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### Original Research Article

## Analysis of the Realization of the Independent Identity of the Film Still Photographer in the Film Still Photography of Ghazbanpour and Koudelka through the Theories of Genetic Criticism and Analysis of Visual Codes\*

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### Abstract

**Problem statement:** As film still photography has become more important as a means of selling more cinematic works, photographers active in other branches of photography have also shown interest in this field. In the present study, by comparing the photographs of Jassem Ghazbanpour from the film “Life, and Nothing More” and the photographs of Josef Koudelka from the film “Ulysses’ Gaze”, the issue of the independent identity of the film still photographer and his works in the film production process were investigated. The research question is “What are the similarities and differences between the actions of Ghazbanpour and Koudelka in achieving an independent identity beyond the subject and narrative of the film in the film still photography?”

**Research objective:** Understanding the stages of selecting a film still photographer in the pre-production stage of a film and identifying the photographer’s activities during film production while maintaining an independent artistic identity are the objectives of this research.

**Research method:** This research was carried out using the content analysis method and a comparative approach and data was collected in both bibliographic and field study methods. First, with the help of genetic criticism, the selection stages of Ghazbanpour and Koudelka for the film still photography were examined, and then, the results of their activities were interpreted and compared based on Daniel Chandler’s theory of communication codes. Comparing the artistic performance of two Iranian and foreign photographers helps to gain a deeper understanding of the independent identity of the film still photographer.

**Conclusion:** Due to the narrative and stylistic nature of the art genre in cinema, Jassem Ghazbanpour and Josef Koudelka have maintained their independent identities while filming. Also, comparing their photographs, it can be concluded that they have similar themes and characteristics in the form of social documentaries and have a tendency towards the subject that they photographed before the production of the film.

**Keywords:** *Film Still Photography, Jassem Ghazbanpour, Josef Koudelka, Communication Codes, Genetic Criticism.*

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## Introduction

Photography has put a lot of effort into storytelling and narrative. For Bart, photography can have theatrical qualities without the need for cinematic. That is why photography and film still photographs were used at the beginning of cinema as a source for introducing and promoting cinema (Ned Scott *Hollywood Overview*, n.d.). Based on this, various scenes of the film are photographed in the form of images without sound and movement. Film still photography in Hollywood is also known as publicity, or production still, which is the collection of photographs taken during the filming or shooting of a movie or a television program, or when the filming process stops (Baharlou, 2006, 4). Photography for artistic films or independent works that have a special audience and their purpose is not storytelling, results in the production of images that refer to both the introduction and promotion of the film and on the other hand are independent images. Such independent images are very different from the functional images mentioned for advertising and publicity in the cinema showcase, which does not have a distinctive style and a particular interpretation mode. The superficial atmosphere of the filmmaking scenes has encouraged many independent photographers to take photographs. These images, which are sometimes taken along the filmmaking process, are very different from photographs that are taken for the promotion and advertisement of films, which usually have functional essence. Many well-known photographers have been invited to work on various film projects with different styles and purposes, such as documentary, typography, and other non-narrative styles, as well as presenting collections in galleries and producing books.

An example of the extreme experience of the presence of artistic photographers can be seen in a John Houston musical, the film "Annie" (1982). For this film, the director invited some of the best young photographers to take photos of whatever they like on stage. Nine of them were highly active in making documentaries, like William Eggleston,

Gary Winogrand, Stephen Shore, Joel Meyerowitz, and Mitch Epstein. Regardless of the cast and film crew, Eggleston used only architectural details in his photographs. Winogrand was looking for black-and-white street photos that were characteristic of his photography and were present at the film stage by accident. Stephen Shore also paid attention to the corners of the street and the shops and the mass of the unknown extras; It was somewhat like the subject of everyday life that he documented in a travel project across the United States in the 1970s (Campany, 2016, 105). A similar example of this activity in Iranian cinema is the film "Here, a Shining Light" (Reza Mirkarimi, 2002), which was photographed by Mohsen Rastani, news, publicity, war, and documentary photographer. Rastani photographed the film scene for a series he had in mind, turning it into a book entitled with the film's name, and an exhibition.

