

Essence of Hermeneutic Circle of Understanding in Aesthetics of Photograph Interpretation

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Abstract

In classical hermeneutics, the process of understanding is a mental operation realized the live human experience by it. Understanding opens our world and to us. According to Heidegger, understanding is the power to understand one's own possibilities for existence and in the context of the global environment which the man lives in. The achievement way of the understanding, understanding layers and the issue of circularity of understanding are the concerns of the hermeneutic and ontological theologians. In this regard, Roland Barthes¹, in his latest book, "Camera Lucida", in an understanding achieved from the photo as a text, considers the entities of the photograph context in a rotating circle of the audience and the life context and the dialectical relationship between the particular audience of the photo, the context of the photograph and the tradition in which the audience and the photo have raised. The circularity of understanding is one of the important issues discussed in the hermeneutics of Schleiermacher that today it is known as hermeneutical circle. In the history of the philosophy, Schleiermacher² has remembered as the father of the modern hermeneutics. He has delivered the circularity of understanding to describe the understanding the text. While the later, Martin Heidegger³ and his student, Hans-Georg Gadamer⁴, in his hermeneutical theory, did not dedicate this issue to the understanding and they developed and expanded this circle to the fundamental principle of human understanding on the nature and his state. Hermeneutics circle, totally, describes this issue that how the component and the whole, in the process of understanding and interpretation, are related to each other in form of a circle: understanding the components is necessary for understanding the whole, while understanding the components, there should be understood the whole. Our understanding of photos depends on the current situation of the interpretation and the interpreter and also the interpretation of photos is related to the world that the photo describes it. The appearance of such understanding circle can be observed so well in actions and reactions of the photography and in the conditions of the truthful sight. This paper, based on the text "Camera Lucida", has investigated the nature of hermeneutic circle of understanding on the interpretation of photographic works and has attempted to explore the representations of the understanding circle in the context of the photo.

Keywords

Hermeneutic circle of understanding, Interpretation of photos, Text, Roland Barthes, Hermeneutics.

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Introduction

The issue of the circularity of understanding is one of the important issues discussed in hermeneutic of Schleiermacher and today it is known as hermeneutic circle. Before Schleiermacher, this hermeneutic circle has been discussed. Lewis Goldman, quoted from Pascal⁵ has written on the philosophy of the social sciences: “without knowing the whole, it cannot be achieved the recognition of components and vice versa, without knowing the components, understanding the whole is impossible” (Shamisa, 2007: 317). But first time, Augustine⁶ wrote a context on the hermeneutics and gave a new look to the interpretation and, due to his writings, hermeneutics has been discussed as the methodology of interpretation. He founded the modern figure of hermeneutic circle: “Interpreter, when reading the text, should have an attitude with love; loving Allah and other people is the best prospect of reading for a Christian believer. Love, itself, rises from the scriptures, so... Love, is the basis of referring to the scripture. The scripture teaches the Christian community to live with love; a community living based on the love creates the basis for the reading the scripture, and this cycle continues...” (Sherat, 2008: 73).

The hermeneutic circle, generally, describes this issue that how the part and the whole are related to each other annular in the process of understanding the interpretation: “understanding the components is necessary for understanding the whole while understanding the components, there should be understood the whole” (Couzens hoy, 2006: 51). As the generality of a sentence, which meaning is related to the meaning of the constituent every word; the meaning of words, in this sentence, is related to the general meaning of the sentence. Thus it can be stated, by expanding this opinion, that the single concept achieves its meaning from the horizon or a context that is placed on it and this horizon is also formed from same elements that give it meaning. The whole and the component, in a dialectical interaction, give meaning to each other. So, understanding is circularity and meaning is formed in this circle.

So we call it hermeneutic circle. Because the first understanding of the interpreter about the context helps him to achieve the re-interpreted understanding by referring to the context and this circle continues with every understanding derived from the context. Hermeneutic circle of understanding can be extended to the interpretation of artistic context. In this regard, understanding the photograph as the image context from the past life, and the relationship between the photograph and its social, historical and traditional context and the dialectical relationship between the photograph and the community, the photograph and history and the photograph and the essence of its particular audience have importance doubly revealing this reciprocating and circular relationship in private understanding of the photograph context. Is it possible to understand the dialectical relationship between the photograph and the past (that becomes apparent) and the interpretation and reading that the audience considers in his everyday life context when facing to the photograph based on the hermeneutic circle essence of understanding? This paper attempts to find the deep examples of such avoidance in confronting with more personal works of photography.

