

A Critical Multi-modal Discourse Analysis of Islamophobia and Arabophobia in IA Generated Videos on Tik Tok

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Abstract

This study presents a critical discourse analysis of Islamophobia and Arabophobia in selected IA videos on Tik Tok that are created by the content creators using IA. Islamophobia is defined as the illogical emotions of fear, strong dislike and discrimination against Islam and Muslims (Hakim, 2023). Islamophobia is considered as a serious issue that can cause crimes, prejudice and oppression or discrimination against Muslims. This study attempts to uncover different linguistic, ideological and visual strategies used by Tik Tok content producers using IA to increase hatred against Islam and fear from Muslims. The significance of this study is related to the idea that Tik Tok content producers use various strategies for influencing people around the world to hate Islam and Muslims and this study fill this gap by exposing different ideological strategies used by such content producers and sheds light on the threat of using IA technology to encourage violence, racism and hatred against Muslims.

Key words

Islamophobia, Arabophobia, IA generated videos, Critical discourse analysis, micro and macro strategies

1-Introduction

The expansion of nowadays media has a great impact on the individuals' world views. The media is still a technological machine that should be investigated not only by those who are concerned with the fields of mass communication are media studies by also by educational scholars and practitioners. Moreover, mass media plays a significant role in forming propaganda for the benefits of the ruling classes (Herman & Chomsky, 1988). Herman and Chomsky (1988) have explained that the choices of the media leaders are related to "internalized preconceptions and the use of the media work force for the hindrance of ownership, organization, market and political power

(Mirza,2021: p.3). Similarly, social media platforms have a major impact on individuals' lives and become an essential aspect of people's daily lives changing the nature of the social interactions. Such platforms supply their users with a quick access to information. Such platforms also have the capacity to reach a large audience and the ability to express their opinions on various topics. This type of freedom and such quick access to information have led to the quick spread of negative information like hate speech and discrimination. Social media has turned to be a space in which social norms and values are revised making different social issues more visible (BÖYÜK, 2024:1). Tik Tok is regarded as a platform in which short video format is spread and in no time reaches a large audience. In spite of the fact that Tik Tok platform help users to produce amusing and innovative content, it also helps in the expansion of hate speech and prejudiced content. Tik Tok's algorithm structure allows famous content to have increased visibility and reaches a huge audience. Such situation leads to hate speech content to spread rapidly and to negatively influence (BÖYÜK,2024: p.92).

In the last one hundred years, Muslims have experienced discrimination and othering (Basu,2014). Muslim and Muslim-like people that have characteristics like skin color, Arabic names, accent, beard for men, headscarf for women and seemingly "appear" Muslims are homogenized, racialized, and subjected to Islamophobia-based discrimination and attacks, regardless of their religious affiliation, expression of Muslim identity, socioeconomic status, political views, or ethnic background. And such Islamophobia takes place because of systemic oppression, white supremacy, and media stereotypes (Bakhtiari, 2020).

In this study, Tik Tok content producers use IA for influencing their audience regarding Islam and motivate them to hate Muslims and to act violently against them. This study hypothesizes that such content producers use visual and linguistic strategies to convince people in western countries that Islam represent a danger for civilization in their western countries. This study sheds light on the problem of using AI generated videos on Tik Tok by Tik Tok content producers for spreading hate and violence against Muslims and specifically Arab Muslims in the western countries. Based on the problem of this study, it tries to answer the following questions:1-What are the linguistic strategies used by Tik Tok content producers for producing AI generated videos that increase hate and discrimination against Muslims? 2-What are the ideological strategies utilized by Tik Tok content producers for producing AI generated videos that promote hate and violence against Muslims and specifically Arab Muslims in the western countries?3- What are the visual strategies used by Tik Tok content creators for spreading Islamophobia among people in western countries? For answering the questions of this study, it tries to fulfil the following aims: 1-Identifying the linguistic strategies used by Tik Tok content producers for creating AI generated videos to promote

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hate and discrimination against Muslims and particularly Arab Muslims. 2- Pinpointing the ideological strategies utilized by Tik Tok content creators for producing AI generated videos to increase hate and discrimination against Muslims. 3-Presenting the visual strategies used by Tik Tok content creators for creating AI generated videos that increase the Islamophobic sentiments among people in western countries.

This study is significant since it tries to increase reader's awareness regarding the visual and linguistic strategies used by Tik Tok content producers with the assistance of IA to promote violence and spread Islamophobia and Arabophobia against Muslims and particularly Arab Muslims in the western society.

2- Theoretical Background

2-1 Critical Discourse Analysis and Multi-modal Critical Discourse Analysis

Naturally, CDA is a part of critical theory, a paradigm that has emerged over the past three decades and whose critical impulses come from the Frankfurt School, particularly Habermas. According to Meyer and Wodak (2009: 6) Recall that Horkheimer called on social theory to critique and transform society in 1937. This meant enhancing its comprehension by incorporating social sciences, demonstrating the connections between social phenomena, creating knowledge that aids social actors in escaping dominance through introspection, and characterizing, explaining, and dispelling delusion by exposing the ideologies and power structures that underlie discourse—that is, by bringing hidden causes to light. CDA's reach extends beyond linguistic boundaries. Its critical viewpoint draws activists and academics from a range of fields. Their focus is on exposing the recurring mechanisms that reproduce power imbalances. Studies in anthropology, linguistics, philosophy, and communication, among other fields, may share this tendency (Tenorio, 2011).

When CDA started out, its goal was to challenge the existing quo by identifying, evaluating, and opposing instances of power abuse that were expressed in both public and private spheres. conversations. Some people may interpret critical thinking as judgmental. Instead, this type of criticism "does not make claims to absolute truth," according to Jäger and Maier (2009: 36). There are several ways in which CDA is considered crucial: Its unreserved and open stance regarding values and standards is essential (Tenorio, 2011).

critical linguistics must always be taken in to consideration when examining the roots of CDA. Tian Hailong (2006) defines CDA as a branch of Critical Linguistics that expands the critique method in discourse analysis research (p.40). The phrase "critical linguistics" originated in Roger Fowler and Gunther Kress' book "Language and Control" (1979). Fowler and Kress are renowned linguists who pioneered Critical Linguistics. They used Halliday's SFL as the theoretical basis for

their book, focusing on over-lexicalization, classification, modality, and transitivity (Al-Sudani,2023:12).

Certain subfields of social theory, as well as older discourse analysis, text linguistics, and interactional sociolinguistics, serve as the philosophical and linguistic foundations for CDA. Marx's critique of capitalism's exploitation of the working class, his historical dialectical method, his definition of ideology as the superstructure of civilization and his idea that language is a "product, producer, and reproducer of social consciousness" are some of the ideas that have influenced critical discourse analysts (Fairclough and Graham 2002: 201).

Some also use Althusser's theory of interpellation, which explains how a person can recognize themselves as a manufactured subject in discourse when they start to appear in someone else's words. Similarly, Gramscian hegemony (1971) influences several CDA academics. It presents the notion that dominance and the exercise of power can be accomplished not only by oppressive force, exploitation, and oppression but also by the persuasive power of discourse, which fosters cooperation and consensus (Tenorio,2011).

Dealing with multi-modal critical discourse analysis, multi-modality is changing to be more familiar in critical discourse analysis since critical discourse analysts have started to include visual, sound and material aspects with their analysis of texts (Ledin and Machin, 2018: p.60).

In their book, Multi-modal discourse, Kress and Leeuwen (2001) developed a multi-layered model of semiotic production and interpretation. They (2001) identified major four layers that are discourse, design, production and distribution and utilized this model to associate to things to each other that are the semiotic aspects of understanding, designing, producing and distributing and the various types of semiotic resources that can be utilized in each of such activities.

Based on Kress and Leeuwen(2001) discourse is understood in a Foucauldian way as a composition of an aspect of reality which then form a framework for interpreting that reality that can be used when such as aspect of reality is to be represented in one way or another. This mean that the same discourse can be used in different kinds of texts.

Design on the other hand, can be presented as a format for including discourses in particular social contexts. What such designs add to discourse is a communicative aim and a specific relation among those who contribute in the communication (Leeuwen,2012: p. 135).

The scholars who uses multi-modal critical discourse analysis have one central aim: discourse is mainly multi-modal and is essentially based on technology (Levine and Scollon, 2004). As a matter of fact, Iedema(2003:p.33) explains that the increased usage of sound, image, film through T.V, computer and internet are absolutely behind this interest in multi-semiotic complexity. Moreover, social change support such semiotic turn:

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“... multiculturalism, electronic media of communication, technologies of transport and global economic developments ... dissolve not only cultural and political boundaries but also semiotic boundaries.” (Kress and Van Leeuwen, 1996, cited in Iedema, 2003, p.38).

Carter (2011, p.61) explains MCDA can be used for the analysis of photographs, toys and music and MCDA assists researchers for reaching a better understanding of the ways in which language and different types of semiotic signs are utilized to form, express and face social power. Consequently, MCDA leads for the understanding for the ways in which various discursive elements can come together to form meaning. Gunther Kress and Theo van Leeuwen (2001) explains that MCDA deals with features like narration that include the participants and their relations to each other, concepts which involves relations between languages and images, interactions that deals with the relation between the audience and the image, interpretation that involve the relation between modality markers of any image and its relation to reality, and lastly, meaning that associate textual functions, coherence and rhetoric.

2-2 Islamophobia and Arabophobia

"Islamophobia" includes the prefix "Islam" and the noun "phobia." "Islam" refers to Islam or its adherents, the Muslims. The Cambridge Dictionary defines "phobia" as "an intense fear or aversion to a specific object or situation, particularly one that lacks a rational basis." Islamophobia is the trepidation of Muslims and Islam that results in animosity against Muslims. Islamophobia is a complex phenomenon characterized by negative attitudes toward Muslims and Islam in non-Muslim nations. It relates to xenophobia and racism. This occurrence constitutes xenophobia, as the presence of Muslims as outsiders is repudiated in certain non-Muslim nations. The phenomenon is indicative of racism, as those who resemble Muslims experience dehumanization. Islamophobia characterizes Islam as incompatible with contemporary society and portrays Muslims as unfit for genuine citizenship (W. Ernst, 2013, p. 14). Islamophobic authors portray Muslims as savage people incapable of living in a civilized culture, consequently undermining their rights as citizens in non-Muslim nations. For instance, Muslims are unable to exercise free speech. "Islamophobia precisely denotes a societal apprehension toward Islam and Muslim cultures" (Gottschalk & Greenberg, 2008, p. 4).

Regarding Arab-phobia or anti-Arabism, Marriam Webster dictionary defines it “as opposed to or hostile toward Arab people or culture”.

Anti-Arab racism can also be defined as discrimination, profiling, surveillance, stereotyping, prejudice, and violence against Arabs based on race, nationality, language, name, culture, or appearance (Canadian Arab Institute, 2023).

Arab stereotypes continue in Western media: "The Arab stereotype is the most prevalent nowadays. The concept is widely promoted through various media, including television, movies, literature, newspapers, and comic books (Shaheen: 1985: 161). Shaheen clarified that Arabs are portrayed as terrorists, societies as violent, and Islam as extreme. (p. 162). Lamb (1986) argues that Arab stereotypes promote judgmental and biased behavior. "Simply because he does seem so different to us—in dress, religion, language, and culture—the Arab consistently has been judged by a double standard in the West." Shaheen (1985) argues that Arab stereotypes stem from their diverse lifestyle, traditions, and beliefs.

According to Suleiman (1983:338), Arabs were viewed as "fanatical, ignorant, and dangerous" According to reports, wealthy Arabs spend their wealth on consumer goods, leisure, gambling, parties, and "stupid" acts of generosity, such as using a Rolls Royce in London for two days and giving it to the chauffeur at the airport to leave the country. According to some, the majority of impoverished Arabs are denied the benefits of their countries' richness due to autocratic, corrupt, violent, or indifferent rulers. Arab rulers are also deemed "... democratic and unstable, and, therefore, they are undesirable and unreliable allies for the West and for the United States in particular." Hollywood depicted Arabs as dishonest and untrustworthy, according to Suleiman. He is also considered unethical and nasty, as he does not follow Western moral standards (p. 339). Hence, this study investigates both Anti-Arab racism and Islamophobia and the interrelation among them within the selected AI generated Tik Tok videos.

