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## Cultural Perspective of tattooing: An analysis

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### Abstract

Reincarnation of art in the global scenario of variations and specialties depends not only on the generosity of its practical aspects but also in the reincarnation of its art, the innovativeness of that art is unique. Tattooing as art has long been a part of cultural practice in India as well as other cultures of the world. In this part, along with the insight of art, efforts have been made to carve its cultural aspects as well. This specialization of art is meant to be replicated to those aspects of culture that characterize the behavioral and temporal-extraterrestrial forms of such culture. This uniqueness brings changes in its forms with the change of society.

In the improvised form of tattooing, the possibilities of identity are depicted as signs, symbols and art. This earlier form of art creates paradoxes over time. Its theoretical side establishes it as art and the practical side, on the other hand, identifies the market. The construction and cultural aspect of symbols in society is largely related to its worldview. This worldview is based on those forms of society in which the sense of globalism is certain.

**Keywords tags:** *Tattoo, Tattooing, Cultural Modelling. Cultural Perspective.*

### Introduction

Today, tattooing is sometimes seen as a "culture" and sometimes a cultural event. People generally consider experiments with tattooing to be culture, but its concept is much broader. To see tattooing as a culture has to be seen from its specific realities and different dimensions. Like culture, tattooing can also be seen as economic, social, religious, moral, and creative production. The development of tattooing is the result of a journey leading to the stratified development of humans and a well-organized social order. This certifies various elements of the culture itself.

Many definitions of culture have been given in symbolic or figurative sense, most of which support the idea that culture is an act of rectification and refinement in which individuals and societies construct their creative behavior with a broad intellectual consciousness and aesthetic sense. Culture along with the actions of human beings classifies consciousness at the levels of spirituality, beauty, and creation, which is embedded in our quality of life. That is, culture is a kind of creation along with the behaviors learned in themselves. On the basis of which it can be said that "culture" is a kind of regeneration, in which the human being, through his emotions, thoughts, ethics, and attitudes, gives place to both the feeling and experience of life philosophy .

Tattooing has been associated with the gradual development of society. In the early stages, man developed this as a social attachment to the endowment of the fraternity, in which rituals and Prohibitions were also enacted to identify the natural environment. The interconnection of nature and social life was a major achievement of that time. Then with development, division of labor into class, caste, and group, activities of the individual, and the basis of social identity became the main goals of tattooing. In the development process of tattooing, there are many studies of feudalism, the industrial revolution, and new scientific and technological progress, through which humans have found themselves constantly standing amidst the challenges of a new social change. Now when man's thinking and creative powers find their own duality between tradition and modernity. The development of science was accompanied by the development of machines that acquired 'time culture' as the new determination of "machine time cultures". Because the machine has no culture of its own, even if it does, it will be bound to risk being fragmented due to not incorporating the pre-consciousness of tradition. Machines advocate the utility and consumption of its use along with its existence, the basis of which helps reinforce the 'cultural consumption' adoption of tattooing.

The concept of human and tattoo culture is both interrelated. On the one hand, tattoo culture is also a product of human activity and an expression of its achievements. It is a special type of activity manifested in the process of human development which is a symbolic demonstration of his inherent abilities, his relationships with nature and the environment, his awareness of society and values. Thus tattoo culture is a condition of existence which is both a condition and an awareness of one's own being.

Cultural factor is a kind of essential element for the survival of human beings, just like biological and environmental products. Therefore, wherever human beings reside, elements of culture exist because they are a necessary condition for human existence. In this sense, tattooing culture is not only a legacy of the past, it is also an undercurrent that flows and enriches between the environment and human behavior that transforms human society. It is the internal tendency of a particular situation in history that expresses the active creative ability of man. But it would not be appropriate to understand that tattooing is just a human tendency, in fact, it is also a verb. Clifford Girtz is of the view that culture itself is action. According to Melinowski (1944), culture is a device that gives man the ability to cope with his problems and satisfy his needs. In this sense, tattooing is not just a tradition, it is an acquired and learned behavior for life and in a way and culture is also a life-initiation, a way of life.

