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## Complete Investigation about Different Tattoo Techniques

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### ABSTRACT

*One of the most common cultural and social practices among the people of the world, both contemporary and past is the painting of the body. Different types of this social behavior are called tattoos, tattoos and body painting. If we accept that the creation of body motifs is an aesthetic view of art, then we can examine the anthropological approach of art to the cultural and environmental structure of each society and to consider its pressures and limitations. This research has sought to create a more open-minded approach to tattooing in contemporary society by using Franz Boas's descriptive analytical methodology in the anthropology of art, after examining the aesthetic characteristics to seek meaning from the perspective of the artist and its target audience. And, considering the universal features common to this art and profession, study it in its particular cultural and social structure that has created particular stylistic features. The purpose of this study is to examine two points in the anthropology of art about tattoos; first, to what extent are the aesthetic traits common in art theories to be understood about tattoos? And then, considering the fact that tattoos have not only aesthetic characteristics but also specific cultural and social affiliations, he will examine the functions of tattoos in contemporary social and cultural structure. According to the present research, tattoo designs and their creation on the body while possessing aesthetic value and ornamental features in the cultural and social structure of a society such as Iran can be derived from individual tendencies such as a desire for beauty and, more importantly, a symbolic meaning that derives from Social relationships such as group and religious affiliation and the particular cultural and historical context of that community are influenced and influenced by them.*

**Keywords:** *Tattooing/Tattooing, Art Anthropology, Aesthetic Characteristics, Symbolic Meaning, Cultural and Historical Context.*

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### INTRODUCTION

All human behavior, from eating and sleeping to tattoos and piercing the skin, is understood through human embodiment in society. It is impossible to speak of a human being without first assuming that such a person has a sensible body and allergies. Merleuponti also said: The body is the universal means of understanding the world. The body must be regarded as a pivot that makes it possible for humans to understand the world. The intimate relationship that the body always has with the world opens the way for man into the world and makes the world receptive to him [1]. Human existence is open to the

world. Throughout the body, man takes on the essence of life and expresses it through his symbolic values shared with others who understand these values. Human existence is open to the world. Throughout the body, man takes on the essence of life and expresses it through his symbolic values shared with others who understand this values. Changes made to the body are permanent or temporary for medical or non-medical reasons. One of the ways to make changes in the body is tattoos. These changes are widely used in contemporary societies: Creating social, sectarian symbols and symbols such as criminal cults, racists; transient rituals (maturity or

marriage) such as face and eyebrow make-up or putting a red dot on the forehead after (marriage) in India and corporal punishment such as showing convicts with special tattoos [2].

These social and cultural interactions are associated with dangers that are unfortunately not aware that they have a profession on the tattoo, and the applicants of these arts are unaware of the dangers and subsequent consequences. Most of these include ever ebodily infections, a variety of allergies and the change in its mode of body. These body texts, which carry different functions across different societies, are tools of appeal but are often still considered a form of affiliation or separation. These tools lead to the symbolic integration of human beings into a community, a clan, and so on. It also separates him from the nature of his environment. These tools make human beings human by placing their social position in the world. West African buffaloes, for example, believe that without the scars they inflict on their bodies, they cannot be distinguished from forest animals. These writings are sometimes reminiscent of the values of society and the legitimate status of everyone in the social structure [3].

It seems, however, that in modern societies there is no such changes in body shapes or lost their previous functionality; but among these reduced instances, they still have a special place of tattoo and makeup among humans. The word tattoos and marking are not synonymous. Tattoo is the painting of images on the body. The word tattoos is first and foremost in Chambers English etymology meaning tattoos or embroidery on the skin and is the equivalent of a hot-button concept. It has also been suggested that the word probably originated from the repetition of the word tattoo in the language of the Polynesian people. There are several ways to get

tattoos on your body or tattoos that tattooing is one of these methods. The practice of tattooing and the word tattoos have been the subject of many anthropologists' research; some attribute it to drumming, and some refer to it as the Dutch root meaning the rapid firing of materials or cannons into the pub at night. Another definition of the term refers to Captain Cook's trip to Tahiti and where he used the Tatao skin color mark. In the dictionary, Dehkhoda Tattoos has come up with the word tattoos and is "an act of neglecting human beings, in the form of flowers or animals or letters. In this paper, after explaining the history of tattoos, we have attempted to apply Franz Boas's theory of art anthropology to explain some of the formal features and aesthetic values of tattoo art in accordance with this method, some of the functions of this art are studied in the cultural and social structure of Iranian society. Before analyzing this method, we have also included some translations of various sources on the subject of tattoos and their placement in the field of art by adding notes on whether tattoos are art. So the present research in the field of Tattoo and Art – Is Tattoo is Art?, is more based on the translation of works published in the form of books on tattoos. The importance of addressing this issue is, on the one hand, the prevalence of tattoos as an art-profession in contemporary Iranian society, especially among young people, and on the other hand, research on tattoos has been more in line with existing Western studies, while this art, like many other arts, has the particular regional and cultural characteristics of each community. Therefore, our purpose in this study is to answer two basic questions in the field of art anthropology about tattoos: First of all, how much can be found about tattoos common to aesthetic art? Secondly, considering the fact that tattoos, which in addition to aesthetic features, have cultural and social affiliations, have examined