Regarding the linguistic strategies used for spreading Islamophobia, Western media and many western writers use negative schema, stereotypes, symbols, and over lexicalization against Islams and Muslims and direct all of these negative attitudes toward Muslims. The stereotypes against Muslims can be presented in the following way:

“Muslim skin is brown.

2- Muslim women wear the veil, and Muslim men wear Turban.

3- Muslim men oppress their wives and their daughters” (Aly,2023: p.84).

4-Muslims are uncivilized: "Muslims are not only incapable of modernity but also resistant to it" (Bakali,2016, p.2).

5- “Muslims are inferiors.

6- Muslims are terrorists.

7- All Arabs are Muslims” (Aly,2023: p.84).

Such western writers and media present negative stereotypes against Muslims to lead their readers to form negative schemata against Islaam and Muslims. Such schemata force Muslims and Arabs

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to disclose their actual identities so as to be able to live in a western society. For example, Muslim women do not cover their heads and Muslim men do not grow beard and avoid discussing issues related to religion in public (Aly,2023: p.84).

3- 1 Data Collection and Methodology

The data of this study are a number of AI generated videos on Tik Tok that are taken from different websites on Tik Tok platform. The content creators that use AI for creating videos that distort the image of Islam are History.ai, Ancestry Ai films and The aura. The videos that will be analyzed are entitled You Wake Up in New York in 2050, You wake up in London 2050, You Wake up in Paris 2050, You wake up in Milan in 2050 and the last video entitled this is crazy! Europe and the United States are being destroyed.

The data collection method followed in this study is purposive sampling since videos taken from Tik Tok have been collected purposefully and based on the criteria of the linguistic and visual strategies used in each AI generated videos for distorting the image of Islam among the western public. The data analysis will be done qualitatively and quantitatively and followed by statistical analysis for ensuring the accuracy of the analysis and the results and the conclusions reached in this study.

3-2 The Analytical Framework of this Study

This study is based on an eclectic model designed for the analysis of Islamophobia. It consists of a number of theories belonging to different approaches within CDA. On the linguistic level, Van Dijk's (2001) is adopted for the analysis of ideologically loaded lexical expressions. On the ideological level, Van Leeuwen (2008) exclusion and inclusion strategies of social actors and Van Dijk's (1998) ingroup and out-group categorization. Finally, on the visual level, Kress and Van Leeuwen's (2006) for the analysis of representational, interactive and compositional meanings

This study is divided to three levels that are the linguistic, ideological and the multi-modal level. The linguistic level deals with different linguistic strategies used in the selected AI generated videos for spreading Islamophobia that include the analysis of the lexical items that are ideologically loaded. The ideological level deals with different ideological strategies used in the selected AI generated videos that include ingroup and out-group categorization and social actors' inclusion and exclusion strategies and the visual level deals with different visual strategies used by the selected Tik Tok videos for spreading Islamophobic content among the western community that include representational meaning, interactive meaning and compositional meaning.

3-2-1 The Linguistic Level

Van Dijk's (2001) is adopted for the analysis of ideologically loaded lexical expressions. Van Dijk (2001) explains that there are types of meaning that are part of the text and are not expressed in a

clear or implicit way. These types of meaning are included in the mental model. The study of words is utilized for exposing such implicit meanings in words. The lexical analysis deals with investigating different kinds of words in the text and focus on certain lexical items used by authors who utilizes certain words and avoid others.

In this study, Van Dijk's (2001) is adopted for the analysis of the lexical items in the selected AI generated Tik Tok videos for analyzing the ways in which the name of different cities and countries have been mentioned in each video with pictures of ruined European cities.

3-2-2 The Ideological Level

The ideological level is based on Van Dijk's (1998) ideological square for showing the visual categorization among Muslims and the western civilization. Moreover, it is based on Van Leeuwen's (2008) for the visual exclusion and inclusion strategies used by the creators of the selected AI generated videos. This study develops Van Dijk's(1998) ideological square and Van Leeuwen's (2008) for the analysis of visual exclusion and inclusions strategies used in the selected Tik Tok videos.

3-2-2-1 Ideological Square

Van Dijk (1998) highlights the significance of the ideological square in socio-cognitive approaches. The topic focuses on how social groups display themselves positively and others poorly. This approach explores the polarization of media and individuals, emphasizing good activities of the in-group and downplaying negative actions of the out-group but downplaying their positive deeds. The ideological square has four moves:

- 1-Sharing positive information about "us".
- 2-Emphasizing unfavorable facts regarding "them".
- 3-Deemphasizing unfavorable "us" information.
- 4-Diminishing good information about "them"

(Le, 2006:211).

According to Van Dijk (1998:33), speech often showcases a binary opposition strategy through vocabulary choices and other language strategies. Group ideologies sometimes incorporate self-representation, leading to heated debate about "we are good" and "they are bad". This method can be applied to lexical choices and linguistic devices.

Based on this study, in-group and out-group polarization is applicable to the visual aspects of this study for understanding the ways in which different visual devices are used for emphasizing in-group and out-group categorization.

3-2-2-2 Social Acor Representation

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Van Leeuwen's CDA model is called Social Actor Representation. Van Leeuwen proposed the theory of social actor representation, which explains how individuals or groups are represented in a specific situation, typically in news analysis. The theory of social actor representation reveals how authors either marginalize or insert social actors into their writing. In addition to revealing news presentation philosophy, social actor representation can also show the character of social actors in the news. This theory will promote future study by supporting critical discourse analysis within its linguistic and social scope (Irawanto, 2022: p. 13).

Exclusion and Inclusion Strategies

This theory was presented by Van Leeuwen (2008). Such theory deals with marginalizing some social actors in discourse and including other actors or groups in discourse.

A-Exclusion strategies

The exclusion strategy can be utilized for marginalizing actors in the media. This technique has a goal. The exclusion method tries to shield or release parties who do not wish to be shown in the media or align with a certain group. Van Leeuwen (2008) divides exclusion into suppression and backgrounding.

The suppression sub-strategy of this exclusion method was presented by Van Leeuwen (2008). Suppression conceals the identity of the actor. Suppression tactics include passive agent deletion, non-finite phrases, and nominalizations to marginalize or eliminate actors.

Van Leeuwen (2008) suggests that backgrounding can be used to exclude or select media actors. This approach differs slightly from suppression, as it does not reveal any information within the statement. The sentence's actor/agent will remain after backgrounding. There are various techniques to omit actors/agents in text using backgrounding, such as: 1) Nonfinite clauses with –ing or –ed participles.

B- Inclusion Strategies

The inclusion strategy is the strategy used in discourse for presenting a social actor or a group of social actors in discourse. Based on Van Leeuwen (2008) inclusion strategies are categorized in to:

1-Activation-passivation and activation include participation, circumstantialization, premodification and postmodification of nominalizations, possessivation. The other inclusion strategies are genericization – specification, assimilation – individualization, association – dissociation, indetermination – differentiation, nomination-categorization, functionalization – identification, personalization – impersonalization and overdetermination(van L This study supposes that inclusion and exclusion strategies are applicable to both linguistic and visual aspects of this study since both linguistic and visual strategies are used for including or excluding social

actors(Van Leeuwen,2008). According to this study, exclusion and inclusion strategies are applicable to both verbal and visual aspects of the selected videos.

3-3-3 The Visual Level

The visual analysis of this study is based on Kress and Van Leeuwen (2006).

4- The Analysis of The Selected Tik Tok AI generated Videos

4-1 The Analysis of the first Tik Tok AI generated Video

4-1-1 The Linguistic Analysis of the First Tik Tok AI generated video

Within this level, the lexical items within this Tik Tok video will be analyzed based on Van Dijk(2001) for revealing the ways in which the use of the names of different cities in various countries around Europe can spread the ideology of islamophobia in these videos.



Here, the lexical items used in the first part of the video are “You Wake Up in Milan in 2050”. Moreover, there are letters on the green flags above a well-known building in Milan which is

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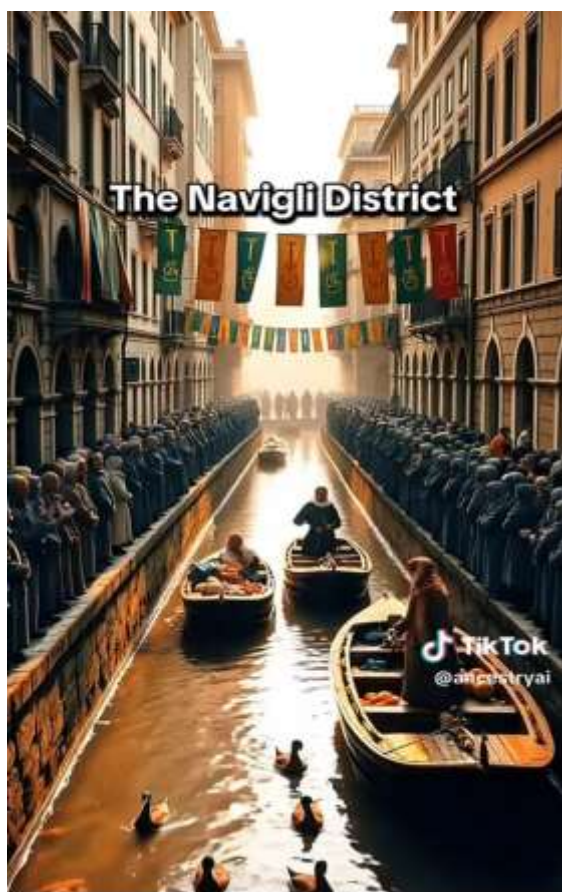
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supposed to be Arabic and the flags are supposed to be referring to Muslim's tradition of using green flags. The lexical items in this part of the video are used for the ideological manipulation of those who watch this video to view Muslims negatively by showing Milan being destroyed by Islam.



In this part of the video, the lexical items "Milan Cathedral" are used with a long green flag that is supposed to refer to Islam and its control over this cathedral and the black clothes refer to Islam and that indicate pessimistic view about Islam. Lexical items "Milan Cathedral" have been used negatively for shedding light on the future of this cathedral as being ruined by Islam and their traditions. These lexical items are used for associating Islam to dirtiness, pessimism and backwardness.

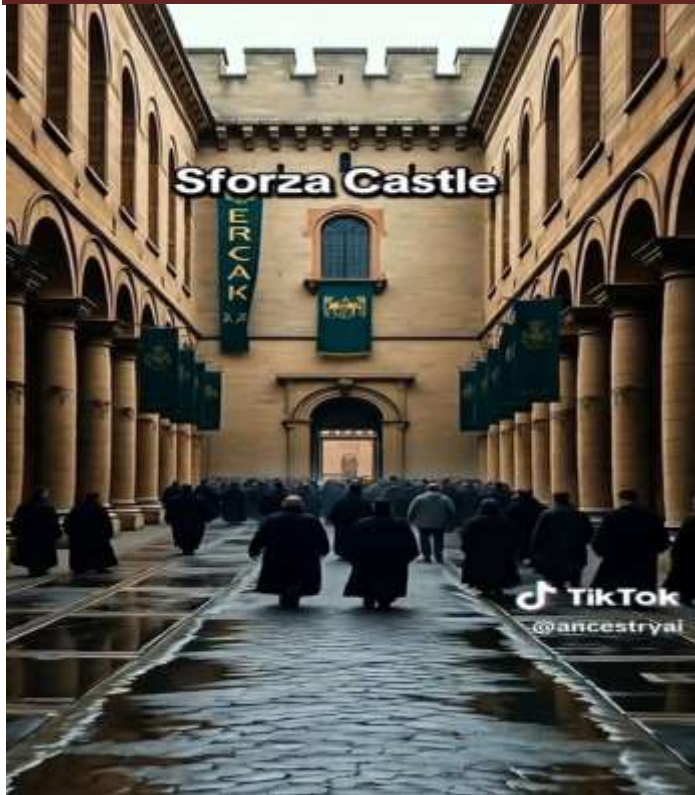


In this part of the video, the lexical items “The Navigli District” are used ideologically for viewing Islam negatively by showing this district being overwhelmed by Muslims. The words are used with the image of women wearing hijab and the dirty canals to warn viewers of Islam and their occupation for Milan.

