The Role of Photography in Urban Landscape

Presentation of Martyrs Images in the Urban Life

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Abstract | What is vital for the generation of the Sacred Defense, advocating Islamic values during Iran-Iraq war and also for the post-war and present generations, is to know the exact dimensions of the sacred defense and its values, as well as to continue and preserve the achievements and values that must be well explained and redefined. The present study examines the importance of using combatants' photographs during and after the war in urban spaces, especially within the urban life of citizens, with an emphasis on intimate photographs of war and martyrs. For this purpose, the photographic murals installed in the "Shohada Neighborhood" in Aran and Bidgol at Kashan have chosen as a case study. In this study, a descriptive-analytical methodology has used with a survey approach. For data gathering, a structured interview used along with a review of library and online documentation. The results of the Research indicate that the residents have a specialized attachment to their neighborhood and, using photographs, are trying to create empathy and linkage of generations. The photographs in public spaces follow a more formal official narrative, with a mathematical look at the war. On the contrary, the public narrative of war is mostly in personal spaces, is not identical with the official narrative.

Keywords | Martyrs photo, Non-professional & professional photography, Urban life.

Introduction | Murals are the most common, most popular, and most intimate arts; which can be seen and criticized by the public. With the advent of technology, the industrial revolution in societies and the invention of the photographic camera in the Nineteenth century, part of the narrative captured by camera imagery. Images are always remembered more quickly than words because they do not need any interpretation, with whoever uses this universal language bears a tremendous social responsibility. War is one of the serious events that can occur in any society. During the wars, a variety of human behaviors manifest themselves, and the war photographer plays a critical intermediate role between re-

ality and the whole society. Photographers document many of the significant events in the history of Iran. Maintaining the heritage and values of the war and reminding of sacrifices of combatants during the postwar period is a significant and prevalent issue in the world and remembrance of the martyrs of wars in the cities has a long history.

In many cases, memorials for some of the prominent martyrs have made in very primitive and poorly differentiated ways with other graves. Over time, Memorials such as the "Martyr Chamran" in Dehlavieh village, in Khuzestan Province, southwestern Iran have been constructed that is not the martyr's burial place, and the memorial building has a stronger design than the old graves. In the last few decades, building the war memorial spaces has gone beyond the martyrs' cemeteries and has transformed to the construction of memorials

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for the unknown martyrs. This phenomenon saw in different locations across the country with different functions, including in the universities, mountainous areas, urban areas, and parks, but still unfortunate and underdeveloped. The Iran-Iraq War is the longest one since World War II between the two neighboring countries with many cultural commonalities. The war has high spiritual values, so preserving the heritage of that era, especially the remaining formal and informal photographs and promoting their status in urban life is of utmost importance. In the present study, the status of these photographs in one of Kashan's neighborhoods, which was called "Shohada Neighborhood" after the war, as well as the status of official and unofficial images in the neighborhood and the houses of martyrs analyzed.

Research background

Despite the importance of the photographs of martyrs in urban life, little Research has done in this regard.
Here are some examples of researches related to the topic: Parvin & Farnoosh (2016) evaluated some samples of anonymous Martyrs Monuments in Iran. They also tried to show how recreating the epic memories and pride of a nation has an essential role in connecting the cultural memory of the people for subsequent generations. This study compares the characteristics of Martyrs Monuments in Iran and Iraq and shows how different point of views may make a difference in the appearances, symbols, and content of the monuments of war in two countries, defender and attacker. Much difficulty in the Iranian martyr's memorials is the lack of expertise in perspective and low attention to the potential of suitable urban spaces in the audience, although, despite the technical weaknesses, they are enduring and significant due to their popularity. During the time, it can improve and strengthen the relationship with the environment and daily life. In contrast, the monuments of martyrs of Iraq, despite the superior physical features, are not as impressive as their counterparts in Iran.

In another article titled "Evaluation of Urban Interventions in Imam Hussain Square (Tehran) with Emphasis on Urban Reminders," Aminzadeh & Yazdi (2018), argue that today, many local studies have emphasized on the importance of narration and memory in cities. In this approach, the city considered as a diary of place collective memories. These memories which are rooted in the context of urban places and can form active bonds between people and places, Furthermore have an essential role in the formation of people's place-identity and sense of belonging to the place. Ignoring these memories (and significant elements tied to them) in urban interventions can weaken people's sense of belonging to the place and their place identity and can lead to many consequences and results. Vanishing memories may cause an identity crisis.

