

Photographic representations of the society of tiredness and poverty

Representaciones fotográficas de la sociedad del cansancio y la pobreza

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ABSTRACT

Introduction: A hermeneutic analog analysis was carried out on photographs taken by university students from three federative entities of Mexico: Mexico State, Morelia, and Querétaro. The main objective for this research is to analyze the social representations from middle, upper-middle and upper class young undergraduates from Mexico, as a way to frame/perceive the Other, regarding tiredness and poverty. The studied topics were the photographic representations of the society of tiredness and poverty. The purpose was to contrast the social representations from the undergraduates, their ways to frame the Other (that appears to live in tiredness and poverty). **Methodology:** It consisted of a universe of 210 photographic registers. The methodology was descriptive based on the analog hermeneutics. **Results:** Predominance of images portraying people who carry out productive handmade and handcrafted activities in public streets. **Conclusions:** The faces possess a bigger importance when representing poverty, perhaps because it is the most expressive part of the body, while they are adults and not old adults who preponderate on the portraits. The vision of the Other in poverty and tiredness is shared among the undergraduates.

KEYWORDS: photography; tiredness; poverty; perception; otherness; representation.

RESUMEN

Introducción. Se realizó un análisis hermenéutico analógico de fotografías tomadas por estudiantes universitarios de tres entidades federativas de México: Estado de México, Morelia y Querétaro. El objetivo principal de la investigación es analizar las representaciones sociales de jóvenes universitarios de clase media, media-alta y alta de tres estados de México, esto en su forma de encuadrar/percibir al Otro, respecto al cansancio y pobreza. Los temas estudiados fueron las

representaciones fotográficas de la sociedad del cansancio y la pobreza. La finalidad fue contrastar las representaciones sociales de los jóvenes, su forma de encuadrar al Otro (que parece vivir en cansancio y pobreza). **Metodología.** Se consideró un universo de 210 registros fotográficos. La metodología fue descriptiva con base en la hermenéutica analógica. **Resultados.** Predominio de imágenes en las que se retrata a personas que desarrollan actividades productivas de tipo manual o artesanal en la vía pública. **Conclusiones.** Los rostros poseen mayor importancia al representar la pobreza, quizá porque son la parte más expresiva del cuerpo, mientras que son adultos y no adultos mayores quienes preponderan en los retratos. La visión del Otro en pobreza y en cansancio es compartida entre los jóvenes.

PALABRAS CLAVE: fotografía; cansancio; pobreza; percepción; alteridad; representación.

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Translation by **Carlos Javier Rivas Quintero** (University of the Andes, Mérida, Venezuela).

1. Introduction

Even though poverty is a multi-factorial problem, this has an impact on people's development potential, it inhibits self-determination capacities and divides families, making the existence of communities difficult (Dieterlen, 2013, p. 16). In this context, the complicity of those who do not suffer it encloses more, just like the paradox that the majority of people are always tired by the excess of work. The society of tiredness is the society of efficiency, work athletes, of self-employment, of self-exploitation (Byung-Chul, 2012). However, the obtained incomes –the salaries– are very low, which generates social exclusion (Byung-Chul, 2017).

The representations of middle, upper middle and upper class young Mexicans regarding poverty, the society of tiredness (self-exploitation) and social exclusion, are considered a type of practical knowledge that participates in the construction of reality. So, the recognition of alterity, the Other, their dignity, entails responsibility, commitment and to take charge of the Other (Ortega & Mínguez, 2003). This set of ideas alludes to participation, to the possibility of all communication (Navarro, 2008) and to the development of social changes.

Some authors like Pont (2010) note how perceptions and representations integrate the symbolic world, and how, in spite of shaping non tangible aspects of daily practices, it is possible to identify them through analysis categories. On the other hand, Echeverría (2014, p. 91) explains that “poverty is mainly conceived in a negative sense of vulnerability, scarcity and stigma, that produces inactivity and incapacity... all of this in the material plane, eliding the psychosocial and subjective dimensions of the problem”. Finally, on Noemi's findings (s.f., p. 260)

Poverty neither exists nor can be explained by itself; it doesn't constitute a natural, unbiased and external event either; poverty situations are there because a social construction has been developed, in which are playing and have played diverse and interdependent economic, political, social, subjective and symbolic aspects.

1.1. The analog hermeneutics and the photography of the Other

Hermeneutics is the interpretation of the sign and language, Beuchot (2009). It is about contextual reasons, of deep interpretations and a text that doesn't limit necessarily to written things (Beuchot, 2015). In hermeneutic terms, photography is full of analogy, that is, "a way to give meaning and to preach (attribute predicate to a subject) in-between univocality and misinterpretation" (Beuchot, 2015, p. 132). The photographic icon is a non-misinterpreting enclave of interpretations.

The icon is something in-between, a sign that is not completely artificial, conventional or cultural. It is not completely cultural because it is not a mere product of the agreement, but that requires some similarity with what it represents. It is not completely natural, either, because it requires the intervention of men that can understand it being already interpreted (Beuchot, 2007, p. 18).

Because, following Beuchot, "the icon is not only visual, it is also verbal. And so the visual icon also contaminates the words that are used to describe it and the verbal icon also contaminates the images with which it is tried to be represented. The icon also favors the discourse plane, and with it, enables the generalizing function of language" (2009, p. 20). The icon is a sign that can be used for an analogical comprehension, "the iconicity is analogy, and this helps us interpret with a great margin of error, but with enough objectivity" (Beuchot, 2007, p. 16).