This study tends to conduct a comparative analysis on the works of two film still photographers, both of whom are news photographers and documentarians; Namely, Jassem Ghazbanpour (born in 1963, Khorramshahr) for the film "Life, and Nothing More" (Abbas Kiarostami, 1991) and Josef Koudelka (born in 1938, Czech Republic) for photographing of "Ulysses' Gaze" (Theo Angelopoulos, 1995). The main research question is what are the similarities and differences between the actions of Ghazbanpour and Koudelka in achieving an independent identity beyond the subject and the narration of the film in still photographs?

First, with the method of genetic criticism, the hypotexts in the production process of cinematic works are identified, then, based on the interpretation of contracts and visual and communication codes in different genres, the similarities and differences found in these two works are taken into account. Examining the hypotexts in the first step of the analysis will determine the reasons for choosing a photographer for the project and the motivation for his work. The analysis of the visual codes in the film still photographer's works in the next step will

show the connection or non-connection between the still photographs and the film genre, and finally the independent identity of the photographer and his works.

### Literature review

Regarding studies that are carried out using comparative methods, and examine the differences or similarities between an Iranian collection with a foreign and multinational collection, usually, sources about the foreign works are hardly available; but in this study, the Iranian case and its related materials also have major drawbacks. In the book “Articles and subjects of photography” which refers to a collection of articles and books related to the subject of photography from 1933 to 2014, only one article from the biography of Josef Koudelka is found in the “Honar” Quarterly (No. 2 - 1983), and only one article from Jassem Ghazbanpour is available in “Aks” Monthly (No. 113- 1996). The 60th issue of “Herfeh-Honarmand” Quarterly in (spring 2016) had a conversation with Jassem Ghazbanpour about war photography. Except for the photo exhibition of the film “Life, and Nothing More”, which was held in the Silk Road Gallery in 2016, and the book of the same collection of photographs entitled the same, no other content is available in any source or book about the photography of Jassem Ghazbanpour. There is only one short article about Josef Koudelka’s cinematic activity due to his membership in the Magnum Agency, along with photographs from the “Ulysses’ Gaze” (Angelopoulos, 1995), which has been used. After Koudelka photographed Angelopoulos’s film, a book entitled “Periplanissis - Following Ulysses’ Gaze” was published in the same year (Koudelka, 1995), which includes a collection of the film still photographs. In this study, unlike the previous cases, a comparative approach has been used to identify the independent identity of the film still photographer. Also, the use of the genetic criticism approach and Chandler’s view in interpreting and identifying works is one of the features distinguishing the present study from previous works. The need for this research can be seen in the identification of the film still photography process in

feature films with limited budgets, and in the next step, a comparative study of the film still photographs that are artistically and aesthetically independent; And apart from the movie, they can be decoded and analyzed.

### Theoretical foundations of research

This study used two methods to analyze and decode the works of film still photographers. First, the method of genetic criticism was used according to Clark’s narrative, to reveal the author’s intention in creating the work of art and the process of forming the work, which is based on hypotexts. Genetic criticism was first introduced in the literature as a progressive and new approach. The pattern of genetic analysis in literature was formed based on the analysis of manuscripts and handwritten notes and letters that existed around a literary work, and eventually generalized to other forms of art and literature (Tadie, 1999, 319). The next method is dedicated to the semiotic analysis from Chandler’s approach, which will be used to analyze the still photographs of the two films “Life, and Nothing More” and “Ulysses’ Gaze”. Most semiotics have accepted that photography and cinema both contain visual codes. These conventional codes can be assigned to the classification of genres in cinema and the technical and thematic analysis in photography (Chandler, 2015, 244).