Research Methodology

In interpretation of the photographic works, the entity embodied in consciousness of the observer is based on his perception of the photograph. This means that the mentality of the meaning and intention of the author or photographer have been configured in the intellect of the observer and interpreter. If the context gives the hermeneutic essence to the understanding and knowledge of the observer, the set of the preconceptions of the interpreter that can be often personal based on his memories and life time and special lifestyle have the effective role in the hermeneutic of the photograph. This conception makes the hermeneutic circle in understanding the photograph. So, the interpreter, before interpreting made exactly in his mentality, should introduce his interpretation basis. Roland Barthes has interpreted

the photograph due to his memories and special experience of life and the spent time and has identified the duty of the reader by presenting the interpretation of the photograph. In the present study which is based on content analysis and the explanation of the context of Barthes's opinions in "Camera Lucida" according to the principles of hermeneutical interpretation, we will investigate the circle of understanding in the interpretation of the private photographs.

Research Background

"Camera Lucida", as a philosophical book in the field of photograph interpretation, has delivered hermeneutic circle forms of understanding potentially in generalities of the personal interpretation of Barthes from considered photographs and has known the strength of his opinions, in this discussion and without any clear and obvious mention, in the self and essence of the interpreter – the audience. What will be discussed in this article, are reading examples on the private photographs that each photograph has secretly the circle of understanding as a hermeneutic issue.

General Rules of Hermeneutic of Context

If the context is considered a interpretative object, each object – what the image of the photograph or painting or poster or a set of speech or musical sounds or a set of words intertwined with meaning and aesthetic intention – is one of the shaped elements that every elements has been configured by various methods and systems. The term "composition" in music is adaptable to a variety of configurations in any context associated with the orders and rules of layout components of the same context. If image context parts such as the photograph have been interpreted individually - regardless to their relation with the generality of the context- or the interpretation of other parts of the context is not compatible with the interpretation of other parts of the context, this incoherence in interpretation of the text components with each other and with all text will damage the hermeneutic of the photographs seriously.

Understanding the components of the context a integrated totality as a systematic understanding of the content and the form and the relationship between components and the whole text keep the interpreter from invalidated interpretation abysses.

The hermeneutic circle mentioned above can guarantee the validity of the interpretation relatively by observing the rules and principles of the context interpretation. Every interpreter regards the context from the particular perspective based on his pre-understanding. The foresight and fore-conception have always been involved in the context interpretation and they have determined the direction of the interpretation along the production of the context meaning or have determined at least the path of the interpretation. The interpreter should deliver the evidence from the context to adapt with the interpretation in order to defend the interpretation validity according to the interpretation and the interpreted context. Semantic chains of every aspect of the text should communicate with each other rationally, logically and objectively, and in total, should deliver the whole meaning of the context as a product of the interpretation. The interpreter can never claim his interpretation is entirely consistent with the text. But he introduces his interpretation limited to his knowledge and understanding. Interpretation is the result of understanding the interpreter, and then, understanding the interpreter is the origin of his interpretation. According to Gadamer, "understanding is always the interpretation and therefore the interpretation is a clear form of every understanding" (Grondis, 1994: 104-105).

Schleiermacher, Dilthey⁷, Heidegger and Issue of Hermeneutic Circle of Understanding

What Schleiermacher called the circularity of understanding to use it in description and understanding the contexts has the logical contradiction within itself: to understand the components, there should be understood the whole and understanding the whole is related to the components. So we will not know anything. This is the same perception achieved by

common understanding of knowledge and science from the recognition followed by objectivity and the object of recognizer who looks at the identification issue as an object; although, there is always a gap between the subject and object of identification. In this attitude, at first glance, hermeneutic circle involves a contradiction and a vicious circle because it cannot be accepted that the recognition, as a result of identification, is already known in form of presumption even the presumption that acts in the context of our common information on humanity and the world (Vaezi, 2007: 94). Schleiermacher, to resolve this paradox, argues that we understand the component and the whole together, and also, the operation of a hermeneutic circle comprises a certain element of intuition. This intuition understanding never needs to prove and reason. Logic is the explanatory factor and only can suggest the comparative element of understanding in the context and the intuitive predictive element of understanding is incalculable for it.