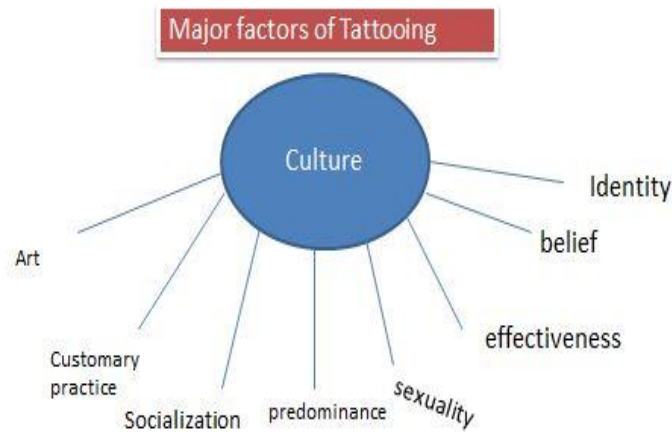
### **Methodology and material**

This research paper of mine is based on the research work of my PhD whose scope is the indigenous community related to the adoption of Madhya Pradesh and consumers of urban society like, Delhi. In this research article, cultural forms have been considered the focus of tattooing. For Research Methodology is placed within the scope of grounded theory. The Research Type is Inductive Research. For Research Design used Analysis Method. For sampling of data used Sample-stratified objective samples, basic assumptions make with Theoretical model in line with grounded theory, Natanography method has been used to establish a connection between past, forms, present consumption of tattoos through narratives. Thematic propagation or narrative (network) analysis has been used for analysis. Technology Overview is Interview pressed. Tools make by Structured Interview Schedule, Video Recording and Photography.

**Process of collection** Understanding is built on design and their psychology through semi-structured interviews with artists and tattoo clients involved in the tattooing process. An age limit of 18-60 years has been taken by setting 30 tattoo formats for the construction of sample size, which has been seen in the perspective of urban and indigenous communities. It also includes the biographies of the consumer for additional facts. This entire process has been completed by narratives of 300 consumers. This phase of research is divided into two parts, in the initial part, a classification (typology) of 20 interviewers was created. In this order of classification, age, gender, depth (number of tattooing), status, design, etc. are classified.

**Discussions:**

If the objectives of tattooing are kept in the central sense, then the major factors of tattooing present different aspects of cultures. It is sometimes used in the form of rites in the mainstream of culture and sometimes in the form of civilized behavior. The main purpose of which is to highlight different aspects of human being and propose it to the next generation.



Pic.1

In the sense of culture, if it is considered as the main theme of tattooing, it behaves like a culture, giving its cultural elements a human behavioral form. Through detailed narratives of the various forms of tattooing, it was determined based on various codes in which the individual assigns meaning to the needs of society and culture to the intangible behaviors that prevail in the non-physical aspects of his tangible culture. The most important of which is his expressions and feelings that he received as a human being. These feelings are not systematically explained to a large extent as the Iceberg theory of culture. In which we are not able to get clarity by looking directly at the person or those forms of society. Till now, we have accepted the manifestations of human as a culture in the form of art, but before coming into the form of art, these expressions are part of different ideas (ideas) and concepts (concepts). The purpose of this is to determine their replacement in society. These substitutions give meaning to all those qualities which we cannot directly show or explain to society (Upadhyay, 2018)

Even though various units of human beings claim to be part of the culture as cultures, these are newly created sub-cultures that have culture-like qualities but do not get social recognition as a culture. Human guardians behave similarly to subcultures in determining the behaviors of the main culture. But it is not so much recognized as a culture. Tattooing people are part of the main society in their affiliate practices, but we identify it only on the basis of its old form. The result of this is that these sub-cultures could not get proper recognition.

Tattooing is a representation of subcultures and social movement that is a permanent marking on culture. Ken Galder (2007) in his book *Subculture: Subculture Histories and Social Practice* identify subcultures and analyze it as a subset. Those who consider changes in the mobility of tattoo communities as part of the prevailing society. According to which, it is no longer the same as the old concept in corporate workplaces. Rather sub-cultures are part of the 'class'. It is a group within a culture that separates itself from the original culture. These sub-cultures develop the values and parameters of cultural, political, and sexuality matters in accordance with their own. Some sub-communities consider themselves more specific and influential than others, such as tribal communities, hippies, sportsmen, porn stars, artists, Goth's, bikers, etc., while retaining their distinctive qualities. The highest consumption of tattooing is also highest among these sub-communities, which is intended as a sub-community within a potential member of a subculture to adopt artworks, practices, norms, and group values.