Aminzadeh & Yazdi (2017) went on to say that most of the

researches with the subject of place collective memory focused on the formation of collective memories in the city and its sufficient criteria. However, the recording and transition of those memories for the future and posterity gave less consideration. A confrontation of people with urban signs helps them to remember memories of the past. These reminders as forms, functions, and meanings would help people to remember urban memories and narrate (tell the story of) the city's past. However, some urban interventions, regardless of these memory reference points, would remove city narration consciously or unconsciously over time. Interventions which would make the cities generic, without any memory, history, or essential feature. Imam Hussain square intervention plan accomplished in 2012 with the approach of maximum changes, and today after four years, its results could be analyzed. Current Research is pursuing the analysis of urban intervention in the Imam Hussain Square to see how it pays attention to place collective memories through protection and strengthening of urban reminders. This Research combines existential and First-person phenomenological approaches. With a qualitative Analysis method, it uses content analysis combined with expert analysis. In the study, many information techniques employed, such as in-depth interviews, structural interviews with open questions, and expert observations. The results show that the new design has not succeeded in attention to urban reminders and has failed in using numerous capacities, available in this historic place. Except for a few cases, this intervention not only has no attention to forgotten place-memories and urban reminders, but it also has weakened and destroyed the existing reminders. Even new urban reminders which erected in this design have not appropriately bonded with place history and memories. Current Research emphasizes the importance of place collective memories and reminding these memories.

The theoretical basis of Research
Photo position in urban spaces

Amid the 1979 Islamic Revolution, the Iranian art community faced fundamental changes and transformations of values in society. Artists who experienced social and political changes practiced different styles and practices. The revolutionary artists and cultural leaders of the country considered art to be the public. Therefore, the art defined in relation. It defined not in museums and galleries, but among the social strata. The graffiti of the Revolution times may be the first step for the beginning of the post-revolutionary wall paintings; a spontaneous move among people who, with the help of simple illustrations and manuscripts, expressed their objections to the status quo. Most of these works are not realistic and represent the myths of the Sacred Defense with symbols and signs. In these images, signs can reproduce the meaning of the dominant discourse of that era. Avoiding realism allows the audience to ignore some parts of life such as killing, dev-

astation, and savagery, and see the war as the utopia, where participation is an opportunity for a warrior aligned with the martyrs of Islam (Tausk, 2009:50). After the war, particular attention paid to the installation of images of martyrs of the country and the revolution in urban spaces, to the extent that many of the walls of Tehran, as the capital of the country, were adorned with the martyrs' images and murals. In these works, there was no trace of mysterious abstract and expressionist styles of wartime murals. Most painters chose a style close to realism or prevalent realism to let the images of the martyrs communicate with the audience without exaggerated interpretations. In this new style, the martyr is not an extraterrestrial alien but a believable human being who is present in society. Here the painter only tries to show a better image of the martyr. In these realistic paintings, photographs play a crucial role, since the closest and most similar object to the image of a martyr is his/her portrait. These types of murals try to remind the presence of martyrs in the urban spaces and can say that the photos of these martyrs are beneficial means of making this connection. Common language and simplicity, as well as the way of illustrating these images on the walls of the city, helps the martyr to display himself/herself to the audience (Khonsari, 2006: 18).

History and types of war photography in Iran

The more noticeable documentary and reporting feature of the photography medium became the robust number of supporters, the use of photos in news and documentary fields grabbed. Photographers realized that the photo could be good evidence to record and transmit events. The photo could inform those who were not present on the scene and used as the best platform for public awareness. As Images are always memorized more quickly than words, at the onset of the war, photographers noticed this issue and decided to present the dimensions and events of the war as they wish to their audience. The war photographer plays the vital role of media between reality and the whole society. War photographers divided into two groups of non-professional (amateur) and professional photographers.

Non-professional (amateur) photographers

An amateur, from French amateur "lover of," is generally considered a person who pursues a particular activity or field of study independently from their source of income and just for fun. In popular literature, amateur means inexpert, and for most people, it means a lack of skill and inexperience (Odin, 1999). Amateur photographers can divide into two main groups according to the function of their photos: photographers of non-professional family photographs and photographers of non-professional photographs with the professional approach of photographer.