In hermeneutic circle, from the beginning, it is supposed that the speaker and listener share in meaning. For example, if we do not require a text, the reason is that we do not know its meaning. Here, another question arises in contradictory form: should be known previously what is understood?

Schleiermacher has expanded the response: everyone should be familiar with the issue. It means that there should be previous knowledge to understand the subject in order to enter in the hermeneutic circle. We will understand the works of Heidegger if we have little prior knowledge about his philosophical thought. Without any knowledge, the words and even all his works may not speak with us meaningfully. This is visible in most study guides of his philosophical book "being and time" (Sein Und Zeit) - that the reader will be confounded when reading "being and time" in case of unfamiliarity with the opinions of Heidegger.

Dilthey- one of the followers of Schleiermacher and the philosopher of life- has believed that understanding is possible in a circle and the definition

of whole is achieved by the recognition of the components and also the components mutually are understood by referring to whole. The meaning of the whole is the meaning derived from the meaning of individual components. For example, in the process of living experience, the experience in the past is apparently unimportant as a part of the past (whole) in the past (time itself) but, in relation to the whole – the past – it has meaning and importance and its meaning is within the past due to its generality. The past is meaningful as a whole with regard to the individual meaning of the components. Dilthey has stated: "meaningfulness, essentially, is proud from the inside of the ratio between the component and the whole which is based on the experience of living (Palmer, 2008: 133). The meaning is hidden in warp and woof of life and also in the experience of life – in our participation in life experience because the nature of life is raised from the life experience.

The issue of hermeneutic circle of understanding, later, became the inspiration source of Heidegger in his philosophical thought to emphasize that the circular movement lies beyond all forms of understanding:

"Every interpretation, that attempts to advance understanding, should understand before what should be interpreted" (Heidegger).

Furthermore, Heidegger has discussed the issue of hermeneutic circle of understanding differently from predecessors in the circle of ontology and, according to Gadamer, has given it the existential basis. Circularity is one of the structure intrinsic properties of any understanding because any understanding and interpretation is related to pre-structure of the understanding. Heidegger has stated in explaining this topic:

"Any understanding is dependent on the pre-structure of understanding, and any interpretation that wants to advance understanding and reveals hidden its possibilities should already have understanding about it. In some texts, such as the texts in field of the scientific knowledge, this idea is created that if the purpose of interpretation is to prove understanding

and achieving scientific outcome, and on the other hand, this interpretation cease to our understanding about the outcome; therefore, we have been caught in a vicious circle. But, this is not a vicious circle because the circularity of understanding is some part of the structure, and it is the necessary condition in reaching understanding” (Vaezi, 2007: 170).

According to Heidegger’s theory, the hermeneutic circle of understanding and interpretation begins with the interpretation and ends with it. It means that the beginning of understanding is with the interpreter which himself is rooted in the pre-structure of his understanding, and this understanding has been measured by the work or the text or the foreign objects and has been ended in a new form of understanding leading the first understanding; and this cycle continues.

Photograph as a Part of the Whole in Structural, Phenomenological and Ontological Systems

Any photograph, as a story full of mystery, opens to the audience facing him with deep questions in his level: “Who are these persons? Why their photos are taken? What were they thinking? What can they say about themselves? What can we learn from the photographer and his motives? Each of these questions is a path passing thousand paths of the past and the structure of reality (Morris, 2015: 1). The circularity of understanding is simply opens to the photograph: past circularity of understanding flows in the today reality context and understanding the reality due to the foretime that exists in the photograph but this interpretation circle of the photograph is not similar to the hermeneutic circle in this article because this article can state the sequence of events but the photograph is a stable image. Second, images and photos has lied in relation to previous experiences of the interpreter who the mentality is accumulated by a series of images based on the life experience and provided particular life for him and has been created a particular situation for the interpreter. This means that each photo communicates unconsciously with

a set of mental images of the interpreter selectively and evocatively and this relationship is directly involved in the interpretation of the photograph or any other image hermeneutically. On the other hand, hermeneutic circle of the photograph have faced us with fundamental problems of the photograph and its audience. I, when reading my private pictures, to get the context of photograph, need to understand the historical elements that I’m a part of it. That is why against some photographs, I am shocked for understanding the basis of the history occurred in the life. Such pre-understanding places me, and only me, as a special audience in front of the photograph, and I, by reading myself against my special photograph, am busy. My whole life and the history of my life are summarized in reading the photograph that I am watching now. Here, I’ve been at the center of the world of the photographs, “those photographs that I was confident due to their entities for myself” (Barthes, 2005: 21).