Photography fulfills "in another way" the conventional icon. The photography of the Other is language, it speaks to us, it says to us, beyond the cultural and contextual differences. The infinitely Other does not link in one concept. The proximity that photography provokes is responsibility (Lévinas, 1995). So, the photography reveals as an operating diagram of justice (Beuchot, 2007, p. 18), since it permits to analyze how the human factor is represented, that is, the way people appear portrayed and the possible existing differences between each other based on their roles (López del Ramo, J.; Humanes, M; 2016, p. 89). Photography must be also considered as "the author's point of view that shows his/her esthetic and creative conception" (Visa Barbosa, 2012, p. 930).

Therefore it is assumed that "analogy, the way of giving meaning (and even of speaking and knowing) in-between univocality and misinterpretation, but in it, despite the similarity, the difference prevails" (Beuchot, 2007, pp. 15-16).

2. Objective and hypothesis

The main objective of the research is to analyze the social representations from middle, upper-middle and upper class young undergraduates from three Mexico States, this is their way of framing/perceiving the Other, regarding tiredness and poverty.

The central thesis of the research is that the poor is still being stigmatized because he/she is conceived as the one who has less, mainly in economic terms. It also prevails the idea of comparing poverty with untidiness, with lack of order or even dirtiness. As for tiredness, the image of the old man or the homeless person is still being a reference.

3. Method

The research was a descriptive, quantitative and qualitative one. It was considered the view of students from three universities of Mexico on their perception of poverty and tiredness through pictures.

First, the aspects regarding the plane for denotative meaning were quantified, that is, pure aspects such as line, color, objects, animals, human beings, etc. were identified, also occurrences, postures, gestures and atmospheres. Secondly, the iconography of image was analyzed, the second level or conventional meaning associated with expressed topics and concepts (Marzal, 2009).

Subsequently, the illustrative level of nine selected photographs by the students from each State was analyzed.

3.1. Population and sample

A sample was taken out of 210 photographic registers to perform the analog hermeneutics and the attention was set on the face of the Other through the framing of young undergraduates by using the theoretical elements of Beuchot, Byung-Chul Han and Lévinas.

Three universities in the center of the Mexican country were chosen: Anáhuac University (Mexico State), Monterrey Technological (Morelia) and Autonomous University of Querétaro (Querétaro).

From the Anáhuac University, North-Mexico campus, 30 students from the subject *Communication Ethics* from the Communication Degree, were chosen. From the Monterrey Technological, Morelia Campus, 15 students from the *Ethic, Profession and Citizenship* subject (that corresponds to the common major) participated. From the Autonomous University of Querétaro, were chosen 25 students from the subject *Outlook of the Media* from the Communication and Journalism Degree.

Since every student was asked to take three photographs, the amount of photographic registers obtained per university was: 90 from The North Anáhuac University, 45 from the Monterrey Technological Morelia Campus and 75 from the Autonomous University of Querétaro.

3.2. Tools for gathering the information

As for the quantitative part, to identify the elements portrayed by the students based on the poverty and tiredness aspects, a chart was designed divided into dimensions, scales, categories, variables, analysis units and indicators (See Chart N°1)

Chart 1. Breakdown of the poverty and tiredness aspects.

Dimensions	Scales	Categories	Variables	Analysis Units	Indicators
Subjects	People	Poverty	Demographic Profile	Age	<ul style="list-style-type: none"> • Children and teenagers • Youngsters • Adults • Old adults
			Alimentary Poverty	Staples	<ul style="list-style-type: none"> • Bread • Water • Tortilla • Fruits

			Assets Poverty	Home/ rural constructions	<ul style="list-style-type: none"> Unfinished constructions
				Home/ urban constructions	<ul style="list-style-type: none"> Unfinished constructions
			Poverty of capacities	Occupation	<ul style="list-style-type: none"> Musician Scavenger Bricklayer Street vendor Student Entrepreneur Housekeeper Pedestrian Manual/Handmade activities.
Animals	Animals	Poverty	Types of poverty	Context	<ul style="list-style-type: none"> Homeless In abandoned construction Malnourished Accompanied Alone
Subjects	People	Tiredness	Self-exploitation	Moments of the day when the work is done.	<ul style="list-style-type: none"> Daytime Nighttime
				Body posture	<ul style="list-style-type: none"> Lain down Seated In solitude
				Body characteristics	<ul style="list-style-type: none"> Shows face Emaciated face Wrinkles on face Shows hands Hurt hands Wrinkles on hands
			Social exclusion	Labor/Social condition	<ul style="list-style-type: none"> Economic aid Homeless

Source: own elaboration.

From each photographic register an analysis was performed and the counting was done with the Excel program.

The qualitative part was developed based on the following criteria for the analysis on an illustrative level of the images: physical point of view, character's attitude, looks of the character, enunciation, inter-textual relations and theoretical-analytic relations.

3.3. Procedures

The fieldwork was carried out from August to October, 2018. Each student took three photographs. A total of 210 photographs were obtained, from which a selection of three per school was done for the qualitative type analysis. The dynamic was as follows:

1. Small groups were put together (from three to five students) inside every class in every university.
2. In teams, the three most representative images of each locality were chosen.
3. Later, in a plenary, after the pre-selection of the photographs by subject, it was requested to the students to explain, by teams facing the class, the reason of their group choosing and through votes, they all selected just three images that were considered the most meaningful.