Photographers of non-professional family photographs: they are just interested in collecting and preserving memories. He often does not work like a professional photographer so that everyone will have his/her understanding of the story. Most photos of the holy defense combatants fall in this category (Ibid).

Photographers of non-professional photographs with the professional approach: Amateur photographers with professional approach, take photos and photos are not so good that they broadcasted in media and television as professional photographs and the photographer may remain unknown and anonymous (Ibid).

Professional photographers

The first images in Iran, which may classify as war pictures, are photographs taken during the Qajar period from the Constitutional Movement (Revolution). These photos can be considered pioneering moves in the field of "Photojournalism" in Iran. It divides the history of photography in Iran into two periods, the first one is related to the emergence of photography in Iran, and the second period is related to the Photojournalism, which coincided with the Constitutional Movement. In this period, photographers such as Stepan Stepanian and Antoin Sevruguin covered the events of the Movement (Musek, 1998). In general, with the start of the Democratic Movement, photographers tended to take portraiture. The images of activists of the Movement fascinated people and their fans and surprised them. Photographs of the Mojahedin taken by various photographers are the only witnesses which show the conditions of Iranian society at that critical time (Zeraqi, 2016). Apart from the photos of the Constitutional Movement, the oldest photos of an Iranian war are related to the Dhofar Rebellion, which took place between the Omani guerrillas and the Iranian government in 1974. Few photographs taken from the war were mainly to show the power, authority, and victories of the Iranian army (Khonsari, 2006: 20), but the most significant incident in the contemporary history of Iran, which had a profound effect on the society, was the 1979 Islamic Revolution. The revolution changed the entire society and the Iranian nation's attitude. Influence by the revolution, photography in Iran also undergone significant fundamental changes. A large number of people came to the streets to take a photograph from the events of the revolution. These people were informal photographers who despite the dire situation of the art, always tried to come to the streets and record the events (Tausk,2009 :50).

The Islamic Revolution and its events were the primary factors accelerating the development of visual consciousness among Iranian photographers. After the revolution, social photography found a special place in Iran's photography. Photographers across the country sought to portray social problems, such as poverty and illiteracy, and, in general, so-

cial dilemmas (Ibid: 51).

Types of photos during the Sacred Defense

Photos took during the Sacred Defense, are divided into three categories.

a. Passport size photos affected things such as type of clothing, sitting, looking, and even the attention to beards and smooth hair, which were remarkable in the photos (Janbozorgi, 2004: 58).

Sometimes, people thought that their studio photos would be the last photo they were taking, and the photo would be used on their burial ceremony or over their coffin, so the spiritual dimension of the photo was famous for his owner. Some others photographed in studios with military or Basij uniforms. These types of photos were taken behind the frontlines in the military barracks by the war photographers at the propagation headquarters (Moradi, 2009: 47).

b. Other variants of the war period photographs are the personal photos taken on the battlefield, or behind the frontline. The distinct features of these photos are the awareness of the individual, his posture, and his looking at the horizon.

c. The third category is the photos taken on the battlefield and usually taken by professional photographers. Professional photographers at the battlefield or behind the frontline carefully select moments and record them. In this type of images, the combatant-photographer is both an observer and a participant who forms a valuable source of images. Indeed, the images provided by the combatant-photographer help the public to understand the tensions that exist in the essence of the war. Perhaps titles such as "Amateur," "Unprofessional," and "Private," often used to refer to these people, have already lost their significance (Perlmutter, 1999: 7). However, some combatant-photographers have reached a semi-professional level in the production and publication of images. Using narratives does not only contribute to the interpretation, explanation, or honest assessment of an event but also increases the perception of these events (Peters, 2001). Therefore, the effect of these images as a part of the information can be the main topic of public debates (Perlmutter, 1999: 7).

