

PORTRAYAL OF SYRIAN CIVIL WAR AFFECTED MUSLIMS IN PHOTOGRAPHY: A SEMIOTIC STUDY

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ABSTRACT

Visual imagery is always constructed through various technologies, practices, and knowledge that are not the discovery of truth, but just the interpretation. War photographs are the cultural objects deployed alternatively to expose and recall, sanities or shock, plead and deliberate, and register the realities of war by criticizing the imagination of those realities. To justify this interpretation of these realities, one needs to have an explicit methodology. This present study aims at the semiotic analysis of war photography that tends to stand out as a confessional and evasion visual war narrative. The random sample for the study is based on the images from Syria. A total of three images are analyzed qualitatively under the Rose Model (2001). Primarily, the production, image itself, and audience of the image are analyzed by several analytical tools of the selected war photographs. It is traced how in broader systems of meaning, these photographs work. It is examined that signs in language correlate mainly with the pragmatics of the photographs; thus, the audience perceives them accordingly.

Keywords: Visual Imagery, War photographs, Semiotics.

INTRODUCTION

The visual world where people live now exists to end in photographs (Pozzer-Ardenghi & Roth, 2005). A combined word form of lexeme photography stems from the two Greek words “Phos” and “graph” for light and draw. In terms of its usage, a range of definitions can be crystallized. It is used in realms of art, communication, entertainment, reportage, recording, and abstracting. More precisely, it is referred to as “painting with light”.

The process of photography as cameras became popular during the 1980s. Visually appalling things attract people to photograph them Busselle (1983). People mainly do not give it much attention because it takes a moment away instead of restoring them for them. To understand the more interlocking sense of this term, photographers have focused on reading the photographs, archives, and cultural memories. They set forth that a photograph is an image taken with a camera. Enwezor (2008) states that in the production

of the image, a record of the specific time and place also holds the principle of uniqueness. In this dissertation, mainly, we are looking into these photographs of the war in Muslim countries, so here we will understand the background of this area.

Most of the war photos carry a consistent theme of emotion: the emotions that are being represented by the characters in the photographs and the emotions that are activated in viewers by looking at photographs. The semiotic analysis denotes that the common characteristics in these photographs are pain, suffering, and death. The audience feels strong negative reactions by looking at the photographs which can result in these being ‘icons of outrage’ as indicated by Perlmutter (Lovelace, 2010). Innocence is another common theme that can be found through the semiotic analysis. With these photos being circulated among the masses, people came to realize that the central theme of the Vietnam War was the

killing of innocent. All these photos represent people as powerless. These photos showed victims being powerless in each situation. Also, these photographs made viewers feel powerless. They were being shown everything by the media but still unable to stop it. Until they stopped it, it became too late for the victims who had already lost their lives. These photos stand up to the test of time by the powerful against the powerless (Lovelace, 2010).

A case study of the Syrian population shows that 39% of the family members had the experience of feeling upset, distressed, and disturbed to the point that it hugely impacts their activeness. It is said to be lower in the community which is 29% while in camp settings, it is higher said to be 47%. Sixty-eight percent which makes 22.5% of the total population have shown being unable to give proper care to their children because of feeling upset and disturbed. Nearly 7% of Medicine Sans Frontier's mental health patients inside the Domeez Syrian refugees' camp showed signs of intense mental disorder. Just in the time of 1 year, the percentage has increased to 15% which is more than double. There are not many studies on the Syrians in terms of psychiatric disorders, who have migrated somewhere else. There is a cross-sectional study done on the Syrian refugees residing in the tent city of Turkey, shows that the existence of post-traumatic stress disorder in these refugees is 33.5% (Almoshmosh, 2016).

War is a unique fact that from the primitive era to this century has not changed in the history of humanity. There is a dynamic and wide range of notions based on various methods and practices (Nisan, K, 2020). The century's central moral and material fact is that many people are killed in war, may it be genocidal war, fire-bombed cities, concentration camps, nuclear explosion or orgies of private bloodletting (Keane, 1996).