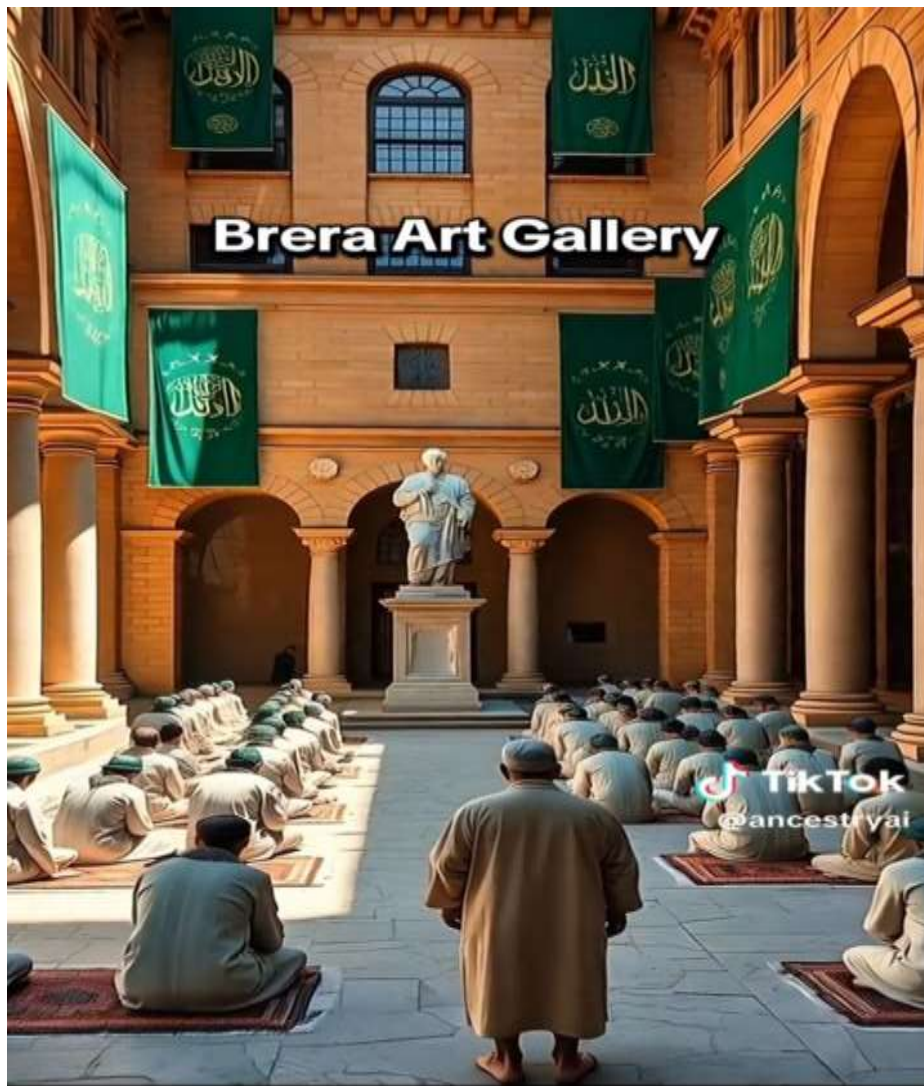
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In this part of the video, the lexical items “Sforza Castle” are used for the negative representation of Muslims by associating Islam with black clothes and pessimism, hijab with a black color and flags that can lead the viewer to associate Islam to terrorism and radicalism.



In this part of the video, the lexical items” Brera Art Gallery” are used as negative lexicalization by associating the gallery and its future to Islam occupation and presenting such occupation as savage by associating the above lexical items to flags and prayers wearing traditional Muslim clothes.

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In this part of the video, the lexical items used are “It is forbidden to eat or purchase pork” and “Supermarket” with the image of men wearing traditional Muslim’s clothes and having long beards to manipulate the viewer’s minds ideologically by shedding light on the forbidden meat in Islam and emphasizing it with bold letters so that viewers will associate Islam to terrorism and radicalism.



In the last part of this video, the lexical items used are “Galleria Vittorio Emanuele 11” with the image of people wearing long and black clothes and flags around them. Such negative lexicalization influence viewers and their view for Islam by relating Islam to a black future, traditional Muslim’s living and backwardness.

4-1-2 The Ideological Analysis of the First Tik Tok AI generated video

4-1-2-1 In-group and Out-group Categorization

The above video is linguistically and visually polarized in to positive-self presentation and negative other presentation. The ideological polarization is reflected in presenting the western civilization as the in-group who are the developed, free-minded people, superior to Muslims culturally and socially and Muslims as the out-group immigrants who occupy Milano and as savage, dirty, narrow-minded, radical, terrorists who will ultimately destroy Milano its civilization. This ingroup and out-group categorization has been created in the minds of readers by using visual devices like presenting Muslims as wearing long, black clothes or hijab, flags on building and men with long beard. The linguistic devices used for such categorization are the name of different places around Milano and emphasizing the expression “It is forbidden to eat or purchase pork”.

4-1-3 Inclusion and Exclusion of Social Actors

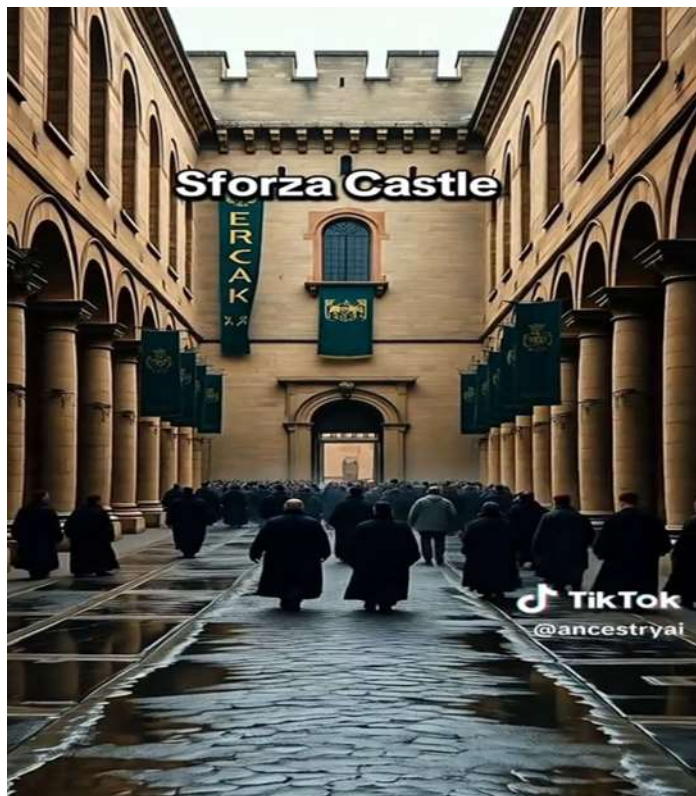
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The exclusion and inclusion of social actors in this video is done visually and verbally. Firstly, exclusion strategy has been used by excluding western individuals as social actors from this video. Moreover, Muslim social actors with modern colorful clothes or Muslim women with modern clothes and appearance have been excluded for targeting viewers' minds toward Muslims as being radicals and terrorists who refuse other religions and cultures.

Inclusion strategies have been used both linguistically and visually. Assimilation strategy has been used in this Tik Tok video as in the following:



Here, visual assimilation strategy has been used by assimilating all Muslims in this part of the video as radicals wearing black clothes and taking control of the castle.

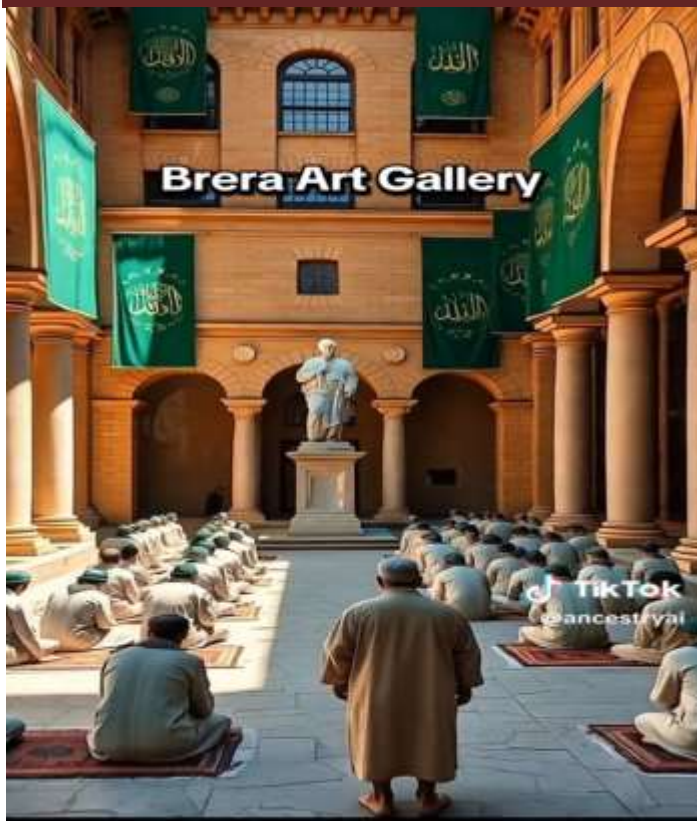


In this part of the video, firstly, assimilation strategy has been used by assimilating all Muslims and presenting them as similar who wear white clothes and pray together in the same place. On the other hand, visual individualization strategy has been used by presenting one western individual as the person who wake up in Milan in 2050. Moreover, visual categorization has been used by categorizing all Muslims as radicals who are wearing the same clothes and are doing the same type of prayers. Moreover, visual backgrounding has been used here by presenting the actual citizen in Milan as backgrounded while Muslims are presented as social actors who take the lead.

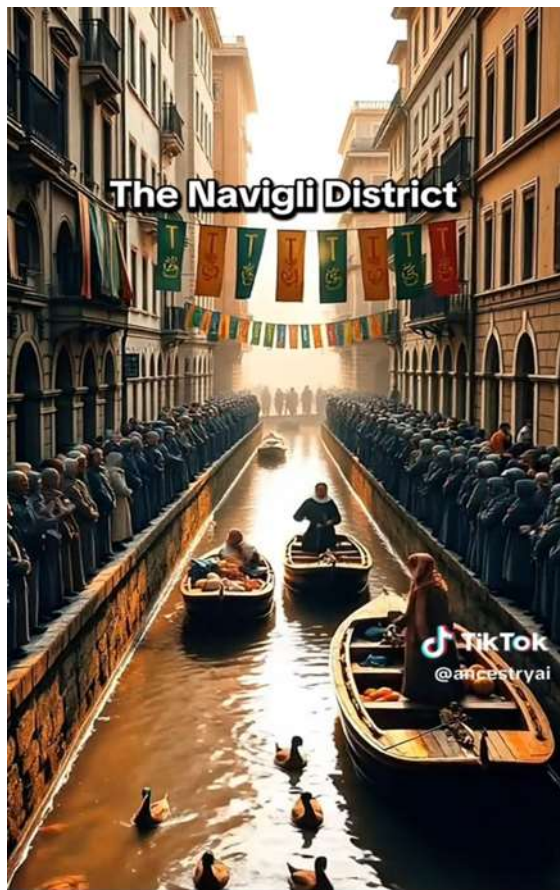
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In this part of this video, visual assimilation has been used by showing Muslims as similar to each other wearing traditional Arabic clothes and praying together. Moreover, visual categorization strategy has been used by categorizing all Muslims as radicals, narrow minded who refuse other religions and aim to conquer other countries.