Research methodology

In this Research, a descriptive-analytical methodology used with a survey approach. Initially, using the library method, concepts related to the use of formal and informal photographs of war, in urban neighborhoods and the homes of martyrs were studied. Then, in field research, attention was paid to the audience, and their responses were analyzed using qualitative content analysis method. Also, at this stage, field observations (in different days and hours) were used. As a result, a combination of the opinions of the people and the researcher (interview and observation) obtained. Data collected through at this stage were in-depth informal interviews in the form of conversation, standard interviews with open

(structured) questions, and specialized observations. In conducting profound and structured interviews, the selection of sample size based on the qualitative research method did not follow predetermined rules and continued until the repetitive responses (saturation information) arrived. After conducting 35 interviews, including 15 informal and conversational interviews and 20 structured interviews, especially with trusted members of the neighborhood, it seemed that there was little new information available. The sampling method of the Research is non-random and Purposive sampling. The researcher went through local queries to people who had more memories of the place. The interviewees selected among the residents of the neighborhood, businesses within the area. As the study area (in terms of traffic and terms of shopping centers) plays a trans-regional and urban role, the selection of passersby did not require a mere search within the scope of the study and interviewees were selected from peripheral areas and even from other parts of the city.

Research scope

The scope of the study is "Shohada Neighborhood" of Aran and Bidgol in Kashan. The present study examines the importance of using combatants' photographs during and after the war in the neighborhood. "Shohada Neighborhood" is not the only area named after martyrs. A large number of neighborhoods and squares are named "Shohada" in different regions of Iran. In some areas where named after martyrs, several people martyred because of religious and ideological believes at that place or elsewhere, such as the Sacred Defense battlefields. Some of these martyrs do not belong to the Islamic Revolution time or the Iran-Iraq war. For example, the mausoleum of four supporters of Ayatollah Sa'eed al-ulama Barforosh is at the Shohada intersection in Babol, who was martyred in conflict with the Babi Sect and dated back to the Qajar era. Another similar area is Tehran's Shohada Square, where several compatriots martyred in this place during the Islamic Revolution time, and the name of the square changed from "Jaleh" to "Shohada." In the early years of the Iran-Iraq war, a number of the inhabitants of this area martyred at the battlegrounds and the neighborhood was called the Shohada district. The martyrs' district with 40 martyrs, two Prisoners of war, and eighteen veterans proved to be worthy of its name.

Data analysis

In this section, due to the importance of recognizing the dimensions of the sacred defense and its values, and with the aim of studying the effect of visual expression of martyrs' countenance in urban life, the way of using images of martyrs in urban spaces and homes is analyzed based on theoretical basis of Research, which showed in Fig. 1.

According to interviews and observations, the use and position of martyrs' photos in the "Shohada neighbor-
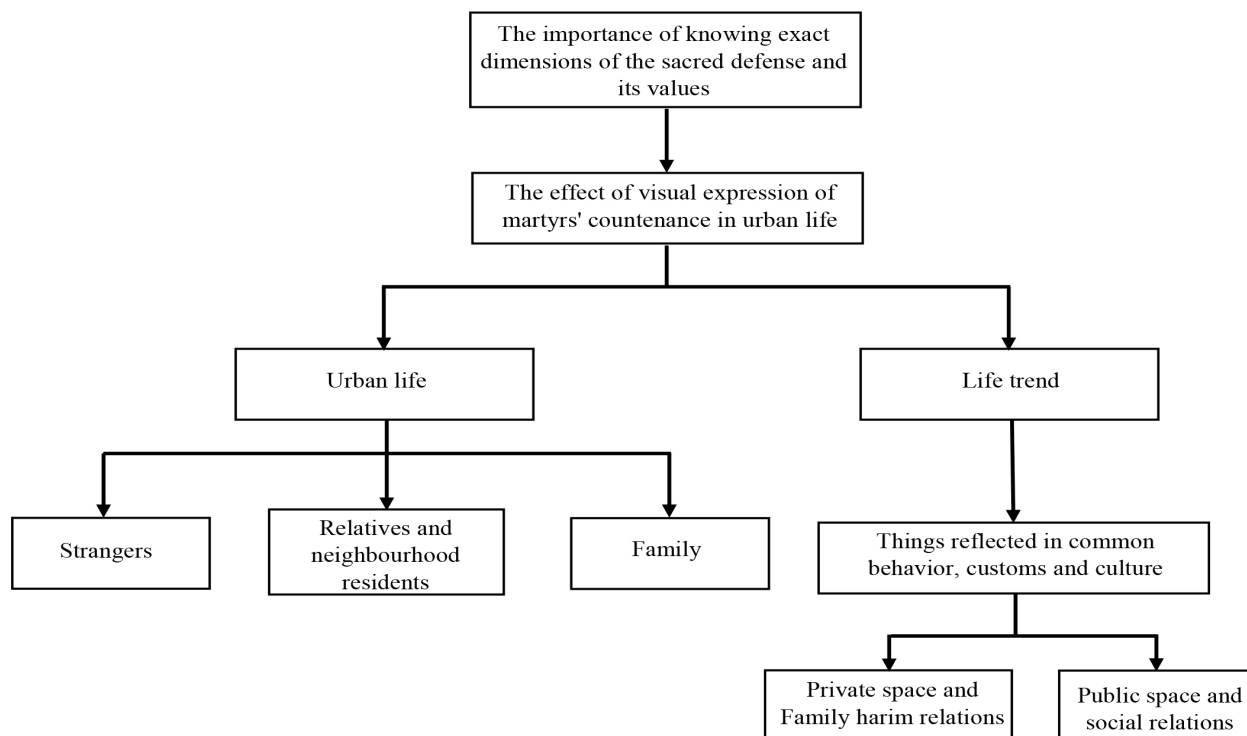
Fig. 1: Theoretical framework of research. Source: authors.