In such scenarios, it is evident that photographs, even based on captions, do not guarantee the evidence or truth. It is to be noted that before photography, wars were reimagined on the canvas. That heroic painting, painted long after the war and by an artist who mostly had not seen them, was not the true depiction of what happened.

Now, war photography from that perspective has helped bring out the realism and plight of war before the world to the people living far away from the conflict (Buss et al., 2018). This study analyses the

war images from the lens of linguistics, so it is important to get an insight into the background of this field.

Aim of the Study

This study aims to examine the signs and the process of meaning-making through the selected war photographs. It also analyses the several perspectives of war photographs in the broader setting.

RESEARCH QUESTION

What are the signified standpoints echoed through the signs in selected war photographs?

Significance of the Study

The role of war photographs is now important more than ever, which might seem obsolete, but recording the nuanced truth is the demand of today's conflict. Several studies are being conducted in the realm of war photography. This study, more precisely, focuses on the war photographs from Islamic countries. Islamic countries are mostly affected by war overtly or covertly and their photographs are a way to get insight into the ongoing situation there. This war is overlooked at a large scale by recognized countries and institutions that can bring change in these war-affected zones. Concerning this the study is significant because it highlights war in Islamic country Syria that is largely neglected, and the meaning portrayed through those photographs are analyzed. This study can help future researchers look into this subject's further areas to make it more apparent.

LITERATURE REVIEW

Chatterje-Doody & Crilley (2019) did a research paper on "Making Sense of Emotions and Affective Investments in War: RT and the Syrian Conflict on YouTube". This paper examines the methodological difficulties in examining conflicting emotions in web films. The Syrian crisis videos uploaded on YouTube by the Russian state-funded international broadcaster RT are the main subject of our investigation. We suggest that the idea of affective investment serves as a valuable bridge between audience reactions to conflict-related internet videos and those videos themselves. Our study examines how affective investments affect how RT portrays the Syrian conflict on YouTube and how viewers respond to

these films. We highlight the significant connections between RT's depictions of the conflict and viewers' emotive investments in those representations as well as the methodological concerns brought forth. Our empirical research focuses on two pivotal moments in the Syrian conflict: the start of Russia's military engagement and the days that followed the announcement of those forces' impending departure. In our final section, we address the value of affective investments in war when evaluating conflict coverage online and offer potential directions for further research. Khan et al. (2017) have claimed that there might be an influence of capitalists over media. Bhutto and Ramzan have expressed that the strategy of power is wrapped in the agenda of pacification and collusion. Ramzan et al. (2021) have suggested that there are visible pieces of evidence of dissatisfaction over the role of government and opposition. Nawaz et al. (2021) have claimed that power promotes positive us and negative them.

Gatalani (2019) researched "Refugee Artists and Memories of Displacement: A Visual Semiotics Analysis". This article looks at the various ways that displaced artists interpret the current refugee crisis visually by using paintings to express their personal experiences of displacement, cultural traditions, and homesickness. The premise of this piece is that the visual narratives of artworks created by refugee artists and published on publicly accessible online platforms, like Facebook, have received little attention. The study identifies three emergent visual narratives through the visual semiotics analysis of 150 photos of paintings (displayed on the Facebook page Syria Art) and through a number of individual conversations with the artists who created such artworks. These are mostly focused on memories of people, places, and cultural practises that have been lost (or are in danger of being lost) as a result of forced migration and displacement. In this setting, these visual discourses become a component of an open repository that mediates, re-arranges, and saves memories—both individual and collective—as a means of coping with emotional trauma and promoting emotional resilience. The argument is that by universalizing the migrant experience, these visual narratives and representations foster empathy for the human situation of the migrants.