3.4. Analog hermeneutic analysis levels of the photographs

The analog hermeneutics of image seeks to keep balance between univocality (validity and acceptance of just one meaning) and misinterpretation (interpretative construction so open that it depends on the situational context of whoever is interpreting).

This way, it is important to clarify that due to the analogical relation that photography maintains with reality, a photographic analysis could turn into a taxidermist research because the analyst would have to limit him/her-self to the cold and distant description of the materiality of the image, losing with it the problem of the significance of photography (Marzal, 2009).

The other risk could come up when giving too much attention to the content and to the rigorous description of form. That is why it is appealed to the “inexistence of limits on the interpretation of the iconic text, once the sign has been relinquished from its referent because the text lacks margins or limits” (Marzal, 2009, p. 172).

So, the aspiration of the analog hermeneutic analysis is to examine how aspects of contextual, morphological, compositional and illustrative levels relate to create a global interpretation of image. In the analysis, aspects of contextual level are included, even though the illustrative level is prioritized because any photography, as long as it represents any part of reality, a place where the photographic shot it analyzed, presumes the existence of an illustrative view.

It begins with the physical point of view, that is, the attitude of the characters, the presence or absence of qualifiers and textual marks, the transparence and the illustrative mechanisms, until reaching the examination of the inter-textual relations that, practically, every photographic image possesses (Marzal, 2009, p. 176).

The contextual level includes: title of the photography, name of the author, date, educational institution where the student comes from and the type of photography.

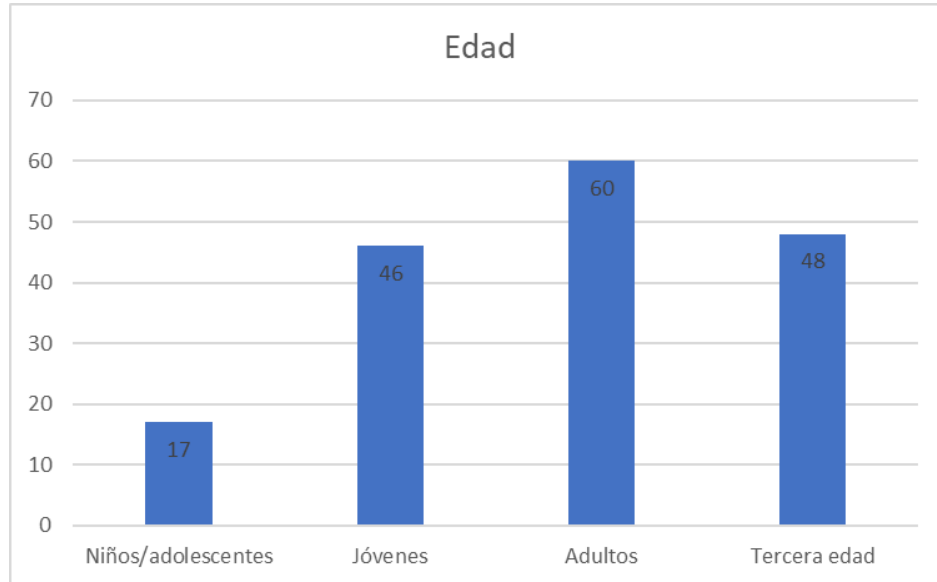
The illustrative level includes:

- The physical point of view, which is the angle of vision from which the scene is registered, as well as the leveling of the image in relation to the horizon line (Aparici, García, Fernández y Osuna, 2006).
- The attitude of the character, which refers to the way of being in the image, to his/her posture that can reveal moods or intentions.
- The looks of the characters, if he/she interpellates the spectator, other characters or outside the range of vision.
- The enunciation. It consisted of identifying if the photographic signs maintain a physical contiguity relation with its referent (indicative vocation), if imaginary relations between the elements or visual signs are established (metaphors).
- The inter-textual relations, in which the analyzed photographs were related with the work of other photographers. In addition to the correspondence with the verbal description that the authors did.
- The theoretical-analytic relations, where bonds or nexuses were established with the concepts of tiredness and poverty from the theoretical framework.

4. Results

4.1. Quantitative results

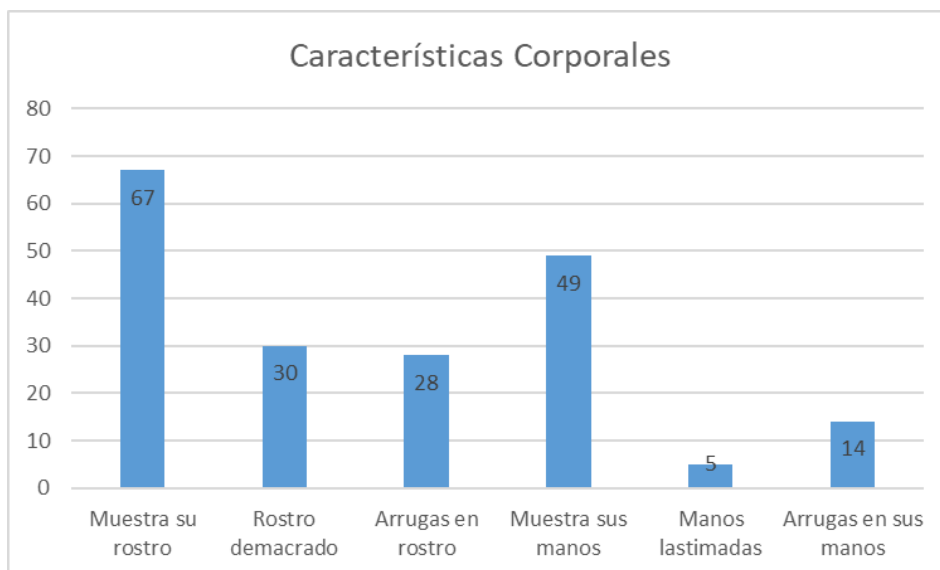
Out of the 210 photographic registers that were compiled, only 171 were related to people, whose demographic profile is showed in graphic n° 1.



