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A COMPARATIVE HERMENEUTIC READING OF PAINTING AND ANIMATION WORKS (WITH A CASE STUDY OF WORKS BY SALVADOR DALI AND ALI AKBAR SADEGHI)

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Abstract

The interpretation and reading of literary and artistic works in order to understand the work or the intention of the artist, in the form of hermeneutic knowledge, is regarded as one of the first manifestations of the audience's encounter with the work. The process of understanding the work of art depends on various elements such as the lifestyle and artistic background of the artist, the popular art style of his time, the intellectual and philosophical movements in the lifetime of the artist and the audience, and the intellectual and aesthetic mentality of the creator and appreciation of the work. Because of the two-way complexities that exist in the process of creating and understanding artistic and literary works, various intellectual approaches from different spectrums of thinkers, writers and philosophers have focused and written articles on this dynamic process. Meanwhile, appreciation and interpretation are considered as two basic tools for the interpreter in the fields of reading, perception and understanding. The current research, which is of a fundamental type, has been conducted through the library and online research through an analytical-descriptive method and with a historical and comparative approach, and was written in order to answer this fundamental question: "What common and distinctive elements does reading works of painting and animation have as two media among common artists?" The case study of this research was done by focusing on paintings and animation works by Salvador Dali and Ali Akbar Sadeghi, and the finding is that the most appropriate hermeneutic reading of these works should be a mixture of interpreting the artist's central intention and a special interpretation by the audience, through decoding which is formed from the hidden symbols in the work.

Keywords: hermeneutics, painting, animation, Salvador Dali, Ali Akbar Sadeghi.

INTRODUCTION

Investigating Hermeneutic movements enjoys a history as long as the history of human life. Contrary to the famous remarks of many thinkers who thought that hermeneutics dated back to the era of Plato and Aristotle onwards, the historical course of understanding and perception of cultural works and manifestations among humans dates back to the era of mythology. In order to create natural and supernatural forces, gods and goddesses and the sources of fertility and abundance, human beings started to create symbols which have been actualized in various forms such as speech, writing, painting, sculpture, music and architectural works. In the centuries after that, the later generations, in order to find out what are the hidden concepts in the works of the predecessors, have resorted to various methods, including contemplating upon and studying the recorded histories by referring to the grand thinkers and personal interpretations. These are all manifestations of hermeneutics in the general sense of the word. It took centuries for hermeneutics to be recognized as an independent and even universal science compared to the fields of human sciences and empirical knowledge.

In our era, hermeneutics is considered as an efficient tool in understanding and reading works of art. Since the beginning of postmodernism, and due to the collapsing of the boundaries between arts, as well as the advent of newer and more up-to-date media and tools into previously known arts, the methods of criticism, analysis and reading of works of art also underwent profound changes. On the other hand, this trend took a more serious form due to the emergence of the opinions of thinkers such as Foucault, Barthes, Derrida and others who claimed the death of the author and the transformation and reconstruction of the text and literary and artistic work by the audience. Of course, as we will see, the constant dialectic between the supporters of interpreting according to the artist's intention and interpreting according to the audience's personal opinion has always been repeated throughout the history of hermeneutics.

Research Methodology

The current research is of a fundamental type and data was collected through an analytical-descriptive method and a historical and comparative approach through library and electronic means.

REVIEW OF LITERATURE

In the article *"Gadamer's Narrative of Plato's Hermeneutic Thought"*, Nabilolah Soleimani (2016) tried to look at Gadamer's influence on Plato's thought and his similarities and differences with Plato through Gadamer's hermeneutic thought. Fatemeh Rahimi (2018), in the article called *"Invention and production of signs in the art of painting from the point of view of Umberto Eco and its relationship with modern hermeneutics"* believes that in the semiotics of Umberto Eco's art, the pictorial sign is a narrative unit that becomes meaningful when it comes into contact with the world of the text. Finds; Therefore, in semiotic analysis, attention should be paid not to the conventional aspect of signs, but to the utility of the narrative. Gholamhossein Khameer et.al (2018) in the article entitled *"Investigating the Aesthetic Components of Islamic Art Works Based on the Mystical Opinions of Faiz Kashani and Abraham Maslow"* have shown that such characteristics such as: "the opening of an unlimited horizon to the viewer", "extreme ecstasy and astonishment" and a trans-spatial and trans-temporal feeling", "a sense of unity and selflessness" and "tendency to poetry, mysticism and religion", were similar from a hermeneutic

point of view in Maslow's subjects and the experiences explained by Faiz Kashani. Also, the manifestation of these characteristics is evident in Islamic art. Mohammad Javad Safian and Mehdi Nazimi Qarabagh (2013) in the article called *"The possibility of projecting the imaginary world according to Mulla Sadra's perception in hermeneutic phenomenology of art"* are of the opinion that by focusing on Mulla Sadra's philosophy and avoiding mystical views and relying on hermeneutic phenomenology method, without getting caught up in the correctness of conventional philosophical arguments in this regard, it is possible to provide an explanation about a level of the imaginary world that is intersubjective and at the same time bound, which is called the imagination-theme world. Ahmad Vaezi (2001) in his article, *"What is hermeneutic"* notes that all hermeneutic methods before the 20th century were faithful to the main content of the traditional and common method of understanding the text, and each of them did their best in the restoration and refinement of this common and accepted method but the philosophical hermeneutics and the debates that were raised under its influence in literary criticism and semiotics created a ground where the common and accepted way of understanding the text faced serious challenges and as a result, common religious knowledge was came under attack.