#### • Genetic criticism

Each literary work (e.g. novel, play, screenplay), either artistic, scientific, or critical, results from a continuous and creative effort. To create their work, the author is forced to gather information, documents, and resources, and then begins their work, and because they are already in the realm of practical work, they leave their own traces and marks. Genetic criticism shows interest in these left-behind traces and works. Therefore, in the genetic of work, a file is left as a record or practical background (hypotext) that can be studied to better understand the author’s intention to produce the work (Lebrave, 1992, 36).

Genetic criticism, regarding the method proposed by the critic, is based on the materials that create the cultural, historical, and social conditions of the artist

in the production of the text or work of art, the process and ideas of construction, and its final production. Genetic criticism is based on the perception of sensory data, emotions, and thoughts of the artist, and his mental and psychological characteristics in the formation of the work. There is a new perspective in genetic criticism that has not been put forward before. By simultaneously identifying the text and the author or the structure and meta-structure, genetic analysis becomes a comprehensive criticism. These features make the results of genetic criticism valuable and useful in several aspects:

1. Recognizing the imagination and creating a work of art;
2. Understanding the relationship between art and society and culture;
3. Understanding other types of criticism;
4. Understanding the importance of hypotexts in the production process;
5. Recognizing the styles of artists;
6. Art education.

Genetic criticism focusing on the study of hypotexts, which in cinema is the pre-production of a cinematic work and focuses on the relationship between the photographer and the production set until the end of the film production stage, analyzes the plan of the beginning of the production of a work and finally its transformation into the final work. Genetic criticism is based on the relationship between the transformations of the work being formed and the individual, spiritual and psychological characteristics of the artist, and pays significant attention to the effects of the historical, cultural, and social context of the artist's life on the production of a work (Bidokhti, Ayatollahi, Alemi & Namvar Motlagh, 2011, 63). Genetic criticism examines how a work of art is formed and created, that is, the stages of finding the initial subject and idea until the presentation of the final text. Photos are also texts that are written based on what we call photographic discourse (Clarke, 2014, 39). Genetic criticism is defined on the four bases of the "Avant-texte", Paratext, Metatext, and Hypotext.

**Avant-texte:** It refers to extra-textual conditions, such as family, political, social, economic status, and on the other hand, artistic currents and styles that have influenced the emergence.

**Paratext:** It refers to extra-textual evidence that gives us information about the artist's work style and the course of the work's formation, such as memoirs, notes, conversations, reviews, and photographs related to the formation of the work. Paratexts are divided into two types of authorial (author's documents and notes) and non-authorial (influence of artists' works).

**Metatext:** It refers to independent works or texts from the same genre or other genres and media that have influenced the creation of the work.

**Hypotext:** It refers to forms, designs, and initial versions of the final text that result in the final text in subsequent changes. Hypotexts are of two types: connected (from the beginning to the end of the material creation of the final text) and separate (initial plans to reach the final text) (Namvar Motlagh & Asadollahi, 2009, 4).

#### • Analysis of communication codes

Codes are a contract in which the relation of signifier and signified finds a set of different signs of a specific and common direction and purpose that can be interpreted for a particular statistical population (Chandler as cited in Moghimnejad, 2014, 131). Also, Chandler states that "textual codes, which are explicitly involved in the study of specific photographic structures, are generally divided into four categories, from which aesthetic codes and communication codes are used in the analysis of film still photographs. When creating texts and works of art, the author selects and combines signs in relation to codes that the audience is familiar with. Codes provide the phenomena to the audience to facilitate sensory and communication experiences. The choice of medium affects the choice of codes. Appropriate codes are usually revealed and selected by contextual signs. One of the most fundamental types of textual codes is related to the genre. A genre has a structure, style, theme, and context that is common to all the texts of that genre" (Chandler, 2015, 235). But usually, texts and works of art are formed from conventions that do not belong to only one genre, and in this case, according to Babak Ahmadi, genres interfere, and texts are formed based

on conventions that belong to more than one genre. The same is true of cinema and the discussion of genres. The most important classification of films is based on the distinction of genres. This categorization is very difficult and sometimes impossible for the same reasons as before and the overlap of genres; Because some works of art produced after the 1960s, especially in French New Wave cinema, can not be included in a particular genre, and finding common elements and commonalities specific to a genre in them is questionable (Ahmadi, 2006, 221).

