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The Non-professional Photographs of the Iran-Iraq War as Text Case Study: Photographs of “Valfajr Moghadamati”, Komeil Channel

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Abstract

Problem Statement: There are unknown capacities in a photograph that is far closer to what happened in reality than to literary and historical narratives. If the spatial knowledge of photography and their interpretation enhanced civilization, hidden facts behind the photograph could partially attain. The Iran-Iraq War is one of the critical events in Iranian society, with the numerous non-professional pictures that can help read the events and occurrences of the war.

Research Objective: The Iran-Iraq War is one of the critical events in Iranian society numerous non-professional photographs of which can help to give an objective reading of what has happened because primarily the field of science and in this research, the science of history deals with actual matters. Overall, this research intended to assess the narration and reliability of remnant photographs of these events in the compilation of history by examining the role and position of non-professional photography in the Iran-Iraq war. A turn of events made the site of “Valfajr Moghadamati” operation a holy place; a holiness in the formation and proof of the truth of which, non-professional photographs played a significant role more than any other technology.

Research method: This research is based on a critical discourse analysis method with a Fairclough approach (in particular) which limits the term discourse to sign systems such as text and image, and by taking photographs as text, presents a specific and unique narrative of “Valfajr Moghadamati”.

Conclusion: In the collection of studied photographs, the “other” or the Ba’ath enemy did not have a significant presence. In these photographs, there was a view of friendship and social relations that was fundamentally different from the anti-enemy discourse as the prevailing discourse in in-war societies. There is no need for an anti-enemy dialogue. The Ashura behaviors have made this ritual event into an event that has produced a different narrative than the government’s story.

Keywords: *Non-professional Photographs of the Iran-Iraq War, Valfajr Moghadamati, Komeil Channel.*

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Introduction

Although the historical memory of individuals to record the events and disasters was more emphasized in the past, nowadays, with the emergence of arts such as photography that enjoys of a fair potential and ability to accurately record the events and news, the photography is considered one of the main resources in the historiography. Because of its useful function in the live recording of various events and happenings, photography can be a reliable source of memory (Langford, 2007, 231). Information extracted from photographs, due to the high eloquence, sometimes as the primary source of the narrative of a historical event, sometimes as a valuable clue to historical search and occasionally as a confirmation of some pieces of evidence, is of high importance in this matter. In the following, a popular narrative of the “Valfajr Moghadamati” has been presented through the method of critical discourse analysis and taking photographs as text.

Research Background

On the background of the research related to the subject of this research, we can refer to the “Critical Discourse Analysis and Literature” by Agha Golzadeh (2007). In this paper, the researcher attempted to determine the analytical models of critical linguists for analysis, interpretation, and critique of literary texts. He showed that in the eyes of essential analysts of discourse, literature is as language and speech. Pahlavannezhad & Mashhadi Naseri (2008) have conducted a linguistic analysis of one of the stories of Bayhaqi History in “A linguistic Analysis of a Letter from Beyhaqi” According to the conducted investigation in various researches so far, no study has been done on the approach of critical discourse in photography and from this perspective, the current research is new and innovative.

Research Method

• Analysis of the Content of Non-professional Photographs by the Method of Critical Discourse Analysis

Critical discourse analysis as the primary method

to examine non-professional photographs of the Iran-Iraq War plays a central role in the analysis and interpretation of data. In this way, the picture is considered as a text, and the researcher tries to decipher the documents and finds prevalent discourses. Critical discourse analysis can help reveal the thoughts, faiths, and beliefs of the creators of the work or those who reproduce the photographs, as well as exposing the hidden layers of power and resistance discourse. Discourse has different meanings in various sciences and art, and many of these definitions were developed based on Foucault's views. At first, the dialogue used in linguistic studies, and then images as an element of social life were expanded to other social factors and noticed in studying discourses. Critical discourse analysis encompasses the different ways; in the current research, the method by Fairclough was chosen. The reason for selecting the Fairclough method is its systematic nature, for which one can have greater hope of obtaining an appropriate answer to research questions. In critical discourse analysis in a Fairclough method, the researcher must divide his research into three parts. The first part of the researcher focuses on “text” where, as noted above, the studied “text” can be an image. Image study involves the study of the form (framing, the cohesion of images, etc.) and the implicit and explicit meanings of the image, and style and purpose in pictures influence one another (Rogers, 2011, 5). The method of presenting a text can have a precise function that represents the unique views of producers and users of the text. The mutual effect of the service is between the producer and the consumer. That is to say, a personal photo with a photo taken for a medium can have different meanings. The other part of the study identifies discourses. To find the discourses, we must look for similarities that are repeated in the text (image), changes of text can be applied at the time of creation, and at the time of using text. The third section examines community research and community activities (Mills, 2009, 12). In reviewing the community, beliefs, traditions,