By considering the opinions of prominent thinkers in the field of hermeneutics and by selecting two surrealist artists (Salvador Dali and Ali Akbar Sadeghi) and choosing a painting and a short animation film from each of them, the author of this article aims to study and read the hermeneutics of each of the works independently, and tries to compare the forms, visual symbols, artistic contexts of selected artists, as well as their intellectual background and brief biographies, to find the differences and similarities between the way of reading and understanding the works of painting and animation, and to find the most appropriate way in interpreting these works.

A. A brief review about hermeneutics

1. Genealogy of the word

According to the Oxford dictionary, "hermeneutics" in its general form means a field of studies that deals with the analysis of texts (Hornby, 2011: 728). In terms of etymology, a connection between the word "hermeneutics" and "Hermes", the messenger god of Greece, can be identified. This word is derived from the Greek word "hermeneuin", which means "interpreting" and its literal meaning is "hermeneia", which means "interpretation" (Palmer, 1969:12). The different forms of this word include the meaning of understanding something or an ambiguous situation. Hermes and Hermeneia are used in the works of "Plato" and "Aristotle" in various meanings such as "saying", "explaining and illuminating", and sometimes "translating" (Hermeneutic Theory and Criticism, 2007: 31). The descriptive use of this word is "hermeneutic" and "hermeneutical" and in the second form it is mostly used as an adjective in relation to the fields of theoretical knowledge. But in the form of "hermeneutics" it is used in connection with an independent knowledge under the title of hermeneutic knowledge.

2. The knowledge of hermeneutics

Hermeneutics is defined as the science of understanding the text and revealing and discovering the meaning hidden in the text. In this sense, the mentioned word has a history as old as human thought. It is also a tool for studying texts and works that need decoding. In this regard, hermeneutics is considered as the main approach and is open to various methods. In general, the extent of hermeneutic knowledge is related to the discovery of implicit and

hidden meanings of texts. Hermeneutics was seriously used as a theoretical knowledge in 17th century AD (Va'ez, 1999: 116).

3. Hermeneutics and art

Hermeneutic theory and criticism is one of the most significant approaches in the history of criticism and theory and has attracted the attention of many great critics of the 20th century. Hermeneutics is deeply related to art, like language. A large part of applied hermeneutics is dedicated to language and art. Different methods of understanding works of art based on different criteria in different periods, apart from the epistemological mechanisms related to the era of the creation of the work, make it necessary to apply hermeneutic knowledge in understanding the meaning of the work (Hermeneutic theory and criticism, 2009: 42).

B. Introducing the artists of the current research

1. Salvador Dali

Salvador Dali (1904-1989) was a Spanish painter, illustrator and designer, and one of the famous advocates of irrationalism in art. In 1929, he left the academic studies of art in Spain and after leaving for Paris, he joined the Surrealism movement. With the beginning of World War II (1939), he traveled to New York and finally returned to Spain in 1955. By praising the tradition of the revivalists of pre-Raphaelite art and praising the academic painters of the 19th century, Dali confronted the current of modern art. In his works, symbolic elements based on the Freudian interpretation of dreams are embodied in a realistic manner. He himself has described his paintings as "photos of dreams painted by hand" (Pakbaz, 2018: 211). He was also active in the field of filmmaking and produced the films "Un Chien Andalou" (1929) and "L'Age d'or" (1930) together with Louis Buñuel and the animation Destino (1943) in collaboration with Walt Disney (figure 1 and 2).

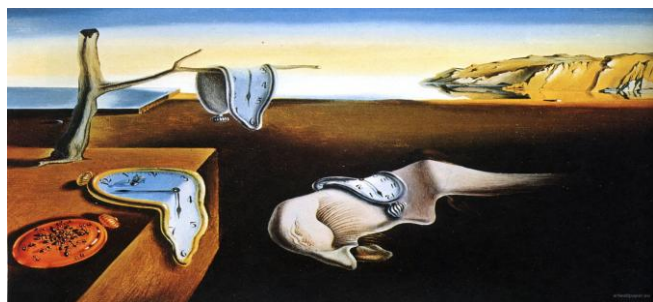


figure 1. Persistence of memory, by Salvador Dali, oil on canvas 24 x 33 cm, 1931, Museum of Modern Art, New York Silent film, 1929 (source: <http://www.imdb.com>)



figure 2. Poster of the movie Un Chien Andalou, Louis Buñuel and Salvador Dali.

2. Ali Akbar Sadeghi

Ali Akbar Sadeghi, born in 1937, is an Iranian painter, illustrator and animation director. He started painting when he was 5 years old. In high school, he learned watercolor painting under the supervision of Avak Hiraptian. In 1958, he continued his studies at the Faculty of Fine Arts of Tehran University. Then, in 1959, he invented a special style in stained glass technique or the art of stained glass with the qualities of Iranian style. He worked for many years in various artistic fields such as movie poster design, advertising graphics, packaging and book cover design. After graduating from the School of Fine Arts, Sadeghi began making several animated films at the suggestion of the Center for Intellectual Development of Children and Adolescents. He started his artistic activity in the year 1971 at the Center for Intellectual Development of Children and Adolescents with an animated film called Haft Shahr and illustrated several books for this organization. At that time, he was a master artist in the field of animation, book illustration, watercolor and oil painting. In addition to visual works, Sadeghi also published several books for the center. He also participated in the preparation of some films for Kanon, in which he used his special style of painting. These films were well received in international festivals and won 15 awards. He has also received 4 international awards for book illustration. In 1976, Sadeghi gave up filmmaking altogether and turned to surrealism painting, and in 1988, after years away from watercolor painting, he resumed it. Sadeghi did his early painting works with watercolor; But since he entered the College of Fine Arts, he started using oil paint in his visual works.