Graphic 1: ages of the people portrayed.

Source: own elaboration.

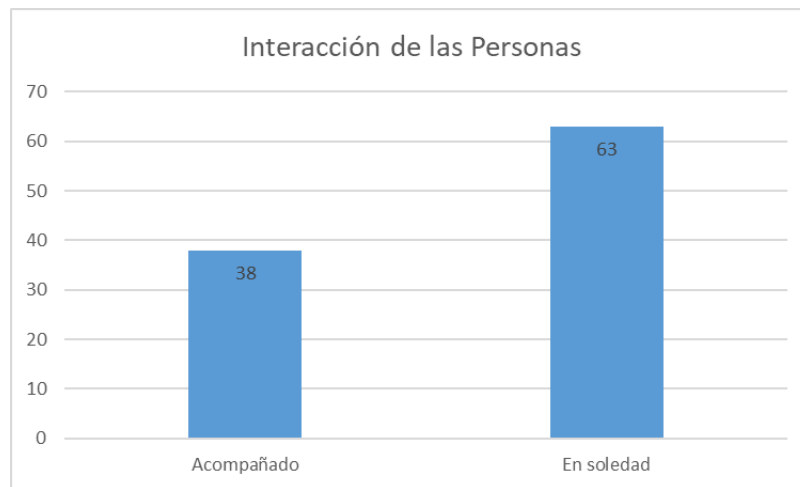
Among the physical features assigned to the photographed people, showing their faces stood out, followed by showing their hands and last the category of emaciated face (see graphic n° 2). In this section 98 photographic registers were counted with the face in short middle ground, foreground or first foreground.



Graphic 2: body features that the photographed people showed.

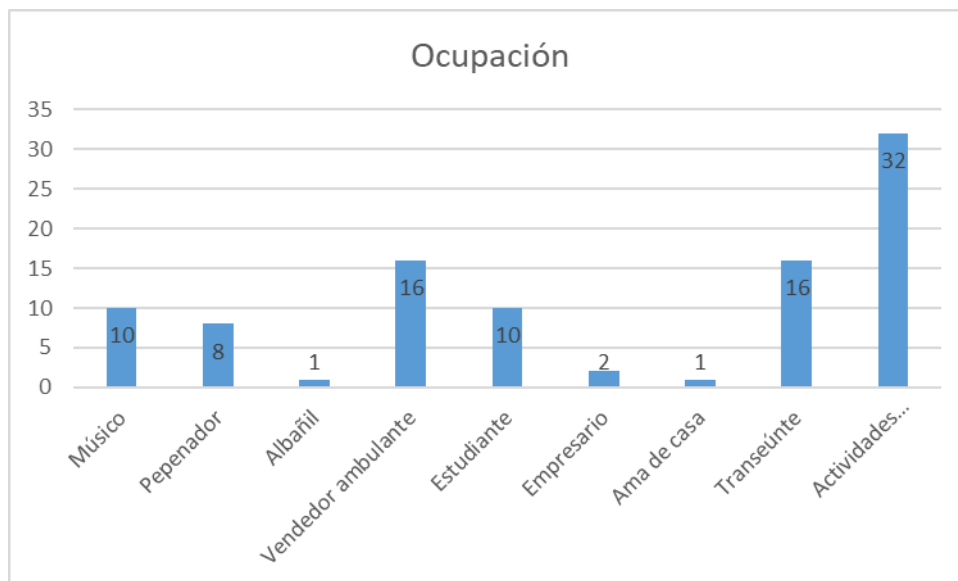
Source: own elaboration.

As for the solitude category, the majority of people who were portrayed were there without company, that is, in solitude. While the ones who were accompanied by someone were a little less than half (see graphic n° 3).



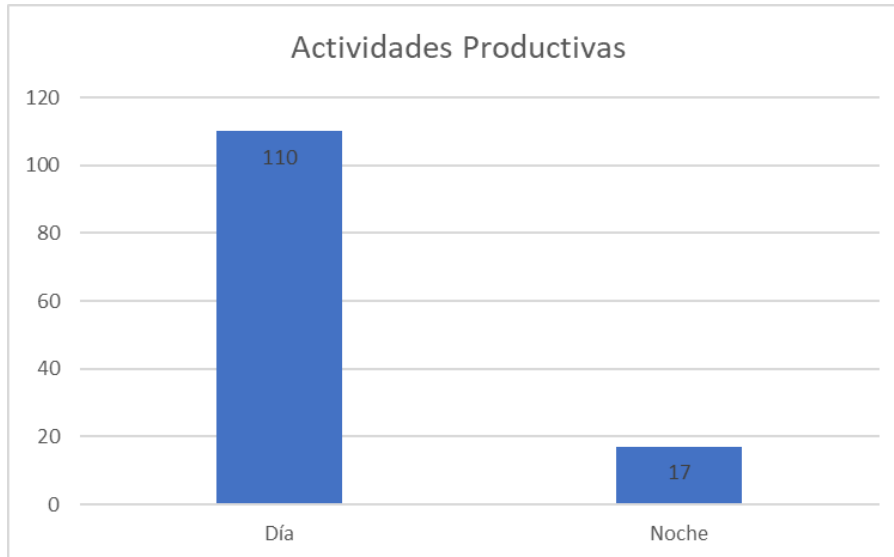
Graphic 3: interaction of people photographed with Others.
Source: own elaboration.