Modeling of elements is also done through this. The main basis of which is the broad and defined meaning of the subject of subcultures, which make a subculture an active minority. (Upadhyay, 2018)

The table above categorizes tattoo consumption in tattoo parlors; according to these twelve young customers in twenty tattooing's is the main purpose of fashioning. This makes it clear that the main purpose of tattooing is due to the fashion presented in popular culture.

The major designs constructed as subcultures are similar to pre-cultural symbolic patterns, with tattoo designs mainly based on religious, natural icons and particular forms of tribal groups. Whose tattooing is not directly related to the symbolic signs of the main culture of the customers.

**Table 1 : Tattoo Clients Classification, Tattoo Parlor Based on 20 Tattoo Clients**

Client	Place	Tattoo formatting and symbol	Number of tattoo #	Gender	age	Re-consumption ?	Customer instincts #
S.N 1	Back (Hi)	Custom tribal	12 <sup>th</sup> Hh	Female	33	yes	<b>De</b>
S.N 2	Hip )Hi(	Flash unicorn	1 <sup>st</sup>	Female	28	May be	<b>F</b>
S.N 3	Hip )Hi(	Flash unicorn	1 <sup>st</sup>	Female	19	yes	<b>F</b>
S.N 4	Back )Hi(	Old tribal deign	1 <sup>st</sup>	Male	24	Not answered	<b>F</b>
S.N 5	Right arm -Hi	Flash Shiva	1 <sup>st</sup>	Female	29	No	<b>F</b>
S.N 6	Wrist Hh(	Star and love symbol	1 <sup>st</sup>	Female	19	No	<b>F</b>
S.N 7	Leg )Hi(	Custom portrait wallpaper	5 <sup>th</sup> Hh	Male	39	yes	<b>De</b>
S.N 8	Arm )Hi(	Flash animal lion	3 <sup>rd</sup> Hh	Male	29	yes	<b>De</b>
S.N 9	Shoulder )Hi(	heart	1 <sup>st</sup>	Female	Not answered	No	<b>De</b>
S.N 10	Back )Hi(	Flash nature flower and stars	5 <sup>th</sup> Hh	Female	25	yes	<b>De</b>
S.N 11	Wrist )V(	Ambigram	2 <sup>th</sup> neck visual	Male	30	yes	<b>Fc</b>
S.N 12	Full sleeve	Picture mood color	9 <sup>th</sup> hand visual	Male	41	yes	<b>Fc</b>
S.N 13	Hip Hh(	Flash tribal	1 <sup>st</sup>	Female	24	yes	<b>F</b>
S.N 14	Hip )Hi(	Flash tribal	1 <sup>st</sup>	Male	23	No	<b>F</b>
S.N 15	Arm Hh(	Ambigram heart	2 <sup>nd</sup>	Female	27	No	<b>F</b>
S.N 16	Wrist (v)	Flash religious	1 <sup>st</sup>	Female	26	May be	<b>F</b>
S.N 17	Shoulder (Hi)	Custom stonework	1 <sup>st</sup>	Male	24	yes	<b>F</b>
S.N 18	Shoulder) Hi(	Custom flash animal	3 <sup>rd</sup>	Female	26	yes	<b>F</b>
S.N 19	Chest Hi( )	Relative image	4 <sup>th</sup>	Male	42	No	<b>De</b>
S.N 20	Arm (Hh	Religious tattoo	2 <sup>nd</sup>	Female	22	May be	<b>F</b>

Conclusions

**#tattoo type: Hi=hidden Hh =Half hidden v =visual #category of tattoo : F= fashion , De=**

**dedicated but secret Fc=fully committed**

In society, the study of a tattoo culture is not only a study of the social and spiritual consciousness of that caste. Tattooing does not only indicate the thinking, understanding, and interest of the people but also shows the social and spiritual consciousness. Tattooing reflects the world in the form in which it is conceptualized in society. That not only recognizes his intentions, purposes, and mutual concerns but also reveals the meaning of living on many levels, the higher goal of humanity, man's own identity, and ability to create. Tattooing is the pursuit of perfection of a human being in this sense. Tattooing is such a framework of social behavior that is consciously and unconsciously associated with the process of transformation, in which the order of making is constant. That is why on the one hand, it gets molded in the traditional way, and on the other side, it also moves towards the future. As a result, it is determined as a historical phenomenon that continues to occur. Man determines his conduct through tattooing and the culture born of him, creating his concerns, products of the production, and fruitful means.

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