and social backgrounds are also important. These three sections can have different primacy and delay, wherein this article, the primary is also the communicative approach. Then, the image section was considered as the text, and in the end, the existing discourses were studied. About considering the image as text, the conducted discourse analysis can also apply to image analysis. Given its unique features, the analytical method of critical discourse seems more suitable to analyze the images. The [figure 1](#) has summarized the main approaches to discourse analysis.

Literature review

• Social Analysis of War Narratives

There are two main narratives in wars. The first is a formal narrative on which a mathematical view of war ruled, and the second is a popular and social narrative of the war that is sometimes inconsistent with the structured description. In some cases, the meaning of victory and defeat for people is different from the structured view. About Fakkeh, the official view considered the “Valfajr Moghadamati” Operation as a significant failure, with the naming of the operation after the collapse as “introductory” confirming this point. In the popular narrative, however, the “Valfajr Moghadamati” Operation is a triumph and a manifestation of Shia Muslim identity in contemporary history. Due to the oppressed martyrdom of many warriors, the Komeil Channel welcomes many people from nearby towns to hold the Ashura noon ceremonies at Ashura noontime. The situation of the besieged individuals in the channel and the hardships and resistance narrated by the remaining warriors of the Komeil and Hanzala battalions make people consider this channel similar to Imam Hussein’s (PBUH) troops on Ashura day ([Shahid Ebrahim Hadi Cultural Group, 2012, 1](#)). The warriors were besieged between the two hills of the operation site of Fakkeh, after three days of resistance, they were all murdered while being thirsty. Thus, this area became known as the Ashura Murder House. Even after the collapse of Fakkeh,

the forces on the retreat lost their way and martyred for their thirst ([Rabiee & Tamae, 2014, 10](#)).

Photo of War as Text

Kamari stated: “The nature of the Persian language is literary. When one says ‘the story of that man...,’ from the intonation level of the speech to the words, sentences, and phrases, they are literary or literary imagery - without anyone willing to do so” ([Kamari, 2018, 316](#)). If we consider the non-professional photograph as a text, this poetry is seen. The war photos can be divided into two groups of professional and non-professional, depending on the type of expression and the way of appearance. Non-professional photos include photos that during the battle, warriors and civilians involved in the war took for themselves to show them to a small audience such as family and friends. These photographs are documents that directly and immediately provide information about the war and its mood for the audience. Some notes can be seen behind or on some of the photos. Most photos are not directly related to conflict and war, and deal with aspects around the war, before or after the battle. These photos have a high emotional burden for the warriors present in the picture. They have captured the memories of those days away from the fray. Professional photographers produced professional images of war for advertising purposes. Many angles of war remain neglected in the professional photography series. Because the purpose of preparing so many photos is propaganda, display of power and victories of Iranian warriors, and the images have a heroic and victorious sense. To examine a picture as a text is to subdivide the information into several subgroups ([Mills, 2009, 12](#)).

• Images of Studied Operations: “Valfajr Moghadamati”

This section examines the images obtained from “Valfajr Moghadamati” with an emphasis on critical discourse analysis. The reason for choosing this operation as the case study is its similarity to the Ashura event. When the warriors were surrounded between the two hills of the operation site of Fakkeh,