In this part of the video, visual assimilation has been used by presenting all Muslim women in the same way and wearing the same clothes and the same hijab with dull gray color. Besides, there is the use of visual categorization strategy by categorizing all Muslim women as wearing hijab and belonging to the same group.



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In this part of the video, in the passive sentence “it is forbidden to eat pork”, verbal exclusion strategy has been used by excluding the doer of the action of forbidding such type of meat via passive agent deletion. Moreover, linguistic activation strategy and specifically linguistic genericization strategy has been used by including the implied subject “anyone” which refers to the public in general. The social actor is an affected one and is represented in a generally as people or citizens in general as the subject of such prohibition. Moving to the visual aspect of this video, visual assimilation has been used by assimilating all the social actors and making them similar to each other with features like the long beard, traditional Islamic clothes and even the food they are buying. Moreover, visual nomination has been used by reflecting their identity as Muslims through physical characteristics like clothes, beard and the way of walking. Besides, visual genericization has been used by generalizing all Muslims as the ones in this picture.

4-1-2 The Visual Analysis of the First Tik Tok AI generated video

Three pictures of this video will be analyzed visually since these pictures contain both various visual and linguistic elements that reflect the ways in which such AI generated videos can be used for spreading Islamophobia among the western community.



1-Representational meta-function: this function is related to the ways in which the image uses the people and the environment in the picture to tell a story.

Narrative process: the essential narrative process is the Islamic invasion for Milan in 2050.

Actors: the men wearing white clothes supposed to be Muslims and are facing the Dumo cathedral which is regarded as a symbol for western Christianity. Moreover, there is the western actor who is backgrounded and watching Muslims in front of him.

Conceptual process: the picture symbolizes the ruined western civilization and the flags that are supposed to be referring to Islam indicate the Islamic conquest for the symbols of Christianity.

2- Interactive Meta-function : this function deals with the relationship between the viewer and the subjects or the actors in the picture.

Contact (the gaze): the subjects in the picture are not gazing at the viewer but on the contrary they are giving their backs to the viewer and the to the western figure in this picture. This indicates the Islamic control and conquest for the symbols of the western civilization while the real western individuals are backgrounded and have lost their civilization.

Social Distance: The crowd and the cathedral are away from the viewer which reflects the control of Muslim civilization over this cathedral and detachment of the previous western civilization from the current situation. On the other hand, there is an extreme close-up angle by focusing on the legs and the room where the viewer is lying.

3-Compositional Meta-function: This function deals with the ways in which the image or the video delivers a message and the emotional reaction of the viewer toward this picture.

Top: the cathedral and the flags are placed at the top in an ideal location which indicates the control of a new and powerful religious control over the cathedral.

Bottom: the bottom of the picture indicates the real situation which is reflected in the viewer's legs and the ruined room in which is in. The real conditions are the consequences of the new ideal position and the viewer is defeated, passive and displaced.

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1-Representational meta-function: This function deals with the narrative aspect of the story dealing with environment and the people inside the picture and the conceptual aspect dealing with symbolism aspect of the picture.

Narrative process: the essential narrative element in this picture is confronting men who are supposed to Muslims and new religious rules related to food and especially some meat types that are forbidden.

Actors: a group of men wearing religious attire pushing a cart of bread.

Vectors: the men are walking directly toward the viewer which indicate a strong takeover and not an ordinary shopping.

Conceptual process: The banner at the top of the picture is the essential symbol and associate the presence of the men in the picture with a new religious restriction.

The setting: the setting is a supermarket which reflects the western secular consumer place and the banner in this place reflects a clash between Islamic theocracy and western consumerism.

2-Interactive Meta-function: this function reflects the relationship between the figures in the picture and the viewer of this picture.

Contact: The individuals whom are the men pushing the cart in the picture have a direct gaze which create a demand for contact with the viewer.

Social distance: The shot is a long shot making the viewer close to the individuals in the group which leads to a confrontation with the men in the religious attire in the picture personal.

Attitude(vertical angle): the camera is at the eye level and the viewer is positioned below the group in the picture which gives the viewer the feeling that the approaching group are an authority figure with a threatening force.

3. Compositional Meta-function: This function deals with the ways in which the image gives a message and the viewer's emotional reaction toward this picture. The information value of the message of this picture is real and ideal.

Top (Ideal): the banner in this picture is in the ideal position which reflects the restriction or the new law and this restriction or the new law is the core concept of this video.

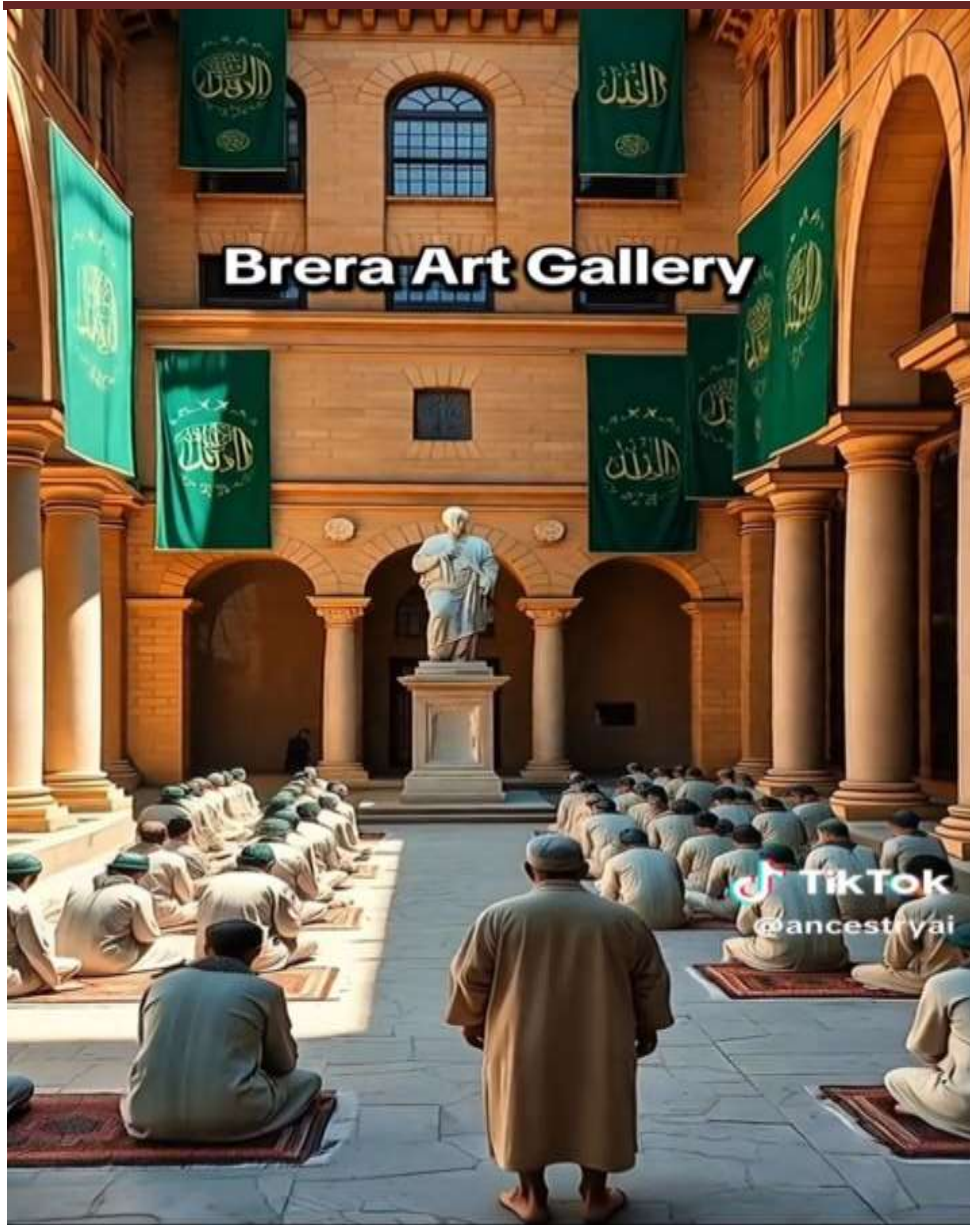
Bottom(real): the group wearing the religious attire are at the bottom of the picture reflecting the reality of the situation.

Color/Lighting: the general sitting of this picture is dark and dim which creates an oppressive mood that is related to the negative message of the banner above the men in the religious attire.

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Representational meaning (The narrative and conceptual aspects): this function deals with the participants, the process and the sitting of this process.

The participants in this part of the video are supposedly Muslims who are praying the image presents a group of Muslims that are engaged in worshipping. Muslims are presented as a homogenous and a unified group. Moreover, the individual identity of each Muslim in this group is stripped of and structuring them as a single and controlling group. Shedding light on the group as a quantity is a visual technique for presenting the idea of a radical Islamic invasion.

The sitting on the other hand represents a secular and a historic Italian cultural institution in Milan. Using this specific location with its cultural, historical and civic importance in Milan and showing the group of Muslims performing their rituals in this space indicate visually the conquest and the fall of western civilization in the future by the Islam invasion.

The Process deals mainly with the act of praying which is a collective action directed toward Mecca and away from the viewer. This reflects the ways in which such worshipers are alienated from the site that they occupy. This commitment to praying in this site with its western and Christian symbolism reinforces the idea that Muslims are radical invaders who aim at colonizing and destroying the western civilization.

2-Interactive Meaning: this function reflects the relationship between the viewer and the social actors in the picture.

The angle of shot: this picture is taken from a low angle for presenting clearly the rows of worshippers and the building's historical architecture. This low angle shot reflects the power of the Muslim social actors and the viewer as the dominated reflecting the threat that the group of Muslims in this picture present. This visual choice increases the viewer's sense of being overwhelmed by this Islamic invasion.

Social distance: the social actors in the picture are not looking at the viewer. As a consequence, the image positions the viewer as unseen observer who witnesses the group of prayers in this gallery. The viewer is forced to take a secondary or excluded position.

Long Shot: This distance reflects an impersonal view and the social actors praying are regarded as a general mass. Such long shot is useful for increasing the Islamophobic sentiments because Islamophobic sentiments are related to collective masses rather than individuals.

3-Compositional meaning: This function deals with the ways in which information in the picture is organized.

Center: the unified group of worshippers and their ritual totally control the physical center of the frame. Based on the visual grammar, the information positioned in the middle is regarded as the most important element in the picture. Consequently, the main message of this picture is the undeniable existence of an Islamic religious group in a non-Islamic site.

