

1. Record Nr.	UNINA9910477329803321
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Titolo	Jihadi audiovisuality and its entanglements meanings, aesthetics, appropriations // edited by Simone Pfeifer and Christoph Gunther
Pubbl/distr/stampa	Edinburgh, Scotland : , : Edinburgh University Press, , [2020] ©2020
ISBN	1-4744-9553-2 1-4744-6753-9
Descrizione fisica	1 online resource (344 pages) : illustrations (black and white, and colour)
Collana	Edinburgh scholarship online
Disciplina	363.3250956
Soggetti	Internet and terrorism Digital media - Religious aspects - Islam Terrorism - Religious aspects - Islam Biographies
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Previously issued in print: 2020.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	JIHADI AUDIOVISUALITY AND ITS ENTANGLEMENTS -- Copyright -- Contents -- Figures -- Notes on Contributors -- Acknowledgements -- Introduction - Jihadi Audiovisuality and Its Entanglements: A Conceptual Framework -- Part A ETHICAL CHALLENGES OF EMPIRICALLY GROUNDED RESEARCH ON JIHADISM -- 1 On Speaking, Remaining Silent and Being Heard: Framing Research, Positionality and Publics in the Jihadi Field -- 2 Designing Research on Radicalisation using Social Media Content: Data Protection Regulations as Challenges and Opportunities -- 3 Ethics in Gender Online Research: A Facebook Case Study -- Part B VISUALISING JIHADI IDEOLOGY AND ACTION -- 4 Appropriation in Islamic State Propaganda: A Theoretical and Analytical Framework of Types and Dimensions -- 5 Visual Performativity of Violence: Power and Retaliatory Humiliation in Islamic State (IS) Beheading Videos -- 6 From the Darkness into the Light: Narratives of Conversion in Jihadi Videos -- Part C APPROPRIATING AND CONTESTING JIHADI AUDIOVISUALITY -- 7 Artivism, Politics and Islam - An Empirical-Theoretical Approach to Artistic Strategies and Aesthetic

Counter-Narratives -- 8 Re-enacting Violence: Contesting Public Spheres with Appropriations of IS Execution Videos -- 9 'You're against Dawla, but you're Listening to their Nasheeds?' Appropriating Jihadi Audiovisualities -- Part D ANASHID: SOUNDSCAPES OF RELIGIO-POLITICAL EXPERIENCE -- 10 'Nashid' between Islamic Chanting and Jihadi Hymns: Continuities and Transformations -- 11 Anashid at the Crossroads between the Organisational and the Private -- 12 Contested Chants: The Nashid Salil al-Sawarim and its Appropriations -- INDEX.

Sommario/riassunto

ISIS is often described as a terrorist organisation that uses social media to empower its supporters and reinforce its message. Through 12 case studies, this book examines the different ways in which Jihadi groups and their supporters use visualisation, sound production and aesthetic means to articulate their cause in online as well as offline contexts. Divided into four thematic sections, the chapters probe Jihadi appropriation of traditional and popular cultural expressions and show how, in turn, political activists appropriate extremist media to oppose and resist the propaganda.