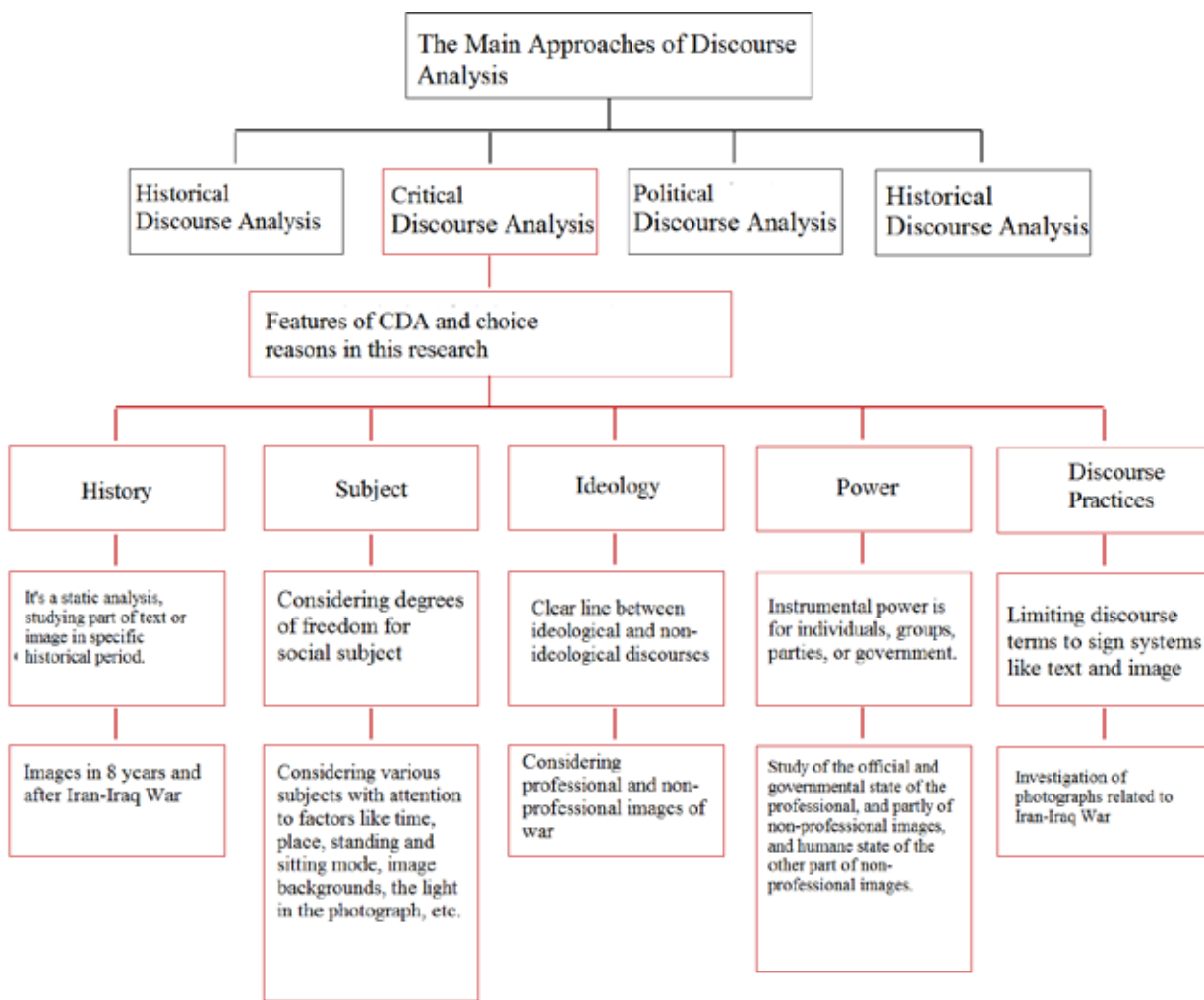


Fig. 1. Key Approaches to Discourse Analysis and Critical Discourse Analysis Features, Source: Khonsari, 2020.

they got murdered after three days of resistance while being thirsty. Thus, the area became known as a murder house. Even after the fall of Fakkeh and the region's bases, the base troops lost their way while withdrawing and were martyred because of thirst.