4-2 The Analysis of the Second Tik Tok AI generated video

4-2-1 The Linguistic Analysis of the first Tik Tok AI generated Video

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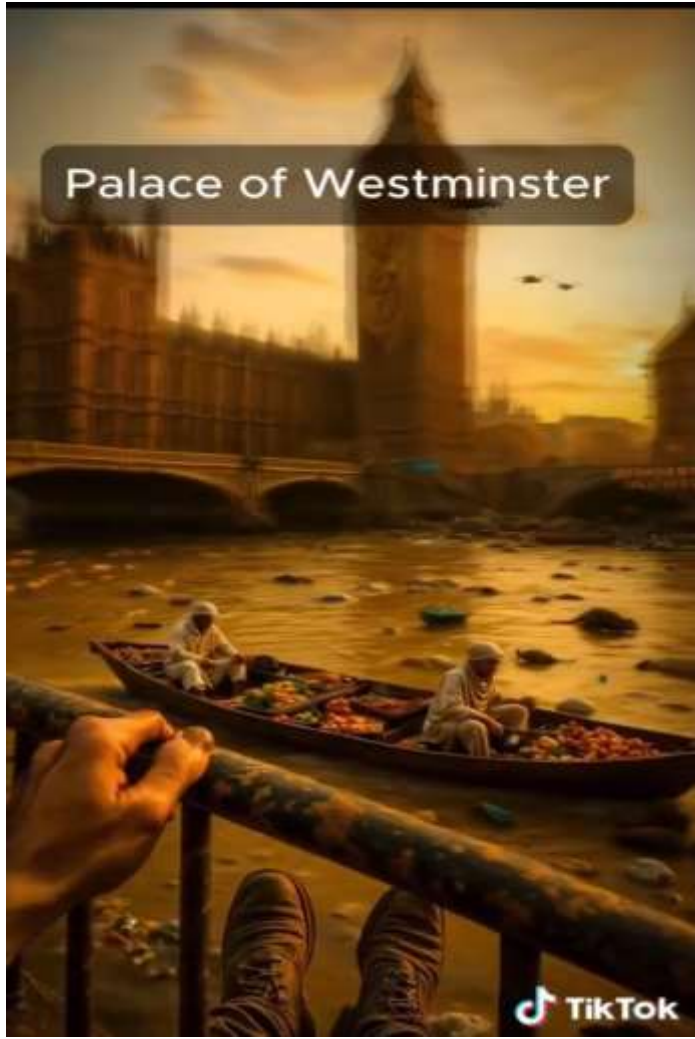
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Within this level, the lexical items within this Tik Tok video will be analyzed based on Van Dijk(2001) for revealing the ways in which the use of the names of different cities in various countries around Europe can spread the ideology of islamophobia in these videos.



In this part of the video, the sentence “You Wake Up in London in 2050” contain lexical items that evoke Islamophobia in the minds of viewers. The lexical items are associated to the visual aspect of this video including the destruction of Big Ben in London, the dirtiness around the place and social actors of this part of the video who are supposed to Muslims and their Arabic ancient clothes. Moreover, the garbage, the mice and shops related to ancient Arabic times evoke viewer’s fear of the spread of Islam in London and urge the viewer to act against Islam to stop the so-called Islamic invasion of London.

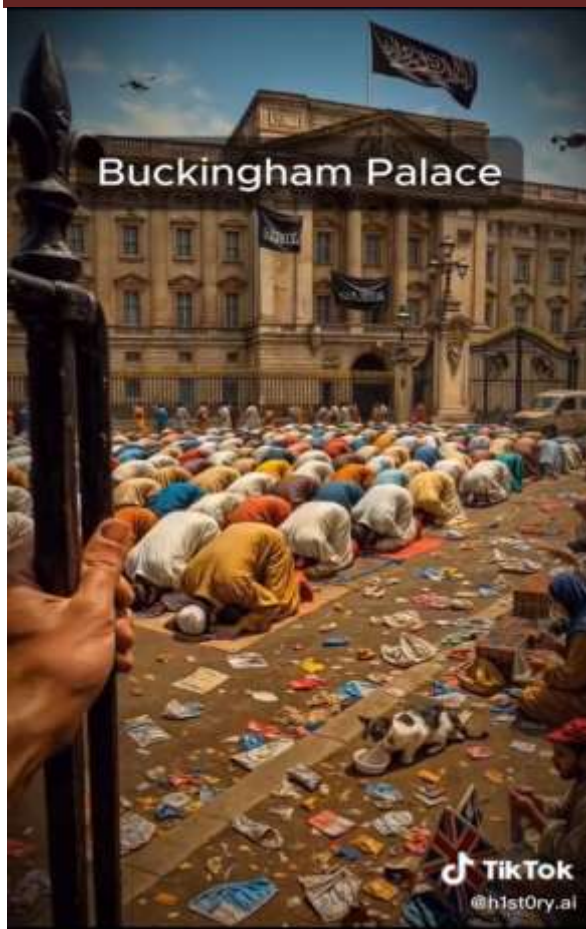


In this part of the video, lexical items within the sentence "Palace of Westminster" evoke Islamophobic sentiments by viewing the Palace of Westminster as being control by social actors who are supposed to be Muslims and the river as a dirty one full of garbage and dead mice. Moreover, the western social actor is backgrounded and is only a viewer while social actors supposedly Muslims take control of the river near the palace.

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In this part of the video, the lexical expressions “Buckingham Palace” and black flags with Arabic letters on the palace which arose emotions of fear of radical Islamic invasion in the viewer’s minds. The lexical items in this video are Islamophobic sentiments since they are related to the social actors in the picture who are supposed to be Muslims praying near the palace. Besides, the dirtiness around the palace indicates the consequences of the Islamic invasion for London. Moreover, the western social actor is backgrounded which indicate that the palace is controlled by radical Muslims and other religions are eradicated by the Islamic invasion.

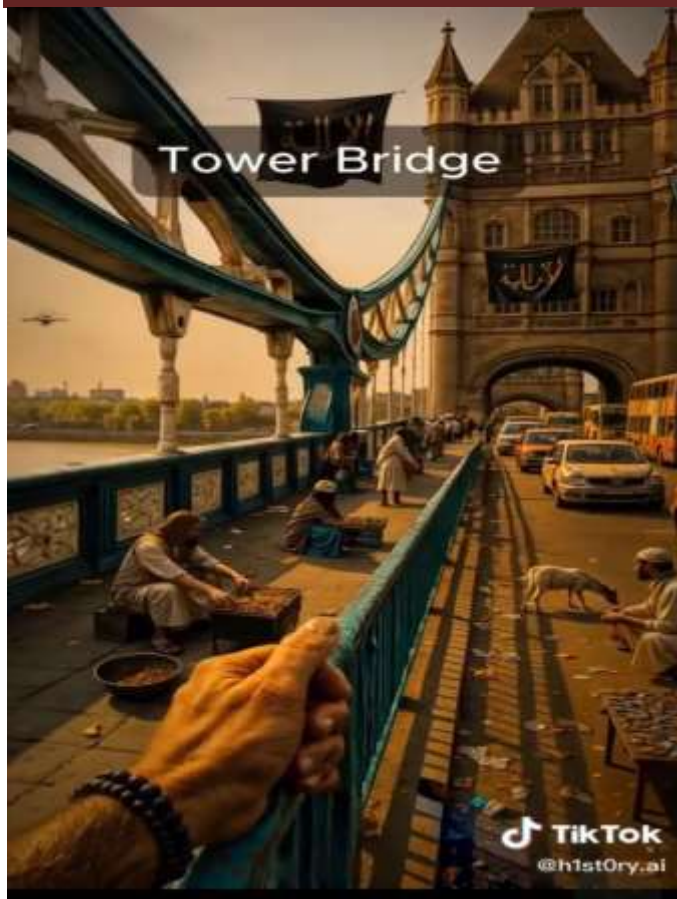


In this part of the video, the lexical items used are “London Underground” that are used with visual elements like dirty underground, social actors supposedly being Muslims wearing clothes related to ancient Arabic times. Moreover, the dirtiness, darkness and the clothes of the social actors with the words at the top of this part of the video arose fear of savage Islamic invasion in the minds of viewers.

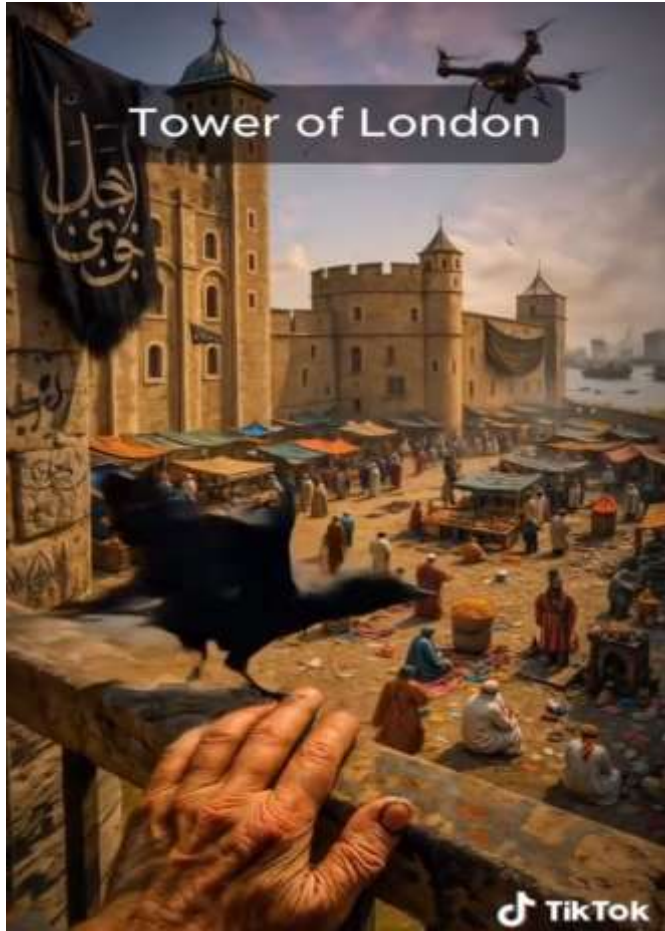
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In this part of the video, the lexical items “Tower Bridge” and flags with supposedly Arabic letters are used with visual elements like a backgrounded western social actor, Muslim social actors wearing traditional clothes and dirtiness of the bridge that reflects the savageness of this supposedly Islamic invasion. The linguistic and visual elements in this video arose sentiments of fear from a radical and a savage Islamic invasion which leads to hate for Islam and Islamophobia.



In this part of the video, the lexical items used are “Tower of London” with same transcripts on a black flag that symbolizes radical Islamic invasion. The linguistic aspect influence the viewer since it is related to the visual elements of this picture including the dirtiness, a black crow which indicates a bad omen, shops reflecting ancient Arabic life and social actors wearing traditional Islamic clothes. The lexical items influence the viewer and increase their fear and hatred of Islam and Muslims.

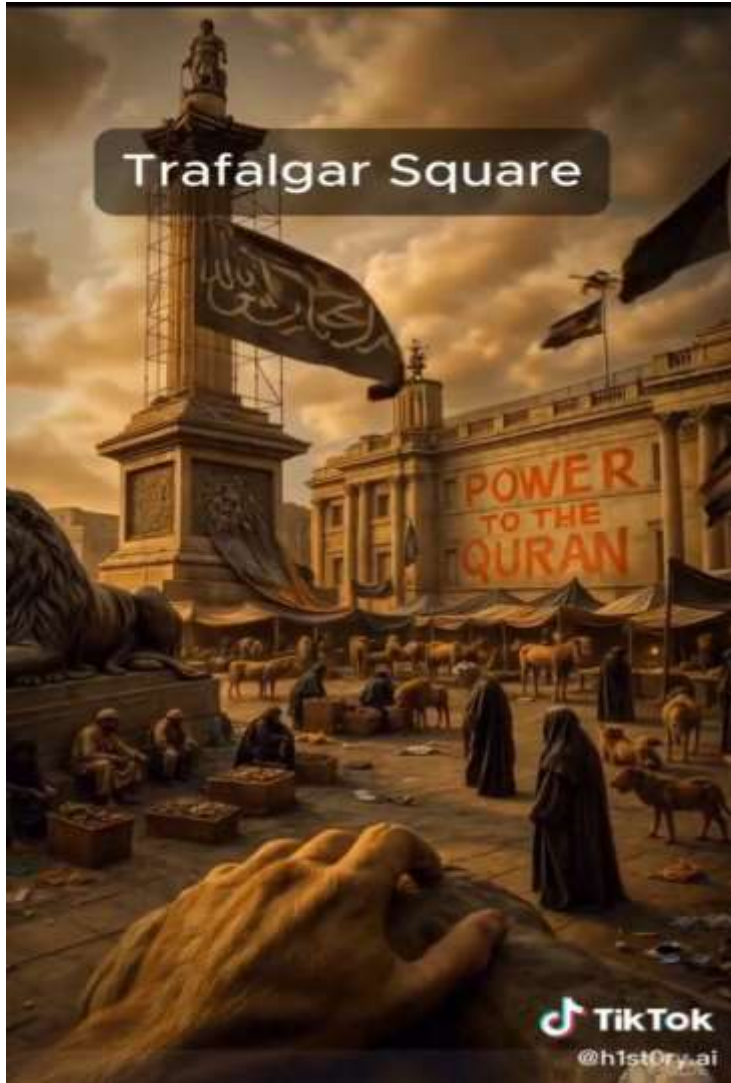
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In this part of the video, the lexical items “London Eye” are scriptures on a black flag are written to reflect the radical invasion of Islam. These lexical items are accompanied by visual aspects like dirty streets, ancient shops, the western social actor who is backgrounded and social actors wearing Islamic traditional clothes. The linguistic and visual aspects of this picture impact the western viewer negatively regarding Islam and Muslims and arose sentiments of hate and fear from Muslims.