### Research method

In this research, the collection of photographs and information related to film still photography were studied using descriptive content analysis method and comparative approach, according to visual and written sources, and its data have been collected in two methods: bibliographic and field study (conversation with the photographer). Since this study is a comparative study between the photographs of Jassem Ghazbanpour from the film "Life, and Nothing More" (Abbas Kiarostami-1991) and the photographs of Josef Koudelka from the film "Ulysses' Gaze" (Theo Angelopoulos-1995); the samples studied include 16 images from Jassem Ghazbanpour's film "Life, and Nothing More", which is extracted from a book with the same title. Also, 15 images were selected from Josef Koudelka's "Ulysses' Gaze" extracted from the book "Periplanissis - Following Ulysses' Gaze" and the Magnum Photography Agency website. The purposeful selective sampling method was used according to the qualitative research method. Also, the field study included a face-to-face interview and filmed conversation at the residence of Jassem Ghazbanpour, the film still photographer, on October 11th, 2019, for a more detailed acquaintance with the still photography process of the film "Life, and Nothing More".

### Jassem Ghazbanpour and still photography for the film "Life, and nothing More"

Examining Ghazbanpour's collection of works, it

can be concluded that one of the main features of his works is documenting and following documentary topics over time; For example, he, who was a photographer of the events of the Iran-Iraq war, is still photographing the southern part of Iran in the post-war situation. Jassem Ghazbanpour went to Rudbar in 1990 after the Manjil and Rudbar earthquakes for documentary photography (Ghazbanpour, 2019). A collection of his works was published a few days later in the Photo Monthly magazine's special issue on Rudbar and Manjil earthquakes. According to Jassem Ghazbanpour: "Six months after the earthquake, the same special issue introduced me to Abbas Kiarostami; Who wanted to use my photo archive to find movie locations and reconstruct the initial days after the earthquake. From the first day, being present on the set, I was supposed to do film still photography as well. I followed the story of the people and the quake-hit area from day one until then, and I went there for photography several times in the months following the quake, and this was an opportunity to continue documenting the area" (Ghazbanpour, 2016, 2). For the film "Life, and Nothing More", Ghazbanpour photographs with two bodies; One with the color negatives that are mostly the scenes in the movie and were eventually handed all of them over to Kiarostami, and the other with the black and white negatives that he has kept for himself. The book published under the title "Life, and Nothing More", and the exhibition photographs with the same title in the Silk Road Gallery after the death of Abbas Kiarostami in 2016 are from the same negatives of Ghazbanpour's personal archive. Ghazbanpour spent two months on the set of the film and worked extensively with the film crew to document the area and complete the collection of the earthquake (Ghazbanpour, 2019). Ghazbanpour does not consider himself a film still photographer; This means that he does not look for a customized outlook to capture scenes similar to filming and advertising, and more than capturing film scenes, he documents the film crew's conflict with the surrounding nature and, at the same time, photographs the main subjects of the film,

the earthquake-stricken people. The way his works are presented in the photography exhibition and his book is unique. The number of single frames is very small and most of the frames are part of a photographic film loop that, according to the photographer, makes sense in relation to each other. In addition to the elements in each frame, we also see the events before and after that frame (Fig. 1).

Abbas Kiarostami made the film "Life, and Nothing More" in 1991 by order of the Center for the Intellectual Development of Child and Adolescent (CIDCA), which is the second part of the Koker trilogy ("Where is the Friend's House", 1986; "Life, and Nothing More", 1991; and "Through the Olive Trees", 1996). The film tells the story of a father and son who, three days after the Rudbar and Manjil earthquakes, go search for Babak and Ahmad Ahmadpour, the actors in "Where is the Friend's House?" to find out about their health.