The “Valfajr Moghadamati” operation, aimed at the siege of Qasire Bridge and the strategic seizure of Iraq’s city of Al-Amara, began on 21 February 1982 at 21: 30 in the operation site of Fakkeh. The operation involved 48 battalions of the Corps and 16 forces of the Army. Deep channels, numerous minefields, and the sandy cover of South Fakkeh made it difficult for most Iranian brigades to join despite breaking the first line of defense. Eventually, several battalions entrenched in the depths of Fakkeh

were besieged by Iraqi forces and were unable to retreat (Shahid Ibrahim Hadi Cultural Group, 2012, 133). Nearly two years after the implementation of Resolution 598, “the martyrs’ bodies of this operation have remained in the Northern Fakkeh and have not been returned.” Meanwhile, two of the informants, Jafar Rabiee, commander of the 27 Army Destruction Battalion and “Martyr Mahmoudvand,” the destructor of Hanzala battalion, were among those through whose guidance, the whereabouts of 120 martyrs of the Hanzala and Komeil battalions were identified. The point where the 120 martyrs of the “Introductory ValFajr” identified was a large pit. After the besiegement by the enemy, the wounded and martyred were transported.

According to some features, the non-professional

photos of the Iran-Iraq war can be classified into several groups (Fig. 2).

- **Time:** The Iran-Iraq war began shortly after the victory of the Islamic revolution and the vast changes that had occurred in the religious and spiritual beliefs of Iran’s people; this is the most important part of the Iran-Iraq war. With the outbreak of war, different types of people with the same spirit and values formed within them, after the victory of their religious revolution, entered the Jihad fields to defend their country against the invasion of the enemy. The strong religious views and beliefs of the people during this period also naturally influenced the war and people’s opinions and attitudes toward the war. Such religious beliefs and strong tendencies of Iranian people had shaped the values of the people. These values offered by Islam to everyone were in the Muslim holy book; values such as sacrifice, martyrdom, selflessness, belief in an afterlife, and the belief in victory were the values the examples of which could be found in people’s opinions about war (Khamesi, 2011). It can be stated that given the fact that the Iran-Iraq war began only a few years after the victory of the revolution, then the youth were not such firm believers through education, and their tendencies were intuitive and personal (Fig. 3 & Table 1).

- **Place:** The place of photography can give the audience a more accurate understanding of the people in the photo. The pictures taken before the operation captured an essential piece of information on the manner and nature of warriors in everyday life that is of particular simplicity. That is a sign of backing down from worldly attachments and even disregard for fame or any expectation of privilege, prize, and so forth. Photographs of the war, due to long borders with Iraq are widely geographically diverse. It can be said that the way of dealing with the enemy also differs significantly in different areas, which has also had a significant impact on the photographs (Fig. 4 & Table 2).

- **Military Dependency:** The division of military organizations can start from two main groups, the Army and the Corps. This division is also present in the Army and Army Corps. That is to say, the photographs of the Corps’ destruction battalion are different from those of the fighter photographers affiliated with the Corps’ Health Center (Fig. 5. & Table 3).

- **Things and Objects in the Photo:** The simple style of living is the Intersection of all photos of warriors. In group photos, this simplicity is visible. Perhaps the simplicity is due to their unobtrusive look and simplistic personality, and military clothing exists only as a symbol of war (Fig. 6 & Table 4).