In this part of the video, lexical items used are “Trafalgar Square” and the sentence on the black flag “محمد رسول الله” (Mahamad is the Prophet of Allah) and the sentence on the wall “Power to the Quran”. These lexical items are used with visual aspects like the western social actor who is backgrounded, social actors wearing traditional Islamic clothes and women wearing long cloaks and veils on the faces. Moreover, animals like horses and dogs instead of cars indicate savageness and the loss of civilization. The linguistic items with these visual elements manipulate viewers to relate Quran and the prophet Mohamad to destruction and savage invasion.

4-2-2 The Ideological Analysis of the Second Tik Tok AI generated video

4-2-2-1 In-group and Out-group Categorization

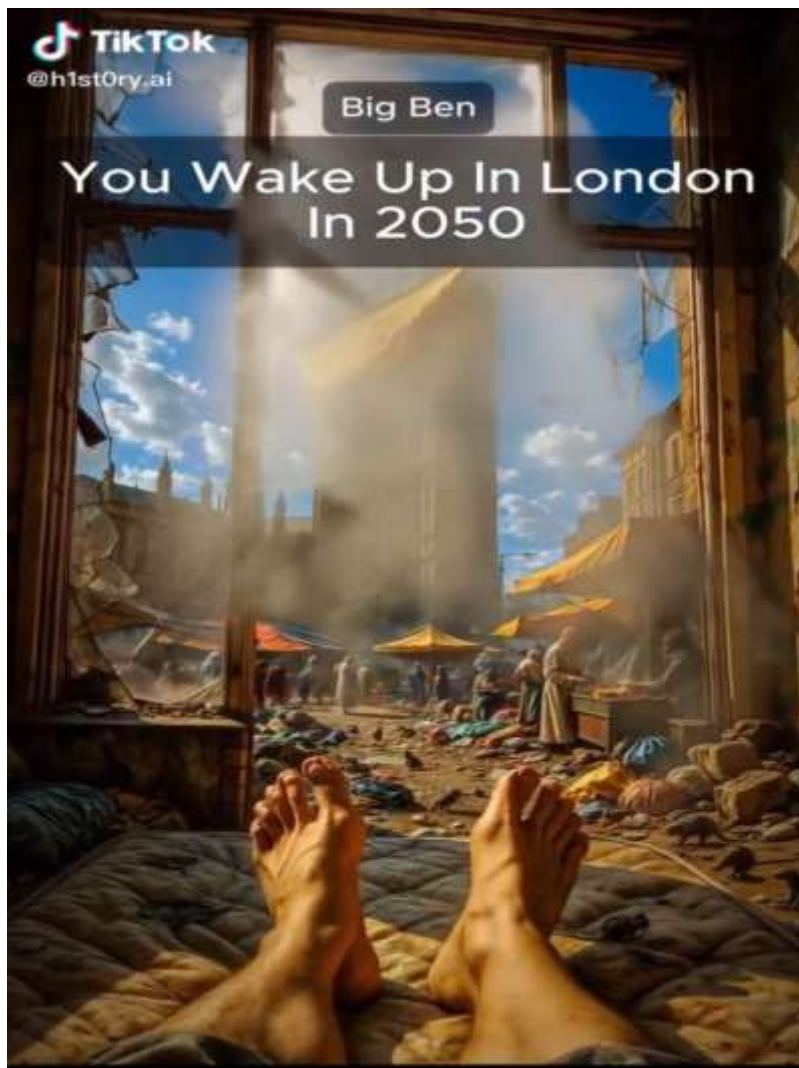
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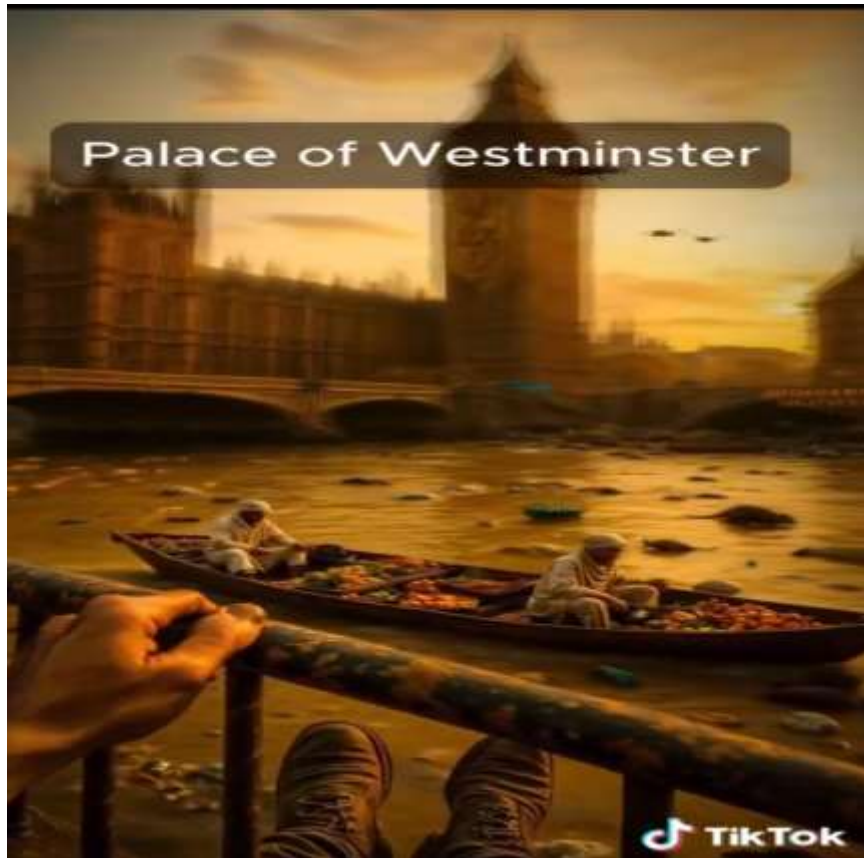
This video is linguistically and visually polarized in to positive us presentation and negative other presentation. Muslims are viewed as savages, radical, narrow-minded who refuse other religions and responsible for bringing future destruction and the end of civilization for London. On the other hand, Western social actors are viewed as the oppressed, backgrounded actors who lost their city and are facing the end of their civilization. Different linguistic elements can be used for achieving such polarization like “It is forbidden to eat pork”, “Power to the Quran” and “Mohamad is the prophet of Allah” written in Arabic. Moreover, visual elements like men wearing religious Muslim attire, women wearing black hijab, dirtiness, destroyed well-known sites, black flags and Muslims doing their prayers are used with linguistic aspects to present Muslims in every negative way and to present western people positively.

4-2-2-2 Inclusion and Exclusion of Social Actors



In this part of the video, visual exclusion strategy has been used by excluding all the western social actors who are supposed to be living in London. Moreover, there is the use of visual inclusion including visual assimilation by presenting social actors as very similar to each other in their clothes, behaviors and their primitive way of living to present Muslims as similar to each other

and live a primitive and savage life. Moreover, visual individualization has been used by shedding light on one western individual who is oppressed and backgrounded by Muslims who invaded London. Besides, the verbal inclusion and specifically verbal activation has been used by using the sentence “You Wake Up in London” in which the sentence is in the active voice referring to the western social actor who will experience the savage Islamic invasion in the future. In addition, verbal individualization has been used by referring to the western individual specifically as the one who will witness the destruction of London.

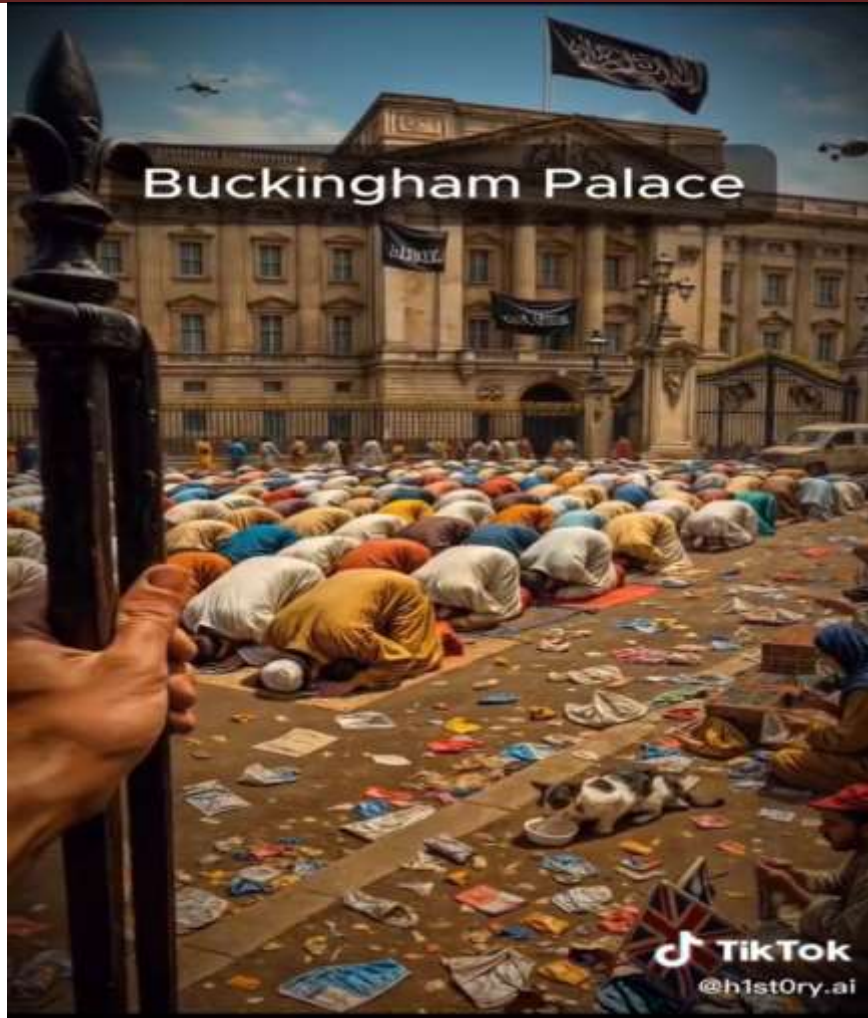


In this part of the video, visual assimilation has been used by using similar individuals who wear the same clothes and are moving in the same way for presenting Muslims as being narrow-minded, primitive and radical people who will destroy London. Moreover, visual individualization has been used by shedding light on the western individual who is backgrounded and forced to see Muslims invading London.

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In this part of the video, visual assimilation has been used by assimilating all Muslims as wearing the same clothes and praying in the same way near the palace and assimilating all Muslim women as wearing the same type of hijab. Moreover, visual individualization has been used by shedding light on the western social actor who is forced to watch the Islamic invasion for this palace.



In this part of the video, visual assimilation has been used by assimilating all the social actors in this video as wearing the same black and old clothes. Moreover, visual individualization has been used by individualizing the western individual who is witnessing the collapse of the western civilization including London underground by Islamic invasion.

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In this part of the video, visual assimilation has been used by assimilating all the social actors that are supposed to be Muslims. On the other hand, visual individualization has been used by shedding light on the western individual who is witnessing the Islamic invasion for London. Besides, visual exclusion has been used by excluding all the social actors who are regarded as the British citizens living in London to indicate for viewers that Muslims have occupied London and individuals with different identities and religions have been excluded.