His style of work is a type of Iranian surrealism, which is based on the style of traditional and teahouse painting. He uses Iranian mythology and culture in his paintings. In many of Sadeghi's early works, the presence of one or more warriors wearing the costumes of ancient Iranian warriors is remarkable. Ali Akbar Sadeghi was introduced as a prominent figures of the country in 2007 (figure 3).

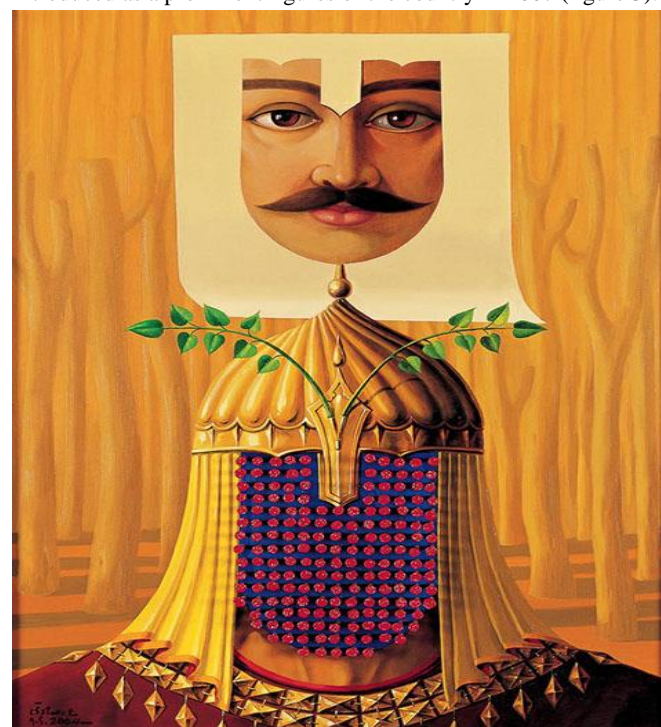


figure 3. Ali Akbar Sadeghi, paint and oil on wooden canvas. 2013, 70x50 cm (source: <http://www.aliakbarsadeghi.com>).

A. Hermeneutic reading of selected works

Work No1:



figure 4. Spider of the Evening, Salvador Dali, oil on canvas, 1940, private collection (source: <http://www.thedali.org>).

A series of events in Dali's life have influenced his artistic style. The early death of his mother in 1921, when Salvador was only 17 years old. This event had a deep impact on Salvador's moods and spirits. As he himself writes: "I wanted to gain pride and honor and take revenge for this sadness that came over my life" (Shafi'i, 2015: 3-5). His rebellious and anti-intellectual spirit in the later periods of his life indicates this abundant passion in the struggle with the normal flow of life. He had a conflict with his painting teacher at the art school in San Fernando Academy and created a controversy, after which he was banned from studying for a year. He considered the teachings of his professor and academy to be repetitive, boring and dull. After this stage, he started a series of expressionist paintings and used extreme colors in them. One of the key points that became a consistent style in all periods of his artistic life is his effort to reflect his appearance, such as long hair, loose shirts and strange ties in his works.

A trip to Madrid in 1920 led to his acquaintance with the achievements of the Futurists and people like "Federico García Lorca". (poet, playwright and theater director), "Louis Buñuel" (director) and cubist painters, and for some time he was influenced by the works of cubists, especially "Picasso". After that, he distanced himself from cubist influences and turned to metaphysical painting.

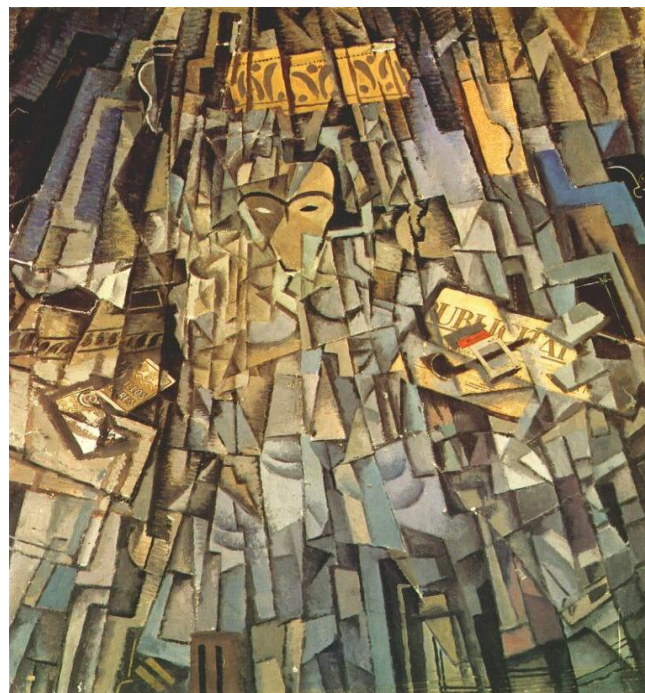


figure 5. Cubist painting - by Salvador Dali, 1926 (Source: <https://www.wikiart.org>).