tattoos in the cultural and social structure [4].

### **RESEARCH HISTORY**

Research on tattoos is divided into several categories. A bunch of these studies, by taking a purely descriptive approach, define and categorize the motifs and designs desired in this art-profession. It is noteworthy that these descriptions are most commonly found in non-Iranian studies of tattoos. In a sample of these studies, the book, "The Secret Secrets of Outstanding and Growing Perspective and Permanent Tattoo, answers some basic questions about the designs and implementation of this art and its purpose among different people. Referring to the theme of the perennially of tattoos, this book raises questions from individuals to assure their chosen roles. Another set of studies into the pathology of skin diseases also examines the arts of body-related tattoos. The Book of Skin Diseases of the Fine Arts is divided into three sections: tattoo, permanent make-up, and body piercing [5]. The foregoing dangers in this art are examined. The third category of these studies introduces and discusses the cultural and social origins of tattoos. The process of transforming the body of tattoo art and culture is about introducing and discussing the social world of tattoos, the status of tattooed people, as a way to make money in society, as well as tattoos and social definitions of this art. The result of this study emphasizes that the social world of tattoos is centered on the unique cultural product of this art, as production objects are formed in the context of the economic interrelations of a culture. In addition to examining the relationship between tattoos and individual aberrance behaviors, this book also explains the social features of tattoos, as tattoos often have features that exhibit many of the characteristics of other cultural practices as art. In another study, the author, by referring to ornamental features such as tattoos, especially among

women, and by referring to the cultural features of tattoos, illustrates this change in body posture as an example of permanent body changes. The study views tattoos as meeting three general goals as an action in non-Western cultures. One of these goals is related to religious and religious practices, the other is tattooing to identify members of a group with common actions and skills, and the third is the main function of tattoos in tribal cultures and its protective and magical properties. In the section on women and tattoos, this article also discusses the popular motifs and the differences in motifs between men and women. Methodological and theory-based studies in this field occur more often when the tattoo of a social action with its particular cultural and historical style and content goes beyond the anthropologists' detailed descriptions and mere semantics. Anthropological research activities by Franz Boas in this regard include tattoos as an example of ritual practices and artistic demonstrations in secular societies that go through stages of development in the technical and cultural fields. Scientific methodological studies in this field, despite many years of non-Iranian research, have not yet been addressed in our country about tattoos. Therefore, after exploring the history of this art in the world and considering the contextual character of this art-profession in contemporary Iranian society, Boas's method in the anthropology of art examines the aesthetic characteristics and its role in the social structure of society [6].

### **TATTOO HISTORY**

For thousands of years, different cultures have sometimes recognized and sometimes condemned the physical transformation of the body, permanently or permanently, for the sake of symbolic and codifying meaning in the process of social interaction. Temporary changes such as hairstyles, dressing, makeup, and other

unstable faces are typically used to identify a person's personality in a particular unstable situation. In fact, this disruption and disruption of the normal human condition sometimes places the individual as a member of a particular social subgroup. This is not the case only when these unstable forms of production produce erroneous meanings in a society; sometimes even changing the coverage of people attending religious ceremonies and entering sacred places that conform to the norms of that community make them a member of a religious group and religious. In our culture and in other cultures, women use make-up to emphasize and enhance their beauty and influence those around them by increasing their self-esteem. However, these behaviors are sometimes limited by their daily activities. Men, however, place greater emphasis on the symbolic aspect of these makeups; they choose more designs for tattoos or tattoos that carry a more symbolic and symbolic meaning. When we talk about men and women who have chosen a particular and sometimes different makeup in society, women first refer to their beauty as men, while men begin to describe the motifs of these motifs and symbolize them. Consider. In his research on the western coast of the Pacific, Franz Boas also considers the former to be masculine and the latter feminine in expressing the distinctions between meaningful (symbolic) arts and the arts of tastefulness. It is clear that the constant and constant changes in the body carry more and more symbols as it affects one's social status throughout life. In most cultural contexts, piercings, scars, tattoos and sculptures of the human body are among the lasting changes in the social cognition of individuals, sometimes accompanied by rituals. Among the first tribes to enter a stage of life, sometimes to treat diseases (pain imprisonment), these behaviors and changes were used. For example, women's legs and hands are very