In this part of the video, visual exclusion has been used by excluding all social actors who are supposed to be living in London. On the other hand, visual inclusion has been used and specifically visual assimilation has been used by assimilating all Muslims as having similar clothes, behaviors, and way of sitting. Moreover, visual individualization has been used by shedding light on the western individual who is forced to watch the invasion of Muslims for Tower of London. Moreover, visual categorization has been used by classifying all the social actors as members of one group who have Muslim identity.

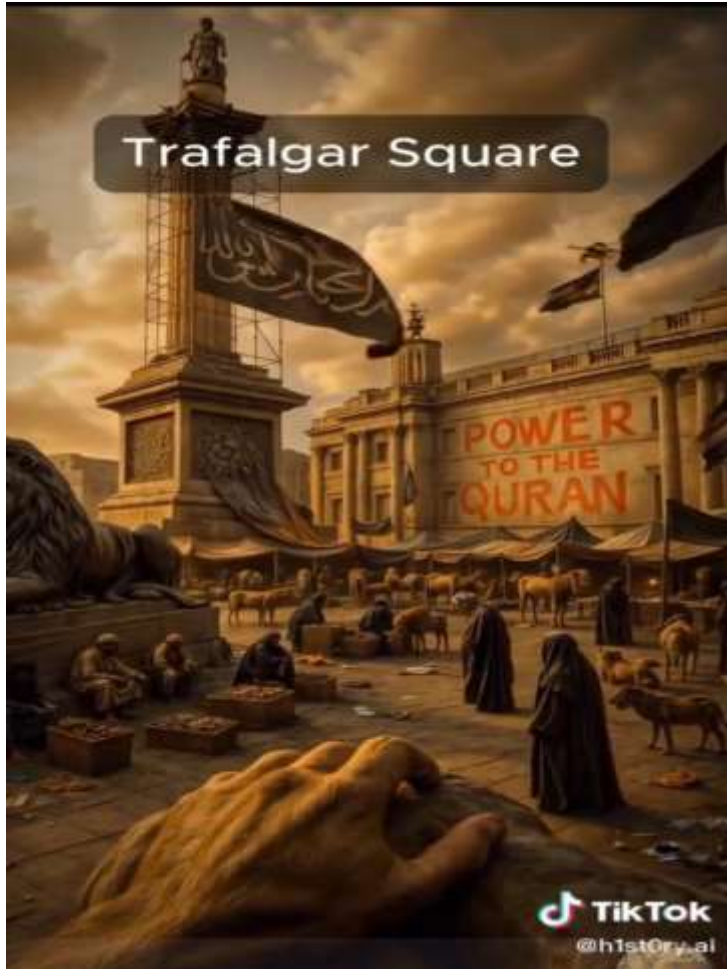
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In this part of the video, visual assimilation has been used by assimilating all the social actors who are supposed to be Muslims and wearing the same type of clothes and doing similar actions. On the other hand, visual individualization has been used by shedding light on the western individual who is backgrounded and forced to watch the Islamic invasion. Besides, visual exclusion has been used by excluding all the western actors from London Eye site to indicate for the viewers that there is no place for the British citizens or any other individuals with a different religion or identity in London.



In this part of the video, visual exclusion has been used by excluding all the social actors who are supposed to be living in London so as to view Islam as an invasion that exclude people that have different identities and cultures. On the other hand, visual inclusion has been used and specifically visual assimilation by assimilating all the social actors as Muslims who are similar in what they wear, eat, sell and ride. Moreover, visual categorization has been used by categorizing all the social actors in this picture as being Muslims who belong the same group and follow the same primitive way of living. Besides, verbal inclusion has been used and specifically activization by using the expressions on the flag "محمد رسول الله" which means (Prophet Mohamad is the messenger of God) that is an active sentence with the subject محمد (the prophet Mohamad) to refer to prophet Mohamad in a negative way as the leader of this Islamic invasion. Moreover, verbal inclusion strategy and specifically nomination in the sentence on the wall "Power to the Quran" to specify Quran and personalize it.

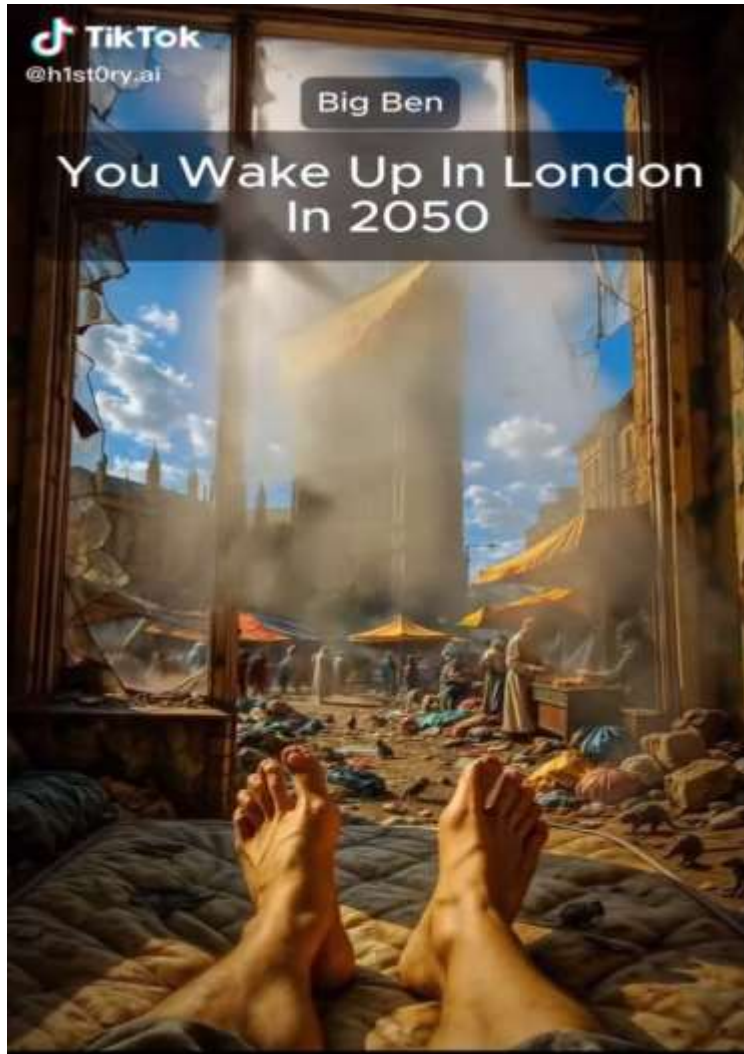
4-2-3 The Visual Analysis of the Second Tik Tok AI generated video

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Three pictures of this video will be analyzed visually since these pictures contain both various visual and linguistic elements that reflect the ways in which such AI generated videos can be used for spreading Islamophobia among the western community.



1-Interactive meta function: this function reflects the relationship between the figures in the picture and the viewer of this picture. The above image forces the viewer to view this scenario from a very weak position and the viewer is forced to express weakness and powerlessness.

Low angle: by putting the camera in a low position and the viewer is looking from mattress on the floor and the viewer is looking helplessly at the destruction of London by the Islamic invasion.

A close up of the feet of the viewer on the mattress makes the experience of watching this video very personal for the viewer and involve the viewer physically in the video and the experience of dirtiness, ruin and loss increases the viewer's fears of Islam.

2-Representational meta-function: This function deals with the narrative aspect of the story dealing with environment and the people inside the picture and the conceptual aspect dealing with symbolism aspect of the picture.

This environment in this picture reflects the decay and destroyed London. It also sheds light on a window with shattered glasses and the social actors are supposed Muslims and wearing traditional Islamic clothes and the other social actor that is backgrounded and forced to see the destruction of his city. Moreover, the environment reflects poverty, disorder, smoke, trash and people lying in the street.

The conceptual aspect of this picture deals with hypothesized Islamic state and London city under such state or invasion. Moreover, this picture shows a contrast between the western civilization symbolized by the iconic Big Ben with the Islamic invasion for this Big Ben symbolized by destruction and is reflected visually by the type of clothes, the markets and the dirty environment with the destruction around Big Ben. The picture symbolizes the idea that the Islamic state invasion leads to the destruction of western civilization.

3-Compositional meaning: This function deals with the ways in which the image gives a message and the viewer's emotional reaction toward this picture. The information value of the message of this picture is real and ideal.

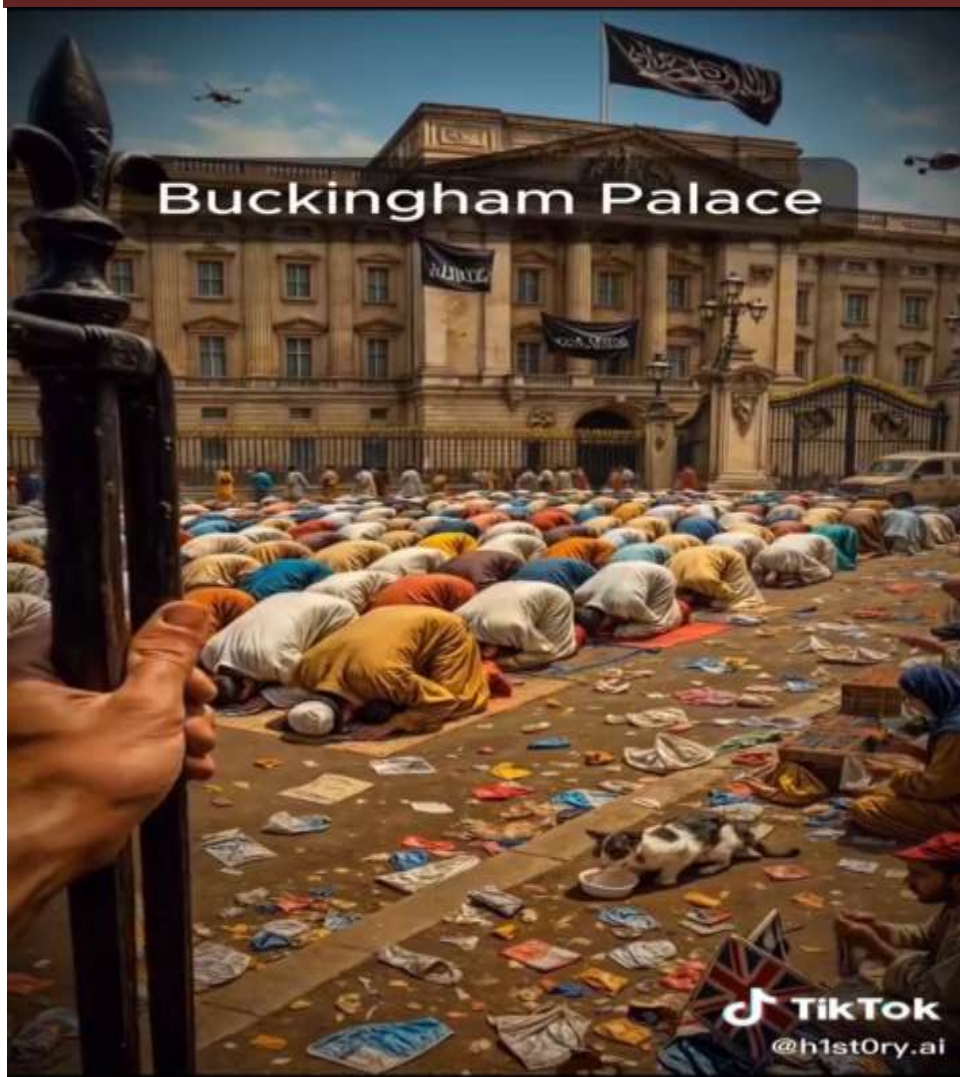
The top(Ideal): The ideal London which is symbolized by the Big Ben is covered with dust and dirt as the consequence of Islamic invasion.