In the poverty category, within the title for capacities, the trades/occupations/jobs that appear in a greater amount of images were the manual or even handcrafted activities, followed by street vendor and pedestrian (see graphic n° 4).



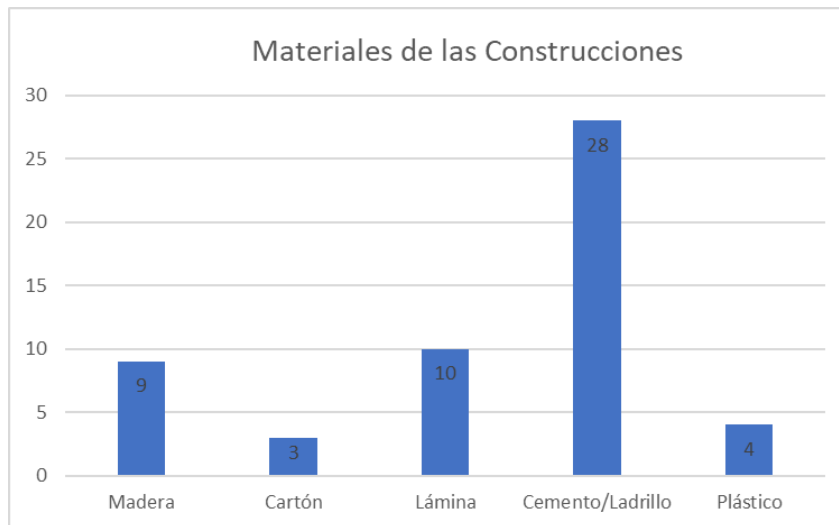
Graphic 4: capacities of the photographed people reflected by an occupation.
Source: own elaboration.

The moment of the day when the photographed ones performed their productive activity or their occupation was during the daytime (see graphic n° 5).

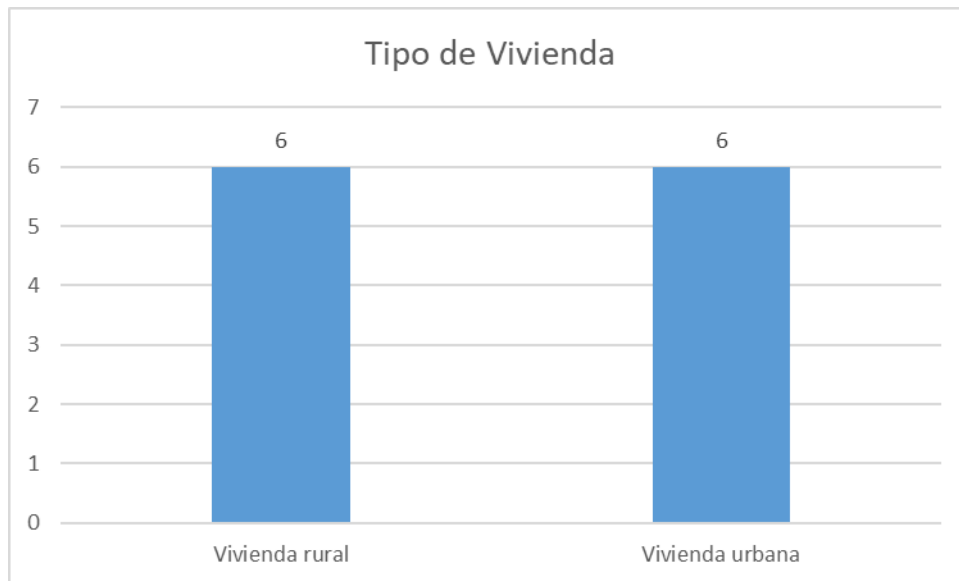


Graphic 5: moment of the day when the photographed people performed their productive activities.
Source: own elaboration.

On alimentary poverty, only three elements were registered for this category over the total number of photographs, while in assets poverty 66 elements from the construction materials registered on the images to the unfinished homes for both urban and rural types (see graphics 6 and 7).

