

# CONTENTS

List of Figures	viii
Notes on Contributors	x
Acknowledgements	xv

Jihadi Audiovisuality and its Entanglements: A Conceptual Framework	1
<i>Christoph Günther and Simone Pfeifer</i>	

## **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	27
<i>Martijn de Koning, Annelies Moors and Aysa Navest</i>	
2. Designing Research on Radicalisation using Social Media Content: Data Protection Regulations as Challenges and Opportunities	51
<i>Manjana Sold, Hande Abay Gaspar and Julian Junk</i>	

3. Ethics in Gender Online Research: A Facebook Case Study 73  
*Claudia Carvalho*

## **PART B VISUALISING JIHADI IDEOLOGY AND ACTION**

4. Appropriation in Islamic State Propaganda: A Theoretical and Analytical Framework of Types and Dimensions 99  
*Bernd Zywiets and Yorck Beese*
5. Visual Performativity of Violence: Power and Retaliatory Humiliation in Islamic State (IS) Beheading Videos between 2014 and 2017 123  
*Michael Krona*
6. From the Darkness into the Light: Narratives of Conversion in Jihadi Videos 148  
*Christoph Günther*

## **PART C APPROPRIATING AND CONTESTING JIHADI AUDIOVISUALITY**

7. Activism, Politics and Islam – An Empirical-Theoretical Approach to Artistic Strategies and Aesthetic Counter-Narratives that Defy Collective Stigmatisation 173  
*Monika Salzbrunn*
8. Re-enacting Violence: Contesting Public Spheres with Appropriations of IS Execution Videos 198  
*Simone Pfeifer, Larissa-Diana Fuhrmann and Patricia Wevers*
9. ‘You’re against Dawla, but you’re Listening to their Nasheeds?’ Appropriating Jihadi Audiovisualities in the Online Streetwork Project *Jamal al-Khatib – My Path!* 222  
*Rami Ali, Džemal Šibljaković, Felix Lippe, Ulrich Neuburg and Florian Neuburg*

**PART D ANĀSHĪD: SOUNDSCAPES OF RELIGIO-POLITICAL EXPERIENCE**

10.	‘ <i>Nashīd</i> ’ between Islamic Chanting and Jihadi Hymns: Continuities and Transformations <i>Ines Weinrich</i>	249
11.	<i>Anāshīd</i> at the Crossroad between the Organisational and the Private <i>Carin Berg</i>	273
12.	Contested Chants: The <i>Nashīd Ṣalīl al-Ṣawārim</i> and its Appropriations <i>Alexandra Dick and Larissa-Diana Fuhrmann</i>	294
	Index	320