Perhaps the turning point of Dali's life happened in 1924 during the unrest in the city of "Catalonia" and his arrest and imprisonment in the midst of this event. During this time and in prison, he studied the psychoanalytic writings of Sigmund Freud. Also, in 1925, during his trip to Paris, he met Pablo Picasso, who, according to himself, greatly influenced his personality and works (figure 5). The series of events that occurred in his personal and artistic life between 1927 and 1989, when he passed away, includes many ups and downs. Getting to know the French surrealists and "Andre Breton" in Paris, getting to know and marrying his beloved "Gala" and being fully influenced by her personality and using her in his works, meeting Sigmund Freud in England, collaborating in making movies and writing several books with Surrealist themes, his trip to the United States and finally, the separation and declaration of independence from the Surrealists are part of these events (ibid). According to the background that Dali experienced, concepts such as "unconscious", "eroticism", "melancholy", "spacelessness and timelessness" and "emphasis on the ineffectiveness of conscious reasoning" are considered as the dominant themes of his works. Also, paying attention to mythological icons in intertwined spaces full of unfamiliar elements, as a manifestation of a dream arising from the unconscious caused by inheritance from previous generations, play a role in his works.

With a relative knowledge derived from the studying of Dali's works and conditions, as well as his artistic tastes that have evolved and been determined over time, as well as the year of creation of the work selected for review (1940), which was painted in the first year of his stay in America with Gala and after the events such as his separation from the surrealists of Europe and his influential meeting with Freud, it can be seen that he was influenced by the female figure (probably the figure of Gala), his escape from the war-torn Europe (based on the motif of the war canon), heartbreak and fatigue from the trampling of emotions and human rights (the figure of the black child angel in the lower corner of the frame) and the metamorphosis of art in the impossibility of the fall of the human race. These can be considered

as Dali's desired themes based on the arrangements made on the forms and space creation and the overall composition of the work. Spacelessness and timelessness, or more correctly trans-time and trans-place, stand out as the spirit that always governs Dali's works, including this work (figure 4).

The image of a disintegrated and collapsed female figure was most likely painted using the figure of Gala, and since the said painting was created in the first year of Dali's arrival and residence in America and during the conflict of the Second World War, it clearly shows the spiritual effects of the painter from witnessing the chaotic human condition and the death of humanity and the fall of art and the distortion of the human race and the conditions prevailing in Europe in those years (figure 6).



figure 6. Part of the Spider of Evening painting, by Salvador Dali



figure 7. part of the Spider of Evening painting, by Salvador Dali
Image

(Source: <http://www.thedali.org>).

Also, the figure of the angel child in the lower part of the painting, which is depicted in a dark and dark space, narrates the pain and sadness of the painter from the content in the central part of the work. Choosing the child's figure, with regard to Dali's serious studies and the influence of Sigmund Freud's works, shows his attention to the central focus of ego, and the choice of two wings on his back, on the one hand, show the lost innocence of Man, and on the other hand, the painter's being influenced by form and content of the mythology of the child angel (Cupid) in ancient Roman art and Renaissance art. Another point is the local lighting on the child's hands and feet, which, from an intertextual point of view, reminds us of the background of the Baroque tradition, and also emphasizes the child's index finger pointing to the subject that is affected by it (figure 7).

The image of the war cannon narrates another example of the painter's attention and impression of the war and the disaster it created (image 8).



figure 8. Part of the Spider of The Evening painting, by Salvador
(Source: <http://www.thedali.org>).



figure 9. Part of the Spider of The Evening painting, by Salvador
(Source: <http://www.thedali.org>).



Based on what can be inferred from the works of art and literature in different eras and traditions of different civilizations, the horse, as a noble, beautiful, mythological animal, is a symbol of the power and means of human ascension to extraterrestrial worlds. Examples of this claim are the use of the horse figure in Ascension books and the mythical horse Pegasus in Greek and Roman mythology. But what can be seen of the horse in this work is an unfamiliar image of a horse coming out of the mouth of a war cannon, which has a scary and skeletal face. It seems that the painter, with the same intellectual content as always, has mocked the mythological concepts, originating from his surrealist spirit in the style of using unrelated elements next to each other to induce a melancholy atmosphere by declaring his sorrow and anger about the mental conditions caused by the war, (figure 9). The figure of the stone angel used in this part of Dalí's work is very similar to the figure of Winged Victory of Samothrace and has a similar approach towards the previous part in the retelling of the powerful and familiar European myths in a new expression of the concept of ideal man (figures 10 and 11).



figure 10. *Marble statue of Winged Victory of Samothrace*

Greece, 190-200 BC, Louvre Museum, Paris. (Source: Spur, 2013: 20)

