الرمی»، was a turning point in producing such movies. Al Furqan Institution, which very soon became one of the most famous ISIS media, pursued single shooting in «1 ان القوه الرمی» from different aspects like ideology, sacred history, strategy and visual appeal. In next steps the affair, for instance in Erma Fadak 2 by AL-Vilaya, AL-Ninawa and the Descendants of ibn Jubayr by AL- Vilaya AL-Kheyr⁽⁵⁷⁾, technically revolutionized. Therefore, it can be said that using the single shooting scene in ISIS videos like in the first person computer games, simultaneously identify with the actor and setting to othering process. In both, movies and video games the single shooter is right and white and the prey is wrong and black, there are no gray points. Indeed, comparing ISIS advertising videos with their equivalences in western media one will realize that, they are more similar to video games than to those professional videos such as, American Sniper (2014) directed by Clint Eastwood or the wall (2017) by Doug Liman, both narrates the story of American army's single shooting against extremist progress in Iraq. However in these two American movies the process of othering and duality will not be completed, as the American single shooters hesitated, also men in the opposite sides sometimes became gray.

Employing the single shooters in ISIS media is not just for the sake of othering process like those in computer games, but ISIS tries to make historical identity and to legitimize its affair. The most frequently used topics for ISIS movies are like 'shoot then I will scarify myself for you'-«ارم فداک»، 'it is force in

54- for instance, Amjad advertising agency, Auxiliary Force of producing movie in Tahrir-Al-Sham Company (the x- Jabhat al-Nusra) has been produced a series called Scary Shooter, which has been used, from different perspectives, by ISIS as a method in single shooting. To show more of those movies refer to...

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57.

shooting'- «ان القوه الرمي» and oh the Ismail's son shoot as your father were snipers- «ارمو، رميا بنى اسماعيل ان ابوكم كان راميا», and those titles are laid to the prophet Mohammad's (P.B.U.H) war cries in battle fields. 'It is Force in Shooting (2009), emphasized the importance of Early Islam's snipers, especially Sa'd ibn Abi Waqqas, the first Muslim sniper, whom the prophet told 'my parents sacrifice for you',⁽⁵⁸⁾ this issue has been repeated in other movies. Also, the movie refers to Abu Talha who in Battle of Uhud was a matter of interest to Mohammad (P.B.U.H).⁽⁵⁹⁾

It seems that ISIS visual media, in addition to provide high quality images affected by single shooting operations, try to grant historical aspects to its affairs, in order to refer to ISIS's single shooters as the hereditary of the first Muslim's snipers, especially Sa'd Ibn Abi Waqqas. In consequence it will strengthen the identity of othering antagonists. It is remarkable that ISIS in its ups and downs during these years of evolution has had some innovation for historical identity of its single shooters. The Descendants of Ben Jobair, published by Wilāyat al-Khayr at the time of ISIS' failure in Mosul, is regarded as an example of those transitions. While in previous movies the emphasis is mostly on Sa'd Ibn Abi Waqqas as the role model not the Battle of Uhud and Muslim's failure, in Descendants of Ben Jobair, the Ehud's situations and issues with the help of animated graphics is being restored in detail (Descendants of Ben Jobair, MO haram, 1439). The story of Iben Jobair along with his few partners who were martyred, though they resisted bravely in the Battle of Uhud, is the main theme of ISIS' movie in the period of failures, which they themselves called it as the period of hardship and trial. Whereas Sa'd ibn Abi Waqqas as a victorious commander of Muslim's army in Al-Qādisiyyah is the role model for ISIS' single shooters in the time of success, Iben Jobair is the historical paragon for those who were martyred despite their assistance in ISIS' unsuccessfulness.

58- That the Islam's prophet told such saying to Sa'd Ibn Abi Waqqas has been cited in various sources, such as Ibn 'Abd al-Barr, v.2, p.607, he quoted the narration together with 'god knows' that is he doubted, Ibn al-Athir, v.2, p. 215, Ibn Kathir, v. 4, p.27, Al-Maqdisi, v.4, p.202, Al-Tabari, v. 2, p. 516 and Al-Waqidi, v. 1, p. 241. Ja'far Murtaza Al-Ameli in his book Al-Sahih Men Sirat Al-Nabi Al-Azam based on several reason like the in compatibility of the narration with the battle situation distrusted the story, and regarded the formation of such narrations as outstanding policy for some people, however discussing this matter requires another project.(Al-Ameli, v. 6, p. 213-217).

59- Also, the story of Abu Talha came in texts, but the difference is that he is the one who told my parents sacrifice for you, not vice versa. (as an example, see: Ibn Kathir, v. 4, p. 27.).



One of the motion scenes of Uhod war in the Descendants of Ben Jobair of ISIS
'vilayet al khayr

The ending speech

This paper attempted to illustrate some ambiguities in ISIS visual media for academic spaces. It has been shown that how ISIS through visual media and with the help of symbols and signs sets to othering process, the task in which ISIS in dealing with western world and media is the main topic of many articles, though it seems that this issue was less addressed in media. In fact, othering process as the theme of some computer games was discussed in this paper. The article displayed how ISIS by utilizing some American's symbols of power, like the Abram Tanks and Humvee in a media war and othering process tries to humiliate them moreover; by giving the historical dimension ISIS tries to legitimate its actions. The ISIS othering and doubling process, in contrary to those in western medias, happens completely, the issue which can be seen more in games than in movies. At the end it was discussed that the historical aspects relatively to ISIS evolution has being chanced.

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