Nisan & Kara (2020) did a study on "Semiotic Analysis of War Pictures Drawn by Syrian

Children". The study told that, on December 18, 2010, Tunisia saw the start of protests that quickly extended to other Arab nations. A civil war that will last for many years has begun in several nations when governments fall as a result of public activities. One of these nations is Syria, a border neighbour of Turkey. In 2011, protests began in Syria, which were quickly followed by civil war. As time went on, other nations began to get involved in Syria's civil unrest. The protracted Syrian conflict has had some negative effects on the social, psychological, and financial fronts. Thousands of civilians were killed, as is common in wars, and as a result, millions of Syrians fled their country and began to immigrate to other nations. Even though these folks relocated, they were unable to get rid of the memories that the conflict had left behind. Some Syrian children decide to sketch illustrations on paper to convey these memories. By examining the images that the Syrian children drew, this study hopes to better understand how they perceive the war, from which they were able to flee in 2011. These drawings are examined in this context utilising a semiotic analysis technique. According to the study, almost all of the images convey the feelings that the world's once-supposed stability no longer exists in war-torn regions and the anxiety that everything could end at any moment. The study's most startling finding is that women and children are frequently used to represent the war. Women and children stand out in the images and are depicted as being on the losing side since their physiologic and psychological makeup is easily impacted by events. When considering the historical process in this context, it has been determined that the claim that children and women bear the brunt of war and conflict is supported. Their dread of losing their homes and lands (Gez, 2018) is also expressed in their photographs, especially after seeing the injuries, deaths, and torture of one of the children's family members.

Rohe, et, al. (2022) researched "Description Of Life Experiences Through Images Of War Effected People In Modern Age, A Semiotic Analysis Study". The study elaborated that in the age of modernity and intellectual freedom, the afflicted people's lives in the war zones are covered by civilization. The conflict waged in the guise of advancing state, civilization, and civil society control had damaging long-term impacts on the people of the affected nation. The

semiotic (signs, symbols, pictures) analysis of all the images depicting the war's impact people has been elaborated in the current work. Rose's model (2001) is used to the chosen photographs of war zones, such as Syria, Lebanon, Palestine, Kashmir, and Ukraine, where civil and occupation wars are raging, to analyze the picture under semiotic analysis. 15 images—3 from each zone—make up the study's sample, which was chosen from the websites of the New York Times, Al Jazeera, Artagency Partners, Creative Times Reports, Shutterstock, Outlook India, Time, ABC News, Hyperallergic, Business Insider, and BBC. The study is qualitative in character and has examined how symbols, signs, and images represent lived experiences, power dynamics, marginalization, wounds, and semantics. According to the study's findings, there are “no ethical rules for affected people” and a future that is lifeless, powerless, terrifying, and terrible.

Tammi (2021) conducted a study on “Politicians, pathogens, and other threats to aid workers: a material semiotic analysis of violence against health care in the Syrian conflict”. Within the perspective of Donna Haraway's political material semiotics, this study examines humanitarian security. A trope is a figure of speech that contradicts and subverts the conventional narrative of humanitarian security, and it is first argued that targeted violence against health care falls under this definition. The report examines a case study of the weaponization of health care in the Syrian crisis (2011–present), drawing on 20 in-depth expert interviews. It demonstrates how many material-semiotic actors, including politicians, diseases, and medical infrastructure, condition and shape the security of humanitarian health workers in the areas of the country controlled by the opposition. The research illustrates how armed violence is not only directed at these material-semiotic entities but also amplified and modified as it goes through them using medical institutions as its primary unit of analysis. By doing this, the research clarifies the fundamental part nonhuman materialities play in the defence of humanitarian personnel and other civilian entities during armed conflict. The study's findings also advance knowledge of the factors that influence the provision of medical aid in challenging humanitarian crises, factors that were previously underappreciated.

