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Title : The Impact Of Photo Images As Propaganda For Peace

Assoc. Prof. Dr. Kamarudzaman Md. Isa,
Assoc. Prof. Dr. Mustaffa Halabi Hj. Azahari, Adzrool Idzwan Hj. Ismail

ABSTRACT

'Image' to an extent relates with visual representation, which consists of an act of seeing which establishes places or subject matters in the surrounding world; these would in part, describe in words and explaine such paradigm, but yet lacking in the content of the emotional experience as a total. The relation between what is seen and what is known could never achieve as a fulfilled settled communication process. A known representative of imageries, the photography, is known for its implementation within the media or as a medium of persuasion. Such form of images plays an important role, yet lacking the awareness of its motivations or agendas. The production of images as a form of communication to the viewers is a critical process. This paper explores the problems in understanding of photography imageries and their impact.

Keywords: *Understanding, Photography, Awareness, Message, Impact, Propaganda, Peace.*

1. Introduction

What is photography? – 'Photography' is derived from the Greek words photos ('light') and graphein ('to draw'). The word was first used by the scientist Sir John F.W. Herschel in 1839.

It is a method of recording images by the action of light, or related radiation, on a sensitive material.

According to Liz Wells in his book 'The Photography Reader', published in 2003, photography is a particular sort of image, one which operates through freezing a moment in time portraying object, people and place as they appeared within the view of the camera at that

moment. It contributes to the dislocation of time and space, enlightening and enlivening history and geography. As such, it has attracted scrutiny from philosophers concerned with its semiotic structure and its phenomenological impact (Liz Wells, 2003).

2. War Photography And Society

It was noted that "war photography" is a known genre that begun in the early 1848. Frenchman Hippolyte Bayard (1801-1887), one of the important figures in the world of photography, photographed the remains of the barricades following the 1848 revolution in Paris. War was good for the business as soldiers in uniform formed long queues at the daguerreotype studios to have their portraits made for their families before they left for the front. However during this time there was no possibility of action photographs in the early years of photography.

The first real roving war photographer was Felice Beato (1830-1906). Felice (British, born in Italy) made for the Far East, photographing in India, China, Japan and elsewhere, recording architecture, landscape, local custom and various wars. The first war to be photographed intensively was America Civil War (1861-1865). Although he took few of the images himself, the major part of this activity was the responsibility of one man, Matthew Brady (1823-1896).

According to John Berger (1977), 'children will look and recognize a thing by seeing before they can speak', - from the statement we can see the rule of the eye that is always see something first before we speak about it. This rule is applied in photography. Photographers will make or capturing an image to the society for them to see and interpret. The way photographers communicate with society is by using a photograph (image). Photographers believe, by showing a good photograph to society, it will persuade them to believe in what is in the photograph (Liz Well, 2003).

3. Photography As A Persuasive Tool For Society

We can see from the beginning of war photography era in 1848, it actually started for the purpose of documenting a portrait of soldiers before they go to the front-line. Those images or photographs contain

an actual persuasive power. When one image is shown to the society, it begins to unravel its stories to the viewers.

According to John Szarkowski in 'Criticizing Photography' (third edition), there are five categories of photographs;

a) The actual event itself – photography deals with the definite occurrence.

b) The detail – photography being tied to the facts of the events.

c) The frame – the photograph is selected or pre-selected, not conceived as a whole.

d) Time – photograph are time exposures and described as discreet parcels of time.

e) Vantage point – photographs that provides new perspective of the said event.

War photography is related and being conceived with these five paradigms in the categories of photography. As it deals with the actual, it is also tied to the real world events and illustrates them for the audience in a believable manner.

Society will respond or choose to ignore certain images at any given moment, it is also the represented article or the front for the text associated to them. Such association could carry positive attitude and well-being awareness, or misinformation that could lead to negative outcome. Such interpretations, unfortunately, are being left to the audience, yet the choice of images (and text) is left in the control of the editors.

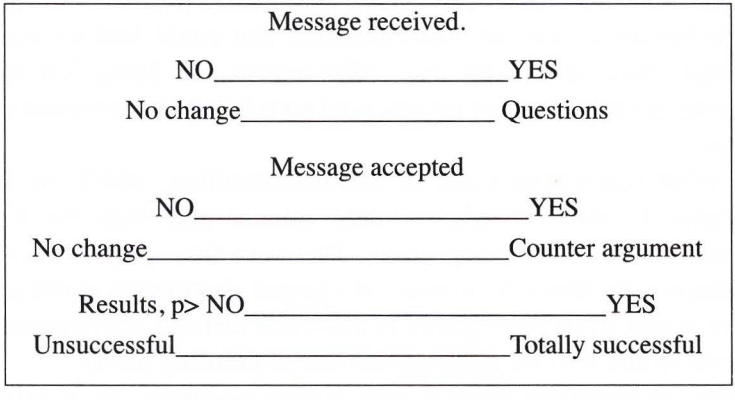
Unfortunately, the cases of misunderstanding, which are often associated to misinformation, would counter play with the human emotions and political perspectives. These emotions play a major role to influence the mass. An emotional charged photograph could send a torrent of pity, while photographs of illustrated menace, or evil conceived portraits would hurl the audience into racial profiling frenzy.

War photography interact with human emotions. As it involves actions and describes events vividly or manipulatively, it will incite response which was proven to affect political play, economical control, and even towards an unnecessary and unwanted continuation of war. As such photography involves actual actions, the expression and also the given mood of the audience would certainly revolt a reaction.

3.1. How Images Persuade People

Images will always persuade the audience to believe what they see as real and a recent history that could never be stopped or altered. It depicts to the audience actions, instances, or behaviors of the subject matter. For example, when we see an image of soldiers firing towards the public, it could be defined as it is unnecessary action towards unarmed civilian, yet only truth, which differs from facts, would say otherwise if the situation could be a response for self-defense of the soldiers. The image would be juried upon the text associated, the audience, will skew into the presentation of the article. We would decide unfairly without all the details.

In this case, the two situations involve the dynamics of the image to increase the response by processing them with the initial incited feelings and emotions towards those graphical elements. At this point, this is the mentioned process of persuasion of imageries as mentioned by William McGuire's theory of persuasion. Another similar model of the procedure of persuasion was developed by Carl Hoverland that involves the steps within the communication link between the sender and the receiver.



BY; Carl Hoverland

4. The Impact Of Photograph As Propaganda For Peace

4.1 - Photography And Realism

The question at hand is the danger posed to truth by digitally-manipulated photographic imagery.
How do we approach this question in a period in which the veracity of even the straight, unmanipulated photograph has been under attack for couple decades?

(Rosler 1991:52)

Referring to Sarah Kember in her article titled "The Shadow of the object", there is a debate about the current status of photographic realism by Martha Rosler. A computer manipulated and simulated imagery appears to threaten the "truth" status of photography even though that has already been undermined by decades of semiotic analysis. As the result, many people questioning on 'what is truth in photojournalism?' and 'how truth is the image that appears in the paper or magazine?'

This is a particularly thorny issue for photojournalists who have an ethical and professional stake in the truth status of the photograph and resort in some cases to semantic and logical gymnastics in order to defend it.

5. Discussion

'The camera cannot lie; but it can be an accessory to untruth'
(Harold Evans, 1978 introduction).

Toby Clark said, image plays a very important rule in convincing people especially in creating a propaganda. Image is able to convey information quickly and evoke deep emotion in their viewers. Referring to him again, image has an ability to convey a message all at one as a gestalt or whole chunks of meaning. It's a part of daily language and it has an ability to etch themselves immediately onto consciousness that give them their iconic weight.

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