### Josef Koudelka and photography for "Ulysses' Gaze"

Koudelka became a member of the Magnum Agency in 1971 and was involved with them for more than a decade. Among Koudelka's most important works are the 1975 collection of "Gypsies" and the "Exiles" of 1988, both of which have been published in book form. Koudelka's main subject and interest are documenting gypsies, displaced people, exiles, and the homeless, which is more or less similar to his own life situation (Masbough, 2014, 47). While photographing the horrors of war, people in forced

exile in Eastern Europe, and documenting the war in Bosnia and Herzegovina (1994), Koudelka meets the Greek filmmaker Theo Angelopoulos who is filming the 2nd part of "trilogy of Borders" ("The Suspended Step of the Stork", 1991; "Ulysses' Gaze", 1995; and "Eternity and A Day", 1998) which deals with the issue of exile and war. Koudelka preferred to find his subjects while in an empty space, instead of paying attention to the film crew and actors during filming. Through filming intervals, he often turned his attention from filmmaking and gave it to a special social situation that was taking place on the fringes of the stage. He paid attention to the events surrounding the film and the documentaries of the countries he went to for the production of the film; for example, among the soulless photos of actors, we see a man in Bucharest who is begging, or a road sign which is shot in the landscape of former Yugoslav cities devastated by the civil war, or the refugee camps in Albania, and a lot of photos from the side situations of the film that are in line with the main theme of the film. Koudelka's photo book, the result of this experience, is called "Periplanissis - Following Ulysses' Gaze". In Greek, "Periplanissis" means wandering. The same wandering that Koudelka has taken to capture images of exiled and captive people in the hopeless state of war in Eastern Europe, along with images from the film "Ulysses' Gaze" (Emami, 2019). Theo Angelopoulos is the most famous Greek filmmaker, whose films refer to various topics such as the border between countries and migration, social deconstruction, and its impact on Greek villages



Fig. 1. "Life, and Nothing More" (Abbas Kiarostami-1991) Photo by Jassem Ghazbanpour. Source: Ghazbanpour, 2016, 88.

in the post-World War II period, and the civil war and political instability in the Balkans. The lives of middle-class people in right-wing regimes, the country's inability to reconcile the past and the present state of the society, the individuals who are always strangers in their homeland, in addition to myths, history, spectacular landscapes, wars, and political events, all accompany the main characters in Angelopoulos's films.

"Ulysses' Gaze" is a free adaptation of Homer's Odyssey; Angelopoulos's narrative takes the form of a cinematic history during the 100 years of the Balkan War and its aftermath, part of which takes place in the ruins of what was once called Yugoslavia (Fig. 2).

### Analysis and comparison of the film still photographs of Jassem Ghazbanpour and Josef Koudelka

There are three stages in the film still photography process that go hand in hand with the filmmaking process. The first stage is the pre-production of a film in which the production agents, including the photographer, are invited to get acquainted with the script and the production process; At this stage, the film photographer is assigned to take photos of locations and actors. In the Hollywood studio and film industry, the pre-production stage is as important as the production of the film, and the main actors or movie stars go to the studio to take pictures, so that the basic information for making the film, the advertisements around it, and most importantly Capital raising would happen. Unlike other photography genres, the film still photographer works in line with the filmmaker's order, and according to the forecast in the pre-production stage, he must take photos of the film production process in line with the narrative and style elements of the film. This is why the independent identity of the photographer is important when occupied in film still photography, because still photography, as photography of the theater scene, is a predetermined stereotype, and its reflection is a certain form of merely promoting the cinematic work and belonging to the popular culture. In other words, in film still