hood" of Kashan analyzed as follows:

Position of martyrs' image in urban public spaces
In this section, the position of martyrs' images in the public spaces of the neighborhood and their relationship with residents of the neighborhood and strangers examined. Home and neighborhood are integral parts of human life and memories. Undoubtedly, due to the reminding power of a photo, the images of martyrs of the neighborhood are of particular importance. The photos classified into several categories and explanations provided for each group.

In public spaces, the place of martyrs' images are in the mosque, alley, and street and, finally, at the entrance of some houses examined:

Mosque: Each mosque can play a unique role to link the generation of martyrs and present youth and adolescents, so that martyrdom is no longer a personal issue for the youth of the neighborhood. In the mosque, can see photos of martyrs on a banner along with a larger image of Imam Khomeini (Fig. 2).
Street: On the streets, there are old murals of martyrs and Imam Khomeini. The image of the martyr and Imam Khomeini in a single frame proves a symbol of sacrifice and obedience to God's command. Fig. 3 shows old wall paintings in the Shohada neighborhood of Kashan.
Houses' entrance: Pictures of martyrs hung at the entrance of some houses (Fig. 4). Pictures of martyrs Used to serve for identification of houses like the house ID card or the house plates that showed the family to which it belongs. This mode

Fig. 2: A view from inside of the mosque, a picture of Martyrs, Imam Khomeini and dome of the shrine of Imam Hussein (AS). Photo: Seyed Saeid Reza Razavi, 2017.

Fig. 3: Old wall paintings on Shohada Neighborhood. Photo: Seyed Saeid Reza Razavi, 2017.

Fig. 4: Photo Usage in the Houses Shohada Neighborhood of Kashan. Photo: Seyed Saeid Reza Razavi, 2017.

Fig. 5: Photo Usage in the Houses Shohada Neighborhood of Kashan. Photo: Seyed Saeid Reza Razavi, 2017.

of representation was standard during the Iran-Iraq war and a few years later in many parts of Iran. However, today, the number of these photo frames have diminished on the entrance to the houses of the martyrs' families. While at the entrance of the house, the martyr's image welcomes the guests and is a blessing. Sometimes, the presence of flowers, pots, and rose water beside the images is a symbol of refreshing, living, and beauty (Fig. 5). This presence is so pseudo-real that sometimes the images are decorated by prayers and the Nazar amulets to ward off the evil eye from the martyrs. It can say that the use of images of martyrs, especially in urban public spaces, is a way to confront the cultural invasion and the youth crisis, in addition to identifying and remembering the sacrifices of martyrs. This strategy is approved by the middle class, the state, and the working class because it brings the values of the previous generation to the new generation only by using the visual expression. The presence of these images in urban life creates a peaceful association between the values of martyrs and the everyday life of individuals and provides a platform for experiencing memories of martyrs and their courage in a different place and time.

Position of martyrs' image in private spaces and family relationships

In this section, the images of martyrs in the neighborhood and private spaces and in-family relationships reviewed. In general, the location of the martyrs' images in private spaces of the families can be hung on the wall or placed in the niche (official spaces of the house), the more personal spaces of home and a collection of photos in the album.