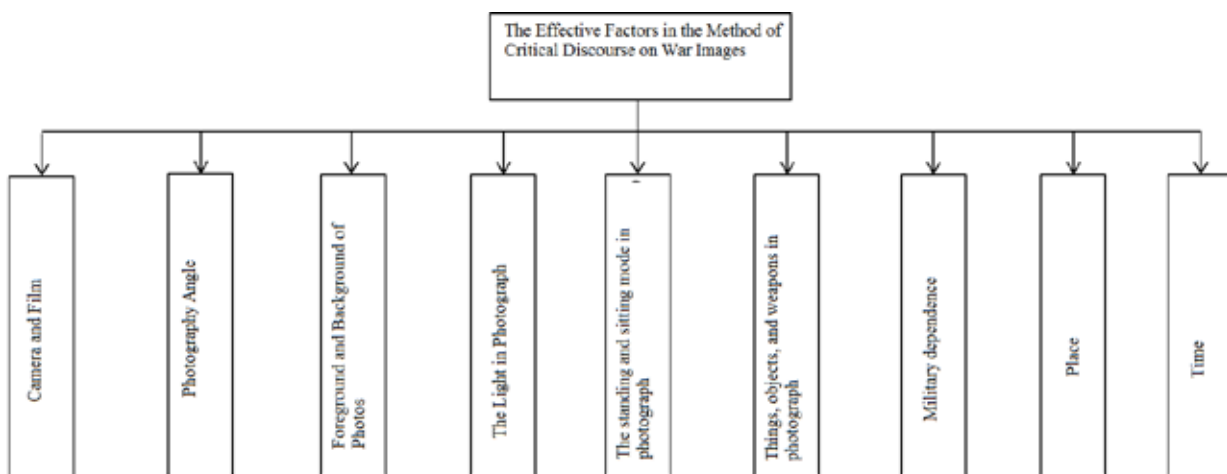


Fig. 2. Factors Influencing Critical Discourse Method on War Images. Source: Authors.



Fig. 3. Emphasis on the Values and Concepts of Martyrdom in “Valfajr Moghadamati” Operation Photography. Source: Archive of Non-professional Photographs of Iran-Iraq War, Gholam Reza Jahani Moghaddam.

Table 1. Critical discourse analysis of time factor in “Valfajr Moghadamati” operation images. Source: Authors.

A review of critical discourse analysis	Relevant Formal and Legal Considerations	Analysis of “Valfajr Moghadamati” Operation Images
Time	<p>The outbreak of the Iran-Iraq war immediately after the victory of the Islamic Revolution and the beginning of the widespread changes shaped the religious and belief tendencies of a wide range of the Iranian people (Mehdizadeh, 2017).</p> <p>The presence of people’s strong religious views and beliefs during this period also naturally influenced the war and people’s opinions and attitudes toward war (Doustdar, 2009).</p> <p>The religious beliefs and strong tendencies of the Iranian people brought them with matters like self-sacrifice, martyrdom, selflessness, belief in an afterlife, and the belief in victory in any case, even in the case of sacrifice (Homafar, 2011).</p>	<p>The photographs of the beginning of the war are different from the pictures of the end of the war. Due to social and cultural changes, the time factor in these photographs is quite evident. As can be seen from the above photos, the photographer recorded the photos with the visual memory influenced by cinematic movies about revolutions and wars and also, revolution values and concepts such as martyrdom.</p>

- **Standing and Sitting Mode:** In the non-professional photos obtained from the “Valfajr Moghadamati” Operation, the standing and sitting mode in a group photo is reminiscent of school memorabilia photos. Perhaps the reason is the average age of warriors, who came to the front from school classrooms and, influenced by school memorabilia photos, took memorabilia photos in the same way (Fig. 7 & Table 5).

- **Light in the Photo:** In the “Valfajr Moghadamati” Operation Collection of Photos, the lighting color of the photos taken in the mountains differs from that of the plain. Mountain photos have plain tonality (Fig. 8 & Table 6).

- **Backgrounds and Foregrounds of Photos:** In the foreground and background of some photos, the warriors select the entrance sign of the city as the location for taking the memorial photo. It is obvious that taking a photo in the entrance sign of the city, besides documentation and recording evidence showing the presence of warrior in the warzone, is a sign of being proud to be in the city in which the warriors are present. Also, the name of base, garrison, battalion or battle group they serve in is seen in the background or the corner of the photo (Fig. 9 & Table 7).

- **Camera and Film:** The cameras that most warriors use on the front are 110, 126, and 135



Fig. 4. Geographical Scope of "Valfajr Moghadamati" Operation. Source: Left: Archive of None-Professional Photographs of Iran-Iraq War, Gholam Reza Jahani Moghaddam, Right: Sacred Defense Documents and Researches Archive Center.

Table 2. Critical discourse analysis of place factor in "Valfajr Moghadamati" operation images. Source: Authors.