photography, each scene is a synecdoche of the part to the whole, in which we are guided to the story and the film as a whole by seeing the photo after the release of the film (post-production stage) (Chandler, 2015, 201). In fact, every still photo frame should have this reference quality; Otherwise, it will not function. The promotional image of the film has the same functionality as the non-cinematic promotional images taken for a specific purpose; If these images deviate from their original background; They find other meanings and can reconstruct a new narrative. Jassem Ghazbanpour and Josef Koudelka's film still photos have this quality. They are two documentary photographers who have entered the film still photography genre with their personal style, and in the end, their work, apart from a very small amount of custom photos with the stylistic and narrative elements of the film, is self-sufficient and can be read apart from the process and narration of the film. Analysis and comparison of the works of Jassem Ghazbanpour and Josef Koudelka can be examined from two perspectives. First, using the basics of genetic criticism, the process of forming the still photographs of Jassem Ghazbanpour and Josef Koudelka is discussed (Tables 1 & 2). In the second part of the analysis, Daniel Chandler's interpretations of the textual codes will be used to understand the relationship between film still photographs and film genres or the productive context of the film still photographs.

What can be seen and understood in table one is the problem of hypotext (connected and separated) in relation to the work. The genre in which the



Fig. 2. Theo Angelopoulos on the Stage of the film "Ulysses' Gaze" - 1995 - Photo by Josef Koudelka. Source: <https://pro.magnumphotos.com>

photographer has worked in, lacking a history of custom and cinematic work, the process of starting the work and familiarity with the production team and the formation of the work, and finally and most importantly, how to present the work in books and exhibitions, all reveal the importance for the etymology of creation and identifying the work and knowledge of the author together. Table 2 shows more details about the relationship between the author and the work of art, with emphasis on the hypotext.

Film still photographers who specialize in this field are usually less active in other genres. Because they are constantly involved in filmmaking projects. In contrast, photographers who enter the field of the film still photography from other genres of photography take film still photography in the context of their previous experiences or work in line with their personal style and completion of their projects. The

final product of these photographers becomes images that can be examined in exhibitions and specialized books with an artistic and aesthetic approach instead of the showcases of cinema halls. In this regard, the genre of a film can be a platform for identifying the style and type of its still photography. This means that the photographer of a feature film cannot produce a product similar to what a photographer records for a classic and storytelling film. In other words, his scope of activity is wider. Because he does not face predetermined decoupage or staging in the studio or movie stars to shoot in a certain format. For example, Jassem Ghazbanpour’s activity for the film “Life, and Nothing More”, according to him, was with two cameras, the color pictures of the first camera were taken to provide for the director’s opinion and to advertise and make a poster for the film, for which the photographer does not know its fate. The black

Table 1. Comparative Analysis of the Activities of Ghazbanpour and Koudelka with Genetic Criticism. Source: Authors.

Film Title	The process of film still photography / Film still photographer	Avant-texte	Paratext		Metatext	Hypotext	
			Authorial	Non-authorial		Connected	Separated
“Life, and Nothing More” (Abbas Kiarostami, 1991)	Jassem Ghazbanpour	- Photo documenting the Rudbar earthquake, 1990 - Took photos in war and chaos	“Aks” Monthly especial issue on the Rudbar earthquake in 1990	-	- Photo documenting Iran-Iraq War - Rudbar earthquake	- Photographing with two bodies -Publishing books and Holding exhibitions	“Aks” Monthly especial issue on the Rudbar earthquake in 1990
“Ulysses’ Gaze” (Theo Angelopoulos, 1995)	Josef Koudelka	- Photo documenting the status of the Balkans, 1994 - photo documenting with the subject of Exile and Gypsies	Photo collections of the “Exiles” and the “Gypsies” in 1980	-	Documentarian, news, and street photography	- Photographing the situations at the film stage in the Balkans - Publishing books and Holding exhibitions	Experience with documenting and news photography in the Balkans

Table 2. Examining the hypotexts in Ghazbanpour’s and Koudelka’s photos. Source: Authors.