Down(real): the down of this picture reflects the reality of the situation of London being invaded and destroyed by the Islamic invasion. Moreover, the broken window frame reflects the viewer's position of being backgrounded and suffering from the consequences of the Islamic invasion is looking at the hostile environment and is trapped in this ruin.

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1-Representational Meaning(The ideational function): this type of meaning sheds light on the narrative and the conceptual aspects of this story.

The narrative aspect: the essential participants are a large number of people supposedly Muslims doing the action prostration which is one of the main steps in Islamic prayers. Moreover, the image reflects a narrative process of praying which is presented her as the continuous event of the invasion for London. Moreover, the sitting reflects chaos with elements of dirtiness like papers, plastic bottles and a cat eating from a bowl which indicate neglect and destruction. Besides, the black flags with Arabic script that is usually associated with ISIS reflects extremist Islamic invasion.

2-Interactive meaning (Interpersonal function): this aspect sheds light on the relationship between the viewer and the picture.

The Gaze: the people that are kneeling are not facing the viewer and their heads are bowing in their prayers. They are regarded as the targets of observation and are demanding interaction. However, the hands on the fence are of an observer of this scene and they take the viewer in to a confrontation with the social actors that are supposed to be Muslims.

Social Distance: the shot is regarded as a medium shot presenting a clear view for this scene but keeping some degree of detachment. However, the close up shot of the hand reflects intimacy with the viewer to reflect the idea of western people in general as an ingroup face the danger of Islamic occupation.

Compositional meaning (textual meta-function): this function deals with the ways in which the image gives a message and the viewer's emotional reaction toward this picture. The information value of the message of this picture is real and ideal.

Information value: The image is centered on the crowd and the palace.

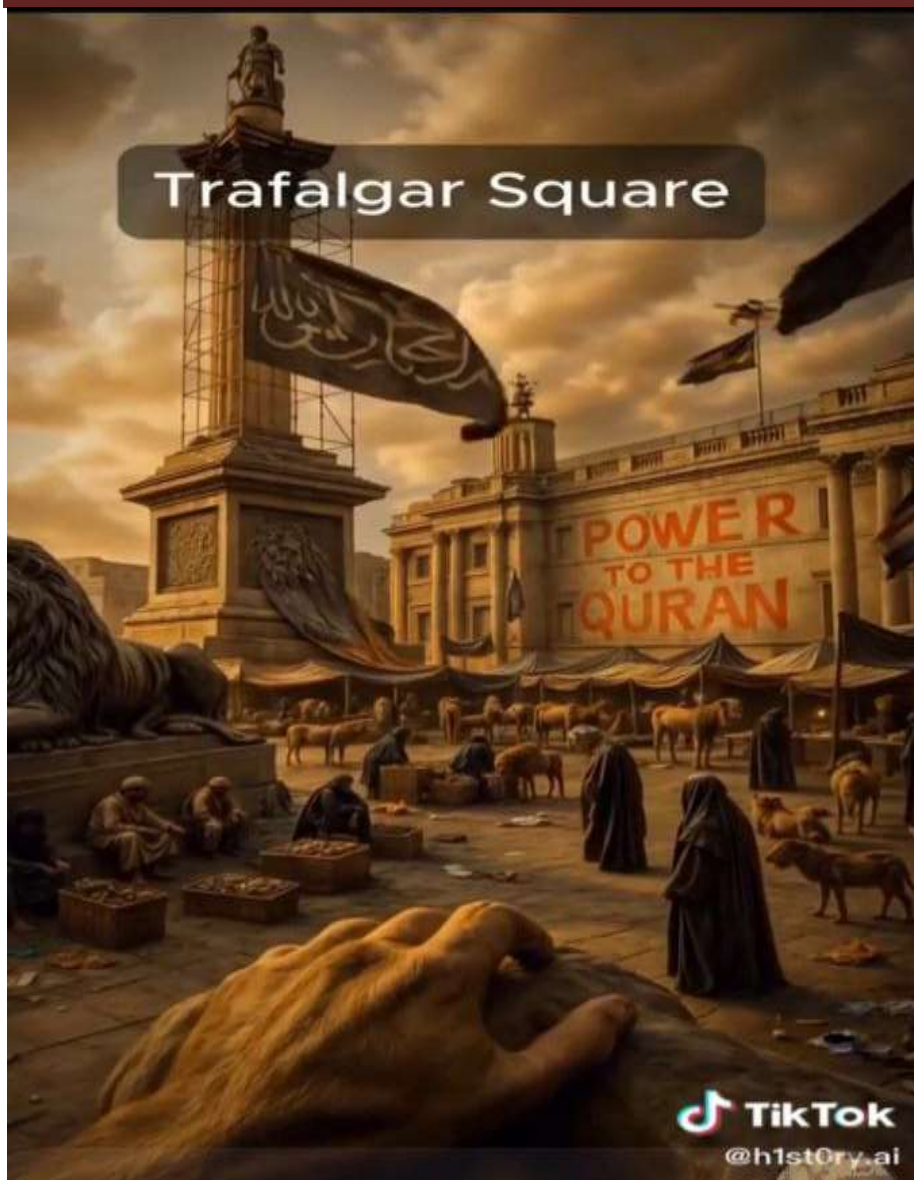
Top (ideal): the top of the picture represents Buckingham Palace which reflects an ideal, traditional, official and national structure. The bottom of the picture represents the real where the viewer can see the disordered praying of social actors that are supposed to be Muslims with dirtiness and chaos around the building which is used as a fabricated content to present a digital reality that can ingrain fear of Islam and Muslims for the viewers.

Salience: Buckingham Palace is salient by its size and its placement in this picture. Moreover, the group of supposedly Muslims that are kneeling, the trash, the hands of the viewer and the chaos near the palace or also salient with a strong color contrast to shed light on the fundamental Islamic invasion for this palace. Besides, the black flags are foregrounded to increase the viewers fears of such Islamic invasion.

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1-Representational meaning: this meaning deals with the narrative aspect(action/process) and conceptual aspect(classification/symbolic) as in the followings:

Narrative aspect: the scene sheds light on people doing actions like sitting, standing and trading and the overall process is that of invasion or a conquest. This square which is a well-known western landmark is presented as being under control of Islamic occupants.

Conceptual process(symbolism): This site is highly symbolic since it is an essential center for political and civic aspects of London and it reflects British national identity and its historical power. By presenting such transformation in this site, this part of the video symbolizes the collapse of the western civilization by the Islamic invasion.

Moreover, the sign on the building "Power to the Quran" reflects an Islamic religion and its political authority over the western government in London. Besides, flags with the Arabic scripts (religious phrases) presents the new, exclusive and religious power and control.

The people in this picture are dressed with Islamic religious attire and are trading. They naturalize their presence in the invaded territory. These elements and the scene of animals reflect a contrast between the urban London before and the pre-modern state now that have been imposed on London.

Interactive Meaning: The relationship between the picture and the viewer.

Contact(Gaze): the social actors in the image are not looking at the viewer which invites the viewer to observe the scene as an objective reality and there is no demand for a direct personal relationship with the scene.

Social Distance and Angle: the camera is placed in a low position and the viewer is looking at the scene which empower the social actors presented in the picture. Moreover, the rough looking hands in the foreground indicate that the viewer is a participant or using this vantage position to view the group of prayers. This close shot picture produce intimacy and the sense of being overwhelmed by the scene of supposedly Muslims' prayers.

Compositional meaning: the organization of the information

The top(ideal) part of this picture presents Nelson's Column with supposedly Islamic flags which reflects the concepts of Islamic authority and its consequent. The bottom of the picture sheds light on people and the ground level of reality with the elements of dirtiness, chaos and old shops. The center on the other hand is reflected by the sign of " power to the Quran" which gives the message of this picture relating the high and ideal authority to this low level reality.

5- Conclusions

The study has reached the following conclusions:

1-Variou lexical items have been used in the two selected video for spreading the ideology of Islamophobia among the western communities. Each video starts with the expressions as in "You Wake Up in Milan in 2025" and "You Wake Up in London in 2050". Moreover, the name of different areas within these cities have been used hand in hand with visual strategies like dirtiness in modern sites, chaos, groups of prayers, people with religious attires, women wearing hijab, a backgrounded western individual, destruction of modern western sites and old shops to increase the viewers' fears of a future Islamic invasion. Besides, lexical items on walls and flags like "It is

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forbidden to eat pork”, “Power to the Quran”, “Mohamad is the prophet of Allah” for shedding light on the transformation of the western civilization under the fundamental Islamic invasion to promote sense of fear and hatred in the viewers’ minds. The use of negative lexicalization with various visual strategies is used for manipulating the viewers ideologically by associating Islam to terrorism and radicalism.

2-The ideological analysis of these two selected videos is based on the use of linguistic and visual in-group and out-group categorization and the linguistic and visual inclusion or the exclusion of social actors in the two selected video. Dealing firstly with the linguistic and visual in-group and out-group categorization, the western civilization and its different aspects are presented in both of the selected videos as the ingroups whom are characterized as being the developed, free-minded people, superior to Muslims culturally and socially. Moreover, this social actors of this ingroup are viewed as the western social actors that are oppressed, backgrounded and whom have lost their city and are facing the end of their civilization. The out-group on the other hand are presented as the Muslims immigrants who occupy Milano and as savage, dirty, narrow-minded, radical, terrorists who will ultimately destroy Milano its civilization and narrow-minded who refuse other religions and responsible for bringing future destruction and the end of civilization for London.

3-Reagarding linguistic and visual exclusion and inclusion strategies, exclusion strategy has been done by excluding western individuals as social actors from this video and individualizing the western individual who is witnessing the collapse of the western civilization including London underground by Islamic invasion. Moreover, Muslim social actors with modern colorful clothes or Muslim women with modern clothes and appearance have also been excluded. Visual assimilation strategy has been used mainly in these two videos by assimilating all Muslims as wearing the same type of black clothes, doing the same type of actions and living or praying in the same ways. Visual individualization strategy has been used on the other hand by presenting one western individual as the person who wake up in Milan in 2050 or London in 2050. Besides, visual categorization has been used by categorizing all Muslims as the radicals who are wearing the same clothes and are doing the same type of prayers. To add, visual nomination has been used by reflecting their identity as Muslims through physical characteristics like clothes, beard and the way of walking. Besides, visual genericization has been used by generalizing all Muslims as the ones in this picture. Finally, verbal inclusion has been used and specifically activation by using the expressions on the flag "محمد رسول الله" which means (Prophet Mohamad is the messenger of God) to refer to Prophet Mohamad in a negative way as the leader of an Islamic invasion.

4-Dealing with the visual analysis of the two selected video, the visual strategies used can be divided to three levels. Firstly, on the level of representational meaning that deals with the narrative aspect of the story and the conceptual aspect. The narrative aspect includes participants like the Muslim social actors in these two videos with their religious attire. It also includes the processes like such social actors praying or selling goods and the sitting like modern western sites full of dirtiness, chaos and old Muslim shops. The conceptual aspect on the other hand deal with the ideal position of the two videos by showing the supposedly Islamic flags or Islamic laws like “it is forbidden to eat pork” on modern places like supermarket or historical sites like the Big Ben to symbolize the fall of the western civilization by the radical Islamic invasion. Secondly, on the level of interactive meta-function which deals with the relationship between the viewer and the social actors in the picture, the social actors are gazing directly on the viewer to indicate a direct contact and the shot is mainly a long shot for making the viewer close to the actors in the videos. Moreover, the camera is mainly at the eye level to give the viewer the sense of fear of the social actors in the picture approaching toward him. Finally, dealing with the compositional meta-function which deals with the ways in which the information is presented visually in the picture, the top of the picture is usually the ideal which reflects the new Islamic rule or the flags referring to a new invasion. The down of the picture on the other hand reflects the reality of the situation with dirtiness, chaos, destruction and social actors wearing black clothes everywhere. These three visual

levels help to uncover the disinformation strategies used in such videos to spread Islamophobic content on social media.

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