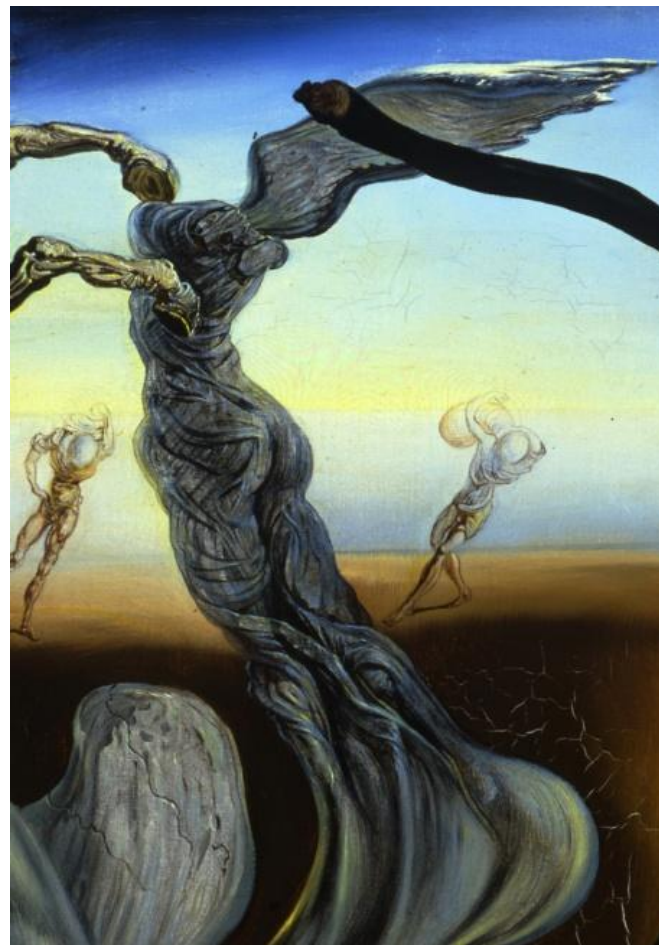


figure 11. Part of the *Spider of the Evening* painting, by Salvador Dalí Image

(Source: <http://www.thedali.org>).

Painting 2:

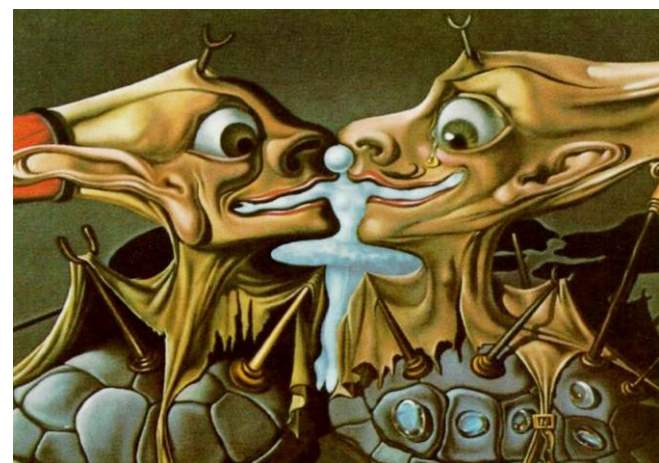


figure 12. Part of the animation called *Destino*, Salvador Dalí and Walt Disney, 2003, company: Walt Disney Pictures (source: <http://www.imdb.com>).

On the day of the release of *Destino* animation (figure 12) after 60 years since its production date, "Matthew Gill", director of "Tate London Museum of Contemporary Art" said: "Dali grew up with silent films and was always fascinated by cinema until the end of

his life. He considered cinema to be magical. Dali was one of the first generation of artists for whom cinema had a formative effect. Cinema was the food for his imagination” (<http://mehrnews.com/news/495503>).

As mentioned, Dali's great passion for experimenting in various artistic contexts and tools led him to filmmaking and poetry. After his trip to America and meeting with Walt Disney, the legend of the animation world, he thought of making a joint work with him in the form of an animated film. From the beginning of this bilateral cooperation, his motivation was to challenge the fluid images of his mind in a temporal structure, as well as to create a lively and dynamic process of transformation of forms in the form of media, the important element of which was "imagination". Therefore, the production process of this film was formed on the basis that the artistic direction of the film had to be based entirely on the visual style of Dali's works and his visual concepts, and from that, animation, timing, decoupage and issues related to the film's cinematography were conducted by Disney and be his company

Destino is a musical animation based on the melody of Mexican composer Armando Dominguez. This six-minute short animation is based on the story of unfulfilled love between "Chronos", a Greek myth, and an earthly woman named "Dahila". Chronos was one of the first gods in Greek mythology and the personification of time in pre-Socratic philosophy and ancient Greek literature. He was depicted as an incorporeal, but serpent-like deity with three heads including man, cow and lion. In other interpretations, he was depicted as a wise old man with a long gray beard (Doro Levi, 1944: 274). This story, then, under the theme of the Dahila dance, inspired many paintings by Dalí. The first story has been adopted only as the initial spark of the film, and gradually with the continuation of the film and with the same unfamiliar arrangements and Dali's well-known and formal transformations, under the form of animated morphs, the mythological structure of the film breaks through time.



figure 13. pictures of *Destino*, a collaboration between Salvador Dali and Walt Disney (source: <http://www.imdb.com>).

The movie has a romantic theme. But due to the lack of use of dialogue, as well as relying on the mixture of surrealistic and mythological atmosphere, it has visual signs and symbols that have taken on mysterious aspects when combined with Latin music. Therefore, interpretative access to the central intention of the creator of the work seems impossible or at least far-fetched. The visual elements used in the film include a wide range of images related to Greek and Latin American mythology, contemporary figures such as baseball players or cyclists along with modern objects such as telephones. Despite the fact that the film, in terms of narrative structure, does not fit into the traditional Aristotelian

frameworks and the principles of narration such as the beginning, middle and end, as well as the first and second turning points and twists and turns of the story, and has reached a kind of metanarrative, therefore, it is possible to see the development of the character of Dahila, the heroine of the movie (figure 13). As his wandering in the purgatory of spacelessness and timelessness that have engulfed her, finally, set her on a journey with her entry into the holy place and her transformation into the form of a figure-like shadow thrown on the ground from the door of the building. Here, she starts a transformation from decay and mortality to immortality and mythmaking. Therefore, this moment can be considered as the key turning point of the film, after which, Dahila's encounter with Chronos begins in different ways. According to the well-known routine of Disney musical animations, it seems that some of the scenes in the film contain elements such as dandelions, ants, or cyclists, more with the intention of creating a rhythmic atmosphere, based on the music of the film, and also to help the romantic passion of the main characters. Films have been created. Another important point is the clear insistence of the film production team to dominate the visual space of Dali's paintings throughout the film, which is overemphasized in some scenes as a reminder (figure 14).