Zaiter (2020) researched on “Syria: The war of constructing identities in the digital space and the power of discursive practices”. By studying the idea of identity construction from a data-driven viewpoint, this research examines self and group identity practises throughout the Syrian conflict. The information was derived from an analysis of institutionally released content and user comments on 296 Facebook pages about the Syrian conflict between February 2011 and May 2018. The research reveals four primary clusters of social group ideologies, some of which overlap, and a significant degree of fragmentation within the cluster representing the Syrian revolution/opposition. Institutions and individuals within each cluster have employed various rhetorical and linguistic strategies to represent both their own and the identities of the other groupings. While the conflict's structural origins are primarily based on ethnic-religious ideational bases, institutional political signals undoubtedly played a part in igniting debates over these aspects of identity. Both the Syrian government and Islamist organisations have quite distinct goals that were derived from distinct philosophies and explicit communication strategies. Both have worked within reasonably formal institutions and have the required resources. This gave them the right to keep establishing cultural hegemony through a variety of actions and the institutional dissemination of ideologies. Both the opposition and the nationalist Kurds lacked independent funding and defined goals. The opposition and nationalist Kurds were both left without balanced institutions to formulate more broadly acceptable ideologies that could be spread for wider public consent, representability, solidarity, and public cohesiveness. This generally hindered the possibilities of creating sustainable and legitimate formal structures. A more intense and destructive intra-ideological identity politics emerged inside the opposition cluster in addition to the demonstrable inter-ideological identity politics, leading to increasing fragmentation. Millions of Syrians had been diverted from their legitimate aspirations for liberty and equality as a result, and public discourse and interests were instead directed into unimportant subjective assumptions and a variety of competing imaginary identities. Five identity characteristics that were played through identity politics used in the Syrian crisis were the focus of our work.

Specifically, the geography, social status, gender, religion, and ethnicity. We determined four main identity-presenting tactics through data analysis, along with other linguistic devices. We offer a technique and a tool for these studies, which treat conflict from a discursive point of view, to kick off the dialogue.

METHODOLOGY

Keeping in view the Rose Model (2001) for semiotics, where Rose has brought various discourses into play from the discourses which are completely based on the image to the discourses where the image is used as an object. Rose has used visual methodologies comprising the approaches of semiology and clustering, psychoanalytic and feminist approaches, connoisseurship, content analysis, variety of post structuralist approaches and methods that are audience centred. The basic framework for data analysis would be according to the ordering categories by Rose, site of production, the actual image and the site of consumption. The major focus of this study would be on the actual image than the site of production and consumption (Rose, 2001). Taking in consideration the Rose's ideas of interpreting images that audience does not always look for the truth in images but an interpretation that can be justified. Further the study would be carried out in terms of what Rose has already explained that the methodology is used to discipline that passion rather than deadening it so it would not be completely dependent on the method but fascination, thrills, fear, wonder, revulsion, and pleasure would be looked out for. The main point of the Rose model is that the process of producing images is not innocent at all. Images cannot be transparent windows but are the visual interpretation of the world. Rose has provided the complete history of the visuals and of the related terminologies such as, visually, vision, scope, regime and ocular centrism. As Rose has mentioned that for developing a critical approach in the interpretation of visual images, the viewer has to consider three things, each image is to be taken seriously, social conditions and effects of images are to be well thought about, and the individual way of looking at images (Lichtman, 2002).

Further three modalities as mentioned by Rose would be taken into consideration during the semiotic

analysis of this study that is, compositional, technological, and social. According to Rose's ideas of interpretation of paintings, the war photographs in the study would be analyzed similarly. The main focus would be on the composition of the photograph, including the elements of composition, color, line, and perspective. The semiology of the images would be dependent on the distinction of signified and signifier in the signs. This qualitative study would use the Rose model for the semiotic analysis of war photographs randomly selected from Cyria to explore the deep meanings and bring the visual analysis of war to prospect various perspectives and angles of war in general.

ANALYSIS

Semiotic Analysis

This is entrance of a home completely destroyed in the result of an airstrike. There is broken fence, burnt tree, entrance door burnt walls and other burnt stuff. There are three men here. Owner of the house, the security guard and the third man is not clearly identified. There is also the smoke.

Photographer has mainly composed this photo by focusing the main entrance that is destroyed under blast. In the left side of the photo there is the house's owner Abu Soubhi being stopped by First-responder. Most of the part of the photograph is the destruction including inside the house that is visible from the opened doors from where the smoke is coming.