Author	Specific Genre	Holding Exhibitions	Books Published	Cinematic Photography experiences	Related Activities to the Produced Film	Familiarity with the Film Crew
Jassem Ghazbanpour	Social, News, War, Architecture, Documentary	More than 30 exhibitions until now	32	Once	Photographing the Rudbar earthquake, 1990	Understanding the subject of the film (earthquake) and finding the location
Josef Koudelka	Street, News, War, Documentary	More than 20 exhibitions until now	40	Once	photographing with the subject of Exiles in the 1980s and 1990s	Photographing in Eastern Europe and encountering with the film production crew at the location

and white pictures of the second camera have been created to continue the documentary work and the photographer’s ad hoc look at the earthquake-stricken area and its surroundings, i.e. the experience of the filmmaking and production team (Ghazbanpour, 2019). In this regard, Ghazbanpour’s activity can be examined in at least two different genres. In the same way, we can examine the activity of Josef Koudelka, who accepts the film still photography project while making a documentary related to the story of the film (Exile-Banishment), and except for a few photographs of the filming scene, carried on with the genre of street documentaries independently and in line with his personal project. To analyze and interpret the codes of the works of these two photographers, it is necessary to examine the thematic elements and technical components and find the results for those genres and the interaction between them, which shows the independent identity of the photographer. In Table 3, six sign systems in narrative cinema that are important in examining the function of cinematic implications are used to compare the stylistic and narrative elements of the two films. Lighting and mise-en-scène, instead of the subject of the image, for the second category the montage or editing, and the third and fourth categories are dedicated to acting, dialogue, and stage sound, and finally, the sixth category is dedicated to the function of music in the film (Stam, 2004, 76). In his article on the culture of television, John Fisk divides the codes of film and television into three levels. The first level of reality (social codes) examines the speech, environment,

and clothing of actors in interaction with their real culture in society. The second level of representation (technical codes), is the system of six signs in talking cinema. Finally, ideology (ideological codes) refers to the main concept or conventional concepts in society (Fiske, 2007, 128).

In Table 3, by comparing these factors, it can be concluded that both films belong to the same cinematic genre. It was mentioned earlier that to analyze codes, one must examine the components of that text (here are the photos of the film) and the structural relationships between them. Most semioticians have accepted that photography only involves visual coding, and film involves both visual and auditory coding. Cinematic codes include genre, camera-related specifications (screen size, viewing angle, sharpness, composition, camera movement), editing, lighting, color, sound, and narrative style (screenplay) (Chandler, 2015, 244). According to the authors of this study, film still photography can be reminiscent of the music or dialogue of the scene photographed and represented by the film, even after seeing the film. As a result, the visual codes in the film still photo can be examined as of the film itself. Here, to find out the similarities between the photographed works and to analyze the codes in the film still photos of “Life, and Nothing More”, and “Ulysses’ Gaze”, 9 thematic components and 9 technical components are chosen from Tables 4 and 5.

### Conclusion

Photographers, who have a specific style of photography

Table 3. A Comparison of Stylistic and Narrative Elements of “Life and Nothing More” (Abbas Kiarostami-1991), and “Ulysses’ Gaze” (Theo Angelopoulos, 1995). Source: Authors.

Film	Stylistic Elements				Narrative Elements		
	Lighting	Editing	Mise-en-scène (Stage Design)	Acting/ dialogue/ Stage sound	Music	Genre	Narrative
“Life and Nothing More”	- Non-artificial - Atmosphere lighting	- Slow Rhythm - Long Shots	- No Intervention - Non-artificial (Earthquake-stricken situation in Koker)	- No-actors - Stage sounds - Minimum and non-theatrical Dialogues	Does not have	- Art - Poetic - Minimalistic	- Non-Linear - Mini Plot
“Ulysses’ Gaze”	- Artificial - Atmosphere lighting	- Slow Rhythm - Long Shots	- Artificial - No Intervention (Warzone in the Balkans)	- Professional actors and non-actors - Minimum and theatrical Dialogues	Has	- Art - Poetic	- Non-Linear - Mini Plot

before entering the field of cinema, usually impose their work style, for example, social or street documentaries, on the film still photos. One of the reasons for their tendency towards cinematic works is the salary, or to continue their activity in a particular type of photography. Accordingly, in response to the research question, it can

be said that the presence and activity of photographers such as Josef Koudelka, who is known as the homeless photographer and was accidentally faced with a film project that had similar content to his works, i.e. exile and demarcation, and Jassem Ghazbanpour, who was added to the film production team while carrying out a

Table 4. A Comparative Analysis of Thematic Components of Photos from “Life, and Nothing More” (Abbas Kiarostami, 1991) and “Ulysses’ Gaze” (Theo Angelopoulos, 1995). Source: Authors.