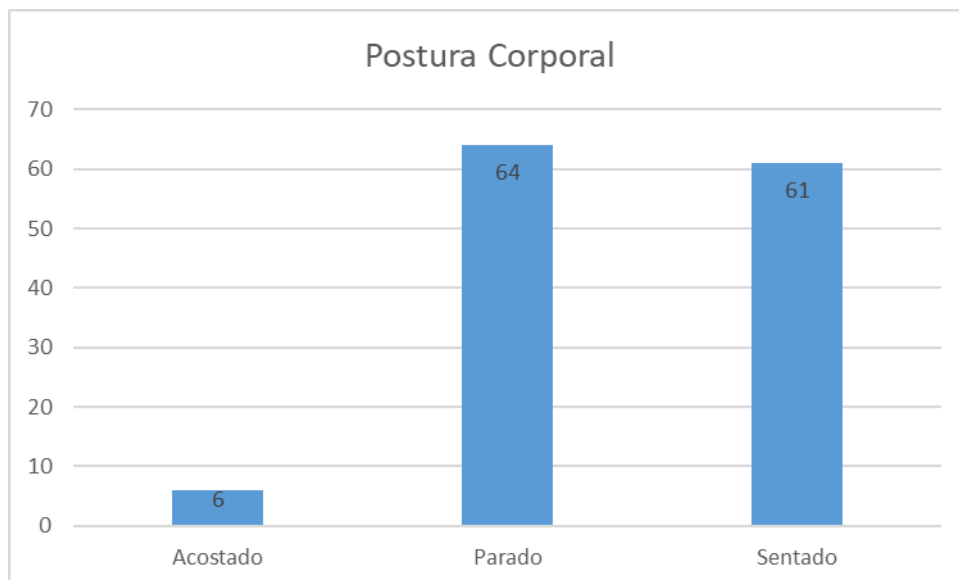


Graphic 6: materials of the photographed constructions.
Source: own elaboration.



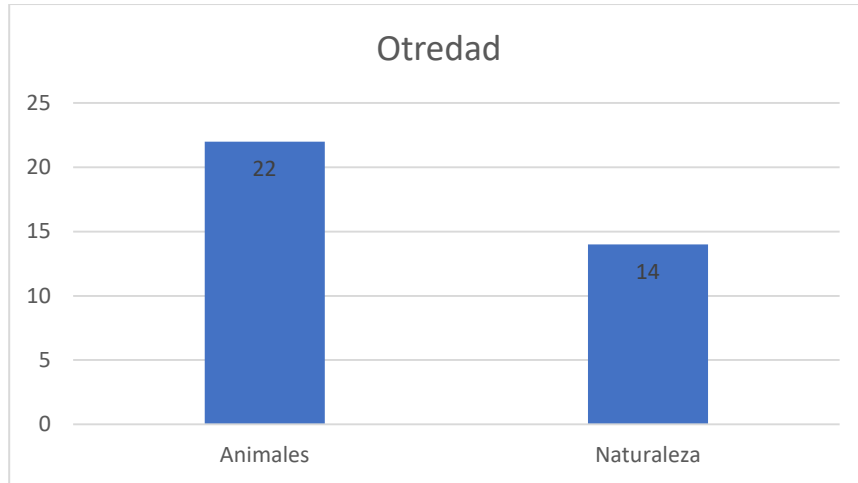
Graphic 7: types of photographed homes.
Source: own elaboration.

Related to tiredness, to reflect this aspect, in the majority of the photographs an emphasis on the “standing up” position was registered. Then followed the seated position (see graphic 8) and, in the end, lain down.



Graphic 8: body posture of the photographed people.
Source: own elaboration.

Finally, and regarding to the aspects of portrayed reality that do not correspond to people, the proportion resulted as it is observed in graphic nº 9. 22 Photographs of animals and 14 associated with nature and/or any kind of landscape were obtained. The rest of the images (3) couldn't be classified or entered in the list of inanimate.



Graphic 9: photographed aspects of otherness
Source: own elaboration.

4.2. Qualitative results

The selected images by the students represent the vision of three areas of Mexico which, even though they are geographically located in the center of the country, have distinctive aspects regarding poverty and tiredness. All the photographs were taken from the 24th to the 28th of September, 2018. Likewise, they all correspond to the black and white documentary genre. The aspects of contextual level of each one of the photographs is presented right away.

The first image is authorship of the student María Fernanda Posadas Chávez from Anáhuac University of Mexico. The provenance of the image is the State of Mexico (see graphic n° 10)



Graphic 10: “Al mal rato... una siesta”. (At a bad time... a nap.).

The second image is authorship of the student Martha Hernández Aguirre from Anáhuac University of México. The provenance of the photography is the State of Mexico (see graphic n° 11).



Graphic 11: “En las llantas”. (At the wheels).

The third and last image of Anáhuac University of North Mexico was authorship of the student Arantxa Morales González, who did the graphic collection in the City of Mexico (see graphic n° 12). The fourth image belongs to the student Ana Lucía Guzmán Fernández from Monterrey Technological, Morelia Campus. The provenance of the photograph is a popular colony in Morelia, Michoacán, known as *El Pedregal* (see graphic n°13)

The fifth photograph is by the student Samantha Padilla Rodríguez from the Technological and from Monterrey, Morelia Campus. The provenance of the image is an elderly people’s house in Morelia, Michoacán (see graphic n°14)

The sixth photograph is by the student Ana Paula Macouzet Ruiz from the Technological and from Monterrey, Morelia Campus. The provenance of the image is the Santa Clara del Cobre municipality, Michoacán (see graphic n° 15)

The seventh photograph is by the student Rocío Angélica Martínez from The Autonomous University of Querétaro (see graphics n° 16)

The eighth image is by the student Carlos Alberto Tejada Vargas from The Autonomous University of Querétaro (see graphic n° 17)

The ninth photograph is by the student Ulises Valencia Valdez from The Autonomous University of Querétaro (see graphics n° 18)



Graphic 12: “La cotidianidad”. (Everyday life).



Graphic 13: “Pasión por aprender”. (Passion for learning).



Graphic 14: “Un hombre bueno”. (A good man).



Graphic 15: “Infancia sin juegos”. (Childhood without games).



Graphic 16: “Estoy cansada”. (I’m tired).



Graphic 17: “Filarmónico del Puente”. (Philharmonic of the bridge).



Graphic 18: “ Para ella no hay días festivos”. (There are no holidays for her).