elegantly tattooed with traditional animal design. As stated, tattoos and paintings on the body and in general, though each is not good for each other, it has been common for many years in cultures and among the majority of the world and is still widespread. Centuries ago, people of a tribe used special symbols and symbols to be recognized and distinguished from other tribes. These types of cover types were special configurations and the use of tattoo types. These symbols were chosen by tribal elders, and individuals were required to use (Samani 1389). The oldest corpse with tattoos on his body is a man living 5,300 years ago in the Neolithic period. The man has 15 tattoos. The two lines of turquoise blue that extends along the spinal column and a few lines and shapes on the back and leg and a role similar to a small cross over the right leg are the tattoos found on the Otsy's body. Also, there are diverse forms of tattoo in the bodies of Egyptian mummies.

It was like the tattoos that had been made in the hands of a woman named Amont, who lived in Egypt 4000 years ago. (12: 2006, Parry) (Picture 1). The stone tablet containing the Hammurabi laws found in the Susa area is the oldest document on tattoos. One of the clauses of the Hammurabi law states that if a person, without the permission of his or her owner, puts a tattoo or mark on the body in such a way as to prevent it from being sold, the tattooed person's fingers must be cut off.

Also, under Article 227, if a deceived tattooer and a unforgivable mark on the body of another have a tattoo, he shall take an oath not to be acquitted and the punishment to which the act is intentionally deceived. Not implemented (Samani, 2010.) In ancient times, tattooing was a ritual. At times, this method was used to depict individuals who were of a particular sect or religion [7].



Fig. 1 A mont hand tattoos (Samani 1389)

The Egyptians, the Goths, and the Greeks put on their body's slaves, prisoners, and prisoners special tattoos so they could identify them when needed. In the Third Empire, the Germans tattooed Jews and homosexuals. Christians applied the name of Jesus Christ or religious symbols such as the star, the cross, and the fish on the forehead or the arm or forearm and thus proved their mildness in Christianity. The crusaders thought they would never achieve eternal peace if they did not tattoo the cross on their skin and be killed in the war with the Muslims. Sailors, street skirmishers, troopers, SS soldiers, French legionnaires, punk gangs, and members of the Yakuza mafia gang distinguished themselves with tattoos, showing that they were permanent members of these groups. The motifs of bat, eagle, scorpion and snake were often used as symbols of the tattooed group. That is why Indian women have been staring at their foreheads for centuries (Samani 1389). About 150 years ago, decorative tattoos became popular in Japan. In the Irzumi tattoo, the motifs of the stories of thieves and rebels and the myths of ancient Asia and China are used. The history of these legends goes back to the fourteenth century. The most important roles in the dragon's iris pattern are cherry blossoms, tigers, leopards and monkeys. These roles must come together to match the spirit of Japanese mythology and

myth. One of today's most famous tattoo artists is Tom Lapard. Tom Leopard has tattooed the role of leopard skin on his body. Only one-tenth of a percent of this person's body is tattooed and, in this sense, is the world's record holder [8].

### Theoretical and Methodological Pattern

This paper uses a descriptive-analytical theoretical model on the features of the anthropic art of German anthropologist Franz Boas. Boas's approach is based on two principles: First, the minds of all people today are essentially the same, regardless of race or culture. Second, it can be observed in all phenomena such as historical events. In addition to referring to the different aesthetic value in various cultural contexts, Boas also notes that there is a close relationship between executive skill and aesthetic sense. In his view, rhythmic movements of objects or objects, interesting forms, mild sound resonance, and a quiet manner of speaking are considered artistic production. On the one hand, when mastering the ordering of techniques reaches a level that eventually leads to the production of particular forms, we say that artwork is created; on the other hand, it is very difficult to determine the exact boundary between artistic and quasi-artistic forms. Determining precisely the starting point aesthetic behavior is impossible. (Ketak 1386:712. Boas 1391: 53-55). Boas identified a number of formal features of aesthetic activity: order, symmetry, and LYRIC. He says that indigenous works do not appear to be sloppy, and according to various examples, it can be seen that lack of skill and mastery of the technique will destroy the appearance of order. One of the other visible features in the art of all ages and races is symmetry. This symmetry is seen in the simplest form of decorative forms. The main reasons for the wide use of symmetrical forms are not clearly evident. Boas places most of the symmetric elements in the vertical axis symmetry