By the apparent destruction, it is obvious that a bomb is blasted here. The owner of the house was not at home at the time of air strike. There is not much security there and also the smoke gives us clue that it just happened.

Proximity; the picture is captured from a distance, mainly from where the main destruction is starting. Continuation; It is to be noted that this looks like a porch while on the other side there must be a garden and the home inside where photo continues. Closure; the picture ends in dark with smoke. Figure and ground; Foreground has the unclear man most possibly a security man while the background has burnt house under bomb.

The targeted site and the stuff burnt down under attack shows the prior conditions there. It signifies the owner had his small world there. There was a garden, the entrance of the house, things outside the house. The owner is trying to get inside that signifies

that he was not at home in the time attack occurred. It is the day time so there is possibility that the man was at work. With the crying face, he is trying to enter the house to extinguish fire signifies the pain he is having after looking at the site he is attached to. He is wearing the traditional dress code to that shows his attachment to the culture.

The destruction there clears up the level of attack and the smoke coming out shows that how recent did this happened. A few people are very near for they understand the harm near fire but the security nowhere to be seemed but just the fire extinguisher. Analogically, this is connected to every building fallen by the occupation to make them fragile. The emotions on the face of the owner of the house show that he is not able to understand what has happened. He wanted to go inside, desperately in anguish and pain to save what he could. This photo was taken by Mohammad Badra, who after hearing the sound of the rockets ran towards the basement to hide. Badra has been mostly restricted to his hometown and also besieged by the government in Syria. When he made out, he saw Soubhi extinguishing fire with cup of water. In his perspective he was attached to his house, to his land.

In the response to the civil war in Syria, this air strike happened. In this photograph, the cluster bombs were also exploded. Here the White Helmets volunteer Hassan al-Muhshi (C) trying to control the owner for getting himself suffocate to death as he is trying to enter his burning house. In the event of this shelling and bombing around five people were killed.

Intentional or unintentional attacks on the cultural sites is also the part of this war. Houses of people have way more things attacked to their heritage and past. From this perspective this war is a mere thread to the culture. Also, the traditional dress code as per the culture is being followed by the owner. Technically, this photo has such images not suited for all type of viewers. Photographer in this regard has set up the warning that this image is graphic in nature and might be disturbing to some viewers. On internet this is available in all kind of sizes. Bombing buildings and houses is of the trends in war. Hitting on such places make people homeless. They lose their as own roof. This makes them more vulnerable. As shown the helpless man protecting his house even after being attacked has a life ahead but that would

not be the same. War as portrayed here is about the vulnerability it brings to the victims.



Description: Airstrike in the Rebel-held Area of Douma

Semiotic Analysis

There is the ground of the park, the swings, and two kids playing on them, wearing warm clothes. There is fence of the ground, the road on which the girl is walking by. In the background there are three houses out of which two are destroyed; one minor and other majorly. And there is a vehicle on the road as well, standing.

In the center of the photograph there is eth swing on which two boys are playing. The picture is composed from the right angle of the swing. In the middle of the photograph there is the road on the girl is going. In the background there are war affected houses. Composition is based on the destruction and moving on criteria.

The boys look happy. The swing is quite old. The must be an attack in past on the houses in the background. The carriage ruck must be there to pickup to drop something and the girl all in veil looks like a follower.

Similarity; the peace on the faces on both the children is same. Proximity; The picture is captured from inside the park to catch the buildings in the frame as well. Continuation; there is a road in the background; the whole park is where this picture continues. Closure; this picture ends at the house in the background. Figure and ground; the foreground has the ground, swing and the two children and background has the building of the houses.

The clothes of the children are warm that signifies that cold weather there. They are happy which portrays them as in peace and joy while playing on the old swing in the park.

The girls in the background seem to be more attached to the religion and culture as far as her dress code is concerned.

There are the buildings in the background, the first one from the right is destroyed the most, the second one, a little, and the third not much. This can be taken as the gradual shift from chaos/war to normal life. The pickup on the road signifies the running transport although the day is the first day after the long-going attacks.