Physical point of view: *Al mal rato... una siesta* and *En las llantas*, it is frontal, but asymmetrical. This means that it was important to capture the context of the images. In these cases a dog under a parked car next to a bunch of dumped stuff on the bench, whereas the case of *Al mal rato*, the intention was to present the construction where the person was lying on, on a staircase, possibly of a church or a government building, due to the sobriety of the construction. In the case of *La Cotidianidad* the photographer's point of view is frontal, too, at waist level of the character's bodies, in fact, she was seated inside a car, which allowed her to capture the march of two people that are crossing the road while it is raining, being the cars stopped by the traffic light. As for *Pasión por aprender* the photography was taken in a lateral position, horizontal general plane. Regarding to *Un hombre bueno* the image was taken in frontal position, at eye-level of the photographed person, which is why the intimacy of who appears in the image can be perceived; the plane in accordance with the camera's angle is normal because the camera looks front at the person. *Infancia sin juegos* was taken in a general plane horizontal set; the composition is asymmetric, since the boy that appears on the metal sheet is on one of the ends. *Estoy cansada* represents a low angle which permits to observe almost all of the senior woman's body. On the *Filarmónico del puente* the image portrays just one side and half part of the body of a man that is playing the violin on a pedestrian bridge where the street background and the passing cars can be seen. *Para ella no hay días festivos* is a “subjective” shot because it seems that is the woman's vision, since it is from behind the woman, in an open plane that allows to observe part of her physique and body; as well as the activity she is performing with her two hands and the flowers that are on top of a piece of paper on the floor.

The attitude: *Al mal rato... una siesta* and *En las llantas*, although in one case is a person and the other an animal, the characters are asleep in both. While *En la cotidianidad* the attitude seems to be walking in haste, crossing the avenue as fast as possible because it is raining and it is a corner that is controlled by a traffic light, hence the time to cross the street is limited. In *Pasión por aprender* there is an inanimate character that corresponds to a construction made with wooden logs, metal sheets and disused advertising canvasses; this image is a space where, even with tidiness, scarcity prevails due to the ground being soil/gravel and the construction is not built with cement. *Un hombre bueno* has

his eyes looking down, that is, paying attention to his own activity which is eating, and it can be inferred that he is looking at his food; with his face slightly bent down, his mouth is a little ajar because it seems he is about to have a bite; the man is acting naturally, it seems as if he did not notice the presence of the camera. *Infancia sin juegos*, the two kids are carrying out their activities in a usual way, that is, no alterations are observed in their behaviors by the presence of the photographic camera; it stands out that one of them is on a metal sheet while the other kid appears cut in the middle because only his arm, head and part of his torso can be seen; on the right side foreground there is a blurred object. Working tools can be seen on the wall in the background, a partition, some abraded wooden boards and the floor with stains or some dumped materials; in the back end, on the upper left side is the entrance to this place where the kids are and the photography is illuminated with the light that comes from there. *Estoy cansada*, the woman does not seem to be uncomfortable when being photographed; on the contrary, she lifts her face and observes her being photographed. The man that plays the violin does not seem attentive to the look of the other who is the one who is photographing him, but is focused on the instrument that is playing. *Para ella no hay días festivos*, since the face of the woman is not portrayed, it seems that there are no expressions of any kind, since only her hands holding and cleaning or retouching a flower can be distinguished which denotes that the woman is focused and active in the labor of selling flowers.

The character's looks: In the case of *Al mal rato... una siesta*, *En las llantas* and *En la cotidianidad*, it is clear that the characters are the subjects of the photography, that is, they are captured by the image of who is taking the photograph, and the look of the photographer dominates, the subjects of the photography are not conscious that they are being observed with the intention of being portrayed, two characters are sleeping and *En la cotidianidad* their eyes are looking down to the ground, in that place, because they are crossing the street, their eyes are occupied with moving hastily. *Un hombre bueno*, the character neither looks at the camera nor seems to feel uncomfortable with it, such thing is as if he did not realize of its presence. *Infancia sin juegos*, who is looking is the photographer since he contemplates a habitual scene that unfolds in what seems to be a garage. *Estoy cansada*, the woman fixes her eyes on the camera with a face that reflects tiredness, maybe loneliness or intrigue that she is being photographed. *Filarmónico del Puente*, the eyes of the men were looking down which denotes that he was paying attention to the strings of the violin he was playing and that he did not lose focus of his activity at the moment he was photographed. *Para ella no hay días festivos*, the woman's physiognomy features cannot be distinguished because the shot was taken from behind, from one side, to focus on the wrinkled and battered hands of an old age woman to portray what she is doing. It is deductible that the woman was seated or kneeled on the floor and, before her, has several flowers that she is retouching.