figure 14. Part of *Destino*, a joint work of Walt Disney and Salvador Dali (source: <http://www.imdb.com>).

In general, it seems that the visual and narrative structure of the film and the hidden concepts in it have been chosen in such a way that they open the way for hermeneutic interpretation in accordance with the views of Heidegger and Gadamer. In comparison, if we insist on interpreting the first intention of the creator of the work, we have to directly interview with Dali or Disney or get help from their internal and common motivations in the application of each visual element in the film. This is impossible nowadays. Perhaps, if the filmmakers were to watch their film in our time, they would have presented a different interpretation to the intention they agreed on in 1943.

Painting No.3:



figure 15. Nails (No.12), Aliakbar Sadeghi, from the collection of nails, technique: paint and oil on wooden board with iron nails, 1383 (source: <http://www.aliakbarsadeghi.com>).

In order to have a clearer access to the intellectual perspective and artistic worldview of the painter, we mention a part of a short review that is posted on the official website of Ali Akbar Sadeghi: "Since the beginning of the modern painting movement in Iran, which dates back to before 1940, the academic trend was to use previous traditions in contemporary art in Iranian painting for several decades. Here is the problem: how can one remain Iranian by taking advantage of the cultural heritage and at the same time achieve a global expression? Undoubtedly, innovation in every field revolves around common traditions, but not a convergent circulation; like a spring that twists towards its center and by covering it by a shell of seemingly repetitive tradition, it is reduced to a more compact state. On the other hand, the modern artist starts from the tradition and gets acquainted with all its dimensions and moves beyond it; in a divergent turn from the centrality of tradition, he moves towards new horizons and by taking advantage of all human achievements, he assumes a dynamic role in the development of local arts and adding to the treasure of world art..." (<http://www.aliakbarsadeghi.com/criticism.html>).

Based on what has been revealed and also from the results of Ali Akbar Sadeghi's numerous conversations in the press and television interviews, as well as the notes and poems left by him, it can be said that he is an artist with a perspective based on the native and national traditions of the land of Iran and he is an artist who likes to bring national aesthetic horizons closer to global currents and new achievements. Many critics consider his works to be one of the manifestations of Iranian surrealism. Of course, the range of his various visual and graphic experiences, from animated films to book illustrations, watercolor paintings, surrealist oil and paint paintings, painting on glass, volume and composition works, and a large number of color and monochrome designs left by him, makes it impossible to say clearly categorize and label him and his works under a special label and gave a precise title to it. But the most prominent works of his paintings are oil and paint paintings on canvas and wooden boards, which are created with faces in the style of Zandiyeh and Qajar portraits, many of which are taken from the overall shape of the painter's face (figures 16 and 17).

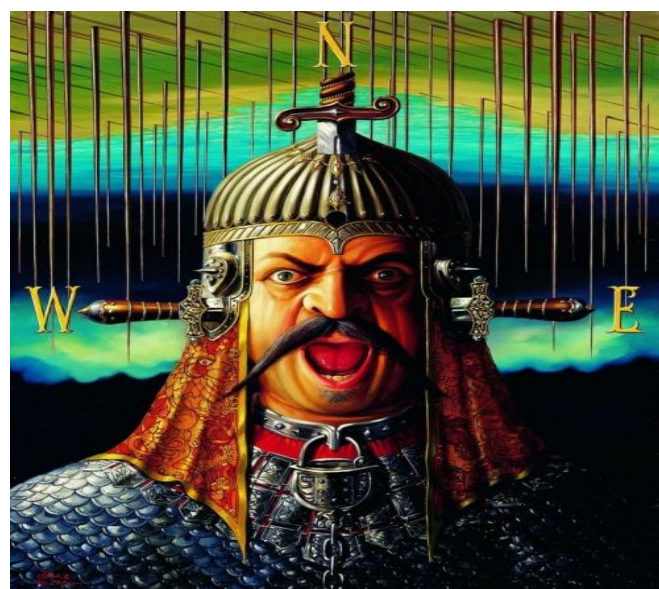


figure 16. Portrait painting by: Aliakbar Sadeghi Picture(source: <http://www.aliakbarsadeghi.com>).