group and rarely in the horizontal axis symmetry group. Also in most circular forms, the diameter of the shape is used for the axis of symmetry. This scholar has introduced the phenomenon of lyric by using the numerical or lettering method in decorative art, so that the shape and style of the type can be the composition describes in particular how to incorporate the elements of decorative art. He points out that regular movements create a smooth surface, which leads to regular repetition and rhythm of the same themes. Sometimes the sequence of the themes is two distinct lyrics, one for the shapes and the other for the colors. The recurring shapes are often positioned horizontally, illustrating the process of shaping the layouts of simple shapes that are aligned. In this essay, using Boas's method and theories, after examining the formal features and characteristics of aesthetic activities as he has identified them, the meaning of tattoo designs from the artist's point of view is as clear as possible between the meaning of these motifs and the purpose. The artist has an unavoidable relationship even if it cannot be fully understood, and also from the perspective of the person whose tattoo is tattooed on him, because he is both the artist's canvas and the first artistic target audience. It goes, and both are related to the social-cultural structure. *Tattoo and Art; Is Tattoo Art?* [9].

### **Tattoo and Art; Is Tattoo Art?**



*Fig. 2: Facial features in tattoo designs and patterns (Forouhar picture) [2].*

Our purpose in this section is to review some of the art teachings and their considerations regarding tattoos. When you think of tattoos, tattoos are an image that is displayed on a surface, while artist paintings such as Da Vinci are also displayed on a canvas! But what's the difference between them? What is tattoo art? Always among art researchers and those who do art, most people know what art is but can't define it. In the theory of the art world; the art is to connect with the universal art. It is something art that can relate to the world of art, art history, art tradition and artists. But is tattoo in this theory an art? Whenever we think of the Museum of Art, Art History, and Art Criticism, we rarely, or perhaps never, ever think of tattoos. Despite the Tattoo Museum in San Francisco, it is far more prominent than it is among art museums. So by the standards of the art world, tattoos are not art, but it should be kept in mind that tattooing is constantly growing in the contemporary world and it is difficult for artists to get tattooed out of the art world. The formalist theory of art helps us to treat the representation of the tattoo without context and relationship with the artist and the audience as an art object only. According to formalist theories, art is the result of form properties. Tattoo images may be embodied in formalist theories in terms of visual features such as line, shadow, dimension, and perspective that combine with one another to stimulate aesthetic affect. In fact, the formalists consider tattoos the only visual art. But can a tattoo really be considered without any connection to the audience, its subject and the texture and type of person's nose? Tolstoy speaks of universal emotion in presenting expressionistic theories of art (expressionism). The emotion that first arises in the artist is expressed in his artwork and transmitted to the audience. Tattoo has been more powerful in expressionist doctrines. The fact that

tattoos on a person's body make it possible to add dependency and relevance and texture to the image, thereby makes sense. Arp has given an example of friendship: I have a friend who tattooed a broken chainsaw on his shoulder; this picture alone may not make sense. But the person has tattooed the image on a part of his body that was previously injured by his wife. The canvas, therefore, provides a profound and precise meaning for the work of art that delivers a deep sense of emotion for the audience. Now, if you consider that tattooing is done on a person's body and this aspect is more important than the design itself or the way it is expressed, tattooing is art rather than visual art. In performing arts, for example, the singer reads poetry while he sings, walks, or changes his voice. Now that one is treated like a canvas of painting, tattoos can be considered the art of performance, an art that is constantly moving and changing. One of the important reasons for considering tattoos as performing arts is that few examples of tattoos are truly original artwork (Arp 2012). Most of the tattoo carvings, paintings copied on the canvas of the human body. If the only issue is in the demographic assessment of the image, it is then to deal with the image, and the original work of art is the work of the original. It can now be argued that the image designed to carry out a tattoo is not the ultimate act and it is only ahead of the original plan; and the question arises whether each time the image is tattooed on a person's body is a genuine image of either a copy or a copy only on the body of the first person? In response to this question, we have to consider that each person is a unique inventory and cannot be denied that the individual is moving independently of the other and is denied the art of the art of art in any one who is separate. For example, consider a very detailed copy of Mona Lisa, this image will not, however, have the originality of the original work. But if Marcel Duchan

gives Mona Lisa a mustache, it would be a different matter. With that Mona Lisa's mustache smile doesn't have the same meaning, the texture and meaning of the work has changed. So every tattoo, even if it is a copy because it is tattooed on a different person's body, has a completely different meaning. We will explore further the meaning of tattoo art in the following sections. Although these perceptions of tattoos may not be in line with formalist doctrines, tattoos are an art of change that canvas means to create, and the images themselves are not enough to convey the exact meaning of the painting. According to what has been said, if we consider tattoos as an art work that is considered not only in our contemporary society but also in other modern societies and in every society, considering its particular cultural features and environmental structure in a particular style, Society is defined and understood, and it is possible that this scientific method could be applied to the study of this art in our contemporary society [10].