The wall of the guest room or the niche (official spaces of the house): The first set consists of images or paintings of martyrs' photographs that placed in the guest room on the wall or the niche (Fig. 6). These types of images are with martyrs' families in interviews, marches, and official meetings. The Martyr's (Shahid) Foundation also often chooses such images for drawing. These pictures are placed in the guestrooms niche

or similar spaces and are used only at ceremonies, parties, and special occasions, but in other times, the door closed. Some combatants and families have put the martyrs' images at one point in their own homes on their taste (Fig. 7).

Home's private spaces: More private photos placed in spaces at homes that are used by the household (Fig. 8). Some of

Fig. 6: Official home space and decorating space with official photos. Photo: Seyed Saeid Reza Razavi, 2017.

Fig. 7: A small museum of two martyrs in the corner of the house. Photo: Seyed Saeid Reza Razavi, 2017.

Fig. 8: Placing images in the private space of the martyrs' house. Photo: Seyed Saeid Reza Razavi, 2017.

these photos are combatants' private photos, group photos, and other single photos. Of course, when space is limited, dividing the house spaces into two parts is not possible, and the photos placed in the only room of the house.

Collection of photos in family album: The photo album is one of the most delicate, practical, and most complex outcomes can get with a photo collection because the album maker is looking for a way to release its two-dimensional images over time. The album maker tries to create and construct a narrative by putting together several photos. By taking a photo and putting it together in the form of an album, instead of recording solo moment, he tries to show a time-interval to the audience. Along with these experiences, in which the final work is in the form of an album, some others advocate taking a few separate photographs of a single subject to capture the different postures and movements of the subject (Fig. 9).

Combatants' album is one of the most prominent examples of recording the history of war. The combatant-photographers took photos, and subjects did not pay attention to the camera. Then, they could discover conflicts, happiness, and bitter moments of those who were supposed to sacrifice their lives for their beliefs. The combatant-photographer was living for several months, along with photography subjects before he managed to portray the spiritual states of them who had a healthy life. At the end of the war, every person wished to return to a healthy life, and thus the image narratives of this kind found such an attraction and many fans. During the postwar period, the combatants and the martyrs' families made photo albums of various topics, and they managed to present the photo album as an artwork — images of some albums photographed by combatants during the war. Albums of martyrs' families in the neighborhood include photos of different lifetimes, travels and family members.

Photos printed from original negatives: Most of these photos have been color-faded as time passes by. Parts of some photos lost or because of humid areas. The old printed photos have

their sense. For most of the martyrs' families, the only things left are the very color-faded photos.

Restored copies of old photos: Including photos that restored by photo editing software (such as Photoshop) which have bright, sharp and high contrast colors. Locals who have little knowledge with the new digital tools, made these copies for the happiness of the martyrs' families or to be used at the martyrs' memorial ceremonies. Restored photos can revive the martyr's image for the family. Sometimes, these young people print and install posters or banners from several martyrs in public spaces to commemorate the war martyrs. Another group of restored photographs is images made with digital editing software, in which several martyrs' images placed together and a new photo created with a new background. Some of these images help identify the mentality of the martyrs' families. One of these photos, which the families of the Shohada Neighborhood are very interested in, is a picture of all martyrs in the neighborhood and in the middle of it, is an image of Imam Khomeini (Fig. 10) Despite all the technical shortcomings apparent in this photo, in all houses

Fig. 9: Pages from an album related to the martyr's burial. Photo: Seyed Saeid Reza Razavi, 2017.

of martyrs' families, the photo has a special place and even in some homes, it installed in several different places. In the photo, forty martyrs recognized whose head, and body sizes are not in harmony with other martyrs.

Another problem is the light of the images. The color of the faces and the clothes of the martyrs are not right either. On the other hand, the dress of the martyrs depicting the different seasons in the photo. The quality of the resolution of the image of each martyr is also different. Not all martyrs inside this image look at the camera lens. The photo background is an image of the forest that is ultimately flowing and the foreground covered with blurred grass. Behind these grass is the plain of tulip flowers, which is a symbol of martyrdom. Part of the feet of the martyrs and Imam Khomeini covered with flowers. The white shirt of the martyr behind Imam Khomeini has caused his face to attracts more attention than anyone else. Martyrs' photo is carefully placed around the image of Imam Khomeini to draw the attention of the audience towards this focal point, and Imam Khomeini's image highlighted.