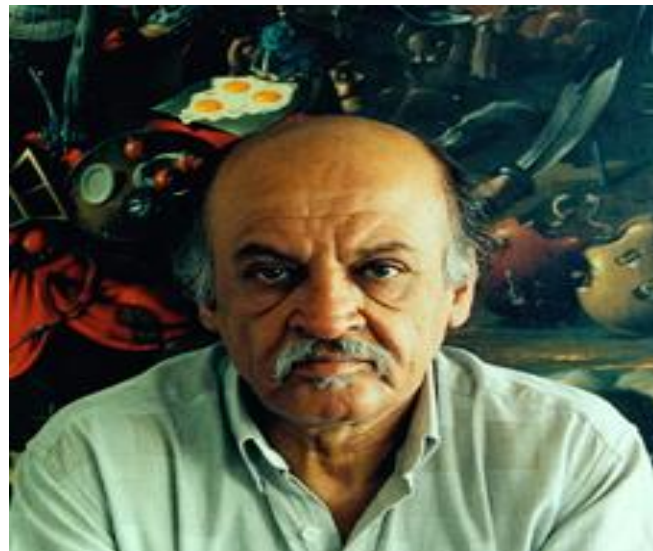


figure 17. Aliakbar Sadeghi (Source: <http://arthibition.net>).

Therefore, it can be acknowledged that Sadeghi is an artist who relies and stresses on an approach based on obvious intertextual relationships between the previous Iranian artistic styles and the current trend in his mind and style. He considers traditional Iranian painting to be one of the clear examples of surrealism and considers the spatial perspective as well as the difference in the size of the main and secondary characters as proofs of his claims. Sadeghi does not believe in naming his paintings. Also, he does not want to explain and interpret his works personally. In his opinion, there should be an open line between his work and the audience, so that the viewer can provide an interpretation according to his mentality and understanding of the work. In the group of paintings titled nails, which includes the work presented in this review, he considers the existence of nails as a symbol of hindering factors in human life (Sadeghi, personal interview, August 17, 2012).

In the present work (image 15), there are several points as signs of the image that contain meaning and include personal interpretations:

1. The nails hammered on the eyes and mouth of the person in the picture, in fact, close the way to receiving and expressing thoughts and feelings (which are considered two important characteristics of human beings), and therefore, the painting is introduced as a critical tool against radicalism and attacks on the soul and character of man. The use of his armor and helmet, which shows that the character is a warrior, shows the anger hidden inside him and at the same time he is caught in the imposed conditions (figure 18).
2. The presence of iron wings, which, contrary to the common practice in other images that protrude from the back, here have grown from the person's shoulders and nails have been hammered on them, imply the mythological ideal of mankind to fly towards the sky and get rid of the heavy cage and mold of the physical body. It is also a kind of reference to human nature that longs for freedom as a historical heritage from its ancestors but with the fences of the same kind as the dams that have been sealed on its mouth and eyes, he cannot fly (figure 19).



figure 18. A part of the Nails painting (number 12), Author: Ali Akbar Sadeghi Author.

figure 19. A part of the Nails painting (number 12), Author: Ali Akbar Sadeghi Author.

figure 20. Part of a board of nails (number 12), Author: Ali Akbar Sadeghi Author.

Maybe he has forgotten to fly. On the other hand, two wings emerging from the shoulders indirectly establish an intertextual bridge with the story of "Zahhak Mardosh" who had snakes growing from his shoulders as a result of the devil's kiss. This relationship is strengthened when we find out that the painter had a special interest in the stories of Ferdowsi's Shahnameh and created many illustrations and paintings based on its stories. In a semantic justification, it can be said that just as Zahhak, like any other human being, was not inherently evil, and after facing the devil and succumbing to his deceptive temptations, he was caught in evil and wickedness and was finally caught in the clutches of the snakes brought by him. In the present day, the human race has suffered a kind of distortion and metamorphosis of devils and has been caught in the clutches of the iron and false wings of the devil that has no power to break free and his body and soul have been captured.

3- The turquoise colored gem placed on the forehead of the hat, emphasized and reminded by the visual arrangement of the arrow-like elemental forms of the hat, in fact, is a symbol of the eternal memory of the pure and free human nature, which has become a kind of healing and saving force. And it is hoped that in a time of need, man will take advantage of it and nullify the spell of destruction and Satan's domination (figure 20).

Turquoise color has been introduced throughout history as a symbol of purity and transparency in Iranian architecture, painting and handicrafts, and it narrates the influence and personal relationship of the painter to the artistic traditions of this land. In a general view and according to the statements of the artist himself, the present work is hermeneutically verifiable both from the point of view of classical interpretation, which was clearly the focus of Schleier Macher and Wilhelm Dilthey and their descendants, and also from the point of view of modern interpretation, which removes the centrality of the author's intention and the understanding and perception of the audience in the analysis of the work is considered more preferable.

Work No. 4:



figure 21. A picture of the animated film "Golbaran", Ali Akbar Sadeghi, Center for Intellectual Development of Children and Adolescents, (source: <https://parand.se>).

This short animation is one of the animations produced in the intellectual development center for children and teenagers in the 50s, which were produced based on the general policy of producing works with Iranian form and content. The director, designer and animator of this animation is Ali Akbar Sadeghi (figure 21). As mentioned in the previous pages, the general spirit governing Sadeghi's works is due to the tendency to mix tradition and modernity. The present film is a connecting point between the popular politics in the intellectual education center for children in the 50s and the artistic context of the mentioned artist. The general plot of the film is as follows: peace and reconciliation spread over the two neighboring countries, but suddenly over the possession of a hunted bird, the friendship of the rulers of the two countries takes on the color of enmity, and hatred grows on the pure hearts of the people. The children of two cities, who see life in danger of destruction, seek a framework and turn the enemy's weapons into songs of reconciliation and happiness. But when the roasted bird is divided, another conflict rises between the rulers and the fire of hatred flares up again.