This is the distinguishable feature of the photography that makes it possible and without this general feature and principle, there will be no photograph. The photographs can reveal the issue that may be familiar due to visual unconscious but it has never been expressed (Velz, 2014: 28). Therefore, this is the inherent feature of the photograph that should be recognized to be sure to achieve understanding. The photograph, in the history of the images, just describes uniquely the period which it is created. The photography has taught us to look at (the things) with the unexpected view (Barthes, 2006: 212). It can be read the implications of the photography from the perspective of semiotics. The studies of Roland Barthes and others in the late 1950s to the mid-1960s, from the viewpoint of linguistics, performed on the indicative nature of the photograph and revealed that there is no unique indicative system that all photographs are based on it. Also, we know that every photograph, based on the plurality, is a set of codes and can predicate the numbers and kinds of the codes, such as gesture, state, lighting and ..., changing from one photograph to another

and very few of them are related to the photography exclusively (Batchen, 2009: 32). But later, Barthes stated, in his controversial study “from work to context”, any analytical subject – the photograph as a particular case – has the independent entity as a work and its meaning is related to the exterior hidden structures and it is common in all works.

Searching the phenomenological essence of the photograph, in our definition of what we call the photograph (not image), seems impossible. The photography is basically an event (due to inconsistency in the words), strangeness and the risk: according to Lyotard⁸, my photographs are always shared with/in something (Barthes, 2005: 35). In other words, photography gives us the ability to see things that are not in our presence, and the viewer really sees the scene photographed because the photography is the effect (configuration) of objects in the photograph and allow us to see what is in it. The paintings are not the effect of something visualized. Even in the most realistic paintings, there is a distinction between the illustration of painting and what is painted. If we have doubt about the existence of painted objects, we have to trust what the painter has imagined. But, the photographs, regardless of perceptions and beliefs of photographer, show what there is in front of the camera lens (Barthes, 2006: 220). It is here that we stress on our presence in front of the photograph: “Do you think I was able to stand in front of an emotional approach; a perspective of the subject which was promptly full of the desire, disgust, sadness, loneliness, and euphoria?” (Barthes, 2007: 36). This subject causes to remove our path completely from the phenomenology as Barthes has stated in “Camera Lucida” that he has been attracted by the photograph because of the emotional reasons: “I want to search it not as a content or question but as a wound and sore. I look and feel. Then, I understand and realize and think” (Barthes, 2007: 36). Not too far-fetched “to understand the content of the image, the emotions are invaluable resources and have offered important clues. If we recognize that the

picture arouses our emotions, we should identify, recognize and decode them in order to understand whether there is something in the photograph awakened the feelings in us, and what that factor is “(Barthes, 2006: 79).

But, Barthes has believed that from the perspective of semiotics, photographs cannot be order, because their constant presence that makes them to be unclassifiable: the photography is uncountable” (Velz, 2011: 46). Therefore, the ontological understanding of the photography causes to show the photography as it is, in itself. The presence that is true for me now, “and just for me” and it is present. “I have decided to start my inquiry with just a few photographs, the same that I know them for myself. I did not have to work any set, only a few cases” (Barthes, 2005: 21). This emerged unique jewel is a presence near and alongside and within our lives and this presence of the photograph is the issue that we question about it and its modality (or its entity): how does a photograph achieve the existence? What is its certain feature in its essence and in the lives of human beings? Punctum⁹ is the ascent point of the photograph to the unique position in understanding which is applicable for its own special viewer. Punctum is a point in the presence of the photograph context that releases and scarifies its special audience in biting perception of the photograph context and causes him to be charmed in the photograph context and, at the same time, it links this fascination against the photograph to the elements out of the photograph bed such as the life of special audience of the photograph. Then, the circle of understanding is formed from the inside to the outside and vice versa.

