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The methodology adopted in this work is an innovative approach, which has been coined as "intergraphics" that refers to dual operations that is possible on a photograph, the spirit of condensation and displacement. Every photograph is a condensed text as it frames different associations and ideas, opening itself to convergence of different readings. At the same time, there is also a simultaneous displacement into several axes, separating the emotional, aesthetic, epistemological and ethical significance from its real content.

The study is taken forward by interpreting the World Press Photograph award winning clicks of last thirty years. They cover diverse aspects of human vulnerabilities and the photographs can be broadly classified into groups like natural calamities, war and conflicts, disease, hunger and poverty, economic and humanitarian crisis. The choice of such a collection was deliberate to avoid random selection of photographs. Thirty photographs were chosen to cover different decades and further inclusion of photographs would have diluted the focus of study of this thesis. It traces the history of critical hermeneutics and analyzes the photographs chosen for study from an aesthetic angle. The composition of photograph and the range of photographic detailing covered by the photographer, and the aesthetic experience it evokes are discussed in this chapter, charting the appeal of these photographs. The photographs chosen for study are closely analyzed so as to understand how the principles of photographic art are incorporated in them.

It looks at the epistemological angle and relates the event with the photographs. Every event is an experience for those who are involved in it. A photograph represents a moment of reality separated from the event and as observers, we relate to the event through these photographs. A lived experience becomes a shared experience in these photographs. It touches upon the ethical aspects as unveiled in these photographs.

A categorical conclusion is avoided, and instead, it is acknowledged that through interpreting the economy of photographs, the spectator or reader undergoes an act of understanding towards self-realization, through the principles of critical hermeneutics. A decisive traumatic moment expressed in these photographs calls for a more passionate interpretation which is well guaranteed by Critical hermeneutics. Thus this thesis tries to propose that if the purpose of interpretation is to understand, and the approach should further the horizon of human understanding, then one of the ways forward is to interpret photographs using the theory of critical hermeneutics.