## **DISCIPLINE**

About Tattoo Designs What has come of age, such as the designs on the body of the Egyptian priest, Amont, is an observable order that no doubt shows the skill of the artist, but since this art is related to the human body and is a permanent motif, Among these motifs, there is a motif that does not come out of the bottlenecks of the artist's skill, versatility and precision, and can only be identified with the help of the artist or individual who plays the design. Nowadays, the creation of the order and the layout of the motifs; the various combinations in this art are applicable to the artist in addition to the skill of the artist through scientific advances in the art served, both at the design stage and at the stage of execution of the motifs. Sometimes in both geometric and realistic designs we use vector templates (Figure 2).

## SYMMETRY

In the designs chosen for tattoos such as Boas's findings, the symmetry is more around the vertical axis. For example; the design of a butterfly on a flatbed has a very obvious symmetry. Of course, symmetry in linear and geometric motifs also often revolves around the vertical axis. The interesting thing is that since the body is the canvas of this painting and the canvas is symmetrical in all its fragments, and also that our habits are shaped by the symmetrical movements of our bodies, the use of symmetrical patterns goes as far as Sometimes two symmetrical members of the two symmetrical designs give the same but sometimes the symmetrical design is complemented by placing two members together for example two legs. It is noteworthy that modern technologies have come to the aid of humans today. Since decorative art involves the application of patterns, it specifically employs the component's prominent relations with another element that comes from the repetition and symmetrical arrangement of the designs on the headset (Vol. 1390), in the image of the bird's wing symmetry around the vertical axis. The body can be seen. In the image of fish on the body, the symmetry is created by the symmetry of the body. . The body also completes the image by placing two separate but symmetrical parts of the body together. In the abstract role the vertical axis is fully observed [11].

## LYRIC

Tattoo motifs can be seen as a phenomenon of lyric that is both self-disciplined and disciplined, or attempted to adhere to, but lacks a general rule of thumb, and cultural logic can manipulate it. The abstract design of the image (Picture no:4b) is found among the motifs known as tribal motifs. This role has a regular repetition that results in the lyric being shown in the image in binary (a,b) and around the rotating axis. In the role of

the bird's wing (a. 4) tattooed on the back of the person, he also shows a fragment of the image with the repetition of the letters of the bird feathers in letters (a,b).



Fig. 3: Tattoo of Foruhar picture on back of one of the customers [3].



Fig. 4: a: An abstract design known as a tribal design, b: Fish design, c: Bird Wing Design [5].

Another common way of decorating objects is to trim their borders. Most of the time, this kind of decoration has a technical reason. Although it is not always technical algebra and the use of themes in the margins of objects is optional, the reason for their existence is simply the tendency to present them. These types of themes are extremely rare and are always highly specialized. Creating border designs is sometimes done to enhance the shape of the object. Occasionally, the margins of the peripheral spaces are determined to determine the boundaries. It is often seen

that the strips encompassing these designs gradually become real decorative spaces and are used to limit both space and decorative factor. If the surface itself is decorated, these decorative lines or strips are more likely to be used, including delineating and defining the decorating space. In this case, each part of the object is considered a separate decorative range (Boas 1391). A large outline of the butterfly wing margin design is shown in Figure 5 in addition to the ornamentation. In the role of the tattoos mentioned, points and shapes that have the shape of a star can be mentioned as marginal hues.

### Meaning and Symbolic Values in Tattoo Designs

Decorative motifs have social, identity, and aesthetic implications, and for all motifs we should not seek too complex a meaning, for man does not experience everything in a symbolic sense but also in a decorative way. Ketak has pointed out that humans attribute their own meanings and values to the texts and products they receive, and that they derive from their cultural experiences and contexts; other cultures have occurred, which are also moderated by local culture (Ketak 1386:823). The theses used are of particular value among the tribes around the world, in fact they are meaningful and thus interpretable (Boas 1391:159). Also every action in society has semantic layers.