Like other works of Ali Akbar Sadeghi, the main theme of the film is based on the praising peace and friendship. From the point of view of visual style, the design of the spaces and characters of the film has many similarities with the aesthetics of the artist's paintings, illustrations and designs.



figure 22. A picture of Golbaran animation, love and war, (Source: <https://parand.se>).

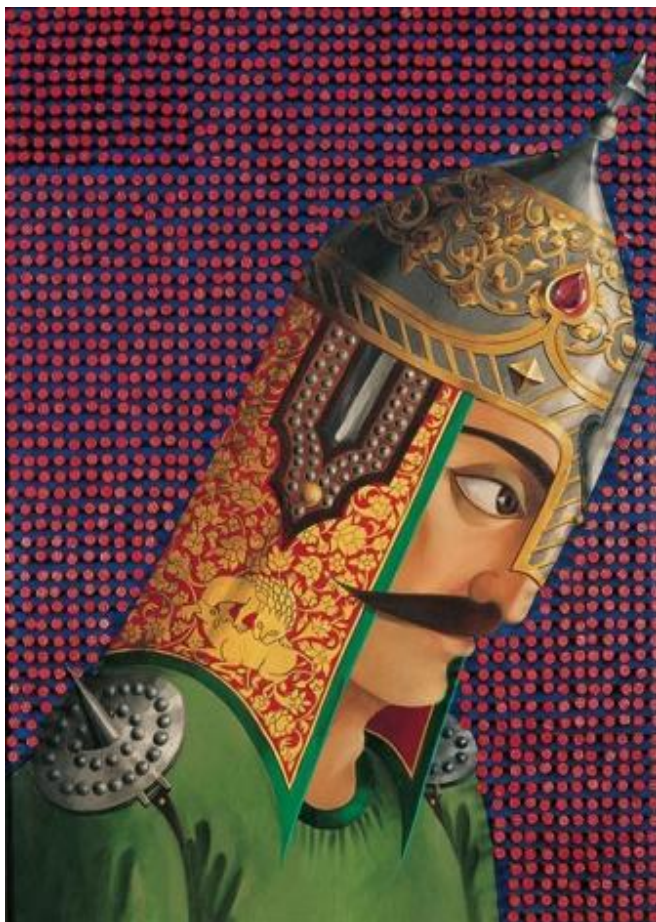


figure 23. A picture from the Nails painting collection , (Source: <http://www.aliakbarsadeghi.com>).



figure 24. A curtain from the Love and War collection (Source: <http://www.aliakbarsadeghi.com>).

Since the film has a classical structure in terms of narration, it is possible to understand and appreciate the narrative through analyzing the images and with the help of the soundtrack. Symbols

such as the river, with a traditional approach and by avoiding the linear perspective and using the spatial perspective and the fire, which have divided the space of the picture frame into three separate areas, clearly indicate the artist's three-level mezzanine in creating a multi-dimensional and trans-space and trans-time combination. On the other hand, it depicts the worlds related to the territories of the two kings and the type of communication between them. Anthropomorphizing an inanimate object such as a war canon in the opening title, in addition to creating humor, which is one of the essentials of animated films, affects the way the audience interprets the film, facing an imaginary atmosphere. The dual approach of the artist in terms of coloring, in which the space is depicted in a linear and colorless manner, and the characters and moving elements are depicted in color, in addition to helping the audience in reading and understanding the narrative of the film, show the symbolic use of colors according to the traditional background of the visual style of the film.

Conclusion

Despite the practical feature of hermeneutic reading in the criticism of works of art, it seems that this type of reading is not effective enough in the criticism and analysis of all arts and artistic tendencies. For example, in criticizing abstract works, such as wordless pieces of music or abstract paintings, the critic's hand in finding signs to open the codes of the work and translate them to the concepts that existed in the back of the mind of the creator of the work is limited and is sometimes impossible. Nevertheless, due to the diversity and multiplicity of the approaches of thinkers regarding what hermeneutics is, when faced with such works, it is possible to refer to the opinions of some modern hermeneutic thinkers, such as Heidegger and Gadamer, regarding a trans-textual interpretation of the work, and present a personal interpretation based on audience-oriented perception. In this case, the death of the author (according to Barthes and Foucault) has occurred and the interpretive point of view of Schleiermacher and Emilio Betti and their co-authors fades away. It is even possible for the audience to adopt a deconstructive approach and destroys the artist's first intellectual and style system and create a new design. Apparently, in our time, and after going through different intellectual, philosophical and critical struggles of the concept and essence of hermeneutics, such a thing does not seem strange and unreasonable. To what extent does the audience's unique perception of the work (especially the general audience) quench the thirst to know the creator's intended concept? Has all that attention, emphasis, storytelling, psychoanalysis, and writing novels and making movies about Leonardo da Vinci's painting "Mona Lisa", reduced the confusion of the audience, critics, and art historians about who the painter's model was and did they reveal the secret of his original intention in creating this work?! According to the author's belief, hermeneutics is used here as a general approach, but not in a self-sufficient way, but with the help of different methods compatible with the style and context of the work of art. From this point of view, reaching semiotics, psychoanalysis, studying the biography of the artist and his interviews and letters, intertextual study between the work in question and other works, iconographic study of the work (of course in some types of figurative art), which of course each one is an independent method of art criticism, as methods of a general approach under the title of "hermeneutic criticism", help the critic in understanding and comprehensively reading the work. As a result, according to the author's opinion, the best type of hermeneutic reading of the work of art is a combination of interpretive and explanatory approaches.

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