A review of critical discourse analysis	Related Formal and Legal Considerations	Analysis of "Valfajr Moghadamati" Operation Images
Place	<p>Emphasizing the choice of the place of the photo is due to the attainment of a more accurate understanding of the photo subjects (Salvesen, 2014). Different locations represent the realm of the inner beliefs of the human beings, and the viewer can better understand the relationships of the individuals present in the image and part of the human emotions present in the image (Doustdar, 2009).</p>	<p>According to the above pictures, which are non-professional photographs of warriors in the villages of the Kurdistan region and always scared that the counter-revolutionary elements would attack them are quite different from the photographs of the war zone of the south, where the forefront is marked.</p> <p>The wide geographical diversity of war photos is due to long borders with Iraq</p> <p>The way of confrontation with the enemy is also widely different in different areas, which has also had a profound effect on the pictures.</p> <p>Another division of place in the war is the two front and behind-the-front positions. Behind the warriors' front, they had more time to relax and take photos.</p> <p>The pictures which were taken before the operation capture an essential piece of information on the manner and nature of warriors in everyday life that is of particular simplicity.</p>



Fig. 5. Variation in Warriors' Clothes Due to Their Military Dependency, Source: Archive of None-Professional Photographs of Iran-Iraq War, Gholam Reza Jahani Moghaddam.

Table 3. Critical discourse analysis of Military dependency factor in “Valfajr Moghadamati” operation images. Source: Author.

A review of critical discourse analysis	Related Formal and Legal Considerations	Researcher’s Analysis of “Valfajr Moghadamati” Operation Images
Military dependency	Photographs taken by each military organization have a different structure. For example, photos of duty soldiers are different from those of Basij warriors (Mehdzadeh, 2017).	Division of military organizations into two significant groups of the Army and the Corps The existence of divisions within the set of the Army and the Corps themselves (meaning that the photos of the Corps destruction battalion are different from those of the Corps’ Health Center Warrior Photographers) Therefore, given the figure 5, the variety of perspectives in the photos is due to their military dependency.



Fig. 6. Simplicity of things, Clothing and Overall, the Warriors in the Photo, Source: JahaniMoghaddam’s Archive.

Table 4. Critical discourse analysis of existing equipment, objects and weapons’ factor in “Valfajr Moghadamati” operation images. Source: Author.

A review of critical discourse analysis	Related Formal and Legal Considerations	Researcher’s Analysis of “Valfajr Moghadamati” Operation Images
Existing equipment, objects and weapons’	The things and objects in the photos can themselves be a storyteller and engage the audience in the warrior’s memories and a story of life. In the “Valfajr Moghadamati” Operation, Iranian soldiers were poorly equipped, and they did not have the proper support and tried to infiltrate by attacking the front lines of the enemy; lines where Iraqi infantrymen had trenched in fissures and had targeted Iranians from their trenches. Hundreds of teenage Iranian soldiers were killed, and many were taken into custody after being wounded (Rashid, 1999). There is a unique and orderly rule in the practice of dressing the military, adhering to which is very important (Bazrasi-ye Gorooh-e SanaayeYa Mahdi, 2009).	According to the figs. 6, a simple style of living is a common chapter in all warriors’ photographs and the military uniform is there to be the only sign of war. The equipment and weapons used by the warriors also follow this simplicity, and military uniforms, although worn-out, are mostly clean. Footwear in the photo is slippers, sneakers, shoes, and boots. This diversity may indicate that the audience is not faced with a professional army with harsh laws.

non-professional cameras. The 110 and 126 had more popularity than other cameras because of their ease of use. Photos are often colorful. Only non-professional photographers with a professional approach to photography use black and white films.

- **The Angle of Photography:** The angle of most photos is the same as the subject, which is

used mostly in non-professional photography. The characteristic of this angle of view is the photographer’s human view toward the subject of photography. The viewer of the photos also senses from this angle that the warriors are ordinary people like other people in society, and the audience can easily identify with them.

- Technical Drawbacks of the Photographs: Many of war non-professional photos have poor print quality and the colors are not natural. Some images are blurred, which has caused the individuals to not have different identities and to be alike in the photograph (Figs. 10- 11 & Table 8).

In the group memorabilia photographs of warriors, we face a different form of social life. This type of social life is different from the usual social relationships in society. In these photos, we see a group of warriors side by side at every moment. The social life depicted in the photograph indicates the existence of different social relations than that of his contemporary society, which guarantees the

representation of reality in the image. If there were no such photos, there would be no visual reality and viewing the experience.

Findings

In this section, according to the method applied in the research which is the critical discourse method, and also, by considering the analysis conducted by researcher on the images related to “Valfajr Moghadamati” Operation based on the factors of critical discourse method, the analysis of findings with the formal and legal considerations was performed. Since in photography, place plays an important role, from this point of view, the



Fig. 7. Standing and Sitting Mode of Warriors. Source: JahaniMoghaddam’s Archive.