Analogically this photo is connected to children living in peaceful areas all over the world, playing happily. The happy children, look like they are finally living a normal life. War may have passed their place. They look joyed.

There was continuous shelling for months and there were massacres, sieges, and tens and thousands of injured people due to the airstrikes. People also watched the whole family killed whose children would never smile again. After all this time, this was the day people saw and felt happy. The cultural aspect being portrayed here is the girl on the road back. She is wearing veil and has also covered her whole body in black piece of cloth. This is to be noted that theologically and culturally this is the dress code for women there also that on this peaceful day, women/girl is out on the road. On internet this image this present on seven different places in all various sizes. Although this has not such graphics here that does not make it come up with any warning. Although the happy day is portrayed in this photo the harms in the background cannot be neglected. People here have faced a lot. But on the brighter side, they know to move on. The social and economic circumstances in this situation are also highly neglected that leads to hundreds and thousands of deaths along with migration. Houses in the background especially the majorly affected ones might have no one in it. All in all, in despair, this picture is hope.



Description: Sameer Al-Doumy captured this photo on the first day of the ceasefire in Syria. In the perspective of the photographer, this was the first time in a long time they did not hear or see bombardment and blood.

Semiotic Analysis

There are around six persons in this photograph. Four are young boys out of which one is dead. There are three men, out of them one is exposed a little but two are in the frame. The dead body is wrapped in black cover and placed on a stretcher. Building in the background where all these persons are present, is of the hospital. From the right corner of the stretcher and the left bottom corner, the photo is captured. Mainly the dead body and the grieving family are focused in the frame. The photo is composed in a way that the face of the boy is not exposed as to maintain the graphic alert. In the background there are other people in the photograph but not focused and the same case is with the background of place which is not made prominent here.

The boy crying belongs directly to the deceased and the other two boys know them but are not near. The boy in green is trying to make contact as he is on the phone. The building of the hospital is constructed but is not well equipped. The man holding the body, the man standing at a distance and the one not mostly in the frame belong to some agencies/institutions. As the bag in which the body is wrapped, is dusted, suggests that he died under the building in response to the blast.

Proximity: the picture is captured right from the corner of the stature and is kept in natural colors. Continuation; the picture continues to other parts of the hospital and other people in the surrounding. Closure; in the background, there are some

temporary rooms made for the patients. Figure and ground; in the foreground, there are all the persons and the in the background is the building of the place they are at.

The background of the photo is the hospital, where the curtains, cemented walls, and closed windows signify the living conditions they have to face. This building as far as the part in frame is concerned signifies that this part is constructed a few months ago. To make a room a wall of steel sheet along with curtain is set in the background that show the bullets fires on it. This signifies the casual happenings there as even on the things they are using are war affected. The man in the left center of the photo is gazing the crying boy with not much soft expressions. This is somehow the rage for the oppressors. The boy has no one elder with him but two friends. As obvious he has no one elder left. The old man holding the boy and looking at the deceased body signifies despair. The light on his head and walkie-talkies make him a member of the search team in such events.

The body of the boy is wrapped in the black bag which is in dust. This signifies that the body of the boy was dumped under the building during the attack. And while taking him out and shifting into the bag it went. The crying boy resembles the Bronze Statue at the Holocaust Memorial, Miami Beach, FL, USA. War has never been kind to anyone.

There is hopelessness and grief portrayed on the faces of the people. War photographs never bring any aesthetic side of the emotions.

Karam al-Masri took this photo when the Al-Quds hospital was shelled by the Syrian government in the Sukkari neighborhood of Aleppo. From his perspective, he could relate to the grieving boy. A photographer lost his loved ones in war but the only difference is of age. He is way old than this child. In his words “Tears started filling my eyes as I remembered myself, how I was standing next to the body of my own mother”.

In Syria, the armed conflict that began in 2011 has turned into the civil war with a uprising against the regime of Syrian President Bashar al- Assad. In Aleppo as shown in the photograph, the battle began on 19 July 2012. This event is the part of that war. During the attack a hospital, this kid lost a number of his family members, including his mother and younger brother while his father had also left the world few months ago.