Thematic Components	Photos of Ghazbanpour, “Life, and Nothing More” (Abbas Kiarostami, 1991)	Photos of Josef Koudelka, “Ulysses’ Gaze” (Theo Angelopoulos, 1995)
Promotional Function/ Filming Stage/ Presence of the Main Character		
Backstage (Filmmaking Crew)		
Inside Shots		
Outside Shots		
Public locations (Streets, Stores, Restaurants, &...), Private Locations (Houses, Offices)		
Road Elements		
Urban Spaces, Rural Spaces		
Nature without Human		
Presence of People (Society Classes) in the image		

documentary project on the Rudbar earthquake, has been only an opportunity for the mentioned photographers. As a result, these artists put the basis of their work on the creation of works with aesthetic components in the art of photography, before addressing the main purpose of film still photography, which is to promote and introduce the film; the results of which were displayed

and printed in exhibitions and books. In the theoretical foundations of the research, it is pointed out that one of the main types of textual codes is related to the genre of the work. By examining the structure and content of the two films “Life, and Nothing More” (Abbas Kiarostami, 1991), and “Ulysses’ Gaze” (Theo Angelopoulos, 1995) these works can be categorized in the art genre. The art

Table 5. A Comparative Analysis of Technical Components of Photos from “Life, and Nothing More” (Abbas Kiarostami, 1991) and “Ulysses’ Gaze” (Theo Angelopoulos, 1995). Source: Authors.

Technical Components	Photos of Ghazbanpour, “Life, and Nothing More” (Abbas Kiarostami, 1991)	Photos of Josef Koudelka, “Ulysses’ Gaze” (Theo Angelopoulos, 1995)
Composition (Central, Dynamic Point of View, More than 3 Elements in the Frame, Similar emphasis on the whole Frame, Static Points of View)		
Open Shots		
Middle Shots		
Closed Shots		
Atmosphere Light, Artificial Light		
Upward Point of View		
Downward Point of View		
Aligned Point of view		
Special Visual Measures (Conveying Movement, Rotation of Lenz, Use of Filters), Grainy Images, High- low Contrast Images, Limited Depth of Field, Open Depth of Field, Black & White Images, Colorful Images		

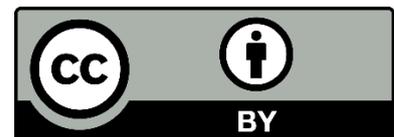
genre is quite different in terms of aesthetics and style from the classic, storytelling, and popular cinema that requires visual advertising. Conventions in this genre which include the use of non-actors, non-artificial lighting, and minimalist storytelling, leave the film still photographer free to work independently; In a way that, in the end, photographers have freely dealt with the film and these projects, according to their personal style. Due to the importance of the hypotext in finding the pre-production stages of the work, and the motivation of photographers to collaborate with films belonging to the art genre, it can be understood by analyzing the codes and conventions of their photographs after production that Jassem Ghazbanpour joined “Life, and Nothing More” to continue documenting in earthquake-stricken areas, and Josef Koudelka joined “Ulysses’ Gaze” to document the situation of post-war homeless exiles in Eastern Europe. But the achievement of their still photography of these films, before being used to produce cinematic advertising photos, is independent works of art that express the personal style of the artists. The comparison of the works of the two photographers and their visual components and cognitive style shows that the performance of photographers in the studied films is similar and in line with the production of works with an identity independent from the nature of film still photography.

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