Table 5. Critical discourse analysis of **standing and sitting mode** factor in “Valfajr Moghadamati” operation images. Source: Authors.

A review of critical discourse analysis	Related Formal and Legal Considerations	Analysis of “Valfajr Moghadamati” Operation Images
Standing and sitting mode	According to Article 76 of the Disciplinary Code, the manner of military stand-up involves certain conditions and ways that increase the solidarity and consolidation of the principles of the discipline. It is obligatory for members of the armed forces in all circumstances (Bazrasiye Gorooh-e SanaayeYa Mahdi, 2009).	In the fig. 7, no warrior has any weapons. Some warriors have put their hands on the shoulders of another warrior which is a sign of interest and fondness between the two warriors. Some warriors are very intimate in front of the camera and lean on each other. From their position, one can guess that most of them are from the middle and lower class. The photos may not say the reasons for their entrance to the front, but they lived together as brothers. The word brother that referred to these warriors as satire or comedy in the movies exists in these photos. Many look away from the camera. They may not want their eyes to show the deep feelings they have for their other brothers. These same soldiers who have met each other in the training phase of the military service cannot be separated from each other. The only difference is that this chain of love is many times stronger than friendships. This photo is the witness that confirms the author’s point of view; a photo that the warriors’ feelings to one another through their gazes and hands can be perceived.



Fig. 8. Light in the Photo. Source: JahaniMoghaddam’s Archive.

Table 6. Critical discourse analysis of “Light in the Photo” factor in “Valfajr Moghadamati” operation images. Source: Authors.

A review of critical discourse analysis	Related Formal and Legal Considerations	Analysis of “Valfajr Moghadamati” Operation Images
Light in the photo	<p>Light is the first requirement for photography. Light can be classified into two categories: natural and artificial (flash). Natural light determines the time of photography through shadows and the type of view because the photos taken in daylight and light have different sunlight quality due to the time of photography. The geographic place also influences the quality of light. Lighting is an essential skill in photography, from taking a photo of a transient event that uses existing light to a promotional image that uses special lighting. Light is the essence of photography, without which there would be no photography (Childe & Guiller, 2007).</p>	<p>About the figs. 8, in the “Valfajr Moghadamati” Operation Photos, the lighting color of the photos taken in the mountains differs from that of the plain. Natural light photography is realistic and believable. Interiors and night photos take advantage of the flash, which enhances the contrast of photograph. The high contrast of the photographs drives the space into a theatrical and epic direction.</p>



Fig. 9. Photographs Background. Source: JahaniMoghaddam’s Archive.

Table 7. Critical discourse analysis of “Backgrounds and Foregrounds of Photos” factor in “Valfajr Moghadamati” operation images. Source: Authors.

A review of critical discourse analysis	Related Formal and Legal Considerations	Analysis of “Valfajr Moghadamati” Operation Images
Backgrounds and foregrounds of photos	<p>The ground of photos plays a vital role in conveying the intended concepts of the photographer. Part of the conceptual load of the photo is transferred by the background of the picture alongside the main subject (Zoka, 1997).</p> <p>The photographer’s action is based on the practice of replacement and juxtaposition. The process of photography begins with framing the subject (replacement) and continues with organizing the elements within the frame (juxtaposition) and finally ends with the capture of the targeted subject at a given moment (Nojoomian, 2007).</p>	<p>According to the fig. 9, considering the entrance of the city, or the name of the base, garrison, battalion, or the association they serve in, as the background for the photographs that besides documentation and recording an evidence showing the presence of the warrior in the war zone, it is a sign of being proud to be in a city in which the warriors are.</p> <p>Posters (and even wall paintings) were installed in the gathering places of warriors which used as backgrounds in the photographs. Wall paintings and scribbles are also a favorite background for warriors for memorabilia photos. Sometimes the whole picture or scribble is unreadable due to the warriors standing against it. It seems that knowing what the background is and what the background is about is enough for the warriors. Furthermore, some words or sentences are also seen on the clothes or helmets of the warriors which look like the scribbles of youth on the walls and notebooks in which, the matters that enjoy importance for the writer can emerge.</p>



Fig. 10. Technical Drawbacks of the Photographs. Source: JahaniMoghaddam’s Archive.