Conclusion

This study was an attempt to investigate the status of these photographs in one of Kashan's neighborhoods, which was called "Shohada Neighborhood" after the war, as well as the status of official and unofficial images in the neighborhood and the houses of martyrs were analyzed. The observations suggest that the residents have a specialized attachment to their neighborhood and, using photographs, Can create a sense of empathy and belonging to the generations.

The photos divided into several groups: the first group is martyrs' images in urban public spaces. Moreover, the second groups consist of martyrs' images in private spaces. In general, the martyrs' images in private spaces of the families can be hung on three parts: the guest room on the wall or the niche (official spaces of the house), the more personal spaces of home and a collection of photos in the album. The Official photos are a sign of the social dignity of the martyr's family in the situations mentioned above, which is why these photos more commonly used in official space. These types of images are with martyrs' families in interviews, marches, and official meetings, more private photos placed in spaces at homes that are used by the household. The photographs in public spaces follow a more formal official narrative, with a mathematical look at the war. On the contrary, the public narrative of war is mostly in personal spaces, is not identical with the official narrative.

In both public and private spaces, the martyr's photo is alongside the photographs of the leaders of the revolution. The image of the martyrs and Imam Khomeini in a single frame is a symbol of sacrifice and obedience to God's command. The images of martyrs in urban spaces have established a good relationship with the social atmosphere at any given time. After the war, particular attention paid to the installation of

Fig. 10: Collective picture of martyrs with Imam Khomeini. Source: Photo archive of Abbas Hajipour Arani, 2011.

images of martyrs of the country and the revolution in urban spaces. Most painters chose a style close to realism or prevalent realism so that to let the images of the martyrs communicate with the audience without exaggerated interpretations. In this new style, the martyr is not an extraterrestrial alien but a believable human being who is present in society. Here the painter only tries to show a better image of the martyr. In these realistic paintings, photographs play a crucial role, since the closest and most similar object to the image of a martyr is his/her portrait. Because then people would be able to see the martyrs in their daily lives and remember them.

Therefore, as the presence of martyrs' images in urban spaces. It is more aesthetically acceptable. The tendency of society, whether in the public or private spaces, highlights the convergence in the post-war society because people should remind social values and their representations. Many young people do not care about the war and its values in everyday life, and they hardly communicate with the martyrs. Thus, by putting the formal and informal images of the martyrs in public and private spaces, social relationships, either in the form of family ties or in the form of mutual relations, it can create the ground for experiencing the presence of martyrs in the daily lives of individuals. It argues that the placement of these images in urban public spaces or private spaces of martyrs' homes is necessary in order to meet the spiritual needs of young people and help them understand the country's prestigious past. It should note that the photographs in public spaces follow a more formal official narrative, with a mathematical look at the war. On the contrary, the public narrative of war is mostly in personal spaces, is not identical with the official narrative. Each photo on a wall or niche has a hidden concept for the viewer to reveal. The content of the photo the selection of a frame and installing it in the home. The image changes so much as to represent a reality converter, the reality changed into an "image" and from the apparent content of the image reaches the hidden content. In these pictures, the reality experienced in its essence, and the reality will be understandable with the help of the image. Reality is an experience that requires a catalyst to be accurate and understandable, and images will be the stimulus that will help to acquire awareness. At the same time, every unofficial image is a personal experience of war, which experienced in the form of reality, and the image helps to express words such as martyrdom, war, and sacrifice, forcing the audience to think and thus leads him/her to the wisdom. The photo, which itself is the invention of humanity, allows the possibility of thinking and conversation about events. A non-professional photographer will share parts of his existence with the viewer. In other words, the unofficial image changes from a fade, unthinkable reality into a visual memory. After transforming reality into unofficial images, a visual memory will be available. By watching a photograph, as long as reality not processed, it is a personal memory in the form of a fact that is not fully understood. None-Professional photos are part of the function of the picture, which helps to turn the hard reality into touchable reality. During the wartime, there is no chance to look at human emotions, and these feelings transmitted to deeper parts of the mind.

Footnote

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