Circle of Photograph Context and Death Concept

The photograph releases the present from death but just a frame of it; a frame recorded from the present in the camera. It may be referred to the lost life or forgotten life or a memory of the spent time. Against photography, there is formed a false sense because although we never give up from being “myself”, but

anyway we are involved in the process of “having the gesture”. Therefore, when the photograph is taken, in fact, I neither am a subject nor an object, but a subject to feel becoming an object (Barthes, 2005: 27). Thus, the photograph is not the heart intention of the photographer. It means that it is not what the photographer is viewing from his camera lens, and he needs it presenting his art (the perfect object achieved by the attempt of the photographer from a subject in front of the camera) not the subject itself shown in front of the camera. This is a ghost; the photograph is a ghost from the subject (I, myself and what I am really pursuing) and, at the same time, the object (my gesture). It seems that even the concept of death which the photography has risen from it and has achieved its identity from it and has expanded it, in relation with photograph has two-sided practice. The photographer, on the one hand, who knows the subject ahead, with the photography practice and becoming an object on paper, may be involved in fearful death; therefore, he tries to construct the live effects and the modest ideas: they have made me to pose in front of my brushes; they have carried me to the external spaces that are very alive than the internal spaces (Ibid: 28). On the other hand, I as the photography ghost cannot escape death and this is an event that I discover when viewing the photograph. What I see is that “I’ve become a mere image” and this is purely personal and private. According to Barthes, who has firmly stated: “Death is the essence of photograph” (Ibid: 29). Death is an extract that at photographic moment, in contrary to what is assumed, has the charmer pleasure and completed the mechanism of this ghost, which is neither subject nor object. Photography defines the death which is not understandable in life and this creates the deep apprehension in our hearts that how we stay in seeking his death in photographs? How after the discovery of an understanding of it, WE feel the presence of death in recent times, and we, and the photograph, have been still alive? Presence of death is mixed with life. What to avoid in everyday life; we hide the presence of death in our lives. We rarely say that somebody

died; instead we say “passed away”. Also we ensure people, even those who know they are dying; having a long life. In everyday life, we escape death. But this digression, shows our understanding of this issue that death is a certain and yet unclear subject (Johnson, 2009: 57). On the contrary, we are going to welcome death. Death is obvious here.

When comparing the photography with other arts, the presence of death in the motif of understanding of the art is the determining factor. Roland Barthes has compared the photography with the theater: “I think the photography links with art not through painting but through the theater (Barthes, 2005: 47). There are special similarities and contrasts between photography and the theater. The photography is in contrast to the theater because the photograph always shows the representations of the objects and persons. The image is essentially the absence of something that the photograph likes to show it. But, the theater, apart from photography, and besides of all visual arts (cinema and painting) displays the persons not their representations. The person in the theater is self-existent and conditioned to possibility. It is self-existent and means that you cannot possess it and it is conditioned to the possibility and means that you may possess it because you just have the instantaneous madness in order to go on stage (it is in your power) and feel what sparked your passion (Barthes, 2006: 107). But the photography has the deep similarity with the theater – or the theater with photography; special similarity in content- a certain surprise – an event, however, the photograph has in itself: through death. The fundamental theaters were closely associated with death because most of them were related to the rituals and funeral rites of the deceased’s death and for the peace of his soul and were held not return to world of the living. In fact, the fundamental theaters in this way emphasized its sanctity and universality of death and had meaning in order to ensure the continuity of philosophy of life (Noss, 1991: 40-60). The photography, also, through the substantive relationship is an irony of a frozen makeup face, that behind it, death is evident

(Barthes, 2005: 48).

Notable point is that the fear and horror of death, because it is seen and felt in the photograph then imposes the special distress on its audience due to the desire evidence. The trick, however, is the death that has meaning to the audience of photograph. The photograph, as a readable text, achieves the life through the layer of the existence towards death and always shows a death which is related to it against its special audience and has taken meaning from it. And of course, the audience reaction to the photo left.

Photography deals with the moment of the existence and the viewer sympathizes with it by observing this existence in the world of reality seemingly disappeared and this empathy guides him to other understanding and interpretation. This circle can be continued in the time context of the mind of audience. But, to what end is unknown because the hermeneutic circle of photograph is not a closed circle and not a circle starting from the first point and returning back to it. It is a passage to invisible thing through visible thing and the visualization of the present time between death and inexistence. The death of the past and the inexistence of the future turn into the existence of the present and passage of time through the present time into the past. Photographs are neither past nor future. But, they are present that had been frozen in the frame and remained "present" because in the photograph frame, the existences of the photographs are destroyed. The existence is always present and the photograph is the presence of the existence; an image fixed the existence of the photographer and the existence of the objects through amazing status and holds then in the fixed frame. And of course, the action of photography is an obvious way in which the photographer and camera are combined to create invisible function. It involves capturing the new modes and situations of objects that have not seen so far (Flooser, 1999: 47 and 49). The photography- as a context making the circle of understanding between past and present continuously- is highly effective and influential among the dead of the presence and in being available. However, each photograph- by

providing the opportunity to focus and wait on the faces - is a kind of illustrative timepiece of human (Moghimnejad, 2014: 120).