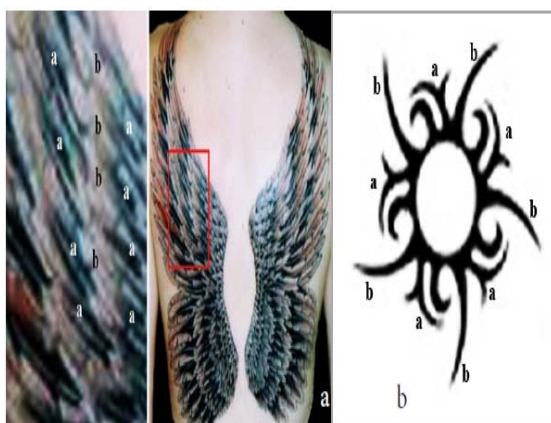


Fig. 5: a. Zoom in part of the bird's wing design, b: Abstract-Tribal design [4]



Fig. 6: Border design in butterfly design [4]

These semantic levels are recoverable and partially reconstructed, but there is no sense, even if we are unable to understand the behavioral meaning. So it can be said that such works have an idea that is either decorative or symbolic. Although some works of art, such as ice sculptures and music, give us an aesthetic experience at a certain point in time, tattoos accompany the individual until death. Therefore, the art of the person's body will be very meaningful to him (Arp 2012). Tattoos are associated with changes in one's body. As the person gets older, the tattoo becomes worn out and decayed. In most cases, tattoos exhibit visual and aesthetic integration and this is what the formalists are looking for, as well as expressing the artist's emotional content, his canvas (body) or both, and as an undeniable treaty is with the person until death. Arp calls tattoos art meaningful because we see the unity of the image and the meaning of the image and its inseparable fulfillment of the life and death of one's own canvas. So tattoos have the necessary layers of meaning for what we call art. Among the tattooed motifs on the human body, there are designs that are easily recognizable, such as full images of animals such as eagles, heads of animals such as lions, butterflies, fish, scorpions and more. In most of these motifs the eagles are shown with wings open and facing. In

contemporary Iranian society, a fully illustrated motif is a Forouhar design, whether or not its symbolic meaning is known to the individual. Be. It is also sometimes used to be completely geometric and symbolic. The tattoo artist canvas in this art is the human body. If, according to Eliad's assertions, we accept that at a certain stage of culture, man imagines himself as a small, small world, which forms part of the creation of the gods and finds in himself the same holiness he recognizes at once, then It can be said that man has always had prizes for uniting himself with the cosmos; sometimes by holding ritual celebrations and recreating time and sometimes by creating motifs or symbolizing them in relation to his body (Eliad1956). Therefore, one might say that human action is somewhat justified in creating motifs of heavenly origin such as the sun, stars, stars, and signs that have been considered for different months for one year. So if we consider tattoos the art of performance, looking at it, we see a work that is slowly decaying, and in particular lends itself to thinking about life, performance and death itself. In today's civilization, we are faced with things that have a symbolic meaning regardless of their form value. The most prominent of them can be referred to the national flag of the country. The image of the flag is not only decorative but also of emotional attractions, and this means that this phenomenon is not just a visual phenomenon. In order for the conditions to be influenced by the interpretation of the decoration and its meaning, it must be accepted by all, and everyone in the village or group must accept it without a doubt. These are very rare and most of the time, doubts about the meaning of different symbols are questioned. One can interpret the concept of a particular form in a way that is quite different from another's interpretation (Boas). Not only does it happen over time, but it is sometimes

interpreted differently over time, but in different places, and in today's civilized societies it is sometimes interpreted from person to person. According to Boas, a scheme can be a value in one person and trigger emotions, but it is a symbol of a different conception of another tribe that has no emotional value. For example, butterfly motifs that attract the most attention among women are butterfly. According to those who have this role on their bodies and those who are artists, the position of this role on the human body is effective in interpreting its meaning. Someone describes the role of the butterfly on her ankle: The butterfly design on my right leg is a sign of integrity and honesty. This insect is a beautiful insect and the type of life it takes to transform a cocoon into a butterfly when another woman says: "The presence of a butterfly on her belly has satisfied her sexual partners." Whether the interpretation of the design can have such a variety, or, conversely, different forms may have similar definitions, suggests that the meanings used to describe the roles should not be taken as a simple name, but that there is a clear correlation between the common art form and a number of thoughts. The thoughts that conform to the use of the tribe, or even to the momentary interest of the interpreter (Boas1391). A woman with a tattooed body redefines beauty on her body, but unfortunately, these personal symbols and personal tastes are of little value to traditional tastes (Arp2012). Boas considers the internal developments of phenomena as dynamic processes of culture and recognizes that similar elements may have been invented repeatedly in different cultures (Riviera1379). It seems that in some cases the artist is only able to apply that role and has no specific logic to understand it. According to Boas, humans are sometimes unable or unwilling to explain meaning, but can use it. Sometimes the description and meaning of each role is given to the