It is the culture in Syria that during the mourning period, the friends, community and the other members pay their respect to the grieving family that can be seen in here. This photograph is a part of activism, based on the majority of pictures that emerged mainly from the Syria in the government-controlled areas. This photograph is available on all over the internet available in all sized, medium and large. War is undoubted unkind to all living things. Fighting spread to Aleppo that is the largest city in Syria where the aftermath of the attack is captured. The young grieving boy, who has lost all his family is supposed to deal this life ahead of him, alone. This is not only his fate but of many others. The UN spokesperson about the events in Aleppo the economic powerhouse in Syria, said “a complete meltdown of humanity”.



Description

A Boy Crying Next to the Dead Body of a Child

CONCLUSION

The analysis has answered the research question; what is signified by war photographs under perspectives highlighted in Rose Model. It is to be noted that each photograph has its objects, following a specific composition and clues accordingly. In the context of the specific war zones, each photograph had certain signs.

War in the world nowadays has mainly hit this country in one or another way. That is why it was significant to take them as a population. Further, the sampling of the data was done randomly. This war affected area had several photographers covering the unwanted events of war and following destruction but based on the restriction of time and word

strength, only three images from each site were taken, whose photographers might vary sometimes. The Rose model (2001) analysis has also covered several features analysed in the photographs. They are as follows: the visual object, the compositions, visual clues, gestalt principles, Aesthetic aspects of the image, semiotic signs, semiotic analysis. After these basic aspects, certain perspectives of the photographs are also analysed in the analysis, such as historical, cultural, cognitive, technical, personal and critical perspectives.

Photographs, in many respects, give us the shape of experience without any content. In this regard, the inquiry of photographs is the social inquiry in the broadcast sense. It raises the effective cognitive awareness of the individuals in the respective culture. Beyond simple description, the photographers provided two main grounds to create meanings; building of aesthetic distance mechanism and holding a specific record of nuances, trappings, surroundings, mannerism, and bodily postures by different individuals to anchor the image. Based on these grounds, three modes can be accompanied to inquire the photographs; normative, anthropological and initiative. First acts as the mirror onto viewers' lives, second as a window into the other's lives and third makes the photographer opaque and transparent. This study is based on the meaning-making process of war photographs. For this purpose, the Rose model (2001) was adopted for the analysis of photographs. In the analysis, the above mentioned two former grounds under the Rose model are present.

Personal perspective showed the photographers' view. Most of the photographers in Syria showed a hidden opposition to the concept of war in one or another way. Their photographs were beyond the biased frames and mainly composed in the way of showing the authentic side. Being a human being, there are chances of getting biased especially when you are not from the place.

Cultural perspectives of the photographs varied with the photographs. Syria has its own culture; this is portrayed as the dress code, representation of gender, customs, and settings to live in. Through this cultural analysis, it becomes evident about the structure of the society and the rules and regulations being followed there.

These photographs also show the change in culture and values. As the region despite of the war the western influence can be seen more in Syria

Technical Perspectives of the photographs also varied as the photographs were captured under different projects by; Getty Images, Reuters, The New York Times, Beirut Centre of Photography, Al monitor, Instagram.

The photographs were captured for various purposes, so their technical qualities were dynamic. Photographs were present in all sizes, but others were confined to only one size. On the internet, their availability and access also vary based on its purpose. In case the renowned products, international productions have produced the image under the specific project, it was more accessible than others, but other national productions also share this attribute.

Historical perspective has given us the background behind the projections in the photographs. This analysis has helped us grasp the past events that lead to the event portrayed in the image. These events varied from oppression to hope, peace to destruction; hope to gloom and vice versa. Historical perspectives gave us insight into the reasons by which the war erupted in that region. Those reasons also varied as per the regions.

Critical Perspectives of the photographs were based on the criticism that brought war into the region and respective ongoing events. This portion in the analysis of each photograph has also given direction for the future.

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