Desire and Handling of Pleasure in Photograph

Acquisition of pleasure comes from the discovery of the truth and understanding the truth is in service of the pleasure. Many intellectuals believe that "truth is not important if it is not useful. The usefulness means the pleasure, desire, pride and satisfaction (Mardiha, 2013: 57). Punctum of the Photograph is from the context of photograph and the audience of the photograph context hidden a truth in it that only affected on its special audience in order to stimulate his desire and satisfaction. Finally, the punctum is something that "I", the photograph viewer, give it in my own mind in front of the photograph as an attachment. The attached appendix in mind is quite apart from what on the photograph frame is, and vice versa, it is displaying in my two-dimensional integrity. This feeling is a wound only on my body, and it is the same that has been in it and is a certain presence that I am its audience. Punctum is born in the context, in an existence full of ambiguities, not in this and not in that, in the present photograph and its attachment. The enjoyment of photograph context is associated with the truth; achievement of the happiness euphoria. This euphoria has been achieved by the blind spot of the photograph – punctum of the photograph. The blind spot of the photograph is established at the moment of desire and satisfaction, in the audience, at the moment of climax. This pleasure has taken him out of the frame and reveals the imagination of whatever is in the photograph, as a sweet smile opening him. Finally, the punctum of the photograph makes a pungent pleasure which is in interaction and permanent dialectic between context and life of the audience.

Interpretation Basis as Discovery of Historical Presence

The photograph is always placed at a specific distance to its viewer. The distance between "I" and the

photograph is related to this matter that sometimes the photographs take me back to when I was not still exist. This presence highlights something between I and the photograph: History; and it should be noted that the history confuses me. How, at the same time, I analyze the photographs that myself have never

existed in them historically? In the meantime, what will be a wonderful connection bridge between me and the photographs? Finally, it can be stated that the photograph repeats, all the time, the event of my darling presence in all simple photographs seemingly disposal in the world.

Conclusion

Understanding category- the realm of human understanding – always lies at the heart of circle formed due to “being” in the world. Understanding is some exudation from inside to outside and back to inside and changing the essence of first understanding. This circle, always, can be continued in snail-shaped motion. Since the photographs are considered as very accessible objects and even are interpreted in form of our environment surrounding us, the investigation of the formation of photograph interpretation and the audience’s understanding on is occurred entirely in hermeneutic cycle and this will be useful in the methodological process of the interpretation of photographic works. In the current study, there has been attempted to investigate some effective factors in reading the photography content and the reasons that the photography interpretation correlate them to a world and the photography describes them. Thus, the photography understanding is placed in round circle among the content and in the mind of audience with the fact that he is involved with it. The appearance of such understanding circle can be observed as well in the actions and reactions of photography, during shooting and viewing photographs, when surprising by taking photograph that it can be seen and in the case of its truthful dream conditions. Communication and infrastructure of the photograph and death show this circle in the photograph understanding. The photograph, itself, by filching the time over its subject and object, saves it from inevitable death and repeats the existence of the subject and object, in any representation, the silence death on its body. By any means and in any sense, the pure meaning of the photograph has been opened over understanding in hermeneutic circle. This circle is established in reading the photograph among the context and the content, on the one hand, and the audience and environment and intellectual and cultural possessions, on the other hand. Photograph private experience is an interpretation and reflection based on a series of pre-understanding of the interpreter and a reflection of his life in hermeneutics photograph, and introduces the reader to interpret the possibilities of hermeneutics Photograph.

Endnote

1. Barthes, Roland (1915-1980)
2. Daniel Ernest Schleiermacher, Friedrich (1768-1834)
3. Heidegger, Martin (1889-1976)
4. Gadamer, Hans Georg (1900-2002)
5. Pascal (1623-1662)
6. Augustine (354-430)
7. Wilhelm Dilthey (1833-1911)
8. Lyotard, J.F.
9. Punctum is

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