tattoo applicant by the tattoo artist who does not have a precise definition of the design. In his studies, Boas points out that we only consider the role of the artist when there is a problem in his work; so that his behavior will help us better understand the fate of the ornament. But there are certain problems in this situation as well, because the mental currents involved in artistic creativity are clearly not visible in the interior. In fact, the most prestigious type of art production emerges without the creative artist telling it where it came from. However, cultural dilemmas and lack of tools, in the meantime, limit the creativity of the artist and, if we look at the subject in a more positive way, they can foster ideas that can be more creative and produce a new meaning with an interpretation of the artist's mind.

### **Tattoos in the Cultural and Social Structure**

Our portrayal of our body, how we perceive our body affects our social relationships, our ability to interact with others (Abazari1387). Tattooing is one of the perennial changes that involve complex systems of meaning in today's social cultural structure and incorporate this behavior into the past. Among the primitive ethnicities, the images and motifs chosen for tattoos were brief and meaningful; these motifs sometimes referred to family class and individual honors. There are rarely such examples today. A person who is a tattoo artist says: "Among the people who came here was a 15-year-old teenager for tattoos, and I refused to have tattoos on his body, saying that I would do it for people over twenty. Again the teenager came with his father. His father now has a government job, and he explained to me: To tattoo the design that he and his father have on his arm, on the arm of his 15-year-old son. According to the tattoo artist, in the contemporary era, people with specific family tendencies still go for tattoos. Another point is that the

government job of the father has made him hide his body tattoo; however, he still accompanies his child to have his body tattooed. In addition, Sanders has noted in his research that people who tattoo on their bodies today are middle- and upper-class, wealthy and educated, and often have management and professional jobs (Sanders 1985). Another of the functions of tattoos is the sense of magic and patronage that was prevalent among the early tribal peoples. The meaning that people today, especially in more civilized groups and societies, avoid or call fortune-telling, and believe that these motifs bring them good luck and happiness. Although in Islam tattoos have been defined as disrespecting the divine people, today in modern times in Islamic Iran, as in the past, it was common among early Muslim peoples such as Yemeni tribes to tattoo their lips and chin; most of whom Among the interviewees in this study were Islam. This is natural given that Iran is an Islamic state, but it is conceivable that the influence of other social conditions on these people's religion has outstripped them. The meaning of these motifs in the modern era differs from those of the past; these tattoos have been used to protect the body against eye irritation, infertility, treatment of sexual diseases and maintaining body health. But nowadays, beauty and lucky increase is one of the most important functions of tattoos. It is also the process of social conditionality, that is, the application of one's activities to one's own life. Today, tattooing has become commonplace among athletes and young people who spend hours in sports clubs because of the influence of their friends. Referring to the growing consumer culture in contemporary society, Glassner also justified the relationship between the body and the surprisingly growing consumption of commercial goods and services by those who wanted to have a smoother body, maintain their youth, or take care of their bodies.

(Abazari). Often, the enjoyment of these motifs is socially acquired, and tattoos can serve as a model for the logical relationship with the growth of consumer culture in contemporary society. Tattoos have also been recognized as one of the ways to create sectarian symbols in our society, such as devilish cults and supporters of Western bands and singers such as Metal. Sanders also points out that for tattoo enthusiasts, the most appealing thing comes from the symbolic symbols of particular groups; Riviera also said of objects borrowed from different cultures that these objects may have lost their original meaning. Therefore, it should be borne in mind that the transfer of a cultural element from one society to another is always accompanied by decreasing and increasing new changes and formation. About Tattoos In the cultural fabric of society, it can be said that men and women choose different designs for tattoos, not just designs but also the body area that men and women consider different. While men typically use tattoos on their hands and arms, women apply these designs to the chest, abdomen, back, shoulder and hip. This affirmation seems to be an ornament on the part of women already mentioned. These differences in the selection of the area of interest are due to their differences in function. Men typically use tattoos as a public symbol in which they influence their identities in social interactions, and on the other hand women have a perverse perception. Tattoos are used as personal decorations for women and may not be a positive point in their social interactions. One of the interviewee's points out that one should not be aware of these motifs in their workplaces: "to inform my body because my job is in jeopardy. On the one hand, I am prevented from entering many public places like some pools, and in addition many people see me as an abnormal person in the community. This thesis of personal communion in society enhances

the sense of body for personal pleasure and those around whom. On the other hand, women choose more diverse designs than men. Cartoon images of death symbols such as skeletons, abstract motifs often known as tribal, and more horrifying images are chosen by men. If they do not belong to a particular group or do not tend to a particular religion, they are fond of images of flowers, butterflies, mythical beasts, colorful birds such as the peacock and the symbol of the birth of the star and sometimes celestial objects and sometimes the names of their relatives. According to what has been said, these designs exist on the body of people with pleasure and unhappiness. On the other hand, our mental image of our body influences cultural contexts and affects our social relationships, so tattooing can affect our self-esteem and social status by influencing one's self-image. The nature of social relationships is influential. In spite of some social anomalies, tattoos exhibit many characteristics that influence people's cultural behaviors and practices and are significant artifacts [12].

## **CONCLUSION**

It has been seen in the Tattoo and Art section that various artistic theories have laid the foundational and precise foundations of their definitions of art, with tattoos possessing some combination of these theories and some of these artistic features more prominent. . Also based on the aesthetic features that underlie the oldest of the arts such as order, symmetry and lyric, it was found in this study that order, whether in realistic designs or in geometric and abstract terms, is an integral part of what it reflects. In the example of the abstract motifs of the image (B4), although we do not find the exact meaning of the figure, what makes the viewer happy is the skill used to create the motifs in order. On the other hand, more symmetry is shown around the vertical axis, and the repetition of the rhythmic

motifs forms more along horizontal lines. In the latter two cases, the greater the skill of the artist, the more sophisticated and beautiful the motifs will appear on the tattoo. In the examples and observations of this study, both artistic products that have realistic originality and geometric patterns were discussed; Two-dimensional is much more complicated. It is noteworthy that the geometric shapes are sometimes reminiscent of real motifs) The comparison of c.3 3.a and the artist's images to express the subject sometimes retains only basic qualities; though, this reduction in visual quality cannot be attributed to the symbolic disregard of images, but in Occasional changes allow for new interpretations. Another point to note is that, where the decorative feature of the motifs is concerned, it takes precedence over abstract, geometric or industrial forms. Also, in cases where the roles are more culturally and symbolically rooted, although in today's society the form may not function as well as the Forouhar design, the artist's creativity will be limited to the main role.

On the other hand, one of the aspects that underlie the expressionistic feature of tattoos is that the tattoo designs in a minimal sense, from the perspective of the person who plays these roles, have a meaning that is of emotional value to them. A value that is not purely aesthetic, though others may not have a deep understanding of these concepts. In his research, Boas pointed out that the deeper the relationship between a person's form and thought, the more the expressionistic characteristic of a work of art would become more transparent. According to this research, the definition and interpretation of tattoo designs have individual differences, It is a historical and cultural one that is in keeping with the particular style and context of that community, and this cultural connection is more prominent in realistic designs, while

standard, geometric or industrial patterns bring more individual interpretations. Also, social and underlying conditions, beliefs, emotions, and social activities are of constant and sustained importance in creating specific stylistic features and specific cultural limitations in this artistic phenomenon. To sum up what was done in this study, it can be said that, on the one hand, as an art that has been popular among people since ancient times, it is possible to combine the desires of the individual who wants to tattoo his body, the tools and techniques, and It is the skill of the artist. Although the boundaries of the functions of this art have varied greatly from the past to the present, there is always a cause for it, and for its motifs, a meaning that can be explored at the symbolic and aesthetic level. On the other hand, in our contemporary society people with ritual tendencies, sects, beauties and pleasures, etc. ... have undergone this permanent change of body either individually or through membership in specific social subgroups. The enjoyment of this art, even for those who do not like it, is through arousing a beautiful sense of aesthetics that is also made possible by the skill of the tattoo artist and with the help of new technology. These motifs may not retain the same meaning, even if they appear to be similar to those of primitive people, since the cultural and social structure has given rise to new meanings.

Therefore, tattoo designs and their creation on the body while possessing aesthetic value in the cultural and social structure of a society such as Iran have a symbolic meaning and a special style that arises and is sometimes limited by individual desires and social relationships. In this study, we attempted to study the aesthetic patterns and then semantic analysis of tattoo designs in relation to contemporary textures and social structures by applying Franz Boas's methods and theories.

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