Fig. 11. A Group Photo of One of the Komeil Battalion Associations. Source: JahaniMoghaddam’s Archive.

Table 8. Critical discourse analysis of “Technical Drawbacks of the Photographs” in “Valfajr Moghadamati” operation images. Source: Authors.

A review of critical discourse analysis	Related Formal and Legal Considerations	Analysis of “Valfajr Moghadamati” Operation Images
<p>The angle of photography and technical drawbacks in the photo</p>	<p>Another drawback to some of the images is the unwanted double exposures, namely the film after being exposed, has not been entirely changed with raw film frames and part of the film has been exposed to light again. Two photos of a film reel were found on the Komeil Channel complete search from one of the Martyrs’ cameras, is a demonstration of the siege condition of the warriors.</p> <p>The image on the right shows a young warrior staring at the photographer with tired eyes, with a smile on the lips. He is making something out of the sand with his hands like a child by the sea. The tranquility of the warrior’s eyes also evokes happy children’s play. In front of the warrior, there is something like a rifle dropped on the ground, which may have been used to collect sands to make something. The dark clothes under the soldier’s uniform show the coldness of the air. On the back of the image, there is another warrior, as if injured in the head and shoulder area. The warrior touches the wound of another hand with his hand the color on which looks dark. He may have been a martyred warrior. The background of the photo is much brighter. At the top left of the image, there may be another warrior’s shadow. The most important thing that doesn’t seem to fit the situation is the peace of a warrior that makes something with the sands.</p>	<p>The angle of most photos is the same as the subject, which is used mostly in non-professional photography. The characteristic of this angle of view is the photographer’s human gaze on the subject of photography. The viewer of the photos also senses from this angle that the warriors are ordinary people like other people in society, and the audience can more easily identify them.</p>

pictures of the “Valfajr Moghadamati” Operation were highly spatially varied. It should be noted, however, that the photos from behind the front were more abundant because of the ease of shooting. In the organizational dependency factor, the formal

narrative and the researcher’s narrative were in line with one another, indicating the existence of diversity in the photographs through the corporate variety of the warriors. The study of the researcher also emphasized on the simplicity of the warriors’

mentality and their means. The cameras used in this operation were small-format cameras that were easy to carry and that non-professionals could use. The angle of photography in the images of “Valfajr Moghadamati” Operation did not fully follow up with the scientific aspects of photography because the prevailing perspective was the human gaze that promoted intimacy.

Summary

It is stated in the above mentioned that the photographs are the reflection of the discourse prevailing in societies. Talking about war unconsciously drives the mind toward the enemy. In many social structures, war is identified with being enemy to “other,” and this issue has the feature of giving identity in the war, as Thompson wrote: “We can kill thousands because we were the first to call them “the enemy” (Thompson, 1980, 245). In the studied memorabilia photos, it has been observed that the “other” or the Ba’ath enemy does not have a significant presence, and the civil discourse was established rather than an anti-enemy dialogue. War, in the view of the warriors, was not obtaining power, soil, and wealth. In the photos, from the way the warriors stood beside each other, it was inferred that the warrior considered himself responsible in the fate of the other warriors.

Conclusion

The Iran-Iraq war intertwined with the Karbala discourse, and in many artistic disciplines, it has manifested the Ashura discourse. The truth of Iranian identity in the social life and cultural communication of citizens revealed in symbols and signs. Ashura behaviors have made this ritual event into an event that, with the participation of the people, creates a different version of the government’s narrative. The Shia-Iranian atmosphere of Fakkeh is a product of a popular culture that empowers its discourses and symbols. People do not consider Fakkeh to be unrelated to Karbala. The warriors’ narrative was explored from a new angle. Social relations

are different from enemy discourse. In the light of these friendships, the solidarity of the warriors’ community was strengthened, and there is no need for anti-enemy discourse. The dialogue of the sacred place (Karbala-Fakkeh) and the Ashura behaviors have made this ritual event into an event that with the participation of the people, has created a different version of the government’s narrative.

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