The enunciation: *Al mal rato... una siesta* and *En las llantas* are photographs that enunciate a realist, illustrative and exigible content. Of a possible documentary trend due to the face to face position of the photographers, in relation to the photographed subjects, has a horizontal framing that permits to see some deteriorated objects, beards, garbage, walls, the ground, an automobile. While *En la cotidianidad* is realist, but with an artistic trend since the composition is esthetic, creative, not meant to denounce, enunciates the everyday life in the cities, but in an artistic way. It can also be used for a contest due to its editing. *Pasión por aprender* is of a realistic kind, documentary trend, in which the position of the plane, in relation to the angle of the camera, is normal, although a little lateral because the photographer looks partially the front of the construction; it can be seen from afar, on the left side, a person from behind, there are also a couple of water demijohns, one table, two school desks, a plant, some wooden pieces on the right side and some houses built with concrete in the back. *Un hombre bueno*, the face to face position of the photography in relation to the photographed man, as well as the horizontal framing, permits to see some objects, the beard, the fence, a tree, the table with a plate and a pitcher, that allow to appreciate some comfort from the portrayed character. However,

there is an element that connotes loneliness and maybe decay; it is the white towel placed on the man's chest on top of a dark background (sweater), since it is usual to see them on people who get dirty when eating, this resembles a baby's bib. *Infancia sin juegos*, the position of the plane, in relation to the camera's angle, corresponds to a normal plane. *Estoy cansada*, it centers on the face and part of the body of the woman who is kneeling on a cardboard on the ground and with one extended hand asks for economic aid. There are no other elements that can divert one's eyes aside from the woman's face that reflects diverse levels of poverty. *Filarmónico del Puente*, the plane of the image is open which permits to observe other elements and not only focus on the man who is playing the violin, such as the pedestrian bridge and the streets where several vehicles circulate.

Inter-textual relations: In the cases of *Al mal rato... una siesta* and *En las llantas*, these are photographs that are related "to the denouncing photographs from contemporary Latin-American photographers such as Brazilian Sebastião Salgado and Mexican Héctor García". In the case of *En la cotidianidad* there is a relation with the work of the Mexican photographer of La cotidianidad, Elsa Medina. *Pasión por aprender*, photography by a young degree student that verbally expressed to have taken the scene from a school where she attended to do social work, this school is located in a popular colony of scarce resources and the parents organized themselves to build it up with what they had on hand, since the government did not provide with the material needed and there was a great necessity among the members of the community. "The eagerness to learn is stronger than adversity; the parents themselves build the classrooms so that their children can learn" (Guzmán, personal communication, September 2018). *Un hombre bueno*, who took the photograph expressed to have taken one to his/her grandfather's face, "a man who worked honestly his entire life as an architect and as a teacher, today, his pension is not enough to maintain him and cannot take care of himself, fortunately he is very loved, family and friends have united efforts to keep his place and well-being in a nursing home" (Padilla, personal communication, September 2018). *Infancia sin juegos*, its author said to have taken the scene in "Santa Clara del Cobre, Michoacán, on a Thursday. There were kids from the age of 8 on working in a garage with toxic acids. These kids don't go to school" (Macouzet, personal communication, September 2018). *Estoy cansada*, the center is the tired and emaciated face of the woman. *Filarmónico del Puente*, having taken the picture meant for the student to know the man who plays the violin because she associated him immediately with her grandfather who also played a string instrument and he told her he was not a musician, but a philharmonic, that is why she titled it "filarmónico del puente", additionally associating that memory to the meaning of poverty; to the student it was a different interpretation, considering that a person that asks for some coins is not a synonym of unemployment or poverty, but of an unacknowledged activity and effort. *Para ella no hay días festivos*, her photograph reflected her interest for the time that women devote to their labor, in this case a woman who sells flowers in the street and her old age, that for the kind of activity would seem to be tired and without energy to continue, but turned out to be the opposite because to perform a labor and being an old aged person, denotes to be active still.

The theoretical-analytical relations: In *Al mal rato... una siesta* and *En las llantas*, they present features that can be analyzed from the ethical/political conception of poverty, by Paulette Dieterlen. On the contrary, *En la cotidianidad* it has features that can be interpreted from the theory of the society of tiredness by Byung-Chul, Han. *Pasión por aprender*, it presents features that can be analyzed from the perspective on assets poverty and social exclusion. *Un hombre bueno*, it contains features that can be analyzed from the perspectives on spiritual and capacities poverty. As for loneliness, there are linked elements to certain social exclusion and dependence to others. *Infancia sin juegos*, its elements can be analyzed from the perspective on assets poverty, capacities poverty, social exclusion and self-exploitation. *Estoy cansada*, the face and the position of the woman makes it to be centered on the theoretical perspective, for both, poverty and tiredness on their different

levels, from the type of capacities and social exclusion, and loneliness and tiredness. *Filarmónico del Puente*, by the features on the image, it can be associated with the perspective on the scarcity of labor capacities, considering that he is in the streets playing an instrument in exchange of an income, whose activity is not recognized as a formal job. *Para ella no hay días festivos*, it denotes from the theoretical perspective of tiredness, not only due to the activity, but because the main focus is on the wrinkled and battered hands of the woman, along with scarcity of capacities and social exclusion.

5. Discussions and conclusions

“The face is a living presence, is expression” (Levinas, 1995, p. 89) it currently gives in its place to the interaction with digital spectrums. In fact, the other, the neighbor, does not live in the photography, however, apparently his/her persona reveals in the same way as I do in the photographic interaction.

The photographic ecosystem puts in a situation of crisis the capacities of resistance of individuals, the sadness of thought. The face of the other (Lévinas, 1995) reveals a resistance to objectification, an alterity that holds responsible the “I”. Nevertheless, the framing and perception carried out by young students through photography allows to analyze the interpretation of what is real (of photography) in an analog way. The main thesis of this research that consists of evaluating if there is stigmatization of people, who live in conditions of poverty, still exists, since he/she is conceived as the one who has less, mainly on economic terms. It also prevails the idea of comparing poverty to untidiness, with lack of order or even dirtiness. As for tiredness, the image of the old man or the